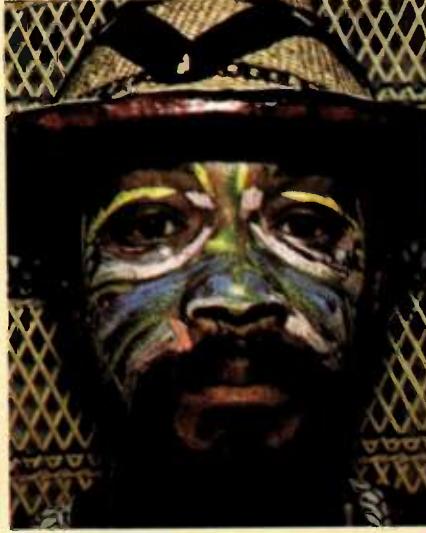
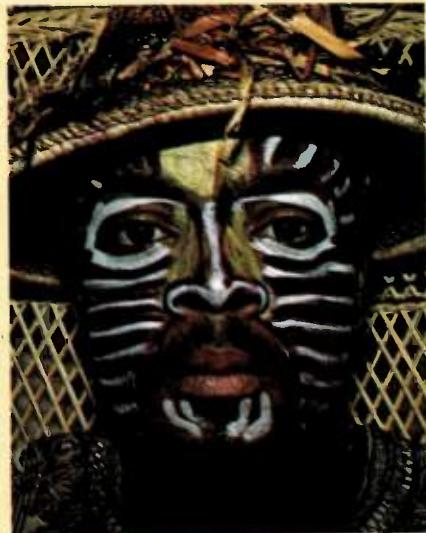


MUSICIAN

PLAYER & LISTENER

NO. 17, APRIL 1979 \$1.00

Record Producing
The Funkadelics of George Clinton
The Art Ensemble of Chicago



ART AND FUNK



Charles Mingus Farewell



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

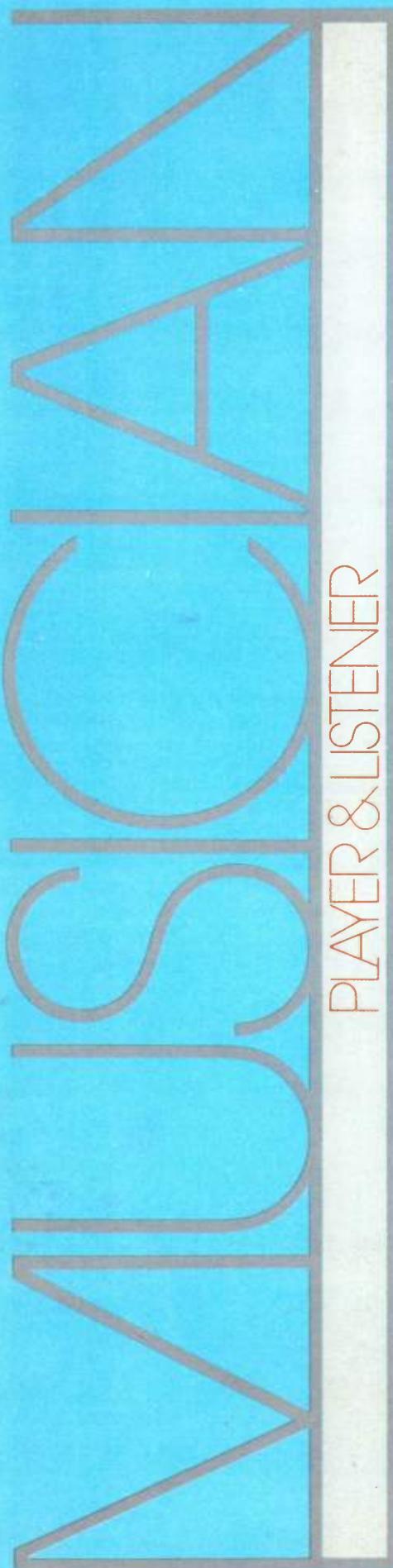
itself, and regeneration of the flanged signal for more intensity.

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



**Professional
Products Group**



Lee Ritenour is one of the top L.A. studio guitarists. In an interview with Zan Stewart he talks about how he came up, what he studied, and his new role as a leader of his own band.



Funkadelic and mastermind George Clinton have a lot more happening than just feather boas and sunglasses. Chip Stern gets inside for a long talk with George straight from the Mother Ship in Detroit.



The Art Ensemble is one of the most radically influential bands of the decade, besides being one of the least known. Though coming from a different direction, the comparison to Funkadelic is not so far-fetched, even for Rafi Zabor.



Columns & Departments

| | |
|---------------------------------|----|
| Letters | 4 |
| Record News | 7 |
| Faces | 8 |
| Soul/Russell Gersten | 11 |
| Jazz Rocks/Bob Henschen | 14 |
| Rhythm&Blues/Joe Scherzer | 12 |
| Tools of the Trade/Chuck Hughes | 68 |
| Record Reviews | 54 |
| Jazz Briefs | 62 |

Features

| | |
|---------------------------------------|----|
| Inner City Records/Irv Kratka | 16 |
| Charles Mingus/Rafi Zabor | 22 |
| Orrin Keepnews on Producing/Dan Forte | 24 |
| Funkadelic/Chip Stern | 31 |
| Profile: Art Ensemble/Rafi Zabor | 39 |
| Lee Ritenour/Zan Stewart | 46 |

Studios

| | |
|-------------------------------|----|
| Guitar/Chuck Hughes | 71 |
| Saxophone/Dave Liebman | 74 |
| Drums/Ralph Humphrey | 76 |
| Trumpet/Ted Curson | 78 |
| Contemporary Harmony/Ron Delp | 72 |
| Best Buys | 80 |

Cover Photos 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. Musician, Player and Listener is a trademark of Amordian Press Inc. © 1979 by Musician, Player and Listener. All rights reserved. Second Class Postage at Gloucester, Mass. 01930 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

MORE KEITH JARRETT

Keith Jarrett is either the newest (and the most pretentious) genius of the eclectic musical scene or one of the most outrageous hoaxes ever thrust upon the musical public. The audience becomes subjected to the throes of passion that accompanies any musician when he is "entranced" in improvisation. But his performance becomes an exercise in "look ma, I'm improvising!" Wouldn't it be more effective to work these improvising problems out in private and bring only the best to the stage or recordings?

Perhaps Jarrett is only the victim of the current social/emotional revolution — self analysis and "look inward" and the like. His musical and spiritual progress is severely hampered by an ego problem and misdirection of hostile energies. Does he really believe his cryptic methods of dissertation mask the neat package of salesmanship to which he belongs? You can fool some of the people....

Bob Lindner
Brooklyn, N.Y.

LOVE NOT MONEY

Weather Report and Keith Jarrett may have found the musical key to the mint, but expecting an essentially commercial endeavor to be great music is like looking for love in a whorehouse. Zan Stewart's Johnny Griffin interview is more revealing. The "Little Giant" talks as good as he plays, straight ahead and no hype. Rafi Zabor oughta keep his own opinions out of interviews. Too much "A Salaam Aleikum" jive and not enough Jackie McLean. Is that *really* how you spell Giuseppi?

John Palmer
Balboa, CA.

WE'RE NOT INANIMATE

I normally don't write fan letters to inanimate objects, but I find your magazine to be excellent, and just wanted to tell it so. Having recently bought my first copy of Musician I was very impressed with the high quality of your journalism. Too many trade magazines are staffed by frustrated musicians, not professional writers who are also musicians, or who have an extraordinary degree of empathy for music. Rafi Zabor and Conrad Silvert must get special mention. The combination of good knowledge with an excellent, vibrant writing style is pretty hard to beat, and very enjoyable to read. The article

on Yes was excellent. Finally a review that gives this incredible band some of the recognition they deserve. I'm impressed that Musician isn't like some of the other "music" periodicals that concentrate on an elitist form of jazz journalism and include other forms of music merely as a condescension or as something to ridicule. Someone out there knows what you are doing, and thinks it is worthwhile.

Michael Whipple
Boston, Mass.

BUT THEY'RE NOT SORRY

Weather Report means never having to say you're sorry!

David Grissom
Bloomington, IN

STILL THE QUEEN

Your analysis of the "greatest-living" female singer-writer-arranger, Aretha Franklin, parallels numerous other surface analyses I have read in the past few years. You make it appear as if Aretha is on the last toe of her last leg, desperately searching for her lost talent. You and others pen-whip Aretha when she *successfully* attempts artistic innovation, when she *successfully* incorporates in her performances everything you call the artistry of the "old Aretha". When will this nonsense end? It is quite apparent to me and millions of others that Aretha is a permanent creative force who adds substance to the shallow and fluid pop music industry; she supplies real meaning to a large segment of the American public. Specifically, there is (and will only be) but one Aretha, Queen of Soul Music. I need her! America needs her!

Fredrick Salsman
Detroit Mich.

DEAR MR. STERN

As per your article on Weather Report, you know as well as I know that Jaco Pastorius is not the "greatest electric bassist in the world". How you could make such a remark I'll never know. Myself and ten other friends who use [sic.] to read your magazine have decided that either you're a frustrated bass player who allowed himself to be overwhelmed by an excellent bass player who wishes he were black, or just another frustrated artist who prefers to make so-called incredible remarks about music and musicians, but deep down inside doesn't have a clue as to what's really happening. If you do some research into electric music of the past ten years, you'll find that there are more than a handful of electric bass players who have more sounds, ideas, guts and presence than Jaco Pastorius. Stanley Clarke, Alphonse Johnson or Miroslav Vitous have all done more for the bass in the last five years than Jaco has.

James Stern
Tampa, Fla.

YES CORRECTIONS

First, let me commend you on publishing a great magazine that I always look for at the newstand. I read it from cover to cover and find it very well written... usually with a great deal of accuracy. However — as I paged through the article on Yes in Jazz Rocks, and examined it for this same accuracy, I was shocked!! Being a very devoted Yes fan and a Chris Squire disciple — I can tell you without fear of contradiction, that bassist Chris Squire has never played a "fretless bass solo..." on any of the shows during the 1978 Yes tour. I attended all four sell-out shows at Madison Square Garden, sitting within twenty rows of the stage at all of them, and being the Squire fan that I am — I can assure you that if he had played a fretless bass, I would have noticed.

Only two other small mistakes: Yes has never performed or written a piece called "Soon" as mentioned in fourth paragraph. The piece that Mr. Henschen is referring to is the closing section from "The Gates of Delirium" off the Yes album, Relayer. Lastly, to label Yes as 'jazz-rock' is almost totally incorrect. If one is looking for a more accurate label or category for their music it would be either "Progressive Rock" or simply, "Progressive" ... there is essentially little "jazz" in their music. Chris Squire is to rock what Jaco is to jazz — only Chris has been around a little longer.

Peter Gravina
Teaneck, N.J.

Ed. We'll take your word for it, our apologies to Yes fans.

MUSICIAN

Publisher/Advertising

Gordon Baird

Executive Editor

Sam Holdsworth

Art Director

David Olin

Dist. Coordinator

Susan Merkley

Sales Manager

Steven Swords

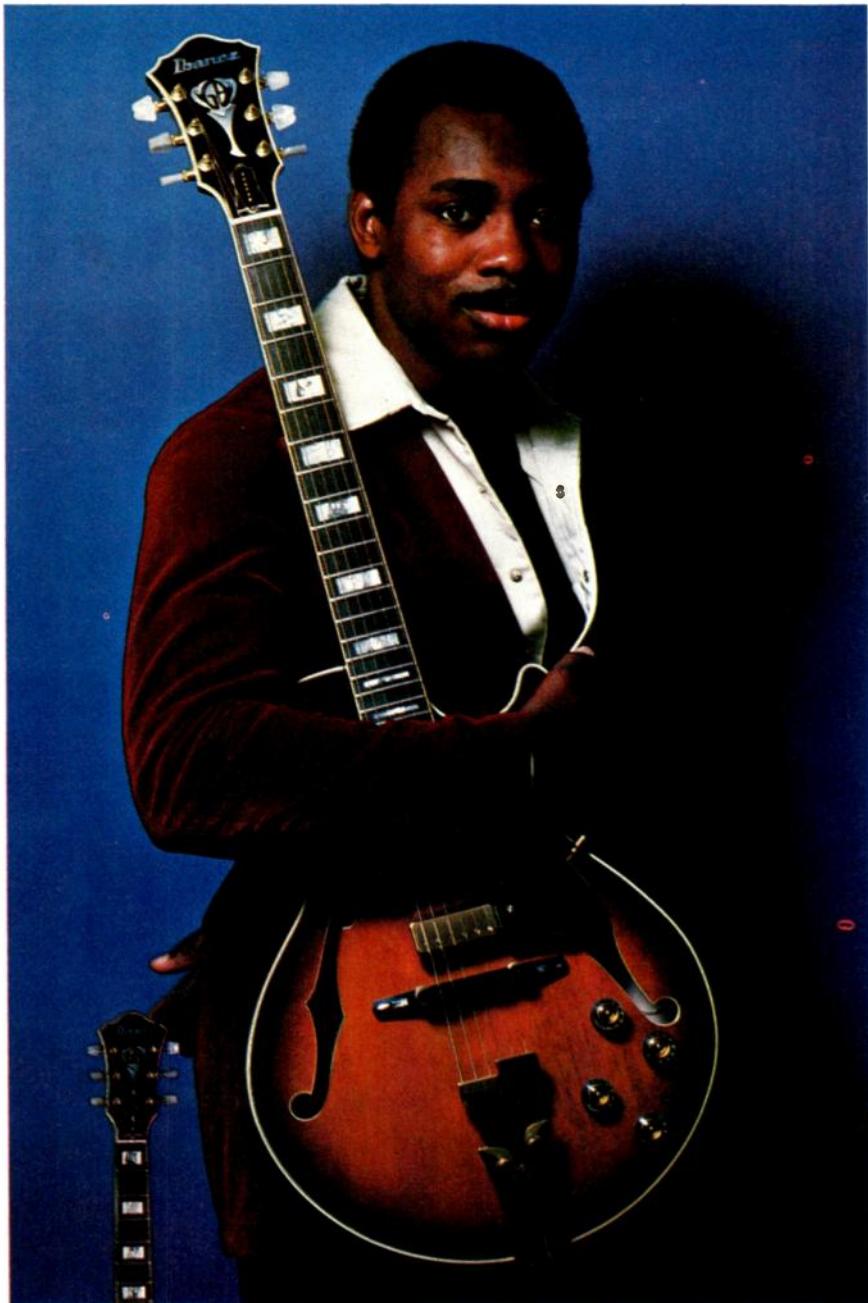
Typography

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, Verly
Oakland, Chip Stern, Ralph
Humphrey, Joshua Baer,
Conrad Silvert.

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.

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®

RECORD NEWS

ABC Records is being sold, with TK and Motown possibly not far behind. Musician updates Paul Horn at the San Diego zoo, Marcel Proust in the studio again and Keith Jarrett high atop the Empire State Building.

LABEL NEWS

The New Year has brought a flurry of activity in the record business as two major labels prepare to change hands while everyone else gets off the disco steamroller.



ABC Records is about to be sold. **Polygram** looks like the likely buyer, but **EMI** (the folks that own **Capitol**) is reportedly still in the hunt. If ABC is sold it will remove the only blemish from the otherwise flawless visage of the American Broadcasting Company. ABC, which did the impossible to become the kings of the TV world, has somehow never been able to make a go of it in the record business. What is incredible about this is that ABC had the two ingredients needed to make it, a marketable artist roster (Steely Dan, Rufus, Barbara Mandrell, Four Tops, Impulse line, etc...) and plenty of cash. At times it seemed as if the label were trying to lose money, in fact, many industry observers thought that the only reason ABC Corporate put up with the incompetent record division was that it made a nifty tax write-off. While this may sound absurd, it may be the only logical explanation for a company with the resources and smarts of ABC losing money in the record business.

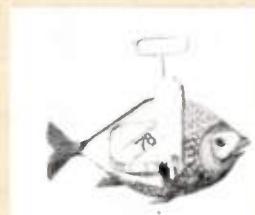
20th Century Records

has signed a distribution deal with **RCA**. It has been reported that RCA has purchased a major interest in the label but neither RCA nor the film company would confirm this. 20th was revived by the film company about six years ago under the management of industry vet Russ Reagan. The label was an instant success with Barry White, Maureen McGovern and the DeFranco family. Unfortunately only White had more than one hit and the label began to lose money. Reagan was canned. (now he heads up the Casablanca-distributed Parachute label), and the label continued to lose money. It is doubtful that this move will change many things since RCA is a label with plenty of problems of its own. To try to handle their own problems RCA is starting a new Nashville based pop-oriented label called **Free Flight**. This is an interesting move since RCA has dominated the country market for many years but has been

something less than a hit in the pop field. RCA looks like it is trying to apply its country expertise to the rest of business. RCA has also announced that it will distribute **Roadshow Records**, a disco oriented label that was formerly handled through **United Artists**.

Things to look for in the New Year: look for more independent labels to be brought up by the giant multi-nationals with **TK** (CBS?) and **Motown** being likely victims. The big labels purse strings

are likely to tighten in the next twelve months and jazz could be caught in the squeeze. Many of the majors have been disappointed with the sales of their jazz product, particularly the crossover stuff. Most of the big boys will probably go to fewer artists with more promo.



Awards

MUSICIAN UPDATE

Paul Horn's next album for Jonah Records will be recorded inside Namu, the killer whale, at the San Diego Zoo. . . . **Charlie Hayden** has taught his bass English, French, and Italian and is looking for a fourth language from either Africa or Asia. . . . AMF has put out a line of **McCoy Tyner** shoulder pads and knee guards. . . . **Freddie Hubbard** has won an award for distinguished achievement from the Modern Language Association for talking out of both sides of his mouth and playing trumpet at the same time. . . . For suggesting that a 3000 word Ornette Coleman interview could have been done without his presence, **Ornette Coleman** receives the Incomprehensible Humility Award of 1978. . . . **Keith Jarrett** is having large bronze statues of himself cast for future installation in city parks across the nation. One of them will sub for him on his tour this spring. Enraged by flashbulbs at a

recent N.Y. concert, he was last seen heading in the direction of the Empire State Building. . . .

Marcel Proust has been signed to Moi Aussi Records for a forty-nine record solo set. The instrument has not been decided upon yet, but the dead French novelist is said to be in good spirits. . . .

Miles Davis was in the studio again last week, but only to use the men's room, as he told the press upon leaving. . . . A Persian protest-rock group, **Shah Na Na**, has been signed by Rouster Records and will record in Tabriz after the revolution. . . . **The Smart Ensemble of Poughkeepsie** ran out of rabbit suits and surgeon's masks and had to cancel its winter tour. . . . **The Blues Brothers**

plan to do their next tour in blackface. "I don't see anything wrong with minstrelsy once we've gone this far," said an Atlantic records exec. Their backup group, the Klan, plan to wear white. . . . **Kareem al-Jabbar** was all set to appear with the Saturday Night Live band when it was discovered he was a basketball player. . . . The **Sonny Rollins** Prize for 1978 goes to Sonny Rollins for being most like Sonny Rollins.

Musician contributors to win awards in 1978 include: **Zan Stewart**, who won a Sportswriter's Medal for his record reviews; **Rafi Zabor**, who won a plaque from the Brotherhood of Restaurant Workers for publishing 1,500 words about salad in a music magazine; and to **Gary Giddins**, for using 'euphonic' as the only adjective describing a tenor solo, the **Whitney Balliett Prize** for 1978. . . .

FAIR

THE CARLA BLEY BAND



Before Carla Bley began her winter tour at New York's Public Theatre in late January, she had spent six months appearing as Penny Cullen (note: a cure not a disease) with a punk rock band called The Burning Sensation. It showed. After a typical first set, if there is such a thing as a typical Carla Bley first set, of the bright "440," "Jesus Maria and Other Spanish

Strains," which has gotten less elephantine and more efficient over the years, and the chromatic and involved "Walking Battery Woman," Bley made a part playful and part edgy announcement. "That was us," she said, "up until now. Now, you can't always have what you're used to. You have to open yourself to things you can't have in the future." This introduced the first in a series of vocals, "Siam," a very dumb, funny, three-note Chinese travesty with Hong Kong Hollywood fanfares, kindergarten rhythms and a skinny vocal by drummer D. Sharpe. "Jungle eggs are cooked in a strange bird saliva," went one line, and periodically the full band would sing "SI-AM." This was followed by tenorist Gary Windo singing the fast "But I Was Wrong" and then by Bley's own vocal feature, "Do Ya." Melodramatic Bley: "Do you know what I mean? You don't know what I mean, do ya?" Band: "No." The last vocal was "Wervin," featuring keyboardist Don Preston on the subject of an imaginary high-speed sport of the same name. There followed "Drinking Music" as an intermission piece while the bar opened. The concert concluded with "Musique Mecanique," Bley's most recent long work and the title composition of her new album. It's a broken-toy

piece in three movements, with a treadmill vocal in the middle, broken record effects, Halloween spook tunes and some Mahlerian ballooning in the brass. It was followed by an encore of "Song Sung Long" that should have had the audience dancing in the aisles, but didn't. It was a great concert and everyone, I believe, loved it, but unless something changes this will be the band's last tour. Bley has been losing too much money to keep it up. The Carla Bley band was one of the blessed events of 1978 and it would be a shame if it had to go out of business against its will in '79. "I want to point my finger at the guilty party," said Bley on a radio interview I managed to overhear. "I don't know who it is, though. My musical voice is a ten piece band. Why can't I have a ten piece band? Can't I please have a ten piece band?" (Somebody buy this girl a ten piece band.) It's clear that the jazz scene can't support her. I think it would take opening for the Rolling Stones' next tour, a big film score or Saturday Night Live. Apart from the lack of money, Bley & Co. show every sign of being on the verge of a large popularity. It's almost time for her old and faithful fans to start abandoning her for being too obvious these days. In another year she could have a large enough audience for the critics to start turning against her too. Carla Bley is one of the finest and most original composers we have. Her music makes the world brighter and she has every right to be ruined by success if that's what she wants.



SON SEALS

During the course of a week at the Rising Sun in Montreal, as the club ran from empty on the weeknights to full by Saturday, blues guitarist Son Seals and his touring band of Lacy Gibson, guitar, Snapper Mitchum, bass, and David Anderson, drums — regular drummer Tony Gooden is still recovering from a European train wreck that had the whole band out of action for awhile — demonstrated in all its height, depth, and breadth the power suggested by his Alligator albums *Midnight Son* and the recently released *Live and Burning*. Seals has evolved a blues style that has the kind of power that slaps you up against the back of your seat and keeps you there until the set is over. The electric guitar looks like a toy in his hands, not just because he is large and it is small, but because of the evident ease with which he makes it do his bidding. He played twelve bar blues all week without repeating himself, and his long improvisations had all the interest and continuity you could ask for. It's not surprising that he has been hailed as the finest blues guitarist to have emerged in a decade. He sends the blues howling across the winter like a healing mal-ediction.

He is also a master organizer of sets, making precise-

ly the right changes of key and tempo from one tune to the next, and running the end of one almost into the beginning of the next, so that the music is always moving ahead. He is not a great vocalist, but he is a very good one. Listening to him you have the sense of a man telling home truths about his own real experience with tremendous authority, honesty and humor. For blues singing, that is the bottom line. He likes to punctuate his choruses with a trademark two-note laugh, Ha-ha, and then tell the audience, "Good for you." It damn well is. There are a few billion people in this world playing some kind of blues on electric guitar. There are still only a handful who are great at it, and this man is one of them. He loves the blues, and for power, intensity and conviction, there is nothing like him. — Rafi Zabor

OLD AND NEW DREAMS

So many magic moments occur with a kind of unconscious grace and delicate co-mingling of experience, where the active and the passive, the participant and the observer, lose their distinctions — where you feel your every thought has a subtle yet profound effect upon the thoughts and actions that surround you. In the midst of the manic-depressive madness known as the Holiday Season, just such magic bloomed at San Francisco's Keystone Korner, where Don Cherry, Dewey Redman, Charlie Haden and Eddie Blackwell — known collectively as the Old and New Dreams Band — rarified the dense club air with extended music that can only be described as transcendent.

Combining folk melodies that Cherry has so mellifluously absorbed through years of world travel with the ultimately swinging heritage of mentor Ornette Coleman and the universal backgrounds of the quartet's illustrious members, Old and New Dreams opened with Ornette's "Happy House" and continued for over an hour of non-stop explorations. The set created a suite-like effect as

various combinations of players wave a myriad of textures, ranging from bristling dialogues between the now-furious, now-sparkling Cherry and the bubbling, feathery Redman; to Haden's lightly singing whispers urged delicately onward by Blackwell. The drummer's impeccable musicality — too rarely heard these days — was felt with great strength, subtlety and wing this night, particularly during one hypnotic, North African-sounding tom-tom segment. Redman also contributed a long, sinewy solo on the double-reed musette, whose modality linked its Eastern legacy with the blues of the West.

The Keystone engagement was the band's first reunion since the recording of *Old and New Dreams* for the Italian Black Saint label some two and a half years ago; although, as Haden says, "we've been playing and thinking in the same direction for the past twenty years. It's a very spontaneous improvisation," continues the bassist, whose own renaissance over the past year — including work with everyone from Alice Coltrane to Mal Waldron to Roland Hanna — has been one of the most satisfying jazz events the Bay Area can remember.

A month-long *Old and New Dreams* tour is scheduled to begin on the East Coast around the middle of March, and will work its way West, returning to Keystone towards the end of April. Look for it. — Michael Zipkin



You want authentic strings, horns, and a big sound.

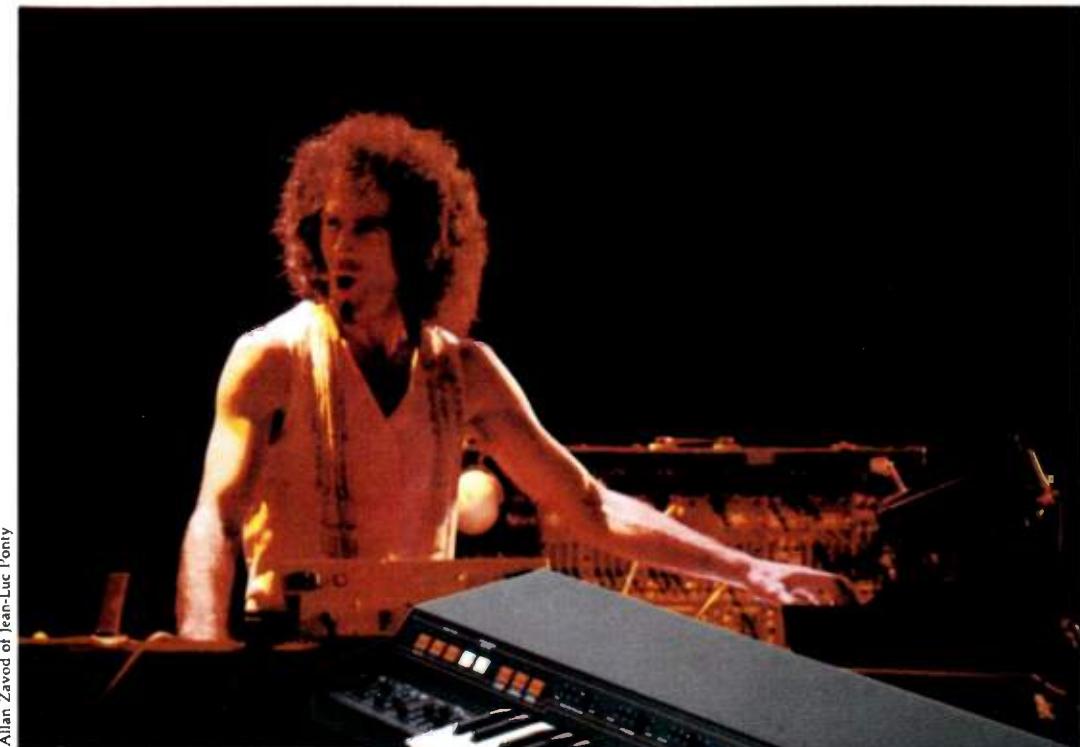


Photo: Allan Zavod of Jean-Luc Ponty

When you play an ARP Omni-2, your music has a full, rich quality.

Your strings have those clean and crisp highs, full and resonant lows. An exclusive process called *asynchronous phase modulation* makes it virtually impossible to distinguish your sound from real strings.

The horn section is hot, too. Your dynamic, punchy brass chorus is enough to make Tower of Power a little nervous.

When you quickly change from horns to harpsichord to pipe organ to combinations of bass, piano and strings, it's hard for your audience to believe all that sound is coming from one musician.

But you believe. You know that ARP has always delivered uncompromised quality to keyboard artists like Joe Zawinul, George Duke, Ronnie Foster, Tom Coster, Les McCann, Tony Banks, and countless others. Even better, you know the Omni has come across with great sounds for you and your band.

If you've never experienced the ARP Omni-2, do it now. Move on to your nearest Certified ARP Dealer for a first-hand demonstration.

Move up to an ARP.
It's the sound.



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.

© ARP Instruments, Inc. 02173



There's a world of difference between the way interviews turn out in print and the reality of the situation. On the basis of reading an interview in a magazine, you would assume that some variant of a normal conversation between two human beings took place. That's rarely the case. It's hard, as a writer, not to feel awkward and intrusive zooming into someone's life for 45 minutes with a pad full of questions. There are inevitably strained, awkward moments, and times when you are strongly aware how terribly boring and repetitive these affairs are for the other party, hearing variants of the same question again and again. ("Gladys, why did you leave Motown?")

"Mr. Green, what is the real story behind how 'Let's Get Together' got written?"

"Nick and Valerie, what was it like to work with Marvin Gaye?" etc. ad nauseum.) Try as you might for original questions, you always hit a few clinkers; sometimes all the other party will provide are self-serving statements that sound like publicity releases. (I hear "Yeah, I'm just sure the new album is our best ever," at least 50 percent of the time.)

But there are splendid moments, when someone will give a unique, quirky insight into her or his work; or even make a platitude come alive (like Mavis Staples showing how soul came from gospel by

spontaneously singing an accapella "Never Found Me A Man (To Love Me Like You Do.)") Not surprisingly, the most talented — the Marvin Gayes, the Aretha Franklins — are often the most incisive and insightful critics of their own work.

I've never experienced anything quite like the Chaka Khan interview I did last December backstage at the Circle Star Theatre, a large suburban Bay Area theater. Our perspectives were so different on just about everything; some of her remarks seemed just plain out of whack to me. Not that there was any animosity between us; just bewilderment. She seemed to have so little consciousness of what she does.

Chaka Khan is, I believe, probably the most talented black female vocalist working in the pop-soul area. Her range is extraordinary, as is her

wonderful, whimsical use of syncopation. There's a delicacy and maturity in the laments and unrequited love songs that make up the best of her repertoire (e.g. "Stay," "Sweet Thing" from the Rufus Days, "Roll Me Through the Rushes," and "Sleep on It" from her new, somewhat bloated Arif Mardin produced solo LP). These tunes strike one in a very different way than the Sturmund Drung melodramas of Aretha and Gladys Knight; the sadness and the longing is a bit muted with Chaka; you have to listen pretty hard to "Sweet Thing" to understand the man is not here; it's all longing. "I don't know why but I want to cry each time you touch me" — is the standout moment in "Better Days," from her best album, *Ask Rufus*. A unique sensibility permeates these songs, an out-of-the-ordinary perceptiveness about how

things and their opposites can co-exist. You don't confuse them with male-written Natalie Cole material; in fact Chaka co-wrote many of the lyrics, and often uses material from her women friends.

I began by asking her about those love songs, what role she really had in writing them, or selecting them. "I'll tell ya, I don't excel as a writer. I'd rather do material by other writers. And I'm not one for love songs. Don't even know why I bother to do them; except some have pretty melodies ... 'Sweet Things' is pretty; 'Stay' from the last Rufus album's real nice."

"Why are they always so sad, virtually all about unrequited love? Even in a rhythm number like 'You Got the Love,' the man ignores you?"

"I never thought about it. That's interesting." She looked over at the very spiritual-looking Eastern paperback on the couch. "Oh, only two things matter to me. Number one: Is the melody pretty? Two: Are the lyrics intelligent; do they express a complete thought?" "I like message songs — like 'I'm Every Woman.' "

"And you'd call those lyrics intelligent?" I couldn't help asking about the somewhat simple-minded (if catchy) Ashford-Simpson hit single. "Oh yeah. It's a celebration of womanhood. I'm every woman, you know, I can get inside, understand any woman, like the song says, 'It's all in me.' "

And then we got into influences. "Jazz,
continued on page 82

DAN CUNY



CHAKA KHAN

SHE'S SPLIT FROM RUFUS AND HAS A NEW SOLO ALBUM, BUT IS IT THE SINGER OR THE SONG?

BY RUSSEL GERSTEN

"SOUL"

My passion for rare rhythm 'n blues records has brought me to some strange places, both physically and mentally.

I've combed practically every ghetto from Bed-Stuy to Watts. I've patronized enough thrift stores to earn a commission in the Salvation Army. I've stolen, swindled and threatened in order to gain possession over these obscure objects of desire, these peculiar little things with the big hole in the middle.

It is a multi-faceted compulsion. I love the music, to be sure. Nothing soothes the spirit more than the sound of the Castelles, the Solitaires, any early-50s vocal group, smooth as lingerie, misty as an opium dream. But owning the music on tape or reissue is not enough. I love the labels. The artwork on such backroom R&B labels as After-Hours, Kicks and Blue Lake rivals a lot of things that hang in galleries or museums. But admiring the same artwork on a bootleg reproduction is not enough. Owning the original 45s is what gives the rush. And paying \$100 for "I'll Beg" by the Five Emeralds on S-R-C, although there are worse ways to spend the money, hardly compares with breezing into a Goodwill Industries store in Toledo and acquiring the same record for a dime.

I am not alone. I know a man who pulled a gun while haggling over a rhythm 'n blues record. Another collector committed what used to be called an unnatural act for a copy of "Hold Me, Thrill Me, Kiss Me" by the Orioles. (It was on red plastic — could anyone resist?)

RHYTHM & BLUES

There is rare R&B gold in some of the strangest places, if you know how to look.

By Joe Scherzer

One self-professed R&B scavenger victimizes financially embarrassed collectors. "Hello, Tony? This is Leonard. Sorry to hear about your company being on strike. I know it must be rough with a wife and three kids. Well, I might be able to help you out if you'd be willing to part with...."

You've got to do things like that if you're after a comprehensive R&B collection. I'll never forget the time a major collector found a junk-store copy of the precious "Secret Love" by the Moonglows. Affixed to the label was a small sticker bearing the name and address of the original owner. Although the record was 20 years old, he called St. Louis information and, lo and behold, got a phone number to go with the name and address.

A female voice answered — "Hello?" "Uh, yes. Is Albert Gibbs there?" A long silence. "That's my husband.

He died three years ago."

"I'm terribly sorry." And then, undaunted, "You wouldn't have any of his old records, would you?"

You could've heard the click three blocks away.

Collecting can also be dangerous. In the course of my record travels I've been manhandled by a 300-pound woman in a Cincinnati slum and threatened with bodily harm on the riot-torn streets of Paterson, N.J. A particularly promising expedition to Chicago's South Side was cut short by a throat-slashing incident — right in front of a store that supposedly had thousands of tasty items. I never found out.

Of course, there are many ways to pick up rhythm 'n blues records without risk or attacks of conscience. Most record stores carry anthology albums featuring vintage R&B groups. Arista's "Roots of Rock and Roll" series is outstanding. RCA and Chess have also re-released some excellent material. Original pressings can be purchased through the mail from dealers like Lou Silvani, P.O. Box 985, Bronx, NY 10453 and Val Shively, Box B, Havertown, PA 19083. An extensive auction list is published by Goldmine, Box 61, Fraser, MI 48026. Or you can look under "Secondhand" in the Yellow Pages.

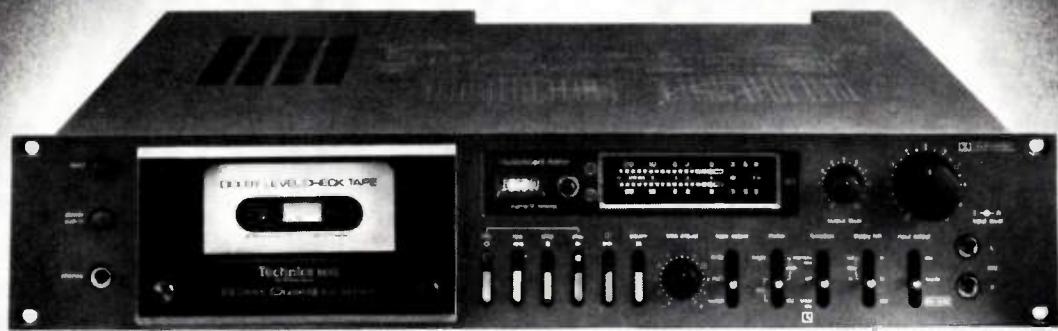
I did the latter in Sioux City, Iowa, and wound up in a huge Salvation Army complex. Things started off slowly. Then, flipping through the dusty, gummy, sleeveless 45s, I came across a promising sign, a Ray Charles on yellow Atlantic. And a sign it was, for the next record was truly a monster — "Story of Love" by the Five Keys on Aladdin. The Ravens came next, followed by the Thrillers, the Kidds and Fatso Theus and the Flairs. I'd hit a mother lode. Rare disks by the score. The Excello label, Post, Big Town, Jubilee. Hundred-dollar records abounded, all mint, all preserved in sleeves. My heart danced the hucklebuck. When it was over I had no less than 167 choice R&B and blues records, for which I paid \$12. (Quantity discount, you understand.) They were worth — who knows? — \$2,500, \$3,000....

As I walked to the car I looked back at the imposing structure and borrowed a line from *The Treasure of Sierra Madre*. "Thanks, mountain," I said.

The music of Percy Mayfield, Larry Birdsong and other R&B and blues greats is alive and well in Washington, D.C. thanks to the Nighthawks. This incredibly energetic group performs such blues-drenched numbers as "(Thank You) Sugar Mama," "Walkin' By Myself," and "Dust My Broom," the classic tune

continued on page 82

You know what Technics quartz-locked direct drive does for records. Now listen to what it does for cassettes.



Accuracy good enough for even the most demanding professional, that's what Technics quartz-locked direct-drive turntables are all about. And that's why radio stations use them and discos abuse them.

Now you can record your records as accurately as a Technics turntable plays them. With the RS-M85, our new quartz-locked direct-drive cassette deck. Not only does it have the kind of transport accuracy that's hard to beat, it has that kind of price, too. The reason for all this accuracy: The performance of Technics direct drive combined with the precision of our quartz oscillator.

The RS-M85's servo-controlled system compares the motor rotation with the unwavering frequency of the quartz oscillator and instantly applies corrective torque if any speed deviations are detected.

To complement that accuracy, Technics RS-M85 has a Sendust head with a high-end frequency response of 18,000 Hz, low distortion and excellent dynamic range.

Since there's nothing ordinary about the RS-M85's

performance, there's nothing ordinary about its meters. The RS-M85 features Fluorescent Bar-Graph meters. They're completely electronic and therefore highly accurate. Response time is a mere 5 μ s. There's also a peak-check mode plus two selectable brightness levels.

To all this sophistication, the RS-M85 adds all this: A separate, coreless DC motor for reel drive. Dolby NR*. Full IC logic control in all modes. A low-noise, high-linearity amplifier section. And a 3-position bias/EQ selector with bias fine adjustment.

Also available is Technics RP-070. An optional full function infrared wireless remote control.

Technics RS-M85. Compare specifications. Compare prices.

FREQ. RESP. (CrO₂): 20-18,000 Hz. WOW AND FLUTTER: 0.035% WRMS. S/N RATIO (DOLBY): 69 dB. SPEED DEVIATION: No more than 0.3%.

Technics RS-M85. A rare combination of audio technology. A new standard of audio excellence.

*Dolby is a trademark of Dolby Laboratories, Inc.

Technics
Professional Series

Think back a couple of months to the record glut that hit us just before the holidays. There were 950 assorted "best of" and "greatest hits" packages by everyone from Johnny Paycheck to Wings to Earth, Wind & Fire. On top of that was an influx of big name entrees by such hot sellers as Cat Stevens, Willie Nelson, Steve Martin, Eric Clapton, Santana, Todd Rundgren, Elton John... you know that crowd. You could barely shoulder your way into the record store, let alone discover whether Refugee and Soft Machine had issued their new albums yet.

Now that the artificial snow has just about cleared, we can more accurately take stock of the better fusion products that got lost in that worsening Xmas rush. As it turns out, more than a dozen important releases were made during late '78 and early '79, most of which should not be missed, though some should definitely be overlooked. Among the more pleasant surprises were the partial electrification of Stan Getz on *Another World*, a guitaristic concept LP by Paul Brett called *Interlife*, and Phil Manzanera's progressive *K-Scope*. More disappointing were the personnel changes wrought upon Nova (*Sun City*) and, to a lesser extent, Brand X.

As we've no doubt said before, the multi-keyboard concept is central to most discussions of fusion music in the Seventies, and several important electricians made creative inputs during the busy season. Rather than focus on just

one of them in usual Jazz Rocks fashion, we decided to run down the list review style and give you a quick overview of what's new on the

ivories.

Patrick Moraz — *Patrick Moraz*, Charisma CA-1-2201. Recorded in Rio de Janeiro, this excellent concept album tells a future story about war between the primitive world and encroaching civilization. The former is represented by the acoustic polyrhythms of Djalma Correia and 16 percussionists from Brazil, while the villainous modern technology is allegorized by the leader's electronic blasts. "Jungles Of The World" starts off carefree enough with a "Quiet Village"-type melodic infatuation, "The Conflict" is a scary war drama, and "Realization" is the happy ending we've all hoped for... complete with an irresistible Latin beat, of course. The concept idea may sound contrived, but Moraz makes everything work superbly. A must for fusion fans.

Kansas — *Two For the Show*, Kirshner PZ2 35660. This two-record concert set contains big hits like "Dust In The Wind," "Carry On Wayward Son," "The Wall,"

and is guaranteed to go at least gold, if not platinum. But it's reassuring to see a skillful, schooled, eclectic band like Kansas scale the ladder of Top Ten success. Kerry Livgren is one of the better keyboarders in rock, and credit must also be given to electric violinist Robby Steinhardt and drummer Phil Hart. Difficult time and key changes keep them on their toes for "Journey From Mariabronn," "Mysteries and Mayhem," "Lamplight Symphony," and other quality jazz-rock-classical intertwinings. Kansas deserves credit for maintaining a fairly high artistic opinion of themselves in the face of mass marketability.

David Sancious & Tone — *True Stories*, Arista AB 4201. When Sancious left Bruce Springsteen's ultratight E-Street Band in 1975 to cut *Forest of Feelings* (Epic), I was stark raving positive that he'd go on to become THE new synthesizer wizard of the decade. Not quite prophetic thus far, but *True Stories* is another major advance for a talented musician-writer who draws on jazz, rock, Bach and gospel for his distinctive keyboard style. Cuts like "Prelude #3," "On The Inside," and "Matter Of Time" explore the Sancious creativity, while vocal cuts by Alex Ligertwood (ex-Oblivion Express) make "Sound Of Love," "Fade Away" and "Ever The Same" groove with authority. Highly recommended.

Jean Michel Jarre — *Equinoxe*, Polydor PD-1-6175. This followup to *Oxygene* cruises off in a similarly astral direction. Jarre creates a repeating, many-layered motif that can work hypnotic sorcery if you're in the mood. Part of his last album was used for the light show *Laserium*, so you know it's heavy. To the uninitiated, however, this sort of electronic play can seem mundane or pretentious. Relax. You might be wrong.

Happy The Man — *Crafty Hands*, Arista AB 4191. This group is absolutely sensational on their second

Arista album, produced by Ken Scott no less. Frank Wyatt and Kit Watkins are the keyboard nucleus, with guitar-bass-drums rounding out the quintet. There are post-Mahavishnu synthesizer influences mixing with chamber piano on "Ibby It Is" and elsewhere, and just a touch of Genesis beneath the "Steaming Pipes" instrumental mantra. But comparisons may put you astray. This is a highly attuned and original band that plays with epic power and beauty. Happy The Man is ready to make their move, and *Crafty Hands* is possibly the best record reviewed here.

Gong — *Expresso II*, Arista AB 4204. Now billed as Pierre Moerlen's Gong, this once-awesome Franco-Anglican

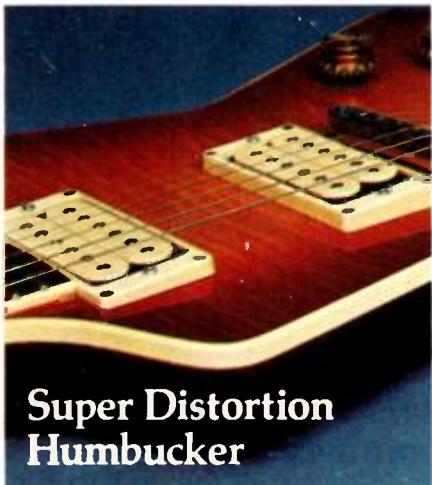
continued on page 82

JAZZ ROCKS

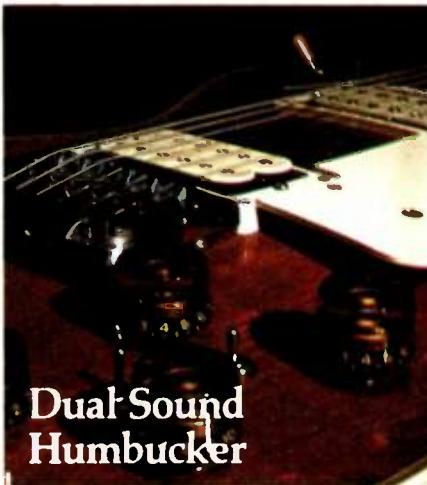
A review of some of the better jazz-rock releases of the past few months.

By Bob Henschen

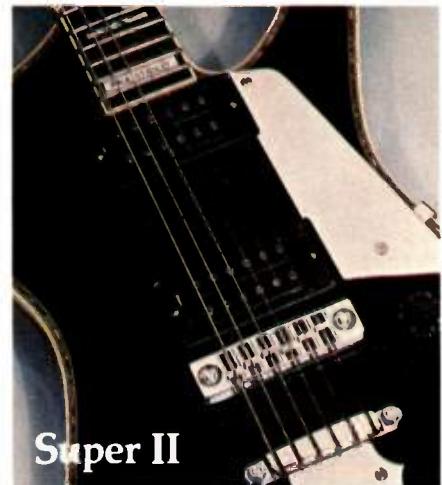
Don't choose one of these for our sound. Choose one for yours.



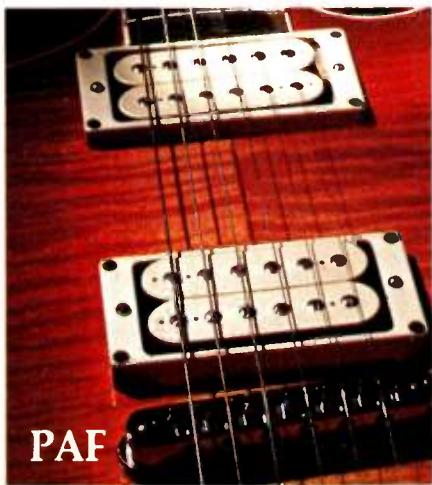
Super Distortion
Humbucker



Dual Sound
Humbucker



Super II

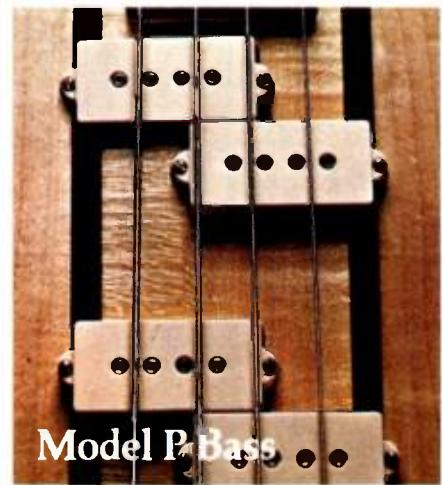


PAF

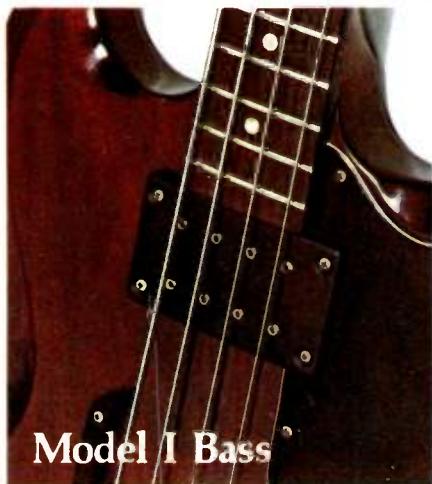


SDS-I

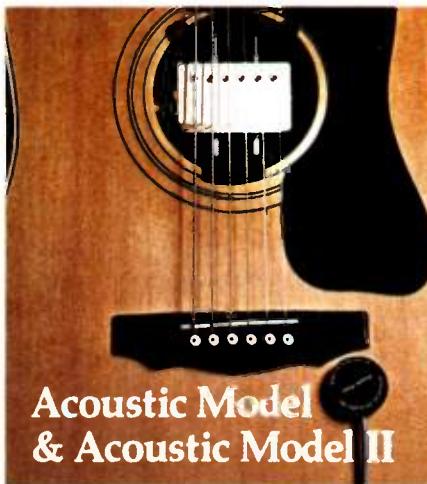
We also make the FS-I and Pre B-I direct replacement pickups for Stratocasters and Telecasters.



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

INNER CITY RECORDS

THE STARTLING SUCCESS OF IRV KRATKA'S TWO LABELS, SPECIALIZING IN PREVIOUSLY OBSCURE JAZZ IMPORTS AND UNDISCOVERED DOMESTIC TALENT.

BY BILL BROWER



Irv Kratka's office is crowded. In the middle of the floor are several piles of promotional slicks stacked waist-high which announce an impending Inner City release. Kratka has to make a detour of sorts to get to his desk. In doing so there are boxes of records to step over. There is a box of choice items from Nippon Phonogram and East Wind of Japan which Kratka has only recently licensed for stateside releases. There is another box of imported delicacies from MPS of Germany with whom Kratka has been carrying on some very promising negotiations for licensing rights. And still another packed with miscellaneous possibilities. His desk is a maze of

paperwork; demos, cassettes, reel-to-reels . . . Kratka receives, on the average, four unsolicited tapes per-working-day through the mail.

All the things that are catching my eye have to do with Kratka's jazz specialty lines, Inner City and Classic Jazz. His world and work also includes Music Minus One (a play-along-at-home series), Guitar World, and Aural Explorer (advanced electronic and synthesizer music). Then there are the publishing arms, ELDA Music (ASCAP) and Rama-poo Music (BMI). Kratka and company also distribute their records worldwide. Bewildering? No. Irv Kratka loves it. He is an admitted workaholic. Music and

the record business have been his life. Kratka built Music Minus One, the privately-held corporation that encompasses all of this, from scratch. What surrounds him is the summation of his adult life and he is, in a few words, damned proud of it.

There have been plenty of lean years. But now, as Kratka puts it, "We are hot. You have to have your head in the sand to ignore us at this moment." As if to press the point made obvious by my presence, he hands me yet another press release. This one concerns the 1978 Golden Feather Awards. Each year Leonard Feather, who has the reputation of being among the most powerful jazz critics in the business, awards his own "Order of the Gilded Plume" to the record company of the year. This time around the Inner City and Class Jazz tandem outweighed the likes of Columbia, Warner Brothers, ECM, A&M, Arista (Novus and Savoy), Fantasy (Milestone, Prestige, and Galaxy), Concord Jazz, ABC (Impulse Dedication Series) and all the rest. I think to myself, if the message has gotten to Leonard Feather, it must be so.

Irv Kratka may love music but he has been in the business end for twenty-nine years. He is a businessman. He can remember times when he got the good press for his Music Minus One series while his wife worked and he kept things going through sheer tenacity. "Hot" to Irv Kratka is more than compliments on paper. It is amassing the most diverse catalogue in the market numbering over two hundred items in less than three years, and maintaining a release schedule of eight to twelve records per month. It is also seeing sales jump 400% in that same three year period. It is selling twenty thousand Jean-Luc Ponty albums when a good jazz turnaround is in the neighborhood of ten. It is taking an unknown artist like Jeff Lorber out of the Pacific Northwest and selling upwards of sixty thousand on his first release. It's hearing Inner City artists like Lorber played on stations like WBLS, one of New York's most commercial stations. They've opened up branch offices in Los Angeles (run by Kratka's twenty-three-year-old son), Chicago and Philadelphia and are abandoning the cramped space that houses the mini-conglomerate in New York for a new mid-Manhattan facility complete with offices, art department, recording studios, warehousing and shipping.

But how did all this come to be, and who is Irv Kratka?

As a youngster who played drums and probably wanted to sound like Gene Krupa, he remembers going to see the Goodman Band at the Paramount, the Ellington Band at the Roxy, all the Broadway showcases for the big bands. That was the late thirties. Swing was king and big brother was his escort. Pretty soon he had gone from listening

“I speak well for Slingerland, because its sound speaks well for me.”

PETER ERSKINE

Listen to Peter Erskine: “Playing with Weather Report is like playing with a symphony orchestra, a R & B group, a big band and a jazz combo all in one evening.”

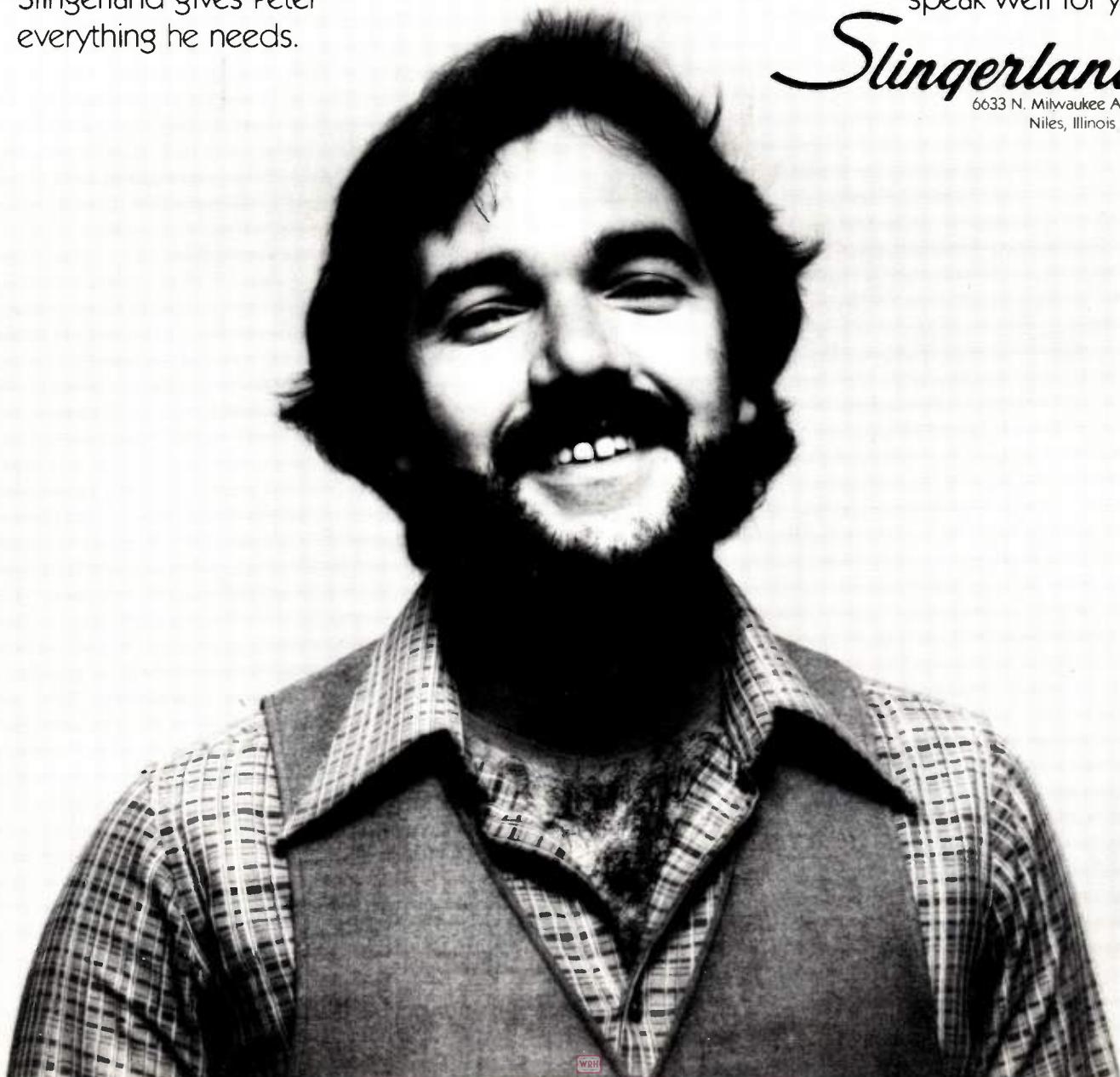
That kind of versatility is asking a lot from a drummer. And that's why Peter Erskine asks a lot from his drums.

Slingerland gives Peter everything he needs.

From smooth, positive, pinpoint tuning, to perfect tension that stays balanced all across the head . . . and all across the country on those long road tours.

Weather Report has won nearly every major jazz poll. And that speaks well for Peter Erskine's sound. Try a set of Slingerland drums. They'll speak well for you.

Slingerland
6633 N. Milwaukee Avenue
Niles, Illinois 60648





"WITHOUT MY CLAVINET, DA DA DA DUM... MIGHT HAVE BEEN HO HUM"

Walter Murphy made the solid gold disco hit "A Fifth of Beethoven," which is also on the soundtrack of the smash movie "Saturday Night Fever."

"When I had the idea of turning the opening notes of Beethoven's Fifth Symphony (da da da dum) into a pop record, I knew it needed something special to make it happen. The Clavinet's unique sound really helped," says Walter. "Like many musicians, I'm hooked on the Clavinet. I used it extensively on my latest album, 'Phantom of the Opera'."

You can hear Hohner's Clavinet just about anywhere jazz, rock and disco are played. It is the affordable keyboard with a unique combination of sounds...like electric guitar, harp, spinet, harpsichord, even zither. How loud a sound you get depends on how hard you play, just like a piano. The Clavinet is completely portable. It weighs only 69 pounds. And it has 60 standard-size piano keys. The Hohner Clavinet, so unique you never sound ho hum.

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

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



to playing, with a dance band that did its best to emulate the Glenn Miller sound. In the forties, when the Dixieland craze hit New York, that caught his ear. "Then," he smiles, "I started going back further to the roots of the music... to Armstrong and the earlier New Orleans groups. Once I heard that, I was hooked. I never really cared about Dixieland as such. I felt it was inferior music... I had heard it, but quickly passed over it into Armstrong's music, and the difference was night and day as far as I was concerned." When a bona fide, if aging, New Orleans band featuring George Lewis (clarinet), Jim Robinson (trombone), Bunk Johnson (cornet) and Baby Dodds (drums) played the Stuyvesant Casino on the lower east side, Kratka was there every night, soaking up this great music... traditional New Orleans music which, by today's standards, is a primitive art form. "It had an intensity that was just marvelous. The vitality was extraordinary. It was an enriching experience. I got to know all those guys. I was friendly with Baby Dodds, the classic New Orleans drummer... in a sense I studied with him because I was there every night. And times when he didn't show I sat in for him. It was a mindblowing experience to work with a complete New Orleans band. It was like holding the reins on an express train coming down the track... the force was so tremendous... the drive...."

Mixed metaphors and all, Kratka found himself in the record business. It was the end of the 78 rpm era. He had learned production technique from a friend whose label, Jolly Roger [see Keepnews story this issue for more on this label], bootlegged Armstrong and Billie Holiday, among others. By the time

during the forties. It was a shortlived project because of the time limitations 78 rpm imposed. Every four and-a-half minutes the record had to be turned over. "Obviously," Kratka pointed out, "if you were playing a Mozart Quartet it was a very upsetting experience, you couldn't get into the music if you were standing up all the time. Columbia probably took a bath on it."

So Kratka didn't invent the Music Minus One concept. It had come before his and, in terms of the available technology, its own time. But Kratka was able to implement it in the 33 rpm era. He began with classical music, releasing a series of Schubert Quintets, each record eliminating one instrument from the mix. By the mid-fifties MMO was into jazz rhythm records which utilized musicians like bassists Oscar Pettiford and George Duvivier; drummers Kenny Clark, Osie Johnson and Max Roach; guitarists Kenny Burrell, Mundell Lowe and Jimmy Raney; and pianists Don Abney, Hank Jones and Jimmy Jones. While he didn't exactly take a bath, MMO was largely a survival situation for the first fifteen years. While each MMO record tended to sell only three or four hundred copies, Kratka built such a large catalogue that he began to succeed on volume alone without the benefit of a big seller. By 1976 the MMO catalogue ran to over seven hundred titles. Although he didn't know it, he had established the credibility and financial anchor for one of the major success stories of the seventies.

In the summer of 1975 Kratka found himself in Las Vegas exhibiting his product at a rather unsuccessful music educators conference. That is when Kratka encountered one Pierre Jaubert,

available in this country.' So I said, 'Well, see me in New York. We'll strike a deal....'

"After Jaubert showed up and I licensed some material, it took interminable months before the French moved... the Europeans move very slowly. But I kept on the thing. I was curious about it and wanted to get this thing started. At the same time I was looking around through the trade publications... Bob Palmer did an article on an album that Randy Weston had done which Palmer said was a sensation on Owl Records, a French label. I wired them, 'Interested in licensing — Please respond.' They responded. I had a Randy Weston record. And so in these ways I picked up odd items. I picked up Earl Hines playing Gershwin from Caresello. I picked up an excellent Don Cherry and Gato Barbieri record that had been available in Italy on Duriam. Talk spread of this American who was paying honest dollars for product. I was paying on the average of \$1000 per record, which was an equitable thing on a license situation. It wasn't a be-all and end-all. But I wasn't buying the records outright and I paid all these people royalties. They have made thousands of dollars subsequently on the success we've had. Suddenly things started coming from other sources in Europe.

"At this point I met someone in New York who told me about Steeplechase records in Denmark. I was put in touch with them through this party. After about four months of negotiating and talking, we got the rights to Steeplechase. That was a very important acquisition. It was sixty records at the time. It has since gone over a hundred." It was indeed an important acquisition. Steeplechase's producer, Nils Winter, concentrated on recording many of the Bop stylists who were being neglected in the States. It gave Inner City the kind of depth most companies need a decade to generate. Steeplechase boasted all of Dexter Gordon's output from 1971-75. It had three Jackie McLean records. Its catalogue included a bevy of fine piano records from Kenny Drew, Duke Jordan and Tete Montilou to Hilton Ruiz and Andrew Hill. Before Inner City could get the Steeplechase material out, Kratka entered into yet another licensing arrangement, with ENJA of Germany. From ENJA came a more modern focus including the Revolutionary Ensemble, Cecil Taylor, Hannibal Marvin Peterson, Mal Waldron and Dollar Brand. In effect, Inner City was collecting under its aegis black musical genius that was neglected in the States and had been dispersed around the world. The Inner City designation was thus a very apt one.

Finally, with the assistance of Ivan Mogul, who represents Nippon Phonogram in the States, Kratka negotiated

NOW THAT THEY'VE GOT A FULL CATALOGUE OF EUROPEAN IMPORTS, INNER CITY IS REACHING OUT FOR A MORE COMMERCIAL SOUND WITH BANDS LIKE THE JEFF LORBER FUSION, MEL MARTIN AND LISTEN, DRY JACK, ETC., ALL OF WHOM HAVE A LIGHTER, CROSSOVER SOUND.

Armstrong's manager, Joe Glazer, ran Jolly Roger out of business. Kratka had learned enough to record jazz pianist Dick Hyman for his own label, Relax Records. Unfortunately, just as he got into the game, Columbia introduced the long-playing record (33 rpm) and Relax went under. Undaunted, he got on the lp bandwagon with a new venture, Classic Editions, which focused on chamber music. However, his real impetus was a casual conversation he had one afternoon with a friend, Abner Levin, who was then a buyer with Sam Goody Records. It was 1952. He recalls asking Levin, "... In this new technology, what do you think is needed, what sort of records?" Levin proceeded to tell him about a German named Rothchild who had convinced Columbia to market a play-along record series called Atapart

an independent producer representing Musidisc. As he relates it, Jaubert "...bopped into my booth. The place was empty. You could bowl in the corridors... lots of idle time. He came up and asked was I interested in jazz. I said yeah. He asked would I like to license some material. I had some experience licensing material. I had licensed some things from France by a bluegrass guitarist and started a label called Guitar World just prior to this period, maybe six months earlier. So we talked a bit. I looked at what he had and I said, 'Well, I am interested.' It's the sort of thing you do to pass the time of day. He was showing me Earl Hines and some Braxton and some Shepp along with a Jean-Luc Ponty album with Stephan Grappelli. And I thought, 'Gee this is strange, why aren't those records

SEQUENCED ELECTRONIC PERCUSSION FROM \$350.

You got it right! For \$350 you can program up to four, 32-note sequences as background to your live performance on Synare 3 electronic drums. The sequencer memorizes the intervals between notes, the rhythm, the dynamics of each hit, and which drum was hit. On playback, these sequences can be combined and a variable tempo selected. Add a sequencer to your Synare 3s and have the explosive electronic power that everybody else in your group has had right along.

SYNARE



Sequenced Synare 3. Your next trip to the music shop is going to be a mind expanding experience. Visit your dealer or write for more information today.

STAR
INSTRUMENTS, INC.
Dept. MP
P.O. Box 145
Stafford Springs, CT 06076
(203) 684-4258

the rights to twenty-eight East Wind recordings. Already that deal has made important work by Art Farmer, Johnny Griffin, Jackie McLean, Oliver Nelson, and Lennie Tristano available. On the horizon are recordings by Laurindo Almeida, Dollar Brand, Gil Evans, Andrew Hill, Jimmy Knepper and Abbey Lincoln. There is also the pending deal with MPS and the ever-increasing flow of unsolicited material. At the same time, the Classic Jazz label has been invigorated with forty-nine selections from the French Black and Blue label. As a result, even though Inner City and Steeplechase have been at odds for over a year, Kratka has more than enough material from which to choose.

Still, Irv Kratka and company aren't satisfied. Much in the same way that Inner City as a catalogue was built on the Music Minus One foundation, they are erecting an ambitious recording program on the back of the existing licensing arrangements. Rather than duplicate what the Europeans and Japanese seem to do better — that is to say, record contemporary black music — Kratka is reaching out for a more commercial sound. He is finding it in groups like that led by Jeff Lorber out of Oregon; Mel Martin and Listen from San Francisco; Dry Jack out of Kansas City and High Rise out of Dallas. As we sat in Kratka's office listening to Inner City's new thrust, I wondered out loud if he wasn't turning his back on the music that had made his label important. He looked me straight in the eyes and said, "What we have to do is to provide them [distributors] with records that can sell and, like the sugar coating on the pill, provide them with the extraordinary contemporary artists who have something special to say but don't have a market yet. To pursue a path of issuing just that special type of artist would be suicidal; being out there and staying alive is called survival. And that's been a basic tenet in my approach. As long as I am in business I open this company every day with the idea that we will sell more records than we did the day before."

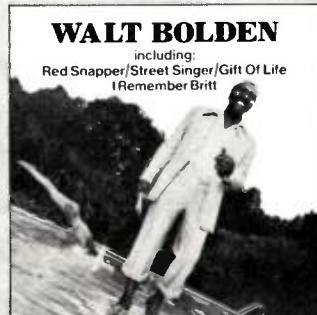
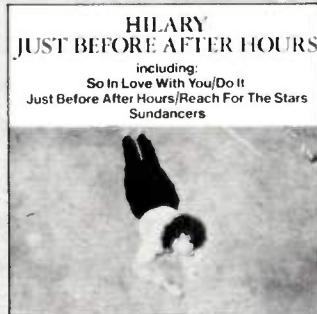
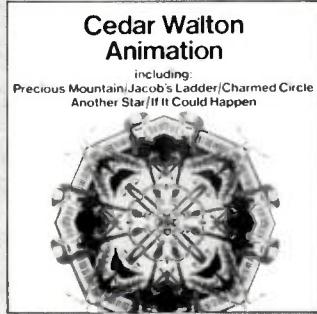
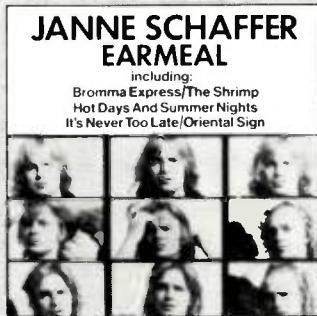
On my way out in the elevator and onto the street it struck me that my jubilation over all the imported delicacies that Irv Kratka and company send me had obscured his basic reality. To businessmen, even those who love music, making money and selling records is what it's all about. And then another thought. After twenty-nine years in the business, who could really begrudge Irv Kratka his place in the sun.

10,656 LEAD GUITAR RUNS

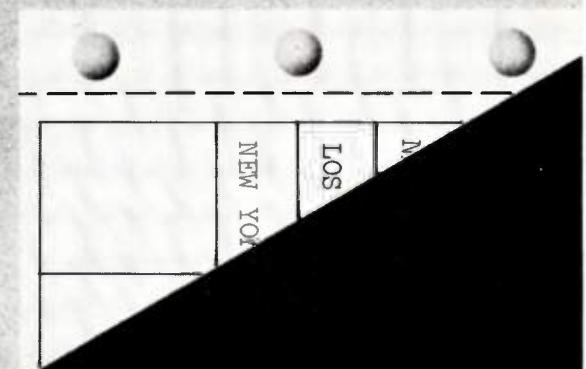
This amazing book diagrams 888 Rock and Blues lead guitar runs. Each is laid out on a separate guitar diagram for quick reference. Directions show how to easily play each run in 12 different positions, creating 10,656 lead guitar runs — almost every lead guitar part you've ever heard on a recording. Contains Rock, Blues, Soul, bass runs, intros, endings, fill-ins, lead breaks and more. Complete book only \$4.95. Send \$4.95 to:

Zoundex, Dept. N, 710 S. Cox, Memphis, Tennessee 38104

Four Solo Flights Now Boarding For Take Off.



On Columbia and Nemperor
Records and Tapes.



Janne Schaffer. "Earmeal." If you like jazz seasoned with rock and funk, Janne Schaffer made "Earmeal" especially for you. It's a musical feast from one of Europe's leading progressive guitarists.

Cedar Walton. "Animation." One of the great keyboard wizards, Cedar Walton calls his new album "my most impressive undertaking to date." Like its name suggests, "Animation" is both a lively and moving work.

Produced by George Butler and Cedar Walton.

Hilary. "Just Before After Hours." Hilary's debut album reveals a surprising mastery of the flute and soprano sax. And it features some friends you may know —like Roland Bautista (guitar), Victor Feldmen (vibes) and percussionist Carlos Vega.

Produced by Wayne Henderson for At Home Productions
Executive Producer: George Butler.

Walt Bolden. He's been a professional drummer for over 30 years. And not only has he played with all the greats, but you'll find some of them (like George Coleman and Roland Prince) on his new album.

Produced by Walt Bolden and Gary Tate.



Nemperor Records are distributed by CBS Records.
"Columbia," are trademarks of CBS Inc. © 1979 CBS Inc.



Charles Mingus

APRIL 22, 1922 — JANUARY 5, 1979

*The man of heart contains everything, all good, all evil.
Once you have seen him, you have seen everything.
The rest is mere repetition. — Jelaluddin Rumi*

It was clear that he was dying, but one is always shocked by the dreadful finality of that event. He was complex and tumultuous while he lived, and now that he is gone he will be enshrined by those who loved him and those who feared him both. He chose not to avoid the contradictions implicit in himself, his epoch, his calling and his race, but to immerse himself in them in the hope of coming out more largely whole.

So he lived more wildly and more deliberately than most men, succeeded greatly and failed often. In the end, few have added as much through music to our knowledge of being human. What can be preserved on records, in memory and writing remain behind him, that and the effect he will continue to have on us all.

He was born on an Army base in Nogales, Arizona, and was raised in Watts. His first instruments were cello

and trombone. In 1938, he took up the bass, studied with Red Callender and, while still in his teens, worked with Louis Armstrong, Art Tatum and Lee Young. Among musicians he was known as the finest young bassist in California. In the forties he worked with Teddy Edwards, Howard McGhee and Buddy Colette and made his first recordings with Illinois Jacquet in 1945. When Charlie Parker came to the Coast in 1946 and Mingus was working in the Post Office, Parker dug him out and they played together, although they did not record. Mingus joined Lionel Hampton's big band in 1947, which a year later recorded his "Mingus Fingers," later known as "Mingus Fingus," which indisputably sounded a new note in jazz, and, even at that early date, had many of the features of his mature work. Mingus recorded three times with his own big band in this period, but all the records of these sessions have been lost. In 1948 he joined the Red Norvo trio for three years. In 1951 he moved to New York.

He roomed with Fats Navarro, studied the classical traditions of his instrument with H. Rheinschagen and began working on and off with Charlie Parker until Parker's death in 1955. Parker made a point of encouraging Mingus to develop himself as a composer, which he did throughout the early fifties. He had also started his own record company, Debut, which recorded the sparsely attended, and now famous, Massey Hall Concert, along with other albums by Mingus, Miles Davis, Max Roach, Lee Konitz and Paul Bley. Already a master bassist, he had begun leading his own bands and the music he composed for them was unlike any other of the period. "If Charlie Parker was a gunslinger, there'd be a lot of dead copycats," he had said. There were occasional masterworks ("Elegy for Rudy Williams" is an example) but it was not until the recording of *Pitbecantropus Erectus* in 1956 and *Tijuana Moods* in 1957 that the period of experimentation ended and that of mastery indisputably began. It was as if, having wandered through lands only partially his own, Mingus had reached his native land at last. At roughly the same time he became notorious for the violence of his temperament, his outraged harangues to nightclub audiences, and his outspokenness at political and racial injustices.

The recordings that document his work for the next ten years form one of the most remarkable bodies of work any artist has ever left behind him, in any art form, in any age. The Atlantic recordings, made for the most part in the late fifties, shows us a music of unprecedented emotional range in which the influences of Ellington, bop and the church have been thoroughly assimilated and made into something new. Two recordings for Columbia bring this music to a pitch of formal perfection at the decade's end. The Candid recordings, which follow, show Mingus absorbing the impact of Eric Dolphy, who worked in his bands at the time. As the sixties went on, and the new music that Mingus had been forecasting began to arrive, Mingus deepened and enlarged his idiom again and again, working with small groups and, whenever

possible, with a new kind of big band, playing a new kind of music, some of which was recorded for Impulse. The major small group composition of the period was "Meditations on Integration" (called "Praying With Eric" on its best recording). The major big band recording was *The Black Saint and the Sinner Lady*. Mingus' music was full to bursting, and soon it would break.

In the latter half of the sixties, after the death of Dolphy, the end of a marriage and the destruction of much of Mingus' personal property (including scores) by the City of New York when it evicted him from his loft, Mingus went into seclusion for a number of years, living in relative anonymity and squalor on the Lower East Side. In 1970, he emerged briefly to tour Europe and record. In 1971, his autobiography, *Beneath the Underdog*, was published and received with incomprehension and dismay. In 1972, after a revelatory (and recorded) concert at Carnegie Hall, Mingus came out again, spoke of having one foot in the grave, and returned to public life. He recorded and concertized triumphantly with large and small bands; remarried, and began generally to be recognized as one of the great patriarchs of the music, and was enjoying the beginnings of a larger commercial success when his health began to fail him. When the symptoms were finally interpreted it was found that he was incurably ill with amyotrophic lateral sclerosis. Physical collapse came, and he was confined to a wheelchair for much of the last year of his life. He continued to compose and record. Tribute was paid him at the White House. He died in Mexico of a heart attack that probably spared him a longer and more agonizing death. His body was cremated and his ashes were flown to India and scattered on the Ganges. Something very unusual happened in Mexico on the day of his death. Fifty-six sperm whales inexplicably beached themselves and died on the nation's coastlines. However ancient he may have seemed to us, Mingus was only fifty-six years old when he died. It is a little more than the average lifespan for a working musician in America.

We know that he was a great artist, made large through the major excavations of love and rage, celebration and loss, emblematic of his time even as he fought with it and rose above it. It would be interesting to know how his work will be listened to a hundred or two hundred years from now, and what it will sound like when so many of its temporal associations will have fallen away. We know now that none of his music sounds the same when listened to twice. New detail crops up, new meanings step out of it towards us, it speaks new words in our ear. All the tired things we say when great men die come to us, and they are insufficient. We have been changed by him, we owe him things we can never pay him back, and we can feel that the world is different now that he has left it. Some people are so alive we can never think of them as dead. The music walks towards us like a living man and calls us by our name. "Mingus," we think, "it's still too soon to say goodbye." — Rafi Zabor



McCoy Tyner, Sonny Rollins, Bill Evans, Freddie Hubbard, Ron Carter, Wes Montgomery

ORRIN KEEPNEWS HAS
PRODUCED ALL THE
GREATS SHOWN ABOVE,
ALONG WITH COUNTLESS
OTHERS. HE TALKS
ABOUT HOW HE GOT
STARTED, THE PEOPLE
HE'S WORKED WITH,
AND THE CREATIVE
ROLE THE PRODUCER
PLAYS IN RECORDING.

PROD
ORRIN KEEPNEWS ON



There's a scene in *The Buddy Holly Story* where Buddy and the Crickets, after driving from West Texas to Nashville, are thrown into the recording studio with a bunch of 40-year-old rejects from the Grand Ole Opry and an overweight cigar-smoking producer who shouts orders at the upstart rock and rollers like it was their first day at boot camp. In a later scene, Buddy arrives in New York and balks when a record executive starts planning out Holly's career and explains that a producer will be choosing the material, getting the arrangements done and overseeing the actual recording.

As oversimplified and distorted as those two examples are, when most laymen see the term "record producer" on an album jacket what pops into their head is probably a vision of some eccentric Phil Spector-type who in some omnipotent manner takes a no-talent Fabian lookalike, adds some echo, a female chorus and a 50-piece orchestra and then rockets the kid to instant stardom.

That may have once been the case in pop music and rock and roll, but jazz has always been another story entirely. Rather than make something out of nothing, the jazz producer's job has more often been the task of harnessing a great outpouring of inspired, sometimes free-form playing and fitting it into two sides of a twelve-inch disc. Of course, jazz has advanced to the point where it is every bit as technologically complex as popular music, but according to Orrin Keepnews — who by his own estimation has been behind the board about as long as any active jazz producer — one thing has never really changed in jazz. That is, that jazz is a highly personal music, sometimes performed by highly eccentric egos, and that the material, the trappings, the current fads, and even the

technology are very much secondary to the artist himself.

Keepnews has been involved with jazz in a variety of capacities since his early twenties, but for the past 25 years his main function has been as one of the most prolific jazz producers in the business — from 1954 when he co-founded the Riverside label to his current position with the Fantasy conglomerate in Berkeley, California, which now encompasses Fantasy, Prestige, Milestone, Galaxy and Stax Records. Last he checked, Orrin's official position was Director of Jazz A&R (artists and repertoire). He also adds, somewhat reluctantly, that for several of the six years he's been at Fantasy he's also been a vice president of the company — "one of several."

On his way to becoming a record producer, Keepnews worked with fellow Columbia College student and jazz buff Bill Grauer on *The Record Changer* magazine. The two formed Riverside Records together and in 1955 wrote *A Pictorial History of Jazz* (which Keepnews revised in 1966 after Grauer's death), one of the most entertaining and all-encompassing introductions ever compiled on the subject.

Orrin Keepnews has over the years produced countless records by some of the most important artists in jazz history. The second artist he ever produced live in a recording studio (the first being pianist Randy Weston) was Thelonius Monk, and framed on the wall of his small but functional Berkeley office is a letter addressed to Monk from Prestige Records verifying the fact that Thelonius was able to buy himself out of his Prestige contract for \$108.27.

From his late 50s and early 60s dates with Monk, Wes Montgomery, Cannonball Adderley, Bill Evans and others, to

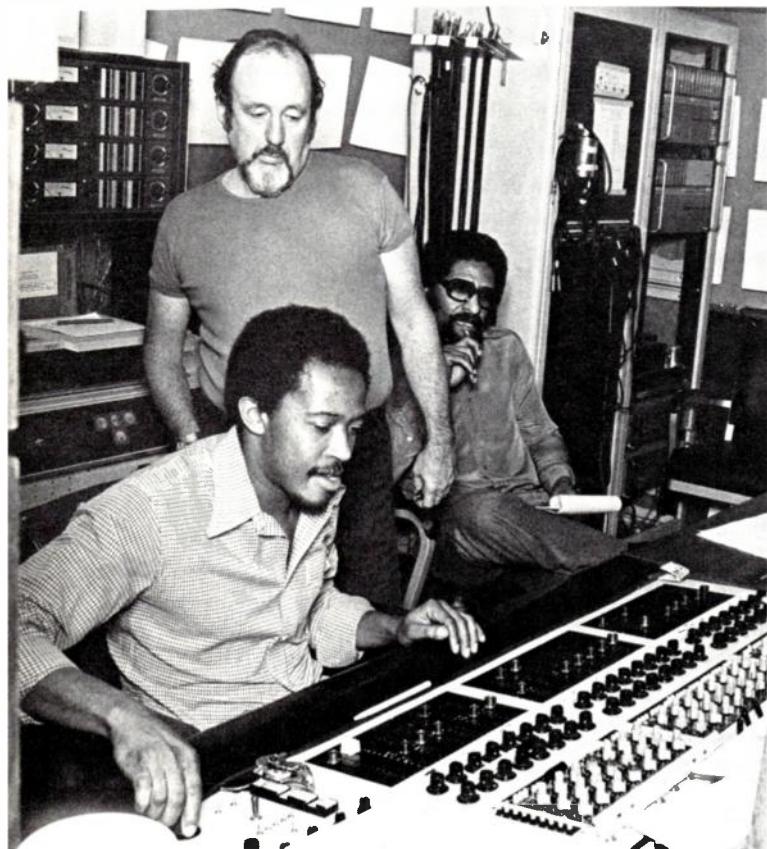
BY DAN FORTE

his recent work with McCoy Tyner, Sonny Rollins, Flora Purim, and the late Hampton Hawes, Keepnews has always shown a knack for placing major stylists in new surroundings that would stimulate, rather than compromise, their creativity. He views himself as a "catalytic agent" and no doubt the musicians on his roster would concur.

Keepnews is an extremely articulate man who, although his facial expressions would lead one to believe he had been up all night doing a session he'd rather not talk about, cannot hide his obvious enthusiasm and love for jazz. Here, in his own words, he offers some rare insights into that part of the creative process that is heard though seldom seen and rarely recognized — the role of the jazz record producer.

By growing up in New York, and by arranging the timing of my life so that I was in my teens at the tail end of the 30s, I got to

KEEPNEWS, A BELIEVER IN THE PRODUCER AS CATALYTIC AGENT, SHOWN IN THE FANTASY STUDIOS DURING A REMIX WITH ENGINEER EDDIE BILL HARRIS AND TAPE-COUNTER SONNY ROLLINS.



do things like go to Nick's or the Hickory House and hear people like Joe Marsala, Max Kaminsky, Pee Wee Russell, and Wild Bill Davison. I also fell in with evil companions who led me to listen to jazz records. Then in the late 40s I got involved with jazz a little bit more formally when a college classmate of mine, Bill Grauer, took over ownership of *The Record Changer* magazine, which was in those days an unnoted traditionalist jazz magazine.

Grauer and I then got involved in the record business in a very peripheral way. Through the magazine we got interested in what was then a very serious problem, that being the extreme scarcity of reissues of early jazz product. By early jazz product, at that point, we're talking about the things that had been done in the 1920s. We also became aware of some rather intriguing Robin Hood-type bootlegging that was going on. Small, basically jazz-fan companies were doing illicit

reissues of early stuff from the majors. And we were intrigued because we found that a bootleg that went under the fairly transparent name of Jolly Roger — which was not exactly hiding the fact that it was a pirate label — used the custom pressing services of RCA Victor. Therefore, you had Victor working for Jolly Roger as a customer made up entirely of early Victor and Columbia jazz material — which we thought was hysterically funny in one sense and absolutely disgraceful in another. Here, RCA Victor was the custodian of this great cultural American heritage and was so unaware of it that they not only didn't reissue it themselves, they hired out their pressing services to somebody else who was doing them illegally.

We did an exposé article on that in the early 50s, as a result of which Grauer and myself ended up being offered the opportunity to produce a series of reissues for RCA. The stuff we did for them came out on something called Label X — a short-lived Victor subsidiary of the early 50s. The reissues ran the whole goddamn gamut — started with a Jimmy Yancey thing, some Ellington small band stuff with Rex Stewart, Jimmy Lunceford, the Eddie Condon Hot Shots, the Original Dixieland Jazz Band sides, Fats Waller, a Bix Beiderbecke album of Paul Whiteman sides. And, by the same token, we did the Washboard Rhythm Kings, jug bands, blues singers, totally obscure stuff.

When Label X finally closed down, we had prepared (but they never got around to issuing) the Victor Leadbelly sides and some Mildred Bailey. We had a lovely time; we knew nothing about the economics and realities of the record business. We just went and did all these things for them.

Initially when we were discussing this with Victor, there'd been a possibility that they might just lease the stuff to us, but they ended up deciding they'd rather have us produce it for them. While they were considering leasing it to us, we were sort of forced into starting a record company in order for them to have some place to lease it to. So we acquired the rights to the Paramount label, which was a Chicago-based company in the 20s with some King Oliver things, all the Ma Rainey and Blind Lemon Jefferson, a lot of Jelly Roll Morton, Johnny Dodds. That was the kind of jazz that we both were interested in at that point; we were firmly entrenched in traditional jazz.

We started Riverside basically as a reissue series and sort of gradually drifted into contemporary jazz. I had first met Thelonious Monk in 1948, because when Grauer took over *The Record Changer* one of the things he wanted to do was change it from being a totally traditional jazz magazine into something a little bit broader. So Bill and I went to spend an evening at the Greenwich Village home of Alfred Lion, founder of Blue Note Records, who was on the verge of releasing his very first Thelonious Monk album and was trying to seduce us into writing something about Monk. And Thelonious was there; and since I didn't know any better and didn't know that Thelonious was supposed to be a crazy, eccentric genius — I just figured he was a musician, I was a writer — I proceeded to interview him on the spot. It was rather hard; there was a lot of grunting and monosyllables, but he also talked pretty freely. I was later informed by Thelonious that the piece I did on him in *The Record Changer* was the first article published anywhere on the subject of Thelonious Monk.

Several years after that meeting, I think in 1955, Nat Hentoff made us aware of the fact that Monk was terribly unhappy at Prestige Records. And Prestige was not particularly thrilled with Thelonious because he wasn't really a big seller like the Modern Jazz Quartet, Miles Davis and Billy Taylor. They were perfectly willing to let him go and, as that framed letter on my wall testifies and serves to remind me, we advanced Thelonious \$120.00 to go and buy himself out in cash from Prestige, for \$108.27. I never got my change back; Thelonious still owes me \$11.73, come to think of it.

So we acquired Thelonious Monk and launched Riverside into the modern jazz recording era. We didn't think we were going to sell a whole lot of records with him — and we didn't sell a helluva lot — but we thought it would be pretty clear

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.

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

Takamine
The next great guitar.
A Kaman Music Product

evidence to the jazz world that, if you're going to mess with somebody as difficult and as eccentric and nonselling as Monk, you were obviously serious about being in the contemporary jazz business. We wanted to prove that we weren't just traditionalists and that we were concerned about what was going on in jazz at that very time. We built from Monk, and then a whole variety of things happened. We came upon Bill Evans, who was heavily recommended by Mundell Lowe. One thing just led to another. On one of Thelonious' early albums he wanted to use Clark Terry, who had just left the Ellington band. Clark introduced me to the Adderley brothers [Cannonball and Nat] who were good friends of his. Cannonball and I became friends and when he was getting out of his contract with Mercury he ended up signing with Riverside in 1958. And it was through Cannonball that I got to know about Wes Montgomery. Of course, Bobby Timmons came out of Cannonball's band.

In that particular period of time, a lot of people who became extremely prolific jazz record producers basically got their start simply because it was their company. I guess the earliest examples of that would be Alfred Lion and Fred Wolf at Blue Note, Ross Russell at Dial, Bob Weinstock at Prestige, Les Koenig at Contemporary, Dick Bock at Pacific Jazz, myself at Riverside, and also Nesuhi Ertegen at Atlantic and Bob Thiele at Impulse. You were doing your own thing, and it was a matter of learning on the job, and you got the job because you said so. I guess another thing that made all these things possible was that in those days — when union scale was something like \$42.50 a session — you could start a record company on practically no money and continue it on practically no sales. There was a lot of room for free enterprise.

So almost without realizing it, I found myself being a very active jazz producer with Monk, Sonny Rollins, Cannonball, Bill Evans, Wes Montgomery and others. We had a certain amount of success; it thrived for awhile. And without knowing it, I was formulating a style and an approach in action. There was never any deliberate point where I said, "I've now graduated from jazz producer's school" — I just did the job.

As far as I'm concerned, the principal function of the jazz producer has always been, and continues to be, to act as a catalytic agent. You're the one who's supposed to make things happen; you're supposed to be able to take the ingredients — the artist, who he works with, his material, the studio circumstances — and put them together in such a way as to give him the greatest possible creative impetus. The pop producer is apt to be far more successful when he can be Svengali and can create something from nothing — like the Lord God in the midst of the six days of creation taking a lousy

little lump of clay and turning it into something that lives and breathes and lasts forever . . . or at least for six weeks. The jazz producer has to function more in terms of being able to stimulate and provide the right sets of relationships; the atmosphere in which an artist can fulfill his creative function. And that's not an easy thing to do. I've come to learn that it's an extremely difficult thing to do, because it has a lot more to do with emotions than with technique.

I've given you kind of a rule of thumb of where the jazz producer is at as opposed to the pop producer, but, of course, that varies greatly from producer to producer. Creed Taylor is a pretty good example of someone for whom I don't think that distinction exists *nearly* to the extent that it exists for me. I think Creed, far more than myself, has always been a producer who involved himself very heavily in the decision making and details, such as the choice of material and sidemen. Creed

has done a lot of very successful work based on more of a formula of imposing himself on the scene, having it done his way. There are a couple of famous true stories about Creed having had recording sessions set up — the orchestra there, the arrangements done — and when the artist was unavailable, plucking another artist out of the hat. In one instance, there were arrangements done for a Wes Montgomery album and Wes died, so George Benson made the album. Even more dramatically, there was a cast of characters assembled for a Hank Crawford LP, and when Hank couldn't make it to the sessions it became the first Grover Washington album.

Probably one of the clearest points of difference between Creed's approach and mine is that I do not think there is an "Orrin Keepnews sound," and I would hope like hell that there isn't. Because I am not the performer. You could probably generalize to a degree about my records — although less and less as years go on and I do more things — but I'd be rather disappointed if someone were able to point out to me that there was some consistent sound or feeling about the records I produce. I don't want them to be *my* records. Also, if the same set of circumstances are used over and over, that can create a certain identifiable sound, so you have to change the variables now and again — the sidemen, the engineer, the studio. But to do the same thing, whether it's Stanley Turrentine or Freddie Hubbard or George Benson or whoever — you know, it was a CTI record and it all sounded like Creed Taylor done at Rudy Van Gelder's — I don't think that was necessarily good. But on the other hand, it depends on what you're trying to get. Sometimes that recognizable sound has virtues of its own.

One thing that's been extremely helpful to me, and I'm very definitely an exception in this case, is that I am practically the only producer that I know of, certainly in jazz, who is not in any way an ex-musician. I have never played anything. To other people it may be extremely valuable to be a musician, but to me it's extremely valuable to *not* be a musician, because I have never felt even subconsciously competitive with the artist. I've never wanted to take that solo instead of him taking it. I believe that what I do is a legitimate creative function, but it's an entirely different kind of creative function than that of writing or playing music.

You learn about the mechanics of record making through repetition, but also through repetition it gets to be more and more difficult to stay enthusiastic. For me, one of the great advantages is to be able to constantly work with important artists, artists whose very existence challenges you. I consider myself really fortunate to have started off in life with Thelonious Monk, for a lot of reasons. After I did two or three



"One of the differences between Creed Taylor's approach and mine is that I don't think there's an 'Orrin Keepnews Sound,' and I hope like hell there isn't."

albums with Thelonious I realized that if I'd been smart enough to know the difficulty of what I was getting into, I never would have done it. I allowed myself to go into a studio with Monk because I was too damn dumb to know what an impossibly difficult thing I was doing. Had I been a little brighter I would have been scared shitless to be presumptuous enough to direct and attempt to shape the activities. Fortunately, I had the arrogance of ignorance, so I went ahead and did it without realizing until years later how incompetent I was at the time. But once I had done it, I knew that nobody was ever going to be able to scare me again. I survived Thelonious and had been toughened by that experience. I learned a great deal from Monk.

When I got into the studio with Bill Evans in 1956, I didn't know which one of us was less experienced and more afraid of the situation. Unfortunately today, that era is gone — the

albums with Thelonious I realized that if I'd been smart enough to know the difficulty of what I was getting into, I never would have done it. I allowed myself to go into a studio with Monk because I was too damn dumb to know what an impossibly difficult thing I was doing. Had I been a little brighter I would have been scared shitless to be presumptuous enough to direct and attempt to shape the activities. Fortunately, I had the arrogance of ignorance, so I went ahead and did it without realizing until years later how incompetent I was at the time. But once I had done it, I knew that nobody was ever going to be able to scare me again. I survived Thelonious and had been toughened by that experience. I learned a great deal from Monk.

When I got into the studio with Bill Evans in 1956, I didn't know which one of us was less experienced and more afraid of the situation. Unfortunately today, that era is gone — the

possibility of legitimately being a self-made jazz record producer does not particularly exist, simply because the economics of everything has changed so much. I know that today, as a producer and a record executive, I would never allow anybody as inexperienced as I was in 1955 to go into the studio with as important an artist as Thelonious Monk. Learning on the job that way is building your experience in a vacuum.

Among the things I've got to do as a producer is to make sure we're not just creating an amorphous mass of music. I have to always be aware of the fact that we're trying to create two sides of a record, and the record begins and ends, and there are certain advantages and disadvantages to having it fall in or out of a certain total amount of time. You have to be influencing anything that's going on, from the abstract creative level to the very specific tasks like, "That better be a one-chorus solo instead of two." But you have to do that

extremely intrigued by what became possible through the use of a technique which of course hadn't been there when he was last recording in the United States. He insisted on being very involved in the mix.

I've always prided myself in the fact that I've always kept my ears open, and as things have changed around me I have changed with them. Before I ever got into jazz professionally I learned that lesson, because the very first time I heard Charlie Parker and Dizzy Gillespie I thought they were abominable. I had just come back from overseas in World War II, and I heard the first Guild sides, and I thought they were the worst things I'd ever heard, and I didn't have the faintest frigging idea of what they were trying to do. I thought it was ghastly. But within a relatively short period of time I learned that I was totally wrong, so I knew enough not to make quick judgments because your mind may change.



"It's extremely valuable for me not to be a musician . . . I've never felt even subconsciously competitive with the artist."

without seeming to be imposing yourself, particularly in what might be considered irrelevant detail. It's important to me to have the length of the tune be correct for what's going on; but it's also important that I don't make a musician, who doesn't necessarily think it's that important, be overly aware of or inhibited by that. My job is to direct the proceedings without inhibiting the flow.

The most obvious change I've seen take place over the past twenty-five years is, of course, the whole technical thing. When I started we were recording monaural — there wasn't any stereo — so what you were doing in the studio was what you came out with. This also applied when you got to stereo and were basically doing 2-track recording for 2-track result. It wasn't until the very end of the Riverside period that the concept of mix or remix even began to appear. But it was so primitive, it was nothing like where we're at now, where you might spend much more time on the mix than on the actual recording.

Obviously, the difference between 1- and 2-track recording and 24-track recording is frighteningly large, but that represents a gradual jump over several years. I think with overdubbing, one thing that has become very stereotyped is the concept of "sweetening," which is thought of as strictly a fusion or crossover product, like, "Now we're going to take this and throw some strings or extra horns into it." Well, McCoy Tyner did an album, *Inner Voices*, and it involved both a big band horn section and a group of voices. It was just plain physically impossible in terms of going in there and doing it totally live. There was no way in the world. I don't care if you insist, "I am a purist and therefore it has to be done all in one shot" — you're going to come out with the biggest collection of mud and crap from a sound standpoint that you can imagine. Also, though, with McCoy Tyner you're not going to go, "Let's put down the rhythm tracks and then add everything." So what I had to devise was some sort of compromise, and what we did was record McCoy with enough horns to allow for the harmonics of what was going on to be completely expressed — the total sound was there, but not as heavily. Then we dubbed more horns on later and added the voices so they could be heard.

You can use the studio and the technology, or you can let it use you. The fact that there are 24 tracks and all these capacities for overdubbing obviously doesn't mean that it has to be done that way, nor does it mean that you have to be pandering to current commercial tastes in order to make use of it all. I recently recorded Johnny Griffin for the first time in fifteen years, since he's been out of the country, and what I did was some pretty straightforward stuff. But Johnny was

I didn't have the same problem with Coltrane, even though he eventually got too far-out for me to be able to live with comfortably, because for most of the listening experience I was able to follow it on a step-by-step basis. I know that when I first heard Ornette Coleman I thought it was absolute shit. But I remembered that the first time I'd felt like that was the first time I'd listened to Bird, so I made myself shut up and listen. You can't keep yourself from making judgments, but I do know that when I first heard Ornette what interested me — because I didn't know what the hell Ornette or Don Cherry were doing — was I thought I understood a little of what Charlie Haden was doing, and I knew that Billy Higgins could swing his ass off. That didn't turn out to be a bad set of judgments.

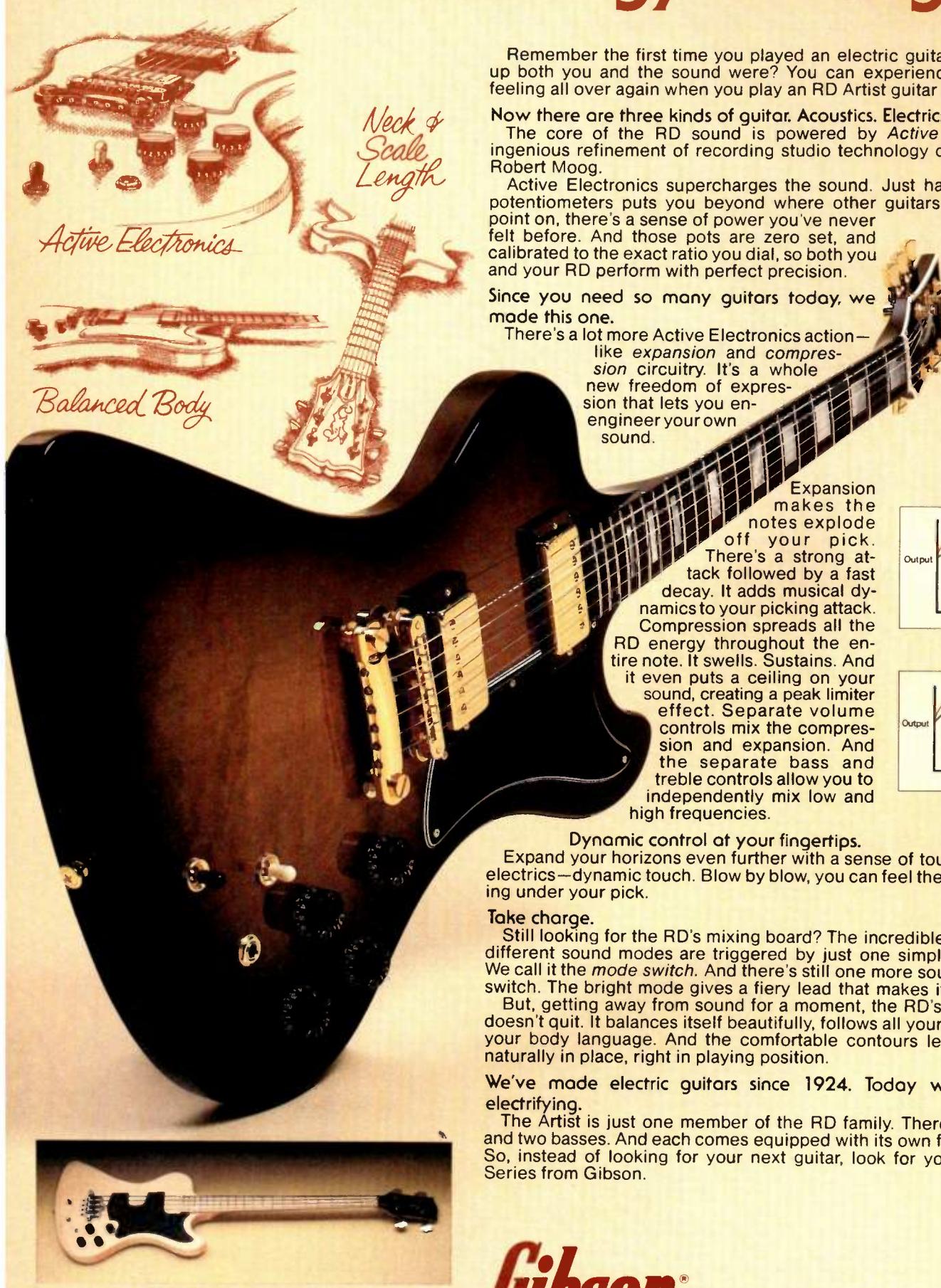
There have always been things that I like better than other things. There are a lot of things going on right now that I can't make any sense out of and don't have any appreciation for, but I think I've learned enough not to automatically put them down just because I don't dig them or understand them. Of course it's not true that everything you don't understand will eventually become something you like. I'm just saying that I found it important to keep my mind open for as long as is possible.

I can deal with a situation where I have the utmost respect and appreciation for McCoy Tyner's inability to relate to electric instruments. I understand where he's coming from. And insofar as my dealings with McCoy, who I've produced about twelve albums for, I have no problem with that. But on the other hand, I have no difficulty at all working with electronic instruments and synthesized sound when I'm producing other kinds of jazz by other artists.

Eclecticism can be a dangerous thing, if it means you're eclectic because you don't have any personal point of view. I feel I have very definite musical points of view, and it's never been possible for me to work with an artist who I didn't have a positive feeling toward. I can't go into a studio on assignment and work on something I think is terrible. But it is possible for me to relate with great positiveness to things that are incompatible, really, with other things I have great enthusiasm for. I have no great desire to hear McCoy Tyner play the synthesizer, but it's entirely possible for me to work, almost literally, with one kind of thing on one day and another kind of thing the next day.

I think, to some extent, that has a lot to do with my early training. It's hard for me to tell which is cause and which is effect — whether I've remained active in this business for a long time because I have a capacity to change and keep my ears open to new things, or whether I have a capacity for change because I've been in the business so long.

There is no energy shortage.



Remember the first time you played an electric guitar? How charged up both you and the sound were? You can experience that first time feeling all over again when you play an RD Artist guitar by Gibson.

Now there are three kinds of guitar. Acoustics. Electrics. And RDs.

The core of the RD sound is powered by *Active Electronics*—an ingenious refinement of recording studio technology developed by Dr. Robert Moog.

Active Electronics supercharges the sound. Just halfway up on the potentiometers puts you beyond where other guitars end. From that point on, there's a sense of power you've never felt before. And those pots are zero set, and calibrated to the exact ratio you dial, so both you and your RD perform with perfect precision.

Since you need so many guitars today, we made this one.

There's a lot more Active Electronics action—like *expansion* and *compression* circuitry. It's a whole new freedom of expression that lets you engineer your own sound.

Expansion makes the notes explode off your pick.

There's a strong attack followed by a fast decay. It adds musical dynamics to your picking attack. Compression spreads all the RD energy throughout the entire note. It swells. Sustains. And it even puts a ceiling on your sound, creating a peak limiter effect. Separate volume controls mix the compression and expansion. And the separate bass and treble controls allow you to independently mix low and high frequencies.

Dynamic control at your fingertips.

Expand your horizons even further with a sense of touch that's new to electrics—dynamic touch. Blow by blow, you can feel the power responding under your pick.

Take charge.

Still looking for the RD's mixing board? The incredible fact is all these different sound modes are triggered by just one simple toggle switch. We call it the *mode switch*. And there's still one more sound on the mode switch. The bright mode gives a fiery lead that makes its presence felt.

But, getting away from sound for a moment, the RD's got a body that doesn't quit. It balances itself beautifully, follows all your moves—speaks your body language. And the comfortable contours let your hand fall naturally in place, right in playing position.

We've made electric guitars since 1924. Today we make them electrifying.

The Artist is just one member of the RD family. There's three guitars and two basses. And each comes equipped with its own family of sounds. So, instead of looking for your next guitar, look for your last. The RD Series from Gibson.



For more information on RD's and other Gibson electrics, send \$1.50 for postage and handling.

gibson®

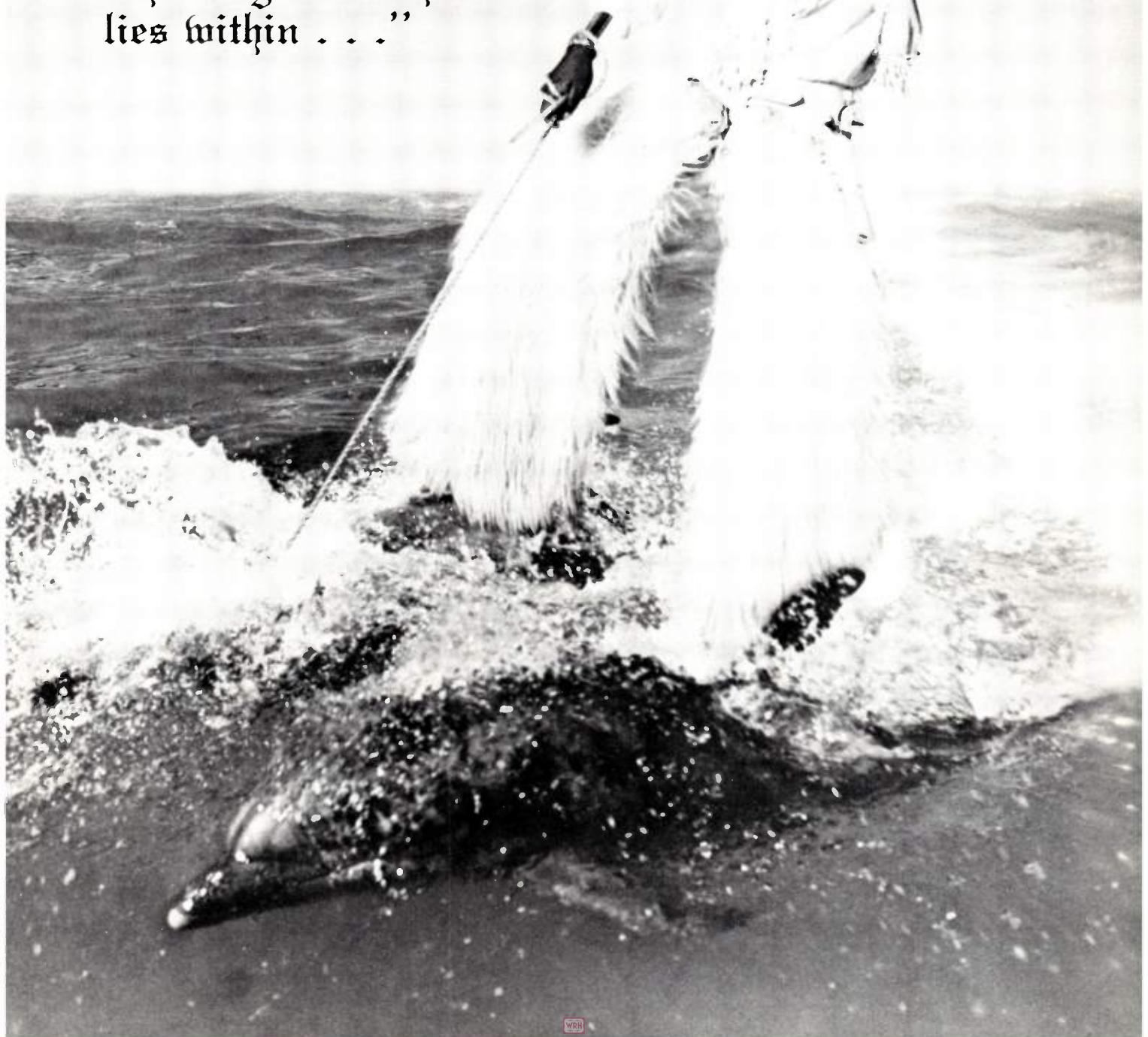
7373 N. Cicero Avenue, Lincolnwood, Illinois 60646
51 Nantucket Boulevard, Scarborough, Ontario, Canada

PARLIAMENT FUNKADELIC

THE SERIOUS METAFOLISHNESS OF
FATHER FUNKADELIC, GEORGE CLINTON.

By Chip Stern

*“Free your mind
and your ass will follow.
The kingdom of heaven
lies within . . .”*



Funk and the Decline of the West

In not so ancient incantations, alchemists, priests, and witch doctors have allowed spirit forces to flow through them, inviting disorder, mystery, the sensual, a sense of the infinite — going *all* the way out. In the chaos that lies beyond the gossamer fabrications of ego, the human race has sensed the symbolic unity of nature and the cosmos — in both the sacred and the profane. Such has been the path of primitives and mystery cults throughout the ages toward the creation of a mythology that reconciled heaven and earth.

Western Civilization has not placed a premium on *magic*. Upon becoming the dominant religious force in Rome, Christianity immediately set out to clean house of all mystics, dissenters, and assorted freaks. The rise of the Roman Catholic Church was a triumph of the priestly over the prophetic, and in this highly institutionalized form there became only one accepted way to dig on Jesus. Any deviations were interpreted as heresy, sacrilege, madness, or a work of the devil — they'd burn your ass for falling out of line in those days.

In the wake of the Great Schism and the catastrophic religious wars that raged across Europe in the 16th century, western man decided to clean up *all* of his funk. The state became pre-eminent, allowing the church to co-exist as a lesser partner in exchange for its divine seal of approval. Newton postulated an orderly clockwork universe, and science henceforth pursued the grail of progress and provability. And industrialization brought on the world-wide dominance of the West. The bywords of western man became rationality, order, and expediency.

But in jettisoning his past connections to magic, western man threw out the baby with the water. Little did they know that their house of cards would collapse in the conflagration of the 20th century, and that the funk would rise again.

"Anytime someone wants to call me 'Nigger', I give him the privilege, because only a Nigger could have gone through the things that we, the Black people, have gone through and survived. So if you call me 'Nigger', you only identify me as one of the strongest in the world. I feel like it's an honor, not a disgrace, to be called 'Nigger'. To me it tells me that I am the strongest. Only me and a beast of burden — such as an ox — could have subdued and survived. Anything else would have been extinct by now."

Johnny Shines: From Blues by Robert Neff & Anthony Connor

The world view of the Africans that had the divine misfortune to end up in America was so substantially different than that of their masters, that 'massa' thought his slaves downright unsophisticated. But somehow the "savages" survived, and so did their African culture. In spite of the deliberate suppression of African roots, the essence went underground and persisted in many new garments.

In the black churches of the south, a meeting of western and African music took place. In the call-and-response of the preacher and his congregation, the chanting litany of field hollers and work songs, and the hoodoo-voodoo of the back country and deltas, a musical vocabulary and tradition developed and "*jes grew*." At the risk of being simplistic, we can call this mutant musical form the blues.

After the Civil War, the first great exodus of blacks took place. Urban centers all over the United States suddenly had substantial black populations. In the future shock of 'the big city', the blues took on many new forms. Ragtime became the rage, and minstrelsy was to have a profound effect on American humor and musical theatre.

In his surrealistic historical fantasia *Mumbo Jumbo*, author Ishmael Reed reports serious outbreaks of the black plague known as "*jes grew*" in the 1890s and 1920s. Whereas most plagues cause decay and death, "*jes grew*" enlivened and delighted those who became afflicted with it; the most obvious symptoms were convulsive dancing and white people imitating niggers! Needless to say, the ruling class perceived that their basis for authority was going to be seriously undermined by "*jes grew*." So they concocted the Great Depression of 1929 to stem the tide of this new freedom and energy. But the celestial high C that Louis Armstrong trumpeted on "*West End Blues*" was a shout heard round the world. "*Jes grew*" would not be denied.

The blues-based music that evolved over the next 50 years would give birth to two parallel streams of development: jazz and funk. Distinctions between these blues brothers revolve around their social uses. Jazz was to develop into an art music. Armstrong, Coleman Hawkins, and Earl Hines inaugurated a new age of virtuosity; Fletcher Henderson and Duke Ellington articulated an orchestral language; and Lester Young and Jo Jones developed a new melodic-rhythmic freedom with Count Basie that caused jazz to transcend its role as an entertainment music. The spiritual descendants of the swing era were people like Charlie Parker, Dizzy Gillespie, Thelonious Monk, Bud Powell, Charles Mingus and Max Roach. At first, people were dancing to the jet-propelled new music, but as time passed, bop became less a dance music than music for the sake of music. In the wake of Coltrane, Coleman, Taylor, Dolphy, and Ayler, jazz was to become still more cerebral.

The music I'm calling funk developed along more functional lines. Boogie-woogie pianists and country blues people like Robert Johnson played a coarser, more primitive music than their jazz brothers, but they were often more visceral and emotionally direct. In the swing-based music of Louis Jordan, the barrelhouse rocking of Professor Longhair, and the raw electric urgency of Muddy Waters, the roots of R & B were sown. R & B is a catch-all term to describe the music that people danced to in bars and heard on juke boxes. The music featured insistent backbeats, hollering vocals, chunky electric guitars and basses, wailing organs, stomping pianos, and honking horn sections that often walked the bar. It was a



The Mothership descends.



Befeathered George with Sir Nose and friends backstage.

"Those behaviorist mothers are bad, jack. They say, 'leave the driving to us—the system is the solution . . . ' but deep down, we know they is full of it — that crazy is cool — that the crazy mother is the life of the party — that the crazy mother is us."



joyous noise, and R & B emphasized the *entertainment* aspects that jazzmen disdained. Add to this stew the influence of country music, popular vocal groups, and gospel singers; ignite it with a white boy named Elvis Presley, and you've got the birth of rock and roll — which unleashed a tidal wave of funk upon America in the 1950s.

Many of the symbols and images of funk were things derived from the black inner city streets: processed hair, doo-wop, the stroll, diddy bopping, and a host of slang expressions and code words. The funk gave us people like Little Richard, Screamin' Jay Hawkins, Chuck Berry, Ray Charles, and James Brown. It even gave us funky jazzmen like Stanley Turrentine, Bobby Timmons, and Horace Silver, who reacted against the dreariness of west coast/cool jazz by dipping into their gospel roots. During the 1960s, funk evolved into the soul sound of Motown and Memphis, and then into the British invasion of the Beatles and the Rolling Stones. By 1967, the expanded consciousness of the decade spawned the psychedelic era, commencing with the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, and leading in short order to the outer space electric funk of Jimi Hendrix and Sly Stone. Hendrix and Sly had an incalculable effect on Miles Davis, whose *Bitches Brew* began the stampede of crossover jazz in the 1970s.

All of this passionate speculation is intended to give you some background as to why we have the Art Ensemble of Chicago and Parliament/Funkadelic co-existing on the cover of *Musician*. Both groups epitomize the evolution of the black urban experience in the 1970s: the Art Ensemble representing the cosmopolitan (jazz), and P/Funk representing the street (funk). Though their approaches differ, in that one is cerebral and the other visceral, both groups share the central element of *magic*.

Both groups are tribal in that strong individuals subsume their personalities for the sake of a communal ideal; employ theatre, humor, and ceremony in the invocation of a myth; deal in the resolution of opposites, alternating chaos with order; and, most importantly, extend the best elements of the blues tradition in the face of an overwhelming commercial regression called disco.

Disco has become the new ballroom dancing of the 70s. There is no individuality to disco dancing; no room for you to do your own dance and really freak. While I was writing this story I even saw a disco version of "Yankee Doodle Dandy" on the Lawrence Welk Show — I swear to God above. In the face of such a frightening cultural consensus, the Art Ensemble of Chicago and Parliament/Funkadelic assert the hegemony of rhythm; one through a pan-cultural synthesis, the other through the power of uncut funk.

In today's discoized world, Parliament/Funkadelic is offering nothing less than *the great alternative stream of syncopation in funk*; a music so rich in contrapuntal design — going in so many directions at once — that it signifies a journey through the African and American past into a universal future.

George Clinton and Parliament/Funkadelic have the Mothership all toked up, and their funk is pointed towards the stars. To find out where the U.S. Funk Mob has come from, and where they intend to take us, we must visit the laboratory of Dr. Funkenstein himself.

"D-Troit"

I thought that I'd be meeting George Clinton in sunny L.A. That's one thing funk sure has over jazz — junkets. Don't nobody be flying you all expenses paid to talk with some jazz cat. So one day I receive a call from Alberta Rhodes at

Warners. "Chip, we're going to be flying you out to speak with George next week," she cooed into the receiver, "only George isn't in L.A. He's supervising some recording at United Sound in Detroit. I just thought you'd be interested to know that it's 4 degrees in Detroit now, and with the wind chill factor that makes it 15 below zero. Have fun, hon."

There was a heavy cloud cover at 35,000 feet the afternoon of my flight, so with nothing to groove on outside my window I nodded off. When the pilot's arrival announcement roused me, my ears were stuffed up, and I had the sensation that the plane was standing perfectly still. As we broke through the haze, I saw the land glazed over with ice, and rows of black houses etched against the hard white like an Escher lithograph. The flat, open expanses blended into the horizon, save for the belching smokestacks that stood gray and monolithic in this fortress of solitude.

The press person from The World Funk Headquarters, Tom Vickers, was waiting for me at the arrival gate. On the half-hour drive from the airport to Detroit proper, we discussed the relative merits of L.A., Manhattan, and Washington, D.C. with another jazz writer, Bill Brower. "George usually puts up press people in this dingy joint on the edge of nowhere," Tom confided. "Peeling paint, no television, and no way to make outgoing calls. But this time I insisted we get a decent place. We're staying at the Renaissance Plaza."

The map of Detroit Tom was given at the car rental booth showed a mock-up of the downtown area (Cobo Hall, City Hall, Renaissance Plaza), plus all the major arteries leading in and out of the city — and nothing else. It was as if an entire population had been airbrushed away.

Renaissance Plaza dominates the skyline on the shores of the Detroit River — not that there is a whole lot of skyline to be

dominated. The Renaissance Plaza is classic boondoggle that bespeaks America's steady march towards the abyss. [Speaking of the abyss, the Renaissance Plaza is going to be the site of the 1980 Republican Convention.] Due to its location, conventioneers and business-types can be safaried downtown without the unpleasant necessity of mingling with the provincials. Entering the lobby of the hotel, one is transported into a futuristic setting straight out of the planet Krypton. There are disks of marble suspended in space, draped with all manner of plants and vines; waterfalls and fountains, shops and restaurants; all couched under a science-fiction cathedral roof.

My ruminations fluttered back to earth at the sight of a relic of the past, a vintage Ford from the beginning of the century. The wafting strains of Muzak kept the vibe of the lobby at a low simmer on our way to the elevators.

The hallways upstairs are a whole other scene — as if Franz Kafka and Frank Lloyd Wright had collaborated on a Holiday Inn. The rooms are an antiseptic white, and each minimum security cell contains mass-produced modern art; a circle with a phased color sequence on a circular white background — only the choice of shadings differs from room to room. The effect is of being suspended in time and space ... and hung up for the evening, because George Clinton has changed his phone number without telling Tom Vickers....

So we dug on some room service banquet action, smoked some sensimilla, and fell out in front of Vickers' TV set with *The Best of Groucho*. The TV news contributed to our langour, but local weatherperson Sonny Elliot made an indelible impact on our sense of the ridiculous. A buffoonish jester, fanfaronding about like an epileptic Henny Youngman, the ego-tripping Elliot displayed an innate talent for making the



obvious superfluous. Detroit is a terse scene indeed.

The phone rings. It's Clinton. We are to meet him at United Sound the following afternoon. Cool. For right now we check out *Captain Blood*. Tomorrow, *Captain Zero*.

The Mothership

United Sound is located in a bright blue building, nestled innocuously among fraternity houses and teaching centers on the campus of Wayne State University. Little would one suspect that inside this humble looking building were hatched the greatest of the early Motown hits. Within the labyrinth of little offices and rehearsal spaces is a high-ceilinged room that is the main recording studio. Seated at the computerized space station mixing board are a recording engineer and the rhinestone rock star himself, William "Bootsy" Collins. Bootsy is calmly sucking on a lemon while supervising the first product for the Funk Mob's new label, Uncle Jam Records. Over an infectious rhythm track, Bootsy and the vocal group of Roger's Human Body are carefully constructing vocal parts, layering them vamp by vamp, like the skin of an onion.

Clinton arrives shortly thereafter, an elfish figure with bright darting eyes, an unruly mat of red kinky hair, a lopsided grin, and garish Captain America boots. He is obviously the *man in charge*, but he carries his authority in a casual, friendly manner, acting more like a referee than a corporate magnate. After consulting with one of his costume designers, Clinton and Vickers hug and exchange pleasantries. Digging on an issue of a soul magazine featuring a story on his group, Clinton chuckles over an interview with Sly Stone. "Sheeeeit, Sly raps better than most cats write lyrics — all it needs is a backbeat."

Clinton's mind shoots in several directions at once — he is truly a multi-dimensional man. In the next instant he is discussing calling up James Brown that evening to set up a collaboration with the godfather of funk. The thought of James Brown and P/Funk doing a joint project makes me drool. I ask George if he is going to be able to help get James Brown back in the forefront of funk.

"We are going to try our damndest; and he can help us, too. This is the type of thing they say can't be done; too much ego or somethin' like that. But I don't care whose record it appears on, or what label. Don't make no difference to me. What counts is that every time someone plugs in it helps the nation. That's what the Mothership Connection is all about — connecting all those people who've been disconnected."

"All we got to do is lay the rhythm tracks here at United Sound, and I can record the other tracks anywhere in the world. Because this particular room has that sound that hits you right on your primal button. And people be thinking, 'what does that remind me of,' and they don't connect that subliminally they're hearing that old Motown sound on the bottom in this room."

Motown, the renaissance in black music that, along with the Beatles, swept the entire planet in the early 60s. At the time Motown was starting to make waves, the founding members of the vocal group Parliament — George Clinton, Fuzzy Haskins, Grady Thomas, Calvin Simon, and Ray Davis — ran a barbershop in Plainfield, New Jersey. They'd do you a good process, sell a little reefer out the back, and after hours they'd smoke, drink a little wine, and harmonize doo-wops. The allure of Motown finally became too much for Parliament to bear, so they sold the barbershop, bought a van, and headed to Detroit where they camped out in front of Motown. The group got an audition, which led to a songwriting contract for Clinton.

"I think there was a craving in the black music at the time — Motown probably being the best — for melody and lyrical things, that was probably wooed on by the success of the pop music. A lot of the blues thing slipped away, and things got so sophisticated that the rhythms became straight and predictable, and the lyrics and melody became more important, because without all of that rhythm and syncopation, you could do the melody clearer. All of that took place at Motown; the syncopation left off for a minute, and it became something cool that everyone wanted to do, with the exception of James Brown — somehow his records always rang through. And the Memphis sound was also hard funk."

"We didn't make it on Motown because we basically were like all the other groups, like the Temptations, etc. Our problem was that we were too late. From Motown, we went to Golden World, and then Revilot. We had our first big hit on Revilot in 1966, "(I Just Wanna) Testify." Then we did a few more records and the company folded. That's when we couldn't use the name Parliament any more. The company was in litigation, and we found out that the name Parliament belonged to them. So it took us three or four years to get the rights to the name back, but in the meantime we became Funkadelic. That was 1968.

"When the name Parliament wasn't usable, I knew that we had to have two names from then on. So I signed up Funkadelic as Funkadelic — not George Clinton, not nobody



"It ain't to be owned. It takes all of us working together as one — singers, dancers, and trees. . . . In this society they don't teach you that you can think, but that you can't think. If you just know that you can think, and it's even okay to think a little different, then you cool."

in the group — just Funkadelic. So when we got the name Parliament back, that left us free to sign *them* up to another company. It's only recently that they started using my name. All that ego shit is out to lunch, 'cause it's easy to destroy a name at any time. So it's about the group — it ain't about me."

So in their new form, Funkadelic got into a psychedelic funk bag, drawing on the nastiest, most jagged music around, combined with a surrealistic humor and philosophy, and developed a cult following in the Detroit area, sharing bills with progenitors of new wave rock such as Iggy Pop and the MC-5. I told George that to me, his music seemed to synthesize the best elements of 60s philosophy, and of people like James Brown, Sly, Hendrix, Sun Ra, Cream, the Art Ensemble of Chicago, the Beatles, Stevie Wonder, Firesign Theatre and Richard Pryor.

"All of the people you've mentioned I've seen at least once or twice, so I dig where they are coming from. So they all would have an influence on our approach, either consciously or unconsciously, but definitely the same vibe. Now I hadn't seen Sun Ra until about a year ago, but I knew it had to be some kind



"This particular room (Motown's old United Sound in Detroit) has that sound that hits you right on your primal button. You don't connect that subliminally you're hearing that old Motown sound on the bottom in this room."

of similarity, because too many people had been making comparisons from 1968 on. When I saw Sun Ra on TV I dug him. This boy was definitely out there to lunch — the same place I eat at.

"The 60s was a crazy, cool period. It let us know that we could have an infinite number of alternative realities. Acid busted that shit wide open. But at the time we tried too fast, so we got scared and jumped back. But now that we know what it is we can sort of sneak up on it slowly."

So in a series of albums on the Westbound label, Funkadelic created their own loose, jamming genre. By 1973 they got back the rights to Parliament, which Clinton signed to Casablanca. Over the course of the next few years, Parliament (representing the arranged), Funkadelic (representing the intuitive), and alumnus Bootsy (representing similar ideas to P/Funk, but aimed at a kiddie audience) developed spectacular stage shows that combined organ waves of vocals, screaming guitar solos, plain fool humor, and a driving, syncopated pulse, with a life philosophy whose purpose is to burn down the ghettos of the mind, tune into the pure spirit (funk), release inhibitions, get off, and overcome the enervating effects of *the syndrome*.

"Funk ain't nothin' but a hyperventilatin' groovin'." Clinton asserted. "That's all that happens when you hold a single pattern, and suddenly you feel like God. All you done is breathe yourself into hyperventilation, and it feel good. It's like taking acid, or Hare Krishna, or sex, or any other chanting or moving.

"It's that black rhythm of the streets. Right now black is so commercial that anything black will be heard. They'll call it something else, but it's still black. Black is what's happening, so anything black will get a real good eye or a real good ear. So it's time for us to *really* rap now in the language and the rhythm that we rap in — it's all acceptable now. And the rhythm is so hip that it can complement all that intellectual shit that's been going on, which is cool to a point. But first we have to put some rhythm in it, and then later on we can add some metafoolishness, too — like the Chinese and the Indian. I think each of the peoples in the world has got something. White people might have that intellect out there; black people have got that rhythm and instincts. Everybody got somethin' — they probably all into the same place — but no one people has the

power to do all that is needed to be done, like lead a planet. I think that when all of that shit just gets together in orgy, really mingles, you'll find out what are the best possible answers to all of our problems. I mean, that's *my chess game*.

"Now a lot of cats want to keep you from getting to it, because they think it's better when everybody's the same, and all they got to do is push one button. There is a spirit that cats don't want to recognize: a nature, an intuitive thing, an overriding concept system. No one person can put it together. One cat can't play God with it. It ain't to be owned. It takes all of us working together as one — singers, and dancers, and trees. To really get on out there it takes a planet and things, 'cause it's all connected — it's all one. If anyone says they have the only way to it, let the sun stop shining on that motherfucker. Anyone that thinks they are deep enough to be the only one is truly tripping."

Sounds like Zen to me, George.

"Except that we don't teach you what to think, but that you can think. Because in this society they don't teach you that you can think, but that you *can't* think. If you just know that you *can* think, and that it's even okay to think a little *different*, then you cool.

"Now you can call it what you wanna', and you can sell it to people, because it feels so good — 'mutha be ready to buy it — 'give me a bag of *that*.' But it's the same shit we all got in us, and motherfuckers been selling us *us* for years. And that's what they're doing to us right now. I mean, anybody can be funky.

"And that's why so many people are fucked up in the discos now. They done got to a little dance music, *but that's as far as they can go*. I mean, disco started out as basic R & B, like Motown, but with a nine on it — like a bag of street shit that's been stepped on. There ain't nothin' wrong with it, it's just that they got the same tempo and tones. That's what's dangerous — there isn't a wide enough spectrum. They took a little of the bottom off it, and sweetened it up. It's as if the real low bass tones and the real high frequencies are dirty words on the radio. They don't want you to experience that, 'cause then you want to fuck. All that shit hits you right on your primal notes. They don't want you dabbling in that because you might get some other notions — something bizarre. Notice on radio the records that make it all the way to the top are real light, which is cool, but it's just a step or two above Muzak. They try and compute your every experience, so they'll give you just enough of it for them to tune your tone controls.

"It can get deeper than that. It can get what you call spiritual. It can free your mind so your ass will follow, till you out there acting the fool and *you never thought you could*; out there at a concert waving your hands, shaking your ass, doing the idiot jerk — and really be cool. You know what I'm saying?

"Some people don't want to deal with that. They want somebody to think it all out for them: tell them where it goes, how to get it, and how long to stay. That's why the main thing in the world today is 'I can't come.' Because people have no real control over their sensitivity or their communication. I mean, you can get ready to get some and you won't get up, because the last time you tried to get some, it was toothpaste. You get orchestrated towards that, and your body adrenalin gets ready for sex because of a commercial; then when you call for your body to do something for you it can't, because you done overrode it all day watching TV — until you have no sensitivity of the real thing. So your body says 'screw you' man. You told me that was the real thing this afternoon, and it wasn't nothing but Crest.'"

"I call all of that shit *tempo tampering*. You're trying to dance, and somebody puts their finger on the record. They override your primal things with interference, and make you think the way they want you to. It's called *subliminal*, but man, it works like a motherfucker. Sometimes we're in the studio and we pick up someone on a CB radio coming through our speakers. People with dentures pick up radio signals in their mouths, because the wires are receivers — you can actually hear motherfuckers talking in your mouth. So in your head, it's

all electrical shit anyway. You can be walking along and you'll hear something, and think you thought it. But that's more likely someone overriding your own wavelength."

All of this is starting to sound like 1984.

"Sheeet, they way past that now. You have to think the next war will be a mental one; there's no percentage in physical war. I mean they got that bomb that kills people, but leaves property alone. That lets you know where those cats are at. I mean, ain't that deep?

"Believe me, those behaviorist motherfuckers are bad, jack. They didn't go to school and french with that trash just to make rats walk a figure eight. They can program your ass. All of this tempo tampering is what's making cats go out. They got us going in both directions at once. They tell you not to get it; not to mingle with it and get wild and play; because that's obscene, it's immoral. But then all of the commercials in the world are based on sex — everything is based on sex — and you desire and lust and they call your feelings a sin. Some cats go crazy.

"They are playing with the forms and interpretations all the time. As long as they can label the interpretations, sell them back to you and tell you what is or isn't logical, they can make you crazy. They planned that one up because they can't burn the witches no more, so they just changed the concept. Now they call you crazy. Insane is going to be the new hell, because if God is dead, then that means the devil is out of a gig too. But people will still react to some poor motherfucker going nuts. We got a street expression called a dooloop where you give a thing a new meaning; turn it upside down, change the underlying concept. Take the world cult. They done doolooped that so that the word is out for a minute, because they make you think that when you mess with them forces you get out of control. So leave the driving to us; those forces not to be messed with; trust us — the system is the solution. Don't do nothing crazy. But deep down, we know they is full of shit — that crazy is cool.

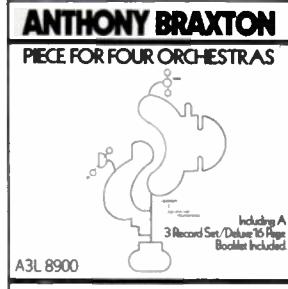
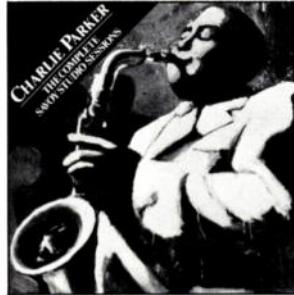
"So at certain times you have to change the words you use to describe something. Change the interpretation of something, even though the essence is still the same. Like the word funk — we can use the word as long as we need to use the word. But if it came to a matter of survival where we were identified with the word, then we could just change it. But the rhythms would always go on being the same. Because funk by any other name would still be funky — still make a motherfucker say shit, it damn near smell. 'Cause it's that primal thing, and that funny kind of nasty humor. Cats can't be cool when they hear that music. And you either love it 'cause it make you twitch, or you hate it. But if you stay with it, you will dance."

We must now take leave of Dr. Funkenstein. Class is dismissed, and the doctor is returning to his laboratory for further evolutionary experiments. You may wonder why the pastor of such an unsanctified church is still allowed on the loose. "When you are making *them* money," the doctor reflects, "you no longer crazy — you just eccentric. But if you just some poor street nigger, then you plain crazy."

Clinton may be crazy, but he is not insane. He has, in effect, got four or five different record companies putting out albums by the same basic group, so that all of them have an interest in promoting whoever is on tour. He gives 25¢ of every ticket sold at Parliament/Funkadelic concerts to the United Negro College Fund. He comes up with so many new slants on the same stroke, that his fans have come to expect, no, *demand* surprises. He is initiating a new Motown-type industry in the city of Detroit. And he even manages to laugh at the terrifying Orwellian world he prophesizes — divine stupidity he calls it.

"You can have a lot of choices of what to do with our music. You can dance to it or listen to it, but you don't have to get real serious with it. It can just be funny. 'Cause to me it's just funny that it can be all of these different things, and we don't have to feel seriously life and death about any portion of it."

THE DELUXE BIRD AND BRAXTON. BECAUSE GENIUSES DESERVE THE VERY BEST.



disc boxed package, it documents all of Parker's recorded work for the Savoy label — from finished takes to studio chatter — in its original sequence and context. And, included is a 24-page booklet of notation and commentary, featuring the most accurate Parker discography ever compiled.

And, there's ANTHONY BRAXTON'S , the latest achievement by the leading innovator and composer in today's new music. A brilliant three-LP treatment of one composition (subtitled, "For Four Orchestras"), it features over 160 musicians, and is mixed in both stereo and quad. And, the boxed package includes a 16-page booklet of Braxton's own notation and commentary — one of the most fascinating and provocative artistic manifestos ever conceived.

Charlie Parker's THE COMPLETE SAVOY STUDIO SESSIONS and ANTHONY BRAXTON'S . Two historic recording achievements...in unprecedented deluxe editions. Because, after all, geniuses deserve the very best.

Savoy Records Manufactured and Distributed by Arista Records, Inc.

FROM ARISTA RECORDS



Okay, you don't have a Martin. That's why there's Sigma.

DR-28

Patterned after the famous Martin D-28. Rosewood back and sides. Solid spruce top and an impressive tone. Martin Strings.



DR-28H

A solid spruce top, rosewood back and sides. Cast close ratio tuning machines, highly polished finish. Martin Strings and typical Martin appointments. Volume and sustain similar to Martin Dreadnoughts made in Nazareth, Pa.



DM-18

Dreadnought size mahogany body with solid spruce top. Almost identical to the Martin D-18 in appearance. Martin Strings promise added volume to a distinctive instrument. Truly a guitar for the player who has always wanted a Martin.



For additional information,
write to Sigma Guitars,
% CF Martin & Co., Inc.
Box 329,
Nazareth, Pa 18064



FAVORS



BOWIE



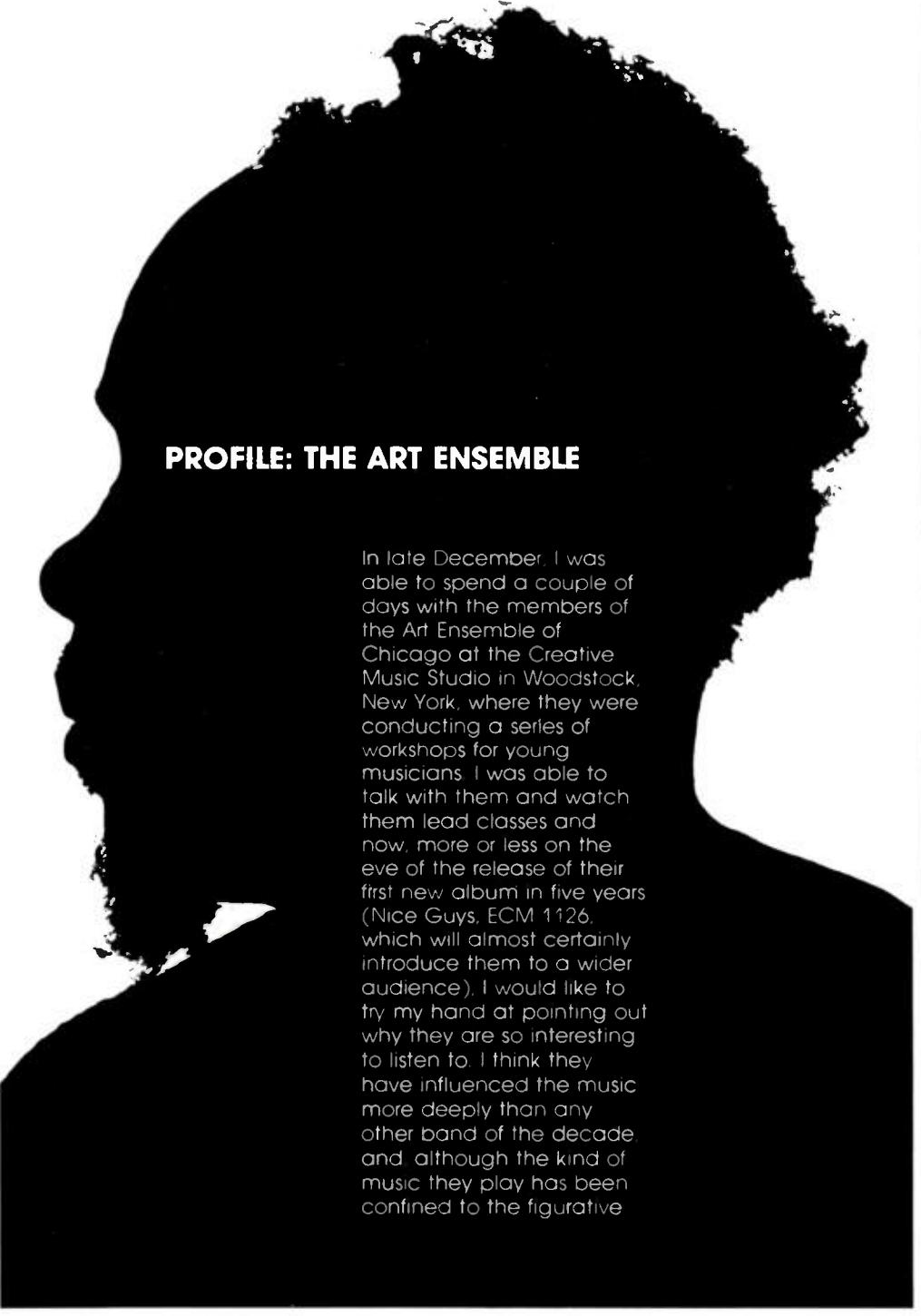
JARMAN



MOYE



MITCHELL



PROFILE: THE ART ENSEMBLE

In late December, I was able to spend a couple of days with the members of the Art Ensemble of Chicago at the Creative Music Studio in Woodstock, New York, where they were conducting a series of workshops for young musicians. I was able to talk with them and watch them lead classes and now, more or less on the eve of the release of their first new album in five years (Nice Guys, ECM 1126, which will almost certainly introduce them to a wider audience), I would like to try my hand at pointing out why they are so interesting to listen to. I think they have influenced the music more deeply than any other band of the decade, and although the kind of music they play has been confined to the figurative

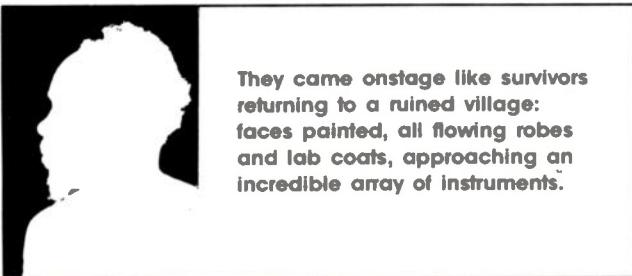
BY RAFI ZABOR

THE ART ENSEMBLE IS THE MOST INFLUENTIAL, INNOVATIVE, AND PROFOUND BAND OF THE SEVENTIES. IF YOU DON'T SEE THEM AT LEAST ONCE, YOU'LL HAVE A HARD TIME EXPLAINING YOURSELF TO YOUR GRANDCHILDREN.

underground for most of the seventies, by now it has found its audience in New York, and has begun to show signs of emerging more fully into the national light of day.

Speaking not only for the Art Ensemble, but for the new music scene in general, trumpeter Lester Bowie said: "This is living music. This is music of the modern world and everyone can hear it. Kids like us, old people like us. The audience is ready and I think the whole situation is getting ready to turn." To me, making the rounds of the clubs and concerts and routinely hearing ridiculous amounts of great music, it has come to seem like the beginning of the bop years, as if the jamming at Minton's is over and everybody is about ready to take the music downtown. As for the Art Ensemble, if you don't go out and hear them at least a couple of times, you're going to have a hard time explaining yourself to your grandchildren.

They come onstage like survivors returning to a ruined village. Joseph Jarman, his face painted, wearing white,



**They came onstage like survivors
returning to a ruined village:
faces painted, all flowing robes
and lab coats, approaching an
incredible array of instruments.**

stands in the midst of his instruments. Throughout the concert he will be in perpetual motion, sending out a blizzard of detail on xylophone, cymbals, gongs, or coming out front with a saxophone, a flute. Bowie stands at stage center, his lab coat open, trumpet in hand. He will address himself to the microphone, lurching and swaying, his horn alternately carnival and clear. At the right of the stage stands Roscoe Mitchell, a small, calm figure in a sweater and stocking cap, a rack of flutes, oboes and saxophones in front of him. He looks as if he might be waiting for a bus, and for most of the concert he will seem detached, but interested, in what is going on. Malachi Favors is at the back, wearing a red robe and whiteface. When he is not at his bass, bodying forth a deep and resonant bottom for the band, he will be working at his gongs or strumming on a detuned zither. Sometimes, at exactly the right moment, he will stop, wave his arms at the audience, then go back to the music. At the rear and to the right is Don Moye, behind his drums or at his congas, stripes painted on his face and maybe a headdress on, another figure time forgot. The music begins quietly, almost in silence, rambles, rises to a climax, subsides and goes on. The audience laughs, then grows quiet, is collectively awed, and goes on, too. The music is the son of the moment, ready to turn into anything the moment might demand. There is room for high art and hokum. There might be pure, isolated sounds that must be appreciated for their own sakes if they are to be appreciated at all, then a barrage of bicycle horns or maybe Chinese gongs, free improvisation of many kinds, unaccompanied solos, vocals, dialogue, street cries, catcalls, drums, Tibetan Mississippi Delta blues, bebop, maybe some nod-your-head fifties jazz. Still, it's not eclectic. It's Art Ensemble music all the way, and although the band is capable of a variety of exacting disciplines, it plays with an engaging looseness that invites you to share its freedom, rather than be intimidated by it. It is the music of free beings, and what it inspires is affection and warmth rather than the chill of respect. This is a surprisingly accessible band.

Great Black Music. Ancient to the Future is the band's motto, and it means a number of things. Most of the time I spent talking with the band, in a bungalow at the Creative Music Studio while outside a light snow was falling, was spent on the subject of Great Black Music. Understood most simply, it makes possible the free use of anything within the jazz tradition; its African lineage on the one hand, and its possible

future becoming on the other; and it insists that the entire tradition can be presented whole in performance, not only in sequence, but implicitly throughout. This helps explain the Art Ensemble's unusual range, and why their attitude is always larger than any one thing they play. There are ways of playing and listening to music that have been largely forgotten in the West, and ancient music may not only mean something older, but something fundamentally different.

Bowie: "In the ancient days, as Malachi can tell you, the music gave you something to help you with your life, whether you had to write poetry or load a truck, but today people come to the music expecting less real benefit from it, and consequently, they are less inspired."

Moye picked up the thread: "Different kinds of music evolved for different situations, and the function of the evolved musician of ancient times was to create music that would help make work easier, along with music for different festivities. It wasn't art for art's sake. Music had a definite function in people's lives."

Those who have spent some time in traditional cultures know that art has yet to be separated out from the rest of life, and that its presence is accepted both more casually and with greater real respect. One of the refreshing things about the Art Ensemble is its recreation of this attitude.

The members of the band, Malachi Favors in particular, speak of having learned from the ancient world not only through study, but through the re-absorption of its Spirit.

Favors: "Each one of us, I feel, has been visited by the Spirit. For myself, I think that if the Spirit weren't guiding it I don't think I could do it. I don't think it's entirely based on me as a person."

This, too, is in line with the traditional view of the artist as bearer of the Spirit. Particularly since the life and death of John Coltrane, many musicians here have come to experience their art in this way, with greater or lesser penetration, greater or lesser depth, and the Art Ensemble joins them. Through their study of the ancient world, they have also rediscovered uses of spiritual music that sets them apart. What they have discovered is that the Spirit is not only expansive but specific, and that in highly developed cultures music was expected to communicate objectively, that is to say, communicating above and beyond the emotions and associations of the artists and the audience. This kind of music does not occur routinely in any culture, but I would point to the music of Tibet, the Dogon, Joujouka, the Mevlevi and the Khwajaghan as examples of it, and to the opening of the Art Ensemble's *Kabalaba* and "Fanfare for the Warriors" as music of comparable authority and weight. The members of the Art Ensemble feel that the ancient cultures to which they are connected by ancestry are directly accessible to them through the Spirit, and with their music as evidence, I'm inclined to agree with them.

One nice thing about the way the Art Ensemble uses the term Great Black Music is that, unlike some militants of the sixties, they do not seem to be interested in excluding anyone else. The term indicates not sole possession, but the obvious direction of the source. The forms are open for anyone to study and use.

Bowie: "But first, credit where credit is due."

Favors: "A lot of people criticize us for using the term, but as I know history, no one ever gives black people credit for doing anything. No one else is going to say that this is Black or African. Even in so-called jazz, people have tried to take that away from us, or say that so-and-so did this, when actually our ancestors did it. That's why we have to stress these terms."

Bowie: "I went and saw this cat with the Senegalese Ballet, he played a song that was 2500 years old and it had the whole of the sonata form in it. Now what were they doing in Italy 2500 years ago? We were always led to believe that all they did in Africa was drums and dance. We never knew about all these cats with circular breathing, reeds, oboes, choirs, everything.... Man came from Africa, even the scientists admit to that! So does the music, that's why it's so strong."

I maintained that some of the other musical traditions of the world had made important contributions. On the other hand, having watched camel-owning Bedouin at the bottom of the Sinai tap their feet to James Brown and BT Express, I didn't need to be told that Black and Black-derived music is taking over throughout the world.

Bowie: "And they haven't even heard the slick shit. When they hear us, it'll blow their damn minds. Nontempered scales, gongs, everything they've been doing for centuries but brought right into the modern world."

Bowie again: "Everyone can benefit from this music. You're an example, you've benefitted, it hasn't fucked you up, it's helped your whole thing. And in your article you should transmit this kind of feeling. Knowing about it and benefitting from it. I think the music has helped other people realize that you can do what you want to do. You can make a success of playing music that is totally creative. You can make a living and hear creative music."

We talked about the availability of work and there was general agreement that the situation is opening up, particularly in small towns off the beaten paths of the tours. Soon it was time for Roscoe Mitchell to lead a workshop and the interview was over. As I was leaving, Joseph Jarman, who has often acted as spokesman for the group but who had said nothing that day (Mitchell had been silent too, only grinning very broadly when I told a story about an old Egyptian craftsman who had explained how all the wisdom of life was hidden in the skill of making wooden combs on a manual lathe), said: "You didn't even ask us why we paint our faces."

"Aw," I said, "everybody asks you that." Then I asked him what makes the high whine for the last ten minutes of *People in Sorrow*, and it was only after a good few minutes and a lot of kidding that he would tell me. It was, as I had figured, a bicycle horn attached to a battery. Then we all walked down the hill to

the Creative Music Studio in the snow. The sky was white on the first day of the year.

Five By One By Five

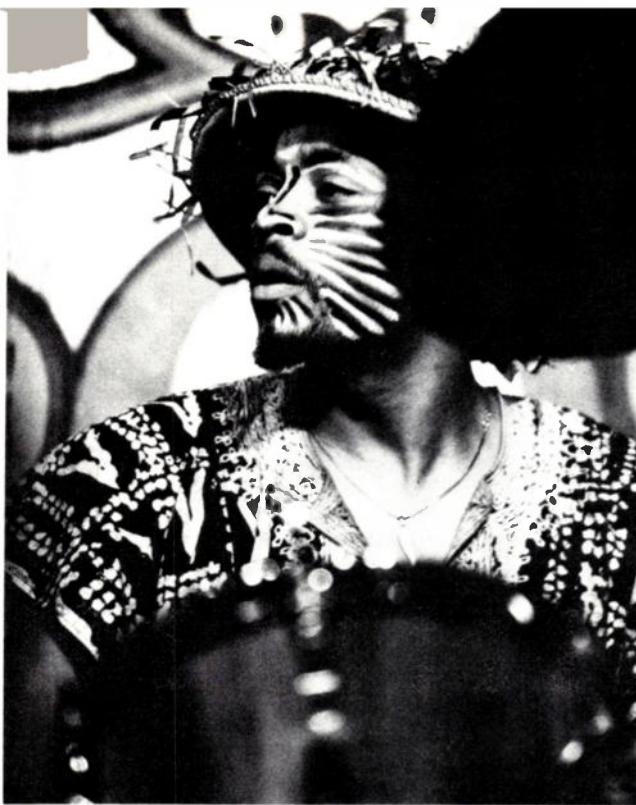
The Art Ensemble stays together as a band for about six months out of the year. The rest of the time, the five musicians have their own projects, an arrangement that helps keep the band fresh and each man creative. They are five very different men, and the band is based as much on their differences as on their deeper agreement and unity.

THE ART ENSEMBLE plays a truly ensemble music in which contraries exist side by side and even within each other, and between the five personalities of its members there is not only interplay but unity, and not only unity but, again, diversity. The band's several innovations, because they are classic, may sometimes seem simple, obvious and inevitable, but only after the fact. Their use of "little" instruments, the power of their imagery onstage, their extraordinary broadening of the language of free improvisation and its emotional range (to include relaxation as much as anger, and the many things between) are a few of their significant breakthroughs at the level of style. More deeply, they have created a music that is at once high art and folk art. Much of their music is of a piece with what is played in villages all over the world. At the same time, everything they play is qualified by the sound of the modern city, sometimes through its dislocations, sometimes directly by way of sirens, horns, streetcalls and hubcaps. The directness with which they use all their materials, from costume to instrumentation to sound itself, has made it possible for them to really represent Great Black Music, ancient to the future, in both its sacred and secular aspects; as what it may have been in its original world and as what it has become in exile. As the band is made up of five different individuals who speak equally in the music, so is their music

HIGH ART AND HOKUM AT THE KEYSTONE IN SAN FRANCISCO: L. TO R., JOSEPH JARMAN, DON MOYE, LESTER BOWIE, MALACHI FAVORS AND ROSCOE MITCHELL. THEIR MUSIC IS BEST DESCRIBED BY CHINESE GONGS, BICYCLE HORNS, VOCALS, DIALOGUE, STREETCRIES, CATCALLS, DRUMS, TIBETAN MISSISSIPPI DELTA BLUES, BE-BOP AND SOME NOD-YOUR-HEAD FIFTIES JAZZ.

TOM COPI





DRUMMER DON MOYE IS THE MASTER OF A BEWILDERING VARIETY OF STRANGE INSTRUMENTS BESIDES DRUMS. HE IS A DIRECT DESCENDENT OF MAX ROACH IN HIS TOTAL CONTROL AND COHERENCE.

put even the most abstract statements in plain terms, and ready to undercut the band's considerable mystique: "People think our rehearsals have to be mysterious but they're exactly the same as everyone else's. We play things over and over again until we get them right, we work out cues, we're exactly the same as every band that has ever played music." When I mentioned that I had set a minor blues riff to the two-note groan of my car's windshield wipers, he said, "You see how easy it is?" as if I had mastered the band's techniques. Something in him refuses to leave this time, this place, because he knows that one of the secrets of his humanity is kept here and to lose it to more oblique concerns would be to lose too much. He is one of the band's anchors. He also wears a nice lab coat. His recent album on Black Saint, *The Fifth Power*, features his touring band and is an excellent introduction to him and to the music in general. In his workshops at the Creative Music Studio he worked up a 32-bar bop chart for a big band of the students, digging into the vocabulary of the music, deepening the orchestration, increasing the tempo, teaching them how to play the music, first correctly, then with *brio* and balls. Anecdotes, conducting, enthusiasm, exasperation. He was a master musician not so much showing them the tricks of the trade as sharing with them the spirit of the art.

ROSCOE MITCHELL is the most radically influential saxophonist of the decade, whose explorations have already influenced a generation of musicians including, very decisively, Anthony Braxton and Henry Threadgill. His earliest recorded work (*Sound*, 1966, on Delmark, with Bowie and Favors, among others) shows how highly individualized his work was from the beginning. While most of the avant-garde saxophonists of the period dramatized an immense struggle for freedom, Mitchell had already assumed that freedom as a given of his art and was on the lookout for what could be done in the space it had created. His band had also evolved a more truly ensemble approach than was possible in New York at the time, and a more detached attitude toward style. Today, wishing to repeat neither history nor himself, he is working at an even greater remove from the avant-gardism of the sixties.

Mitchell has chosen to explore the solo saxophone and other bare and unconventional instrumentations. Mitchell's obsessive use of repetition culminated recently in the Nessa double album *Nonaah*, in which single phrases are so uncompromisingly repeated that they become as obstinate and insistent as facts of life, and as difficult to deal with superficially. The music is also funny. More recently still, Mitchell began to use even more severely minimalist approaches, and his work has come to seem an almost explicit protest against the idea of the artist as talented automaton.

The virtue of restricting yourself to fewer materials than your invention would natively choose is that it permits a greater concentration of energy and disrupts one's mechanical facility in the hope of unspringing something deeper. Roscoe Mitchell is one of the very few musicians I have heard, perhaps the only one, who can make the manner work the way it's supposed to. A quiet, solitary man, he has deliberately detached himself from emotional states and is more interested in what remains when they have passed away, the bare presence of the real. It is a presence, in music as in life, that unnerves some people and eludes others entirely. At the

(although it has sometimes tried to outrage and shock) addressed to an audience of equals, who are invited to share in invention, in laughter, in the redemption of history through art. The only modern precedent for what they do is Mingus and, in their folkiness, Ornette Coleman.

LESTER BOWIE is becoming a popular favorite in the world at large. He has brought more humor to the trumpet than anyone since Dizzy Gillespie, and as much artistry as anyone since Miles Davis. The unprecedented range of sounds he has wrung from his horn ought to lay to rest once and for all the myth of his instrument's inflexibility. In his inventory are clear and haunting tones capable of great and genuine lyricism, quacks, bleats, whinnies, sounds (with the aid of a microphone) that have not been heard since Godzilla walked out of the water to play with Tokyo, low Tibetan flutters, the



Lester Bowie creates an unprecedented range of sound on trumpet, from the haunting and the lyrical to the sound of Miles Davis being throttled from behind.

sound of Miles Davis being throttled from behind and others, all of them accomplished without benefit of mutes, plungers or kitchen appliances. He does not stop there: recently with Jack DeJohnette's band he played a short solo full of heroic trumpet poses and veinbusting intensity without, alas, blowing a single note. Everything he plays reflects his long experience with blues and hard bop bands, and it would be wise to point out here that one of his finest recorded performances, on *People in Sorrow* (Nessa n-3), is long and eloquent without the benefit of a single musical joke. Although he is probably the funniest great jazz musician since Thelonious Monk, his emotional range is wide, and he is capable of as much depth as humor. In recent months I found myself going to his music again and again for humor, for swing, and for everything I have ever looked for in jazz. He is the most extroverted melodist in the Art Ensemble, an important role that sometimes makes him seem like the band's leader onstage. In conversation he is quick to

Creative Music Studio in Woodstock I watched him lead thirty young musicians through a long free improvisation. Whenever they played too automatically, too superficially or too much he would quietly stop them and ask them to try to remember why they were there. "If there is a good sound it will make an impression in the air. Why not let it stay there.... Let the statement be as it is. If you want to get to the next level of music you have to remove your personality and then still be able to remain. We all know that this can happen. The question is how we can make it happen for longer periods of time." Mitchell has become increasingly interested in maintaining a level of awareness in which a more real and conscious kind of music can begin to be made, at once deliberate and spontaneous in the highest degree. This is a more severe and disillusioned approach to the Spirit than Favors', and it is so subtle and demanding that I wonder how many people will be able to follow him. By denying his audience certain things that might entertain it superficially and by frustrating the appetite for change, Mitchell is opening up areas that simply cannot be gotten at in any other way, and his work at this stage of his career is as valuable to us and to the music as it has been at any other. His less specialized work with the Art Ensemble is balanced out by the other members of the band. He is capable of spare, daringly lyrical, islanded melodies and beautiful instrumental tone, although sometimes he affects a first-sax-lesson sound and "wrong" notes that keep the music from resolving more superficially than he would like. As a composer, he still seems interested in writing 4/4 groove tunes that owe something to Mingus ("The Green Room," "Odwalla," and most recently the title tune of *Nice Guys*). He is at the cutting edge of jazz innovation, and it would be a shame if we lost touch with what he is doing.

JOSEPH JARMAN is a very different kind of artist. In the late sixties he led his own band in Chicago before joining what was then the Roscoe Mitchell Art Ensemble, and from the beginning he has helped open the band outward in a number of ways. When the Art Ensemble found itself without a drummer after the departure of Philip Wilson in 1968, all of its members expanded the already persistent use of percussion and "little" instruments. Today, Mitchell and Bowie have largely abandoned them, and Favors uses them only a portion of the time, but Jarman has continued to make them an important part of the band's music. Onstage, he appears surrounded by vibes, a large battery of gongs in the band, chimes, cymbals, ballophones and other instruments, and many of the best moments of a concert may be provided by him on an instrument other than the reeds with which he began his career. He is a small, wiry man alert with energy. At the Creative Music Studio he dazzled his students with rapid, multidirectional and unexpected perceptions, and kept them from settling on anything less than the living reality of the creative possibilities before them. "Don't you tune your drums? Oh no? Show me, show them. You can get new

sounds on any instrument." He asked a horn player to stand up and play something but stopped him before he could play a note. "Wait a minute. Notice the stance. It's a statement. The instrumentalist as sculpture. Notice it. We usually take it for granted but we can use it." What is usually referred to as Jarman's use of theatre stems from his refusal to be limited and his drive to make use of everything he has at his disposal: music, color, movement, stance. Whatever is there, is there to be used. It is as if he is saying: "Why neglect this? Use it. Use everything. Notice what's in front of you. Open your eyes! See!" It came to me that along with Bowie it was Jarman who gives the Art Ensemble its kids-in-a-playground air.



After five years without a new album released, four new ones are out this winter. One, "Nice Guys", on ECM, should introduce them to a much wider audience.

He went on waking the students up, first by showing them that they didn't know how to stand properly and then by showing them how to stand from the energy center in the lower abdomen. I left for awhile and when I came back he was talking about how when you play music, higher energy comes down into you through another center in the top of your head. I assumed he had skipped none of the stops between the *hara* and the crown while I'd been out. "How can you play saxophone with your legs crossed? How can you breathe? Music is breath, you can't make music if your breath is not free. Invent something!" (The students had just spent two hours with Mitchell, who had told them to restrain their sense of possibility and invention.) "If you stand and play music for people you are presenting them with your *being*. It must be the best. You've got to make it into music.... We should try to hear and internalize all the great music we can. It makes us better people."

As a saxophonist, Jarman freely acknowledges his connection to sixties jazz in his tributes to John Coltrane and Eric Dolphy, and in his song titles reveals a more romantic and adventurous approach to spirituality than either Favors or Mitchell. He is obviously indispensable to the Art Ensemble in a number of ways. His new solo album, *Sunbound* (Aeco), like *Egwu-Anwu*, with Moye, is a good indication of what he likes to do on his own and of the breadth of inspiration to which he is open.

MALACHI FAVORS, as befits a bassist, is the most deeply harmonious member of the band, and although he does a good deal more than play bass, it is often his bass playing that



binds the band together, just as it is his broad conception of the Spirit that harmonizes and subsumes his associates'. His bass playing, as has been said before, derives a great deal from the work of Wilbur Ware, another great bassist from Chicago, which is to say that it is deep-toned, broadly contoured, mysterious, most often modal, melodious and full. On record, his playing is most spectacularly effective on the bass solo "Tutankhamen" (*Congliptious*, Nessa n-2) and the fifty-minute-long *People in Sorrow*, whose silences and pauses he fills with harmony, continuity and invention. He is an extremely gentle man, even more soft-spoken than Mitchell, and of all the band members it is in his face that childhood has been kept most alive, and in his music we can hear the authenticity and openness we associate with childhood, as well as the mature gifts of a developed musician. His work on zither, percussion and as a composer is impressive in ways you could not predict from either his bass playing, his conversation or a superficial knowledge of his personality. He is as adept at the uses of dislocation as anyone else in the band, and his compositions (the ensemble version of "Tutankhamen," on *The Paris Session*, Arista, is a good example) are polymath and multidirectional. His study of ancient culture reflects itself in his onstage dress as well as in the band's entire output. More than anyone else in the band, Favors most nearly approaches the ideal of "objective music," which communicates specifically and clearly things beyond our subjective states.

DOUGOUFANA FAMOUDOU MOYE (DON MOYE) is one of three major drummers to have emerged from within the AACM to make a larger impact, but unlike Steve McCall and Philip Wilson, who are his peers in other respects, Moye is one of the great virtuosos in the history of his instrument, and while this does not automatically make him better, it does bring elements into his music that would not be there otherwise. In his speed and precision, as in his technical correctness, his overarching logic, calm and sense of order, Moye resembles Max Roach and may in fact be his first real heir, but a great deal has happened since Roach brought his playing to a technical and musical peak twenty-five years ago, and Moye not only reflects these changes but has made contributions that are uniquely his own. His on-the-beat precision does not keep him from accenting off the beat, or from playing polyrhythms or superb free drums, and in addition to the revised standard drum set, Moye plays congas and a bewildering variety of instruments including drums from many nations, gongs, bicycle horns, and ballophones, which he has incorporated into a total and coherent style. He calls the concept Sun Percussion, and his solo album of the same name, recently released on Aeco, indicates not only his musicianship and versatility, but a compositional intelligence capable of operating at the level of mastery. Moye records widely these days with other musicians, has established himself as one of the master drummers of the decade, and is currently making further explorations into the possibilities of the solo percussion concert and, with Jarman, the duet. At thirty-two he is the youngest man in the band and, having joined in 1970, the most recent member. He is less of a folk musician than Philip Wilson, the band's only previous drummer, and while the Art Ensemble developed and diversified itself in a number of ways in the years between them, it is a more powerful and less specialized band with Moye in it, and the processes that began in the absence of a drummer have continued all the same.

The Record Business

You may have missed it, but January was Art Ensemble Month, and after five years that saw no new album of theirs released and a few of them discontinued, three albums came out in the course of a couple of weeks. Delmark has released the excellent and well-recorded double set *Live At Mandel Hall* (1972). The band's own Aeco Records has released the astonishing but less well-recorded *Kabalaba*, recorded live at Montreux in 1974 with Muhal Richard Abrams. The Affinity

label from England has reissued the 1973 *A Jackson in Your House*, like *Kabalaba*, one of their finest recordings, remarkable for its compositional breadth and for being completely anarchic and completely crystalline at the same time. In February *Nice Guys* will be released and reach a wider audience than the other three records put together. It is a good album, crystalline rather than anarchic, and will serve as a good introduction to the band's multiple virtues. There is a Bowie calypso with a Jarman vocal; Mitchell's brief title tune with its sardonic catch phrase "They're sooo-o-o nice," its bicycle horns and walking bass; a long Moye piece; Mitchell minimalism; and two by Jarman, one of which features Bowie's letter-perfect impression of Harmon-muted Miles Davis with the band nodding perfectly behind him. The album will make people think, ECM is likely to promote it well, and it is probably the perfect album for the band's present situation.

It is conventional to say of the recordings that they are not wholly adequate to the band's art, and they are not; still, they are a string of masterpieces and my only complaint is that there are not enough of them. A band of the Art Ensemble's stature ought to be better documented. Briefly: *People in Sorrow* and *Bap-tizum* (Atlantic, inexcusably out of print along with *Fanfare for the Warriors*) are certainly among the finest recordings of the last ten years; *Les Stances a Sophie* (Nessa n-4), like *Nice Guys*, is a careful anthology of styles and a good introduction to the band; *The Paris Session* (Arista) is inconsistent but great in the long pieces. The Art Ensemble's early days are well-documented on the Nessa albums *Numbers 1&2* (Bowie's date) and the superb *Congliptious* (Mitchell). *Old/Quartet*, also on Nessa, is the only recording we have of the quartet of Mitchell, Bowie, Favors and Wilson; like the rest of the Nessa albums it is excellent, and of particular historical value. No one of these albums presents the Art Ensemble whole, but two or three of them listened too closely ought to introduce you to the band's world, and hearing the band live even once is enough to turn any of their better albums into luminous and absorbing documents. (Hearing them live is getting easier. The AEC and other new musicians are finding more places to work throughout the country, and successful concerts have been organized by interested listeners well off the beaten paths.)



Joseph Jarman, along with Bowie, creates the "playground" atmosphere on stage with his theatrical use of color, movement and stance in his playing.

There are many artists doing great and valuable work in jazz today — we live amidst an embarrassment of riches, if we live in New York — but there is no group of artists doing work whose impact is as multiple and profound as that of the Art Ensemble of Chicago, and there are immense benefits and pleasures to be derived from their generous and democratic art. In this article I have set down some of the things I have heard in the music and have been able to verify in conversation with the band. Other natures will find other rewards, more appropriate, more their own. The music will accommodate them because it is so thoroughly real; or, as Malachi Favors might put it, because the Spirit speaks through it to each man in his own language. Even, of course, to those in whose vocabulary the word Spirit may have no place. Bowie says he expects the band to start misusing it in five years. It would be nice if we got the jump on them by a couple. Commerce to the contrary, the Art Ensemble of Chicago has been the most important band of the seventies, and it would not be a bad thing at all if the audiences caught up before the eighties get under way.

THE MARK III SERIES

Finally...
Amps as contemporary as your music!

The Peavey Mark III Series is, without question, the most advanced and most versatile line of instrument amplification systems on today's market. Until you've experienced playing through a system with the performance and flexibility of these new amplifiers, you can't appreciate all the possibilities of playing an electric instrument.

THE MUSICIAN

- 200 Watts RMS @ 1% THD, 4 Ohms
- Two channels with pre and post on each
- Individual channel equalization
- Six-band graphic equalizer with in/out switches on each channel
- AUTOMIX function selects either or both channels with remote footswitch
- Channel LED indicators
- Phase with color and rate controls
- Master reverb
- Input preamp, send and return
- Preamp and line outputs
- Power amp input

THE BASS

- 200 Watts RMS @ 1% THD, 4 Ohms
- Two channels with pre and post gain on each channel
- Individual channel equalization
- Six-band graphic equalizer with in/out switches on each channel
- AUTOMIX function selects either or both channels with remote footswitch
- Bi-amping capability with variable crossover points
- "DDT" compression circuit with LED indicator and in/out switch
- PARAMID and mid shift equalization
- Channel LED indicators
- Preamp and line outputs
- Power amp input



THE STANDARD

- 130 Watts RMS @ 1% THD, 4 Ohms
- Two channels with pre and post gain on each channel
- Low, mid and high equalization
- PARAMID and mid shift controls
- AUTOMIX function selects either or both channels with remote footswitch
- LED channel indicators
- Master reverb
- Preamp and line outputs
- Power amp input

THE CENTURION

- 130 Watts RMS @ 1% THD, 4 Ohms
- Two channels with pre and post gain on each channel
- Individual channel equalization
- Parametric equalization
- AUTOMIX function selects either or both channels with remote footswitch
- LED channel indicators
- "DDT" compression circuit with LED indicator and in/out switch
- Preamp and line outputs
- Power amp input

These features give you an indication of the Mark III Series' versatility and performance, but specs and features mean little unless you can plug-in and experience for yourself. See your Peavey dealer for a demonstration, he'll show you why unbelievable values are still a reality with Peavey.



PEAVEY ELECTRONICS
711 A Street
Meridian, MS 39301

"The Company
That's Doing It."

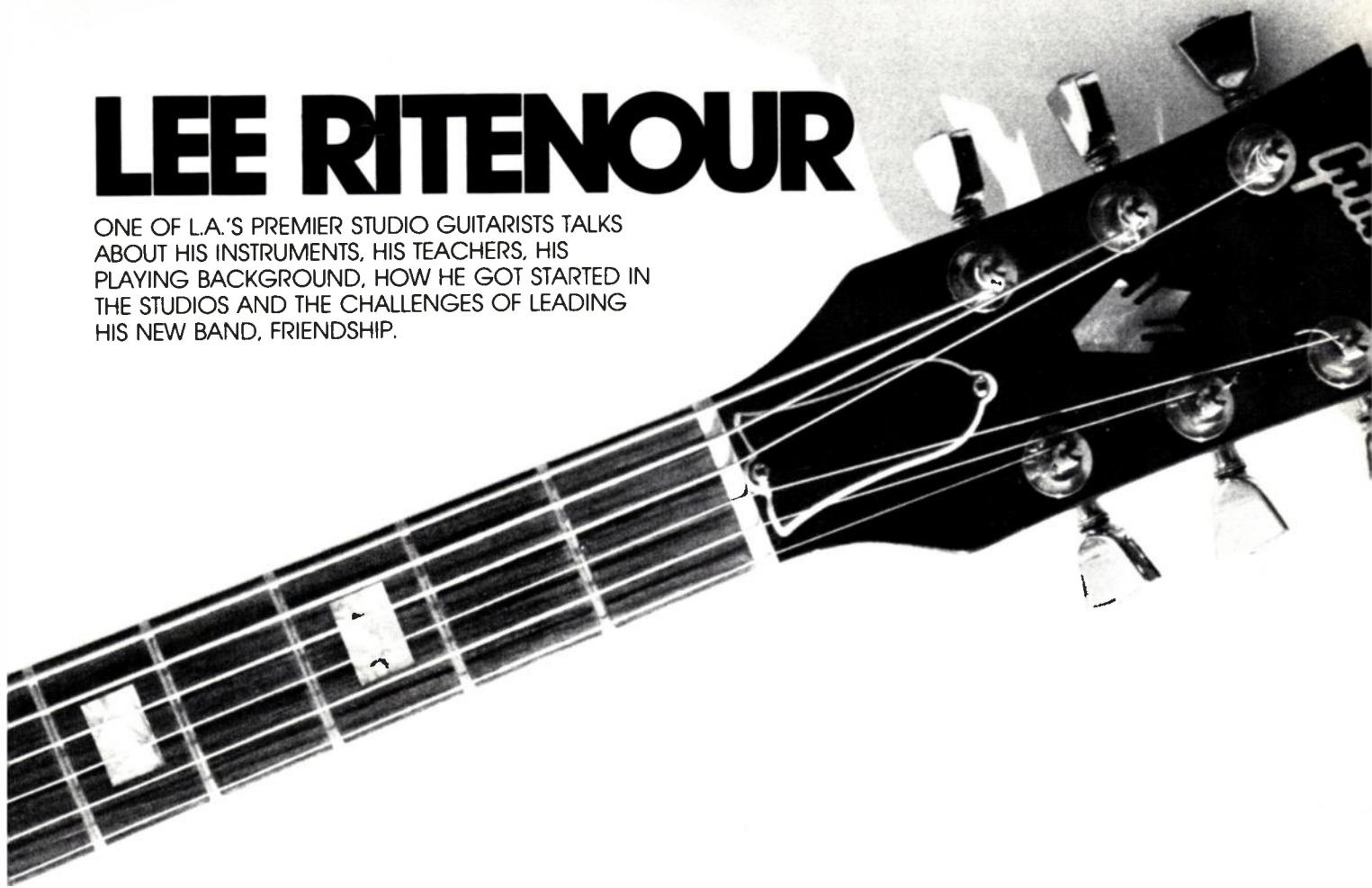


PHOTOS BY MERIS POWELL



LEE RITENOUR

ONE OF L.A.'S PREMIER STUDIO GUITARISTS TALKS ABOUT HIS INSTRUMENTS, HIS TEACHERS, HIS PLAYING BACKGROUND, HOW HE GOT STARTED IN THE STUDIOS AND THE CHALLENGES OF LEADING HIS NEW BAND, FRIENDSHIP.



By his own admission, guitarist-composer Lee Ritenour is a natural crossover musician, a product of the cross-influences that straight-ahead jazz and rock 'n' roll have had during the 60s and 70s. As you will read, Ritenour has been enamored with many types of music since his youthful beginnings. And now, at 26, he is very successful. He fronts his own popular band, Friendship, utilizes his talents on other people's studio projects as the whim strikes him, and composes attractive pieces that manage to find their way onto many musicians' records. He lives high atop the hills in Burbank (on a clear day he can see, literally, forever) in a comfortable home, decorated in a crisp, unobtrusive way, somewhat in the fashion of his guitar playing. Our conversation was recorded at Lee's home in late January. We began with a reference to KKGO, formerly KBCA, L.A.'s 24-hour jazz station, of which Ritenour is a loyal listener.

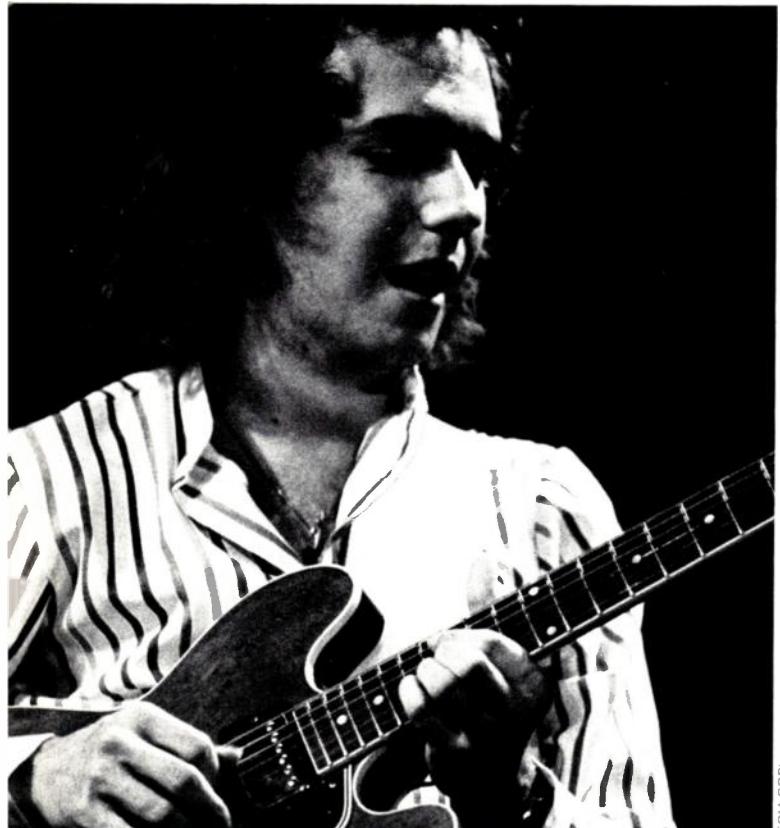
BY ZAN STEWART

MUSICIAN: So you like KKGO?

RITENOUR: Oh yeah, I've followed it since I was 13 years old. It was my only connection, on a daily basis, to jazz, other than playing in my room or with friends. That's a strong thing for a young musician, to have that influence in your ear every day.

MUSICIAN: When you first started playing, were you mainly into straight-ahead?

RITENOUR: Well, when I think about it, I think I'm a true product of today's crossover. I grew up down at the beach, in



Duke Miller. I just learned how to play guitar. Most of the time he wouldn't play at all. It's very important for young kids not to get a teacher that teaches you to play like them, because it just doesn't help in the long run.

Duke had a system that was unbelievable for the times, a very integrated system that makes the fingerboard into one big neck, rather than breaking it up into little sections, as most guitarists do. He laid a lot of stuff on me. We constantly studied rhythms, reading and orchestration. That's where the basis for my qualifications as a studio musician came from.

MUSICIAN: Any classical studies at that time?

RITENOUR: Yep. Duke started me at 16 with classical material and that's about when he said, "Well, I think you've got all the stuff that I can give you. You should just go out and play." Because up until 15 or 16, I hadn't gotten myself thoroughly involved with one kind of music; I was just using them all as examples. At that point, Duke said, "Just go out and listen to some records, see what you like, and go play." That was very healthy, too. Forget about the schooling for a minute and just play. Then eventually I went to USC and studied with Christopher Parkening, who is one of America's classical masters.

MUSICIAN: Didn't you end up teaching there yourself?

RITENOUR: Yes. While in school, I had taken a class with the late Jack Marshall, a guitarist and producer, who was Chris Parkening's uncle. Then, after 2½ years, I left USC, having decided that I'd had enough schooling and wasn't interested in a degree. I just went out to play. But after Jack's death in 1973, Chris called and said that the staff there wanted me to take over Jack's class. It was a stimulating situation to teach classical guitarists some different musical things, like studio reading and such concepts. Sort of a survival class, in case they didn't all become Segovias. It was intended to broaden the qualifications of strictly classical players, because that line of study can tend to make you a little narrow. So I taught the class every week, then twice a month, and now, once a month.

MUSICIAN: Good, you're still doing it.

RITENOUR: Yes, but it's changed. Since Duke came in and started heading things, he's taken care of that studio side and now there's a program for electric guitar, called Studio Guitar, which doesn't mean preparing you to play in the studios, but gives you training and concepts that could deal with the studio. Now I just do Master classes, kind of half classical, half studio concepts.

MUSICIAN: You said that Duke Miller gave you your studio training. He had been a studio player too, hadn't he?

RITENOUR: Yeah, he was on staff at one of the majors in the 50s, decided that wasn't his ideal, took some advanced degrees and began teaching seriously. And he didn't take just anybody. I had to audition to study with him. So when I was studying with Duke, I was really primed to be a studio player. And it was in the back of my parents' mind; that it would be better for me to be in the studios and around town, like in one place, than out on the road. The studio role was a good way to go; you could make some decent money and have a decent life. A little less dangerous than being a road musician. Nobody knew what was going to happen so it was all just a coincidence that it fell into that area. I was a fan of some of the good studio players, like Howard Roberts, so that seemed like a great image. I remember going to hear Howard's band at Donte's, with Tom Scott and Dave Grusin. That was the happening band then.

So when I started with Duke, he just tried to cover all the bases. That meant diving into every kind of style, like finger picking, folk music, country, a further study of jazz and rock; having all the reading skills down: horizontal single-line reading, vertical contrapuntal reading. I mentioned classical music. We studied rhythm guitar players. It was really intense and I was enjoying it.

MUSICIAN: So how did the studio scene evolve?

RITENOUR: Well, after I left USC, I went on the road with an opening act for Sergio Mendes, a friend named Angelo, and through him, of course, met all the guys in Sergio's band, plus

Palos Verdes, and stayed there until I was 20. I grew up listening to jazz. The first jazz guitarist I was introduced to was Howard Roberts, but then I heard Wes Montgomery. And from him I backed up into Charlie Christian and Barney Kessel and those people. At the same time, I was playing rock at school and in bands, into the Beatles and very much aware of contemporary music. I liked the flavor of that music, but at the same time, you couldn't deny somebody like Wes if you wanted to be a good guitar player.

Then it was Miles's influence I felt, through the Sorcerer album. I also looked into his older stuff. There was a time, in my teens, when I was more heavily involved in be-bop. I studied with Joe Pass, and a little bit with Howard. Not a lot of intensive study with either, but with each for a couple of months. With Joe, I just studied his style, how he played be-bop, because he was so lyrical. It was funny because Joe was using a very scalar approach in his teaching, and if anybody plays non-scalar, it's Joe. So it finally came down to Joe simply playing and he'd say, "Well, if you see anything you like Lee, just stop me." [Laughter].

MUSICIAN: Did you have one favorite teacher?

RITENOUR: Yes, a man named Duke Miller, who heads up the Guitar Department at USC. When I was 12, my father could see that I was very much into the guitar, and, at one point, he asked me what I wanted to do, and I told him I'd like to be a guitar player. So he called Barney Kessel up, right out of the blue, he didn't know him, and asked if I could take a couple of lessons, but Barney said he was busy on the road and why didn't Dad call Duke Miller. It's really interesting because Duke wasn't then, and isn't now, much of a guitar player, but that was to my advantage, because I didn't learn how to play guitar like

Straight-Ahead or Crossover Jazz!

Guild X-500.

One of Guild's original hand-made acoustic electrics, improved and refined to state-of-the-art perfection over the years.

Today's X-500 has wide frets on a curved ebony fingerboard, humbucking pick-ups, and the famous "harp" tailpiece.

The deep 17" x 21" body has an especially fine spruce top with curly maple sides and back, in sunburst or blonde. The sound? You've got to hear it to believe.

Options available:
■ DiMarzio pick-ups.
■ Stereo wiring.
■ Left-handed.

Guild

MADE IN U.S.A.

Phones: (201) 351-3002 • (212) 227-5390.
Telex: 138711. A Division of Avnet, Inc.

Guild Guitars, P.O. Box 203,
Elizabeth, New Jersey 07207.

Send Electrics Catalog 8634-G.

Name _____ Age _____

Address _____

City _____

State _____ Zip _____

My Dealer/City _____

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

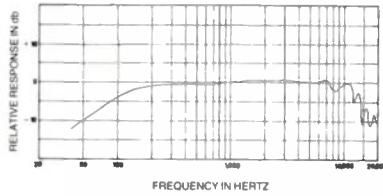
Shure makes microphones for every imaginable use. Like musical instruments, each different type of Shure microphone has a distinctive "sound," or physical characteristic that optimizes it for particular applications, voices, or effects. Take, for example, the Shure SM58 and SM59 microphones:



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!

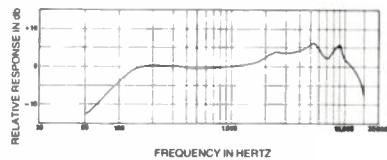
Some like it essentially flat...



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 boombiness you'd expect from close miking. Rugged, efficient spherical windscreens 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.

Sergio. Sergio liked the way I played, so I did an album with him. Then we toured and I went to a party at Sergio's house and met Dave Grusin. We jammed and Dave liked my playing. Then I did a session with Moacir Santos, the Brazilian saxophonist, and Harvey Mason was there, and we became fast friends. Dave Grusin was also using Harvey and the next thing I knew, I ended up on a Peggy Lee album with Dave producing. From those two associations everything kind of flourished and people started hearing about me. It was very exciting. At first I was working one session a week, and I thought, 'If I can keep doing this, I'll be happy for a long time.' Then all of a sudden I was working one session a day, then two sessions a day and I thought, 'This is silly, this is going to stop.' But it never did, and for the last four years that's what I've been doing, up until 1978, when I cut back so that I could get more involved in my own records. Even the first two records I did for Epic, *First Course* and *Captain Fingers*, were done around my studio schedule. And at one point I was working 20 dates a week, for a year. I did that for two reasons: one, not for greed, because the money was coming in faster than I could spend it, but because I wanted to see how much different material I could handle, and, I wanted to see what kind of stamina I had. When I first started playing with Harvey [Mason], he'd be in the studios all day and then play at night and just burn. He'd have all this positive energy. And I wanted to see if I could do that.

What happened with the studio thing is that, finally, I had worked with just about everybody and I began to see the circles happening, of coming back and working a new year with more or less the same people, and with the advent of my own records, I started to get a style of my own. I had pointed away from that because the best studio players are those who can take anybody else's style and play it. But I also noted that the best studio players of the time, Steve Gadd, David T. Walker, Eric Gale, all had their own individual sound. And when I got my contract with Electra, with a company that's behind me 100% and will let me do what I want, then I realized I'd have to cut back on the studios. I also wanted to help promote my records by going on the road. Only last summer did I first go on the road with my band.

MUSICIAN: So, in the studios, you played just about every style.

RITENOUR: Yeah, I got every kind of call there is. One of the toughest was early in my career when I got a call to do a country thing with some authentic country players, and the guys liked what I was doing. It was really a challenge, but I think because I had an open ear, and had listened to the best of the country guitarists, Chet Atkins, James Burton, etc.; I was able to handle it. From there I did hard rock, MOR, jazz, some classical. As you go on, you know what kind of instruments you need to have just by asking the other guys, and from experience. I have a huge trunk full of guitars, about 12 to 14, that I take to every date. Whatever the producer or the artist needs, it's there. I have a couple of acoustic steel strings, a classical guitar, twelve-string acoustic and electric, two kinds of electrics (one for rock), a dobro, a mandolin, a banjo, all that stuff. I kind of hated playing any other instrument but guitar, but I could still sort of get by on banjo or mandolin. And I'd take my jazz guitar, the Gibson 335, the red one, along with me in case I needed that. Those instruments were the basics. And besides them, I also got into electronic sounds and became known for that. I had a million toys that I brought with me and eventually had a rack made to house all those toys. I use Fender amps for the rock things, Music Man for the mellow stuff. And I own every kind of guitar that you can imagine. Now that I've cut it down I miss seeing the guys, because there are some incredible players in the studios that people have never heard of. They just go about their job and do it, especially up there on the top of the ladder. In town, there are probably 30 players earning a living in the studios, and I mean jingles, pit bands, movies, whatever you can call studio, and of those 30, there are maybe five tops. Small circle. But it keeps changing and there is room. I'd like to tell young players to go in the studios now, because a lot of the established players are giving it up.

"A LOT OF THE CREATIVITY ON POP RECORDS COMES FROM STUDIO MUSICIANS. SOMETIMES ALL YOU'RE GIVEN IS A CHORD SHEET. THE PARTS YOU THEN CREATE HAVE TO BE JUST RIGHT, PERFECT ADDITIONS TO AUGMENT A CHART OR ENHANCE A VOCALIST."



MERIS POWELL

MUSICIAN: That early studying really set you up for the studios.

RITENOUR: Yeah, but I didn't stop playing. I've always been into studying; I'm really pretty schooled. But knowing how much schooling I've had, I've tried to balance it out by having a real open ear to more basic kinds of music. What probably made me a successful studio musician is simplicity. I've always tried to take a lot of things off records and do a lot of live playing and counter-balance all that academia with a lot of natural playing. So I was prepared in both senses. Because there's a lot of young players who have all the qualifications for the studio except that basic, free feeling of improvisation and knowing when to do the right thing at the right time; that's the most important thing to being a studio musician.

A lot of creation on pop records comes from studio musicians. Studio playing can be very creative. Sometimes at a date, all you're given is a chord sheet. The producer only has one thought about which way it should go, and that's it, so you have to come up with the part. And if you want to be at the top, those parts have to be just right, perfect additions that augment a chart or enhance a vocalist to a tee. That's the kind of creativity that can really be fun and rewarding. That's about the only reward for a studio musician, when you "make the song," and come up with all the right parts. At least that's the way I see it.

MUSICIAN: Now, about your playing experiences. When Duke Miller said "Go out and play," is that what you did?

RITENOUR: Yeah, I was constantly getting together with people. For a while there was an interesting thing, because it was definitely two opposite ends of town. I used to play regularly with Leon Chancelor, known as Ndugu, the

drummer; and a great young pianist, Herbie Baker. Herbie was unbelievable; unfortunately, he was killed in a car crash when he was 17. I also worked with Larry Nash. We used to play casuals [one-nighters] together. And at the same time I was playing every weekend, different kinds of casuals, just trying to play. Then I was at USC, still playing around. And, after school, I was mostly in the studios, but I still wanted to play live. I used to gig at Donte's because the owner liked my playing, but a chance came up to play at the Baked Potato and that was better. We could play once a week regularly, not just once a month like at Donte's. I worked there every Tuesday for about two years. A lot of good people in the bands, too. Harvey Mason; bassist Bill Dickerson; Dave Grusin, and now his brother Don, on piano; Abraham Laboriel on bass; Ernie Watts on reeds. Those are the guys that are now in Friendship, my band. Don, Abe, Ernie, Steve Forman on percussion and the great Alex Acuna on drums. We even went back in a while ago and did a Tuesday, just for fun. Playing big halls to 2500 people is OK, but I miss that contact that you get in a club. It's hard to play clubs, though. The record companies and management kind of frown on it. I still hope to do it in the future, though.

MUSICIAN: How did the first album come down. Easy to put together?

RITENOUR: No, I made quite a few mistakes at first. In late 74 I made an album with drummer Alphonse Mouzon, called *Mind Transplant*. Alphonse used two other guitarists, Jay Graydon and Tommy Bolin. Tommy unfortunately died a while back from a drug overdose. The idea on that date was for Tommy to do the blowing and Jay and I were to play support. Well, Alphonse's tunes were a little tough for Tommy, so I got a few solos, as did Jay, and through that album I met producer Skip Drinkwater. Skip, at that time, was getting something together with Epic records, so I signed a deal with his production company and did my first two records for Epic. It was both a good and bad experience. The first album was very hard and, as I look back, it's good that I made the mistakes then and not now. I learned an incredible number of things. When I went to become a leader on a date, I assumed that it wouldn't be much different than being a sideman, but it was incredible. To finally have your stuff out in front as the leader was a totally different sound and a whole different kind of power, and I didn't have that in my playing at the time. The date was hard to produce because I was involved with so many different things, I really didn't know what I wanted to put on the record. It was a tremendous learning experience. Things got a little better with *Capt. Fingers* but I kept telling Epic, 'No, I don't want to go on the road.'

MUSICIAN: But they still let you cut the records?

RITENOUR: Yeah, but they didn't get behind them very much. It was sort of a stand-off. I didn't tour, they didn't promote. I still felt I hadn't reached the plateau I wanted to reach as a studio musician, and I was using those Epic albums as a training ground, and I knew that I eventually wanted to produce myself. That came about because Skip left Epic and they gave me my release and I signed an independent deal with Electra, my present company, which I'm very happy with.

So my first album for Electra was *The Captain's Journey*. I felt I didn't have all the production skills I needed; so I asked Dave Grusin to co-produce. I consider Dave a giant; he knows so much about music and how to make it. He helped me immensely, like even in the mechanics of how to get the date done. We did it in 6 weeks and still got everything down that we wanted to, instead of taking eight months, as we did with *Capt. Fingers*. With *Fingers*, I'd do a little bit and then work on other people's projects, like recording with Sonny Rollins or whoever, and then do a little more of my own. So David helped me do it right, and it came out very nice, with one drawback. All my records up to now, with the exception of those made in Japan, because I've been to Japan a number of times and recorded there as well, have been lacking spontaneity. The commerciality was right, the amount of space for blowing was adequate, the production was a little heavy in places, though okay, just the spontaneity was missing. The album did well for

me and was nominated for a Grammy. I don't expect to win, since I'm going up against John Williams and a few other people, but it's still an honor. So, to make up for this kind of produced quality, after I finish the album I'm doing now, which should be out in April, Electra is going to record the band, and it will be a real blowing album. I'm looking forward to that. What was nice about the new album is that I produced it myself, using Steve Gadd and Joe Sample and David Foster. David is one of the piano greats in LA, but he's always in the studios so you don't hear about him. I did a lot of live blowing in this date, whereas in the past it's been overdubbed.

MUSICIAN: Did you write all the material?

RITENOUR: I wrote five pieces; two came from the outside. The thing about working with Dave Grusin is that he feels, like a lot of others, that to retain the commerciality of a tune and the driving feeling, that you lay down rhythm tracks first and do the blowing over them. Well, I don't do this as well with my own music as I do on other people's, so that's why I went ahead and did a lot of live playing. I still came up with some tunes that I like, and I think other people will like. I'm completely pleased. There's one tune where we're going to let the fade run for two minutes and it's just high energy blowing, and it feels real good, very musical, everybody's interacting, yet somehow it's still in the pocket. There's a tune I wrote in five, kind of a latin thing, that's very exciting and lets Steve Gadd loose. This record's going easier than any of the others, so I must be doing something right.

MUSICIAN: Tell us a little bit more about the band album that's coming up.

RITENOUR: Well, Electra signed Abe Laboriel, Don Grusin, Ernie Watts, Steve Forman, Alex Acuna and myself for a group deal. On the road, it was called "Lee Ritenour and Friendship," and now we're just going to do a "Friendship" album. We'll start a couple of weeks after I finish my present album. That's why I didn't use all the guys in the band on my solo date. Well, Electra had always been keen on the group, and I saw it as a good way to keep the group together, because eventually if it's always me as the star it won't work. There's other great musicians in our band that have their own thing happening, and I wanted to keep it together, and they wanted to keep it together, so this is the best combination to do that. That album will be even more jazz-oriented because it will only be the six guys on the record, like a performance record. The material will definitely be a little deeper than the norm. It's hard music, but it's good music, and it flows and sounds good; so with these two projects I'm really excited about this year.

MUSICIAN: What about writing? Is it coming easier?

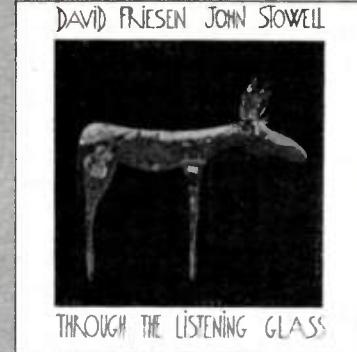
RITENOUR: Well, yes, it is coming easier. It used to be very hard. I've always enjoyed it, but some of these tunes I've written have taken a long time. I've written quite a lot at night, say, after a studio gig. I got used to writing bits and pieces, rather than all at one stretch. I did find, though, that writing after studio gigs often produced on paper the same kind of sound I'd been playing that day. Sort of a vicious circle. I had to work twice as hard to get the other influences out of my head and get down to what was me. The tunes on *Capt. Fingers* took a long time and *The Capt.'s Journey* took three weeks, but that's a long, involved piece. Another real simple tune on that album, "Matchmakers," I wrote right after "Journey," sort of in rebellion, because "Journey" was long and involved, 14 pages of music. I thought, 'My God, I've written a monster, there's everything I know on that paper; what if it doesn't work?' So "Matchmakers" came in about ten minutes. But for the new album, I took off two months and just wrote, only doing a few studio dates. It gave me a lot of freedom and the music has a real cohesion, a real flow. That's not necessarily how it will always be. I may have to do some writing on the road this year, something I've never tried. But there's always changes and we have to deal with them. I like writing. I can suggest to musicians on their way up that writing is a good way to find your own personality. I know it's helped me find my own personal style. And, in the end, personal style is what it's all about anyway.

IC 1063
Magical Elements - Dry Jack



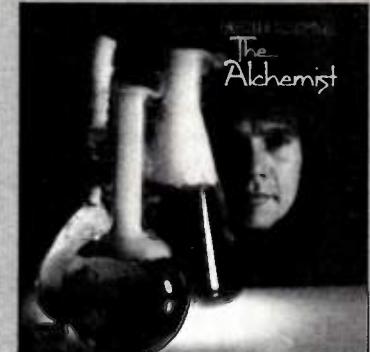
Based in Kansas City, Dry Jack has been creating a sensation in the Midwest for five years. This, their debut recording has taken the nation by storm. Music both contemporary and fresh — Kansas City Jazz for the '80s. MAGICAL ELEMENTS — by the magical group of the year.

IC 1061 Through The Listening Glass
David Friesen / John Stowell



Two of the most unique artists in jazz, virtuoso musicians in the true sense of the word. David Friesen, bass, John Stowell, guitar. Not just a duo album, but an important musical statement, made more enjoyable by the great rapport they feel for each other and express through their music. A superb recording.

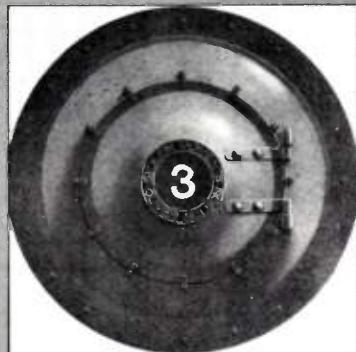
IC 1043
The Alchemist - Ernie Krivda



One of the most prolific jazzmen of the decade, his tenor work both gutsy and inventive. Ernie Krivda Critics all agree, his talent is such that it cannot be overlooked. "Brilliant... powerful, fiery... provocative... extremely musical..." "THE ALCHEMIST... let Ernie work his magic on you!"

INNER CITY continues to lead the industry in provocative, inviting, intense, varied & sensational jazz product. Lend us your ears... we're hot...

IC 6008
Stolen Moments - Oliver Nelson



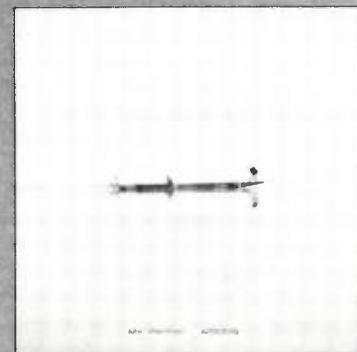
Composer, arranger, conductor, educator, saxophonist... Oliver Nelson was a man whose accomplishments encompassed the entire spectrum of jazz, reaching legendary proportions. His death in 1975 was a great tragedy, for he was just beginning to realize his full potential. Here on one of the last LPs he recorded, he solos prolifically on alto sax as well as leading an all-star band through originals which he made into classics. An important document in the life of one of the most influential musicians of our time.

CJ 138
Effervescent - Joe Turner



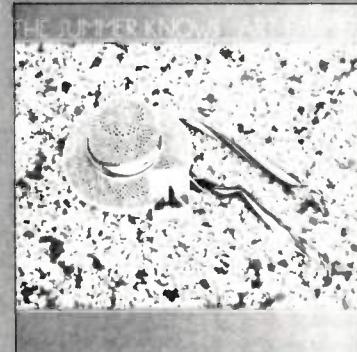
When talk turns to "stride piano", Joe Turner's name always comes up. A founder of this magnificent tradition, Turner is still one of the best. Listen to the music of Fats Waller, James P. Johnson and Willie "The Lion" Smith played as it can only be played by one of their contemporaries — a master. Listen to Joe Turner!!!

IC 3018-2
Moods - Mal Waldron



This pianist-composer has developed one of the most totally unique approaches to the keyboard in recent memory. His ability to construct solos of logic and simple beauty is legendary; his chordal harmonies are rich yet percussive. He's played with Charles Mingus, Billie Holiday and John Coltrane. Here he is, on his own, playing solo piano and with a sextet fronted by Steve Lacy and Terumasa Hino. Mal Waldron is back!

IC 6004
The Summer Knows - Art Farmer



For thirty years a major force in jazz, with this album Farmer reestablishes himself as one of the most lyrical, melodic and inventive trumpeters of our time. Backed by Cedar Walton, Sam Jones and Billy Higgins, THE SUMMER KNOWS

IC 6017
Dune - Sam Morrison



A reed player of immense talent, Morrison has played with musicians of such stature as Miles Davis, Michael Henderson, Woody Shaw and Nardal Michael Waldron. This LP marks his debut as a leader. All of the tunes are Sam Morrison originals, and with help from Ryo Kawasaki (Japan's foremost guitarist), Mike Wolf, Buster Williams and Al Foster, he's created one of the most inventive fusion efforts in recent memory.

IC 6040
People In Me - Abbey Lincoln



The return to the recording ranks of one of the major jazz vocalists of all time... Abbey made her mark in films and Hollywood nightclubs, later recording a series of innovative and unforgettable albums with Max Roach. A superb vocalist, this LP will surely propel her back into the limelight. With her are Dave Liebman and Al Foster.

AVAILABLE AT YOUR
FAVORITE JAZZ RECORD STORE

INNER CITY RECORDS • 423 WEST 55th STREET, NEW YORK, N.Y. 10019



WRH

RECORDS

Milestone Jazzstars — *In Concert*, Milestone 55006.

Sonny Rollins, tenor and soprano saxophone; McCoy Tyner, piano; Ron Carter, bass; Al Foster, drums.



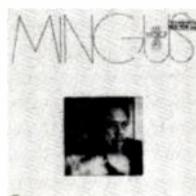
Pleasant, rather than monumental, but it's noteworthy all the same for being Sonny Rollins' most consistent performance on record in some years, if not entirely his finest. Tyner plays with the excellence we have come to expect of him, though with a bit less of the power that a more forceful drummer might have inspired. Recording Sonny Rollins successfully, as you may know, is only slightly less delicate a procedure than breeding giant pandas in captivity, and on this record he plays well throughout. If he does not reach the occasional heights of his recent *Don't Stop the Carnival*, neither does he tumble headlong into its frequent chasms. He employs a high, hollow sound along with a rasping buzz of a tone. He plays an unaccompanied solo, "In a Sentimental Mood" in duet with Tyner (the best thing on the album), two with the quartet and, on the album's closer, a fine "Don't Stop the Carnival" with Carter and Foster only. Nothing to shake the earth with, but still plenty of evidence that he is the greatest tenorist alive. Tyner plays best in his unaccompanied spot, and acquits himself honorably elsewhere. Those who wish he wouldn't pound the piano so much will find this his best recording in years. Personally, I wish he might have cut loose a bit more, even though I find much to admire in the restraint and respect with which he accompanies Rollins.

Supplementing the lion of contemporary piano and the giant panda of the saxophone, Ron Carter turns in his usual excellent section work and exceeds expectations as a soloist. Foster plays well for the band, and cedes the spotlight to the principals as if he knows exactly what it means not to be under contract to the record company. The recorded sound is clean but distant, which is to say, it's just like any jazz concert. As good as this album is, I

expected more from it, hoped that Rollins would soar and that Tyner would pound like a man possessed. Expectation exists mainly to be frustrated, and I ought to have known better. So in sum: this is a fine modern mainstream double-set, representative for being an example of the kind of shrewd corporate move we seem to need these days to keep the art form alive in the marketplace. Son of VSOP, and more genial. — Rafti Zabor

Charles Mingus — *Me Myself An Eye*, Atlantic SD 8803.

Charles Mingus, composer; Jack Walrath, trumpet, all arrangements and orchestrations under the supervision of and as dictated by Charles Mingus; Paul Jefferey, conductor; Joe Chambers, Dannie Richmond, Steve Gadd, drums; Ray Mantilla, Sammy Figueroa, percussion; Larry Coryell, Ted Dunbar, Jack Wilkins, guitars; George Mraz, Eddie Gomez, basses; Daniel Block, John Tank, Rickie Ford, Mike Brecker, George Coleman, tenor saxes; Ken Hitchcock, alto & soprano saxes; Lee Konitz, Akira Ohmori, Yoshaki Malta, alto saxes; Pepper Adams, Ronnie Cuber, Craig Purpura, baritone saxes; Randy Brecker, Mike Davis, trumpets; Jimmy Knepper, Slide Hampton, Keith O'Quinn, trombones; Bob Neloms, piano.



Me Myself An Eye, recorded in January of 1978, less than a year before Mingus's death, is a great and passionate work of music. It follows in the spirit of *Three or Four Shades of Blue* both

commercially (due to the presence of several 'crossover' players), and artistically (in the way Mingus sketches the connections between musical forms). Like the last works of Beethoven it is joyous and triumphant, exalting life rather than conjuring death.

Death was hovering over the Mingus as we can see on the back cover. And no doubt everyone felt it, contributing to the level of intensity and commitment that characterizes everyone's playing here. And even though Mingus was unable to play, his energy infuses the

music, particularly the work of surrogate bassists George Mraz and Eddie Gomez (however dismally recorded by Atlantic).

"Three Worlds of Drums" is just that: a stormy synthesis of the rhythms that have shaped jazz music. Joe Chambers represents the Afro-Latin drumming, Dannie Richmond the swing based voyager, and Steve Gadd the funkateer. Beginning with an ominous free ensemble introduction (that evokes comparisons with Messian, George Russell, and some C.B. DeMille Egyptian epics), each drummer in turn states his own rhythmic worldview. Joined by the percussionists, the drummers and guitarists set up a menacing metallic wall of sound leading to round-robin percussion figurations with a flamenco flavor. Mraz and Gomez lay down a rocking progression of ostinato figures; the drummers set up multi-tempoed, multi-layered backbeats; and Mingus voices the electric guitars underneath his deep brass, which gives the ensuing improvising a raw powerful edge. With slight variations along the way, this relentlessly rocking fury is the basis for one inspired solo after another: Walrath's deep, gurgling trumpet contrasting with Randy Brecker's screaming call and response with the ensemble; alternating vocal solos by Mraz, George Coleman, Gomez, and Mike Brecker, followed by a ferocious Coryell using a frequency divider and playing with more heart on electric guitar than he's ever shown before. The drum solos follow, each one orchestrated with rises, falls, and explosions by the band. The total impact is of an almost unbearable density, a demonic dance.

The second side is less ambitious, but equally satisfying. "Devil Woman" and "Wednesday Night Prayer Meeting" are visceral blues settings, while "Caroline 'Keki' Mingus" is one of Mingus's deeply personal ballad portraits. "Devil Woman" is a 12/8 Chicago-type groove that elicits powerful solos from Coryell, and the Breckers. "Wednesday Night Prayer Meeting" begins with the congregation clapping and singing before heading into a powerbop 6/8 solo section, the final ensemble is a swelter of sections speaking in tongues.

FROM WARNER BROS.



George Benson
Livin' Inside Your Love.

R&B, pop, jazz, you name the category and Benson's there. You can file his latest under Big Sales. A proven winner. State of the art guitar and more great vocals make this another Benson smash. Produced by Tommy LiPuma

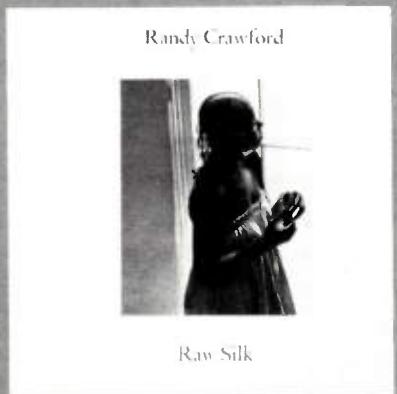
BSK 3277



BSK 3262

Stuff
Stuff It.

Stuff is six of the biggest names in the session world. Gordon Edwards, Eric Gale, Richard Tee, Cornell Dupree, Chris Parker, Steve Gadd. They've played with everybody—Aretha, Chick Corea, Quincy, Freddie Hubbard, etc. Watch for their fast break! Produced by Steve Cropper



Randy Crawford

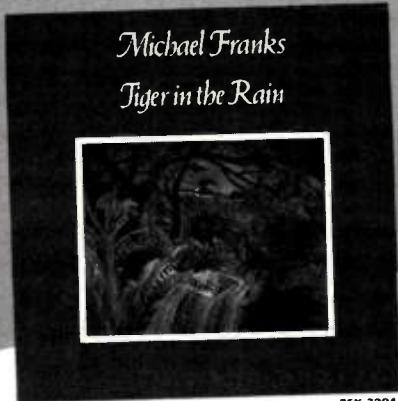


Raw Silk

BSK 3283

Randy Crawford
Raw Silk.

Powerful vocalist with power-house players behind her, including Abe Laboriel, Don Grusin, John Tropea and Joe Porcaro. Horns arranged by Allen Toussaint. Produced by Stephan Goldman.



Michael Franks

Tiger in the Rain

Michael Franks
Tiger In The Rain

Completely original. At home in jazz, pop and soul, Franks spells big crossover. He bolsters his sound this time out with New York jazz vets, Crusher Bennett, Herb Bushler, Ron Carter, Dave Liebman, Mike Mainieri, Bucky Pizzarelli and Dave Sanborn. Superb production by John Simon.

BSK 3294

Available

Now.



WRH

**CREATIVE
MUSIC
STUDIO**



Theory
Orchestra
Workshops
Conceptual Studies
Dance
Poetry
Concerts
P.O.Box 671
Woodstock, New York
12498 914-338-7640

| | |
|---|-------------------|
| SPRING SESSION 1979: | MARCH 26 - JUNE 3 |
| CHARLIE HADEN: | APRIL 23 - 28 |
| DON CHERRY: | MAY 1 - 12 |
| PERCUSSION INTENSIVE: with Jack DeJohnette, Don Moye, Nana Vasconcelos, and Collin Walcott. | MAY 13 - 18 |
| JEANNE LEE: Planting Sp'Rituals - Multimedia Contemporary Arts Ritual | MAY 22 - 26 |
| Spring Applications being accepted now thru March 20. | |
| SUMMER SEMESTERS 1979 | |
| I | II |
| JUNE 18 - JULY 22 | JULY 30 - SEPT. 2 |
| DON CHERRY | ROSCOE MITCHELL |
| Artistic Director | Artistic Director |
| World Music | Composition |
| Summer Applications being accepted now | |

**Lee Ritenour picks with the best of 'em:
D'Angelico® Guitar Strings.**



When a musician's musician like Lee Ritenour selects D'Angelico Guitar Strings, there's got to be a good reason. In Lee's case, there are four: D'Angelico Classical, 12-String Acoustic, 6-String Acoustic and "Soul Rock" Electric. He just won't settle for anything less than D'Angelico Guitar Strings. That goes for when he's pickin' professionally or just for the fun of it. If you were "Guitar Player Magazine's" 1978 selection as the "best studio guitarist" in the world, you wouldn't either.

Hear Lee Ritenour on EPIC Records.

D'Angelico®
NEW YORK

The Ultimate in Strings and Picks, none finer...perfect for pickin'.
D'Merle Guitars, Inc., P.O. Box 153, Huntington Station, New York 11746.
D'Merle successor to D'Angelico, New York.

Mingus's ballad portrait is heroic, and only slightly sentimental. Lee Konitz's crystalline alto carries the theme, but listen to how the horns are phrasing behind him, how the chords seem to expand yet blend, and the rhythmic uses of harmonies and long tones. Mingus ensembles sound like nothing else in jazz.

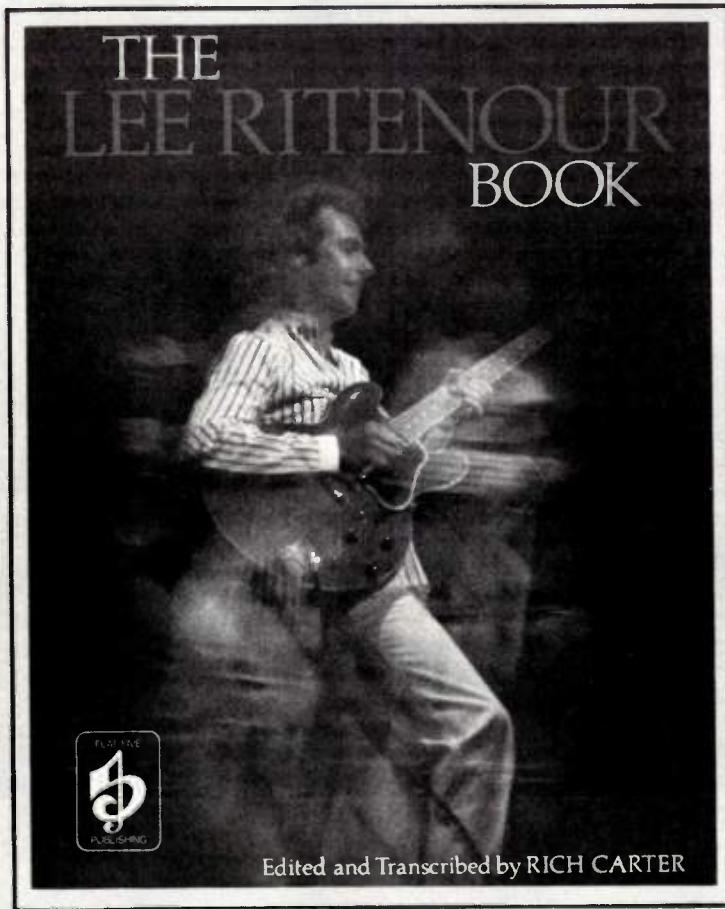
Me Myself An Eye reveals new depths and turbulences with each hearing. Mingus truly saw the direction of the 1980s — synthesis. Musically he was dealing till the end, from a wheelchair, and now from the grave with the Joni Mitchell collaborations. Some people are going to be upset with the release of this album because of the posthumous recognition that is being paid to Mingus. Others won't take to the jamming nature of the first side, the musicians who are featured soloists, or the rock influence. Musically, I can only wish the purists well, and urge all others to drink in these sounds. *Me Myself An Eye* is a potent elixir of blues musics, all the more moving for the chilling realization that Charles Mingus is now part of history. — *Chip Stern*

Max Roach/Anthony Braxton — *Birth and Rebirth*, Black Saint 0024. Braxton, alto, soprano, soprano saxophones, clarinet; Max Roach, drums.



A perfect and refreshing album of duets. Braxton, at his most genuine and rhapsodic, cuts loose as he has not on record in some time, and the grand master of the modern drums is in his usual command of the situation. They work their way through a variety of rhythmic situations, Roach providing the main strategies and Braxton responding with wit, ingenuity, lyricism and a good deal more passion than we have come to expect of him lately. The album has the logic, order and breadth of a single, long composition, all the more remarkable for having been developed spontaneously. The first and last pieces sound like alternate takes of each other, Roach setting a blinding pace with some extraordinary cymbal work and Braxton taking off after him, ending each of his solos with some spectacular playing in the upper register of his alto. The second, and penultimate, pieces are both in triple time, with Braxton playful and melodic on soprano. Roach, of course, is perfect. These four pieces frame the other compositions. One duet opens naturally onto the next, the presentation is uncluttered and clear, and all the possibilities of the duo are systematically explored, each in its turn, with wonderful and spontaneous coherence. The empathy between Roach and Braxton is so complete that one hardly takes time out to realize that this is a dialogue between generations. You

The Lee Ritenour Book

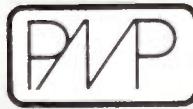


INCLUDES SONGS FROM CAPTAIN FINGERS AND THE CAPTAIN'S JOURNEY, COMPLETELY TRANSCRIBED SOLOS, AND MORE.

\$5.95

From Flat Five Publishing
Edited and Transcribed by Rich Carter

Exclusive Distribution:



PROFESSIONAL MUSIC PRODUCTS

Box 1961 Studio City, California 91604 (213) 991-1688
(To order direct: Add 10% for postage, foreign orders add 30%)

| THIS WEEK | LAST WEEK | ALWAYS | ARTIST/Title | THIS WEEK | LAST WEEK | ALWAYS | ARTIST/Title | THIS WEEK | LAST WEEK | ALWAYS | ARTIST/Title |
|-----------|-----------|--------|--|-----------|-----------|--------|--|-----------|-----------|--------|---|
| ★ | 1 | 1 | HERB ALPERT — Wings | ★ | 1 | 1 | HOLLYWOOD STARS — Stay The Way You Are | ★ | 1 | 1 | ROSE ROYCE — |
| ★ | 1 | 1 | AMBROSIA — Life Beyond L.A. | ★ | 1 | 1 | JACKSON FIVE — Anthology | ★ | 1 | 1 | Rose Royce Strikes Again |
| ★ | 1 | 1 | BURT BACHARACH — Greatest Hits | ★ | 1 | 1 | JACK JONES — Full Life | ★ | 1 | 1 | JOE SAMPLE — Rainbow Seeker |
| ★ | 1 | 1 | ROLAND BAUTISTA — Bautista | ★ | 1 | 1 | CHAKA KHAN — Chaka | ★ | 1 | 1 | TOM SCOTT — Blow It Out |
| ★ | 1 | 1 | BEACH BOYS — All Summer Long | ★ | 1 | 1 | B.B. KING — Roots | ★ | 1 | 1 | SEAWIND — Window Of A Child |
| ★ | 1 | 1 | BELLAMY BROTHERS — Beautiful Friends | ★ | 1 | 1 | JOHN KLEMMER — Arabesque | ★ | 1 | 1 | JACK SHELDON — |
| ★ | 1 | 1 | BARBI BENTON — Something New | ★ | 1 | 1 | HAROLD LAND — New Shade of Blue | ★ | 1 | 1 | Merv Griffen Show |
| ★ | 1 | 1 | STEVEN BISHOP — Bish | ★ | 1 | 1 | HUBERT LAWS — | ★ | 1 | 1 | SIDE EFFECT — Goin' Bananas |
| ★ | 1 | 1 | RICHIE BLACKMORE — Blackmore's Rainbow | ★ | 1 | 1 | Say It With Silence | ★ | 1 | 1 | ROD STEWART — |
| ★ | 1 | 1 | BLOOD, SWEAT, AND TEARS — Best of the Gold | ★ | 1 | 1 | RONNIE LAWS — Friends and Strangers | ★ | 1 | 1 | Foot Loose And Fancy Free |
| ★ | 1 | 1 | WILLIE BOBO — Tomorrow Is Here | ★ | 1 | 1 | LED ZEPPELIN — Song Remains The Same | ★ | 1 | 1 | BARBRA STREISAND — |
| ★ | 1 | 1 | LARRY CARLTON — Larry Carlton | ★ | 1 | 1 | LOGGINS AND MESSINA — Finale | ★ | 1 | 1 | Eyes Of Laura Mars |
| ★ | 1 | 1 | CARPENTERS — Close To You | ★ | 1 | 1 | CHUCK MANGIONE — Children of Sanchez | ★ | 1 | 1 | STUDIO INSTRUMENT RENTALS — Great Service |
| ★ | 1 | 1 | DAVID CASSIDY — Castle In The Sky | ★ | 1 | 1 | MANHATTAN TRANSFER — Pastiche | ★ | 1 | 1 | DONNA SUMMER — |
| ★ | 1 | 1 | RAY CHARLES — Best Of Ray Charles | ★ | 1 | 1 | DAVE MASON — Split Coconut | ★ | 1 | 1 | Live And More |
| ★ | 1 | 1 | JOE COCKER — Luxury You Can Afford | ★ | 1 | 1 | HARVEY MASON — Marching in the Street | ★ | 1 | 1 | SYLVERS — Best Of |
| ★ | 1 | 1 | NATALIE COLE — Inseparable | ★ | 1 | 1 | THE MCCRARYS — Loving Is Living | ★ | 1 | 1 | GABOR SZABO — Faces |
| ★ | 1 | 1 | CHICK COREA — Return To Forever | ★ | 1 | 1 | SERGIO MENDES — Pele | ★ | 1 | 1 | TASTE OF HONEY — |
| ★ | 1 | 1 | CRUSADERS — Images | ★ | 1 | 1 | BETTE MIDLER — Broken Blossom | ★ | 1 | 1 | Taste Of Honey |
| ★ | 1 | 1 | MAC DAVIS — Fantasy | ★ | 1 | 1 | JONI MITCHELL — | ★ | 1 | 1 | TAVARES — Future Bound |
| ★ | 1 | 1 | SAMMY DAVIS — Golden Boy | ★ | 1 | 1 | Don Juan's Reckless Daughter | ★ | 1 | 1 | CLARK TERRY — |
| ★ | 1 | 1 | KIKI DEE — I've Got The Music In Me | ★ | 1 | 1 | RICK NELSON — Intakes | ★ | 1 | 1 | Montreux '77 — Art Of The Jam Session |
| ★ | 1 | 1 | DEEP PURPLE — Made In Europe | ★ | 1 | 1 | TED NUGENT — Double Live Gonzo | ★ | 1 | 1 | THREE DOG NIGHT — |
| ★ | 1 | 1 | NEIL DIAMOND — Beautiful Noise | ★ | 1 | 1 | DONNIE OSMOND — | ★ | 1 | 1 | At The Hop |
| ★ | 1 | 1 | DOOBIE BROTHERS — Livin' On The Fault Line | ★ | 1 | 1 | Alone Together | ★ | 1 | 1 | ROBIN TROWER — |
| ★ | 1 | 1 | DRAMATICS — Do What You Want To Do | ★ | 1 | 1 | PARLIAMENT — Funkentelechy | ★ | 1 | 1 | Caravan To Midnight |
| ★ | 1 | 1 | EARTH, WIND, AND FIRE — All n' All | ★ | 1 | 1 | JOE PASS — Guitar Interludes | ★ | 1 | 1 | IAN UNDERWOOD — Studio |
| ★ | 1 | 1 | DON ELLIS — Music From Other Galaxys & Planets | ★ | 1 | 1 | PINK FLOYD — Masters Of Rock | ★ | 1 | 1 | PHIL UPCHURCH — |
| ★ | 1 | 1 | WILTON FELDER — Crusaders | ★ | 1 | 1 | POINTER SISTERS — | ★ | 1 | 1 | Darkness Darkness |
| ★ | 1 | 1 | MAYNARD FERGUSON — Conquistador | ★ | 1 | 1 | Having a Party | ★ | 1 | 1 | FRANKIE VALLI — Hits |
| ★ | 1 | 1 | FLYING BURRITO BROTHERS — Airborne | ★ | 1 | 1 | JEAN LUC PONTY — | ★ | 1 | 1 | VAN HALEN — I'm The One |
| ★ | 1 | 1 | JOHN GUERIN — Studio | ★ | 1 | 1 | Cosmic Messenger | ★ | 1 | 1 | BOBBY VINTON — Name Is Love |
| ★ | 1 | 1 | EDDIE HARRIS — How Can You Live Like That | ★ | 1 | 1 | JEFF PORCARO — Studio | ★ | 1 | 1 | MICHAEL WALDEN — |
| ★ | 1 | 1 | WAYNE HENDERSON — At Home Productions | ★ | 1 | 1 | MICHAEL POST — | ★ | 1 | 1 | Garden Of Love Light |
| | | | | ★ | 1 | 1 | The Rockford Files | ★ | 1 | 1 | WAR — Youngblood |
| | | | | ★ | 1 | 1 | ELVIS PRESLEY — | ★ | 1 | 1 | WEATHER REPORT — Mr. Gone |
| | | | | ★ | 1 | 1 | He Walks Beside Me | ★ | 1 | 1 | TIM WEISBERG — |
| | | | | ★ | 1 | 1 | LOU RAWLS — Best Of | ★ | 1 | 1 | Listen To The City |
| | | | | ★ | 1 | 1 | RAYDIO — Raydio | ★ | 1 | 1 | NORMAN WHITFIELD — |
| | | | | ★ | 1 | 1 | LEE RITENOUR — | ★ | 1 | 1 | Production |
| | | | | | | | Captain's Journey | ★ | 1 | 1 | THE WHO — Who Are You |
| | | | | | | | | ★ | 1 | 1 | ANDY WILLIAMS — |
| | | | | | | | | ★ | 1 | 1 | Andy's Newest Hits |
| | | | | | | | | ★ | 1 | 1 | LENNY WILLIAMS — Choosing You |
| | | | | | | | | ★ | 1 | 1 | STEVIE WONDER — Looking Back |
| | | | | | | | | ★ | 1 | 1 | FRANK ZAPPA — Zappa In New York |
| | | | | | | | | | | | STARWIND DESIGN GROUP — |
| | | | | | | | | | | | The Grand Design |

★ STAR PERFORMERS, Professional Musicians, Schools and Students all choose Hanich Music.

Why? Because we have the largest electronic keyboard selection and synthesizer lab, brand new dynamite drum department, and the kind of professional acoustical 'Try Out' environment for guitars and amps you deserve. Plus the excellent service your musical instruments deserve. Got a question? Hanich gives great advice. Guaranteed! Pro's work and shop with Hanich. You can too, just drop in or call us.

★ A very special thank you to the World's Greatest Musicians for shopping with Hanich Music.

CALL TOLL FREE: 800-423-6583

WE SHIP EVERYWHERE! 235 NORTH AZUSA AVENUE, WEST COVINA, CA 91791 213-966-1781



Hanich Music

don't think of a gap having been artfully bridged, you think of there having been no gap to begin with. The recorded sound is ideal, and every time I listen to this album I wind up smiling. I must really like it. Album of the month? — Rafi Zabor

Charlie Parker — The Complete Savoy Studio Sessions, Savoy 5500.

Charlie Parker, alto saxophone; Miles Davis, Dizzy Gillespie, trumpet; Clyde Hart, Bud Powell, Duke Jordan, John Lewis, Sadik Hakim, piano; Jimmy Butts, Curly Russell, Tommy Potter, Nelson Boyd, bass; Doc West, Max Roach, drums; Tiny Grimes, guitar.

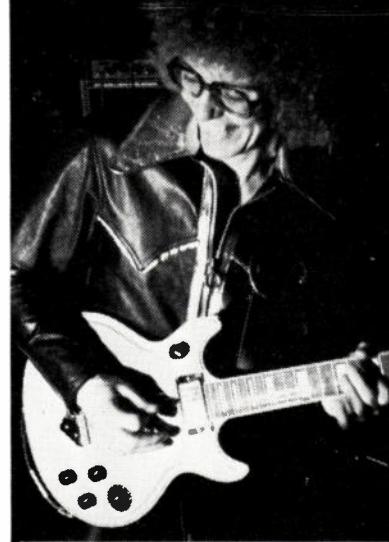


A plausible candidate for the greatest set of jazz records ever released. This five record set, handsomely but modestly boxed — no murals, no statuary, no mistakes — presents everything on tape, false starts, master takes, Parker whistling the band to a stop and then giving instructions to the musicians before counting off again. Nothing could put the listener more in touch with the music or with the atmosphere in which it was played, and because Charlie Parker is the most interesting musician to listen to take after take, in part because the takes are brief enough to make comparisons possible but mostly because he is continuously fascinating to listen to as he develops and refines his ideas, this

set is not only for longtime aficionados but for the general listener as well.

The two record set of Savoy master takes, excellent though it is, always goes by too fast, and I have never been satisfied by it. The missing parts have always been too much with me, and I could not be happier that this set is now in general circulation. The annotation is readable and comprehensive, although the master takes are not uniformly or conveniently pointed out, and the recorded sound is surprisingly vibrant and clear. The recordings begin in 1944 with the Tiny Grimes date, then proceed through the epoch-making 'Koko' date (by Charlie Parker's Reboppers) and the various sessions with Parker's working quintet, always featuring Miles Davis and Max Roach while the pianists and bassists come and go. The last recordings were made during the recording ban of 1948. Taken together they form a less varied but more coherent document of Parker's prime than the Dial sessions (available, more or less, on Warner Brothers). You get to hear Parker close up and on his home ground. I could not feel more strongly that the music needs to be heard this way — complete — to be enjoyed and appreciated to the full. No improviser is more absorbing than Parker, and no improviser's work stands up to this kind of listening as well, or gives in exchange such growing rewards. This is a national treasure, and I'm glad it's out. — Rafi Zabor

DISCOVER THE POWER STRINGS... GHS BOOMERS

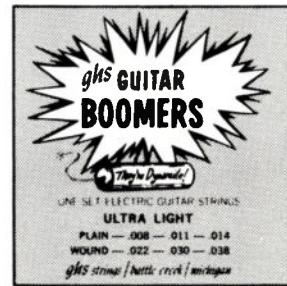


For the ultimate volume and brilliance from your electric guitar or bass, nothing beats GHS Boomers.

These sensational roundwound strings were designed specifically to create the sounds of today's rock music.

Made with highly magnetic "Dynamite Alloy" on a specially processed round core, Boomers infuse your ax with real power and sustain. They play in tune, stay in tune, and are long-lasting.

Join the thousands of concert and recording stars who are discovering GHS Strings. Pick up a set of Guitar or Bass Boomers from your music dealer soon. (If your dealer does not yet stock Boomers, write to us — we'll tell you how to get some.)



ghs strings
The String Specialists

Manufactured by GHS Corporation
2813 Wilber Avenue
Battle Creek, Michigan 49015

BY PROFESSIONAL DEMAND

DDC OFFERS FREE ADVICE, PERSONAL SERVICE AND ONE-DAY SHIPPING OF THE FINEST MUSIC AND SOUND EQUIPMENT AVAILABLE ANYWHERE:

CROWN **polyfusion** **StrobTUNER** **On-Stage**

SEQUENTIAL CIRCUITS **UNIVOX** **OSC** **EV**

UNIVOX **KORG** **whirlwind** **EV**

MUTRON **DMI** **whirlwind** **EV**

MURKIN **KELSEY/SMF** **whirlwind** **EV**

MULTIVOX **ARP** **Novoline** **EV**

ARP **intersound**

DDC DICKSTEIN DISTRIBUTING COMPANY
1120 QUINCY MPL-SCRANTON, PA 18510
PHONE ORDERS WELCOME: (717) 344-7469

Lennie Tristano — *Descent Into the Maelstrom*. Inner City 6002. Lennie Tristano, piano; Peter Ind or Sonny Dallas, bass; Roy Haynes or Nick Stabulas, drums.



When Tristano died last November there was hardly a ripple in the press, and until this album came out, not a single Tristano record was in print in America. According to the press release accompanying this record, Tristano produced *Descent into the Maelstrom* as the first in a proposed series, but I wonder if his perfectionism would have allowed him any others even had he lived. By all accounts, he had a difficult nature, and the scarcity of his triumphs over silence may owe as much to him as to any supposed callousness on the part of the recording industry or the public. As for the relative silence of the press, Tristano's bitterness at not being widely accepted as a genius, and the angry invective in which that bitterness sometimes involved him, are possibly sufficient explanations. Whatever his personal manner, he was a musician of extraordinary brilliance and one of the great pianists, and this recording, which Tristano assembled from performances made between 1952 and 1966 as though making a case for himself, provides a series of glimpses of a great and influential artist at his work.

Side one features Tristano in solo performance, side two with bass and drums, and both sides feature overdubs. The recorded sound is generally poor, but the music is excellent. The title composition sounds like a triple overdub on a home tape recorder; Tristano plays in Cecil Taylor's style, but the date is 1953. Two relatively rhapsodic performances recorded off French AM radio follow, and then three practice tapes (with decent sound) for *The New Tristano* (Atlantic, out of print). While other blind musicians have played with an extravagance that may have compensated them for their lack of sight, Tristano's solo music, in its severity and limited range, can sound like the music of blindness itself. The wonder of it is that he was able to pack so much real invention into the small space he allowed himself. To listen to these performances closely is to marvel at his phrasing, expressiveness and rhythmic power. The trio music on side two is less successful, because of Nick Stabulas' over-recorded drumming, and because Tristano was most himself in solitude. In the way of inadequate compensations, one hopes that his death will accomplish what his life could not and that Atlantic will reissue his recordings, and that, along with the many musicians who have benefited from his teaching, will be a sign that this great and scandalously neglected artist was here.—Zabor

WLM DEALERS:

CALIFORNIA

Dean Brown Music
3123 W. Beverly Blvd
Montebello, Ca 90640
Killeen Music
112 E. Palma Avenue
Burbank, Ca. 91502
K+K Music Co.
1904 W. San Carlos Street
San Jose, Ca 95128

COLORADO

Longmont Music
721 Main Street
Longmont, Colorado 80501

CONNECTICUT

Banko Music
360 E. Main Street
Ansonia, Conn 06401

FLORIDA

Lipham Music
3425 W. University Avenue
Gainesville, Fla 32607
Carroll Music Corp
11287 S.W. 40th Street
Miami, Florida 33100
Krochman's Music House
3637 S. Manhattan Blvd
Tampa, Fla 33609

GEORGIA

Music Mart
575 Cherokee Road
Smyrna, Ga 30080
Metro Music Center
3100 Roswell Road
Atlanta, Ga 30305
Dirty Don's P.A. Palace
2631 Buford Highway
Atlanta, Ga 30324

M & M Music
Castle Park Shopping Center
Valdosta, Ga 31601

Colianni Music Co. Inc.
1010 13th Street
Columbus, Ga. 31901

ILLINOIS

Roselle School of Music
217 E. Irving Park
Roselle, Illinois 60172
D J's Music Ltd.
5055 W. 31st Street
Cicero, Illinois 60650

AAA Swing City
601 Illinois Street
Collinsville, Ill. 62234

Music Box
411 South Illinois Street
Carbondale, Illinois 62901

INDIANA

Patterson's Music Center
204 C N. Main Street
Monticello, Indiana 47960

LOUISIANA

Werlein's for Music
3301 Veterans Highway
Metairie, La. 70002

Werlein's for Music
197 W. Bank Expressway
Gretna, La. 70053

Werlein's for Music
5700 Read Blvd
New Orleans, La. 70127

Werlein's for Music
Box 2500
New Orleans, La. 70176

Werlein's for Music
7744 Florida Blvd
Baton Rouge, La. 70806
O'Neil's Music Co.
3954 Florida Blvd.
Baton Rouge, La. 70806

MARYLAND

Rossa Bros.
121 Bowie Road
Laurel, Maryland 20810
Washington Music Center
11151 Viers Mill Road
Wheaton, Maryland 20902

MICHIGAN

Gus Zoppi Music
3123 E. Eight Mile Road
Warren, Michigan 48091

MISSISSIPPI

Werlein's for Music
517 E. Capital Street
Jackson, Miss. 39201
Werlein's for Music
Edgewater Plaza Shopping Center
Biloxi, Miss. 39531

MISSOURI

Turner Music Co.
205 W. Lexington
Independence, Missouri 64050

NEW MEXICO

Luchetti Drum & Guitar
2617 Rhode Island N.E.
Albuquerque, New Mexico 87110

NEW JERSEY

Sam Ash Music
East 50 Route 4
Paramus, New Jersey 07652
East Coast Music
190 W. Camden
Moorestown, New Jersey 08057

NEW YORK

Alex Musical Instrument Co.
165 W. 48th Street
New York, New York 10036
Manny's Music
156 W. 48th Street
New York, New York 10036
Sam Ash Music
160 W. 48th Street
New York, New York 10036
Sam Ash Music
178 Mamaroneck Avenue
White Plains, New York 10601
Sam Ash Music
1101 Kings Highway
Brooklyn, New York 11229
Sam Ash Music
124 Fulton Avenue
Hempstead, New York 11550
Sam Ash Music
447 Route 110
Huntington Station, New York 11746
Ortones Piano & Organ Center
Barker Shopping Center
Vail Gate, New York 12584

OHIO

Gattuso Music Center
1300 N. Market Street
Canton, Ohio 44714

OKLAHOMA

Music Sound World
2717 S. Memorial
Tulsa, Oklahoma 74129

PENNSYLVANIA

David Palmer's Music World
878 5th Avenue
New Kensington, Pennsylvania 15068
Cintoli Music
5359 Oxford Avenue
Philadelphia, Pennsylvania 19124

TENNESSEE

Musicians Flea Market
3030 Nolensville Road
Nashville, Tennessee 37211

Strings & Things
1492 Union Avenue
Memphis, Tennessee 38104

TEXAS

Brook Mays Music Co.
Plymouth Park Shopping Center
Irving, Texas 75062

Spear Music
1207 S. Buckner
Dallas, Texas 75217

Brook Mays Music Co.
6960 Marvin D. Love Freeway
Dallas, Texas 75200

Brook Mays Music Co.
644 W. Mockingbird
Dallas, Texas 75247

Brook Mays Music Co.
5756 L.B.J. Freeway
Dallas, Texas 75420

Brook Mays C & S
Randall Mill Road, Highway 60
Arlington, Texas 76010

Brook Mays C & S
5125 Old Grandbury Road
Fort Worth, Texas 76117

Brook Mays C & S
4913 Airport Freeway
Fort Worth, Texas 76117

Cash Music
11548-S Wilcrest
Arlie, Texas 77411

Brook Mays Music Co.
2712 Highway 67
Mesquite, Texas 79351

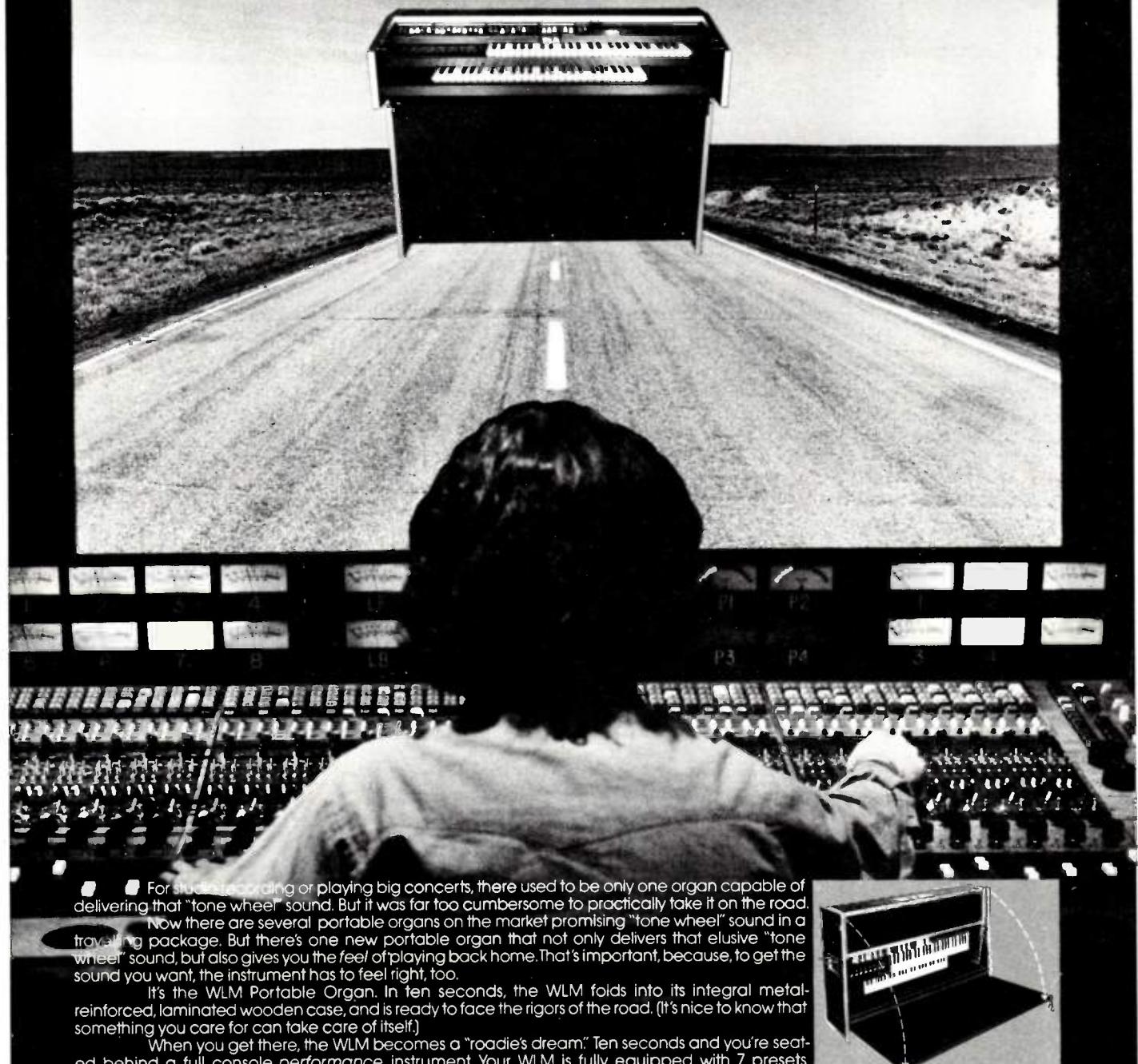
VIRGINIA

Rare Bird Music
10768 Jefferson Avenue
Newport News, Virginia 23605

WEST VIRGINIA

Ceo Music
10th & Main Street
Wheeling, West Virginia 26003

WLM makes the road feel like home.



For studio recording or playing big concerts, there used to be only one organ capable of

delivering that "tone wheel" sound. But it was far too cumbersome to practically take it on the road. Now there are several portable organs on the market promising "tone wheel" sound in a traveling package. But there's one new portable organ that not only delivers that elusive "tone wheel" sound, but also gives you the feel of playing back home. That's important, because, to get the sound you want, the instrument has to feel right, too.

It's the WLM Portable Organ. In ten seconds, the WLM folds into its integral metal-reinforced, laminated wooden case, and is ready to face the rigors of the road. (It's nice to know that something you care for can take care of itself.)

When you get there, the WLM becomes a "roadie's dream." Ten seconds and you're seated behind a full console performance instrument. Your WLM is fully equipped with 7 presets (tremendous flexibility), reverb, vibrato, and 18 drawbars for precise adjustment of all registers as well as attack and percussion. (WLM offers a pedal board that slips right in to add 13 bass notes, four footages, plus sustain and attack.)

In this ad we've listed some of the fine music instrument dealers that are getting behind WLM. They've each set up a WLM (it only takes 10 seconds), so you can get behind one, too. Give us a listen. See how we feel. WLM knows you can't make good music without feeling.

UNICORD, A DIVISION OF GULF & WESTERN MANUFACTURING COMPANY, 89 FROST ST., WESTBURY, NEW YORK 11590



WLM

JAZZ BRIEFS

Enrico Rava — *Enrico Rava Quartet*, ECM-1-1122. A bold, brassy, swinging album that combines the best worlds of lyricism and modernism. Trumpeter Rava is a broken-field runner whose main influences would seem to be Don Cherry and Miles Davis. Partner Roswell Rudd is an avant-garde traditionalist of the trombone, and one of the truly great humorists in jazz. Rava and Rudd achieve a cathedral ambience on their lovely "Round Midnight" duet. Elsewhere they exchange brass jabs in freely lyrical excursions originally charted by the 60s quartet of Ornette Coleman and the quintet of Miles Davis. Rava's writing is of as high an order as his playing, displaying a deep Italian nationalism on his extended compositions, and the martial revolutionary air of the streets on "Blackmail." The rhythm section of drummer Aldo Romano and bassist J.F. Jenny Clark is equally propulsive in free settings or funky blues moods like "The Fearless Five." *Enrico Rava Quartet* is a major statement from one of our most important trumpeters. — c.s.

Brian Eno — *Music For Films*, Antilles (AN-7070). This is succinct, ethereal music that goes straight to the subconscious with such delicacy that the ocean of your consciousness barely ripples — musical haikus. Brian Eno elicits sounds and dreams from synthesizers, while other electronic egotists merely use the tools of tomorrow for the musics of yesteryear. Listen to the cloudy, angelic reverberations of "Events in Dense Fog" or the primeval tolling of bells on "Aragon". This is brilliant, sensual music with nary a cliche in sight. — c.s.

The Art Ensemble of Chicago — *Kabalaba*, AECO Records (P.O.B. 6408, Chicago, Ill. 60615), AECO 004. With several excellent solo and duo albums by these eclectic geniuses on their own label, we now have this volcanic set from the 1974 Montreux Festival. Muhal Richard Abrams, pianist extraordinare and founding father of the AACM, gives the Art Ensemble a level of density and power that is overwhelming, even for such a normally free group. "Theme For Sco/Kabalaba" is a freebop mood that progresses to some of the most passionate group interplay you'll ever hear, with excoriating horn work by Roscoe Mitchel and Joseph Jarman. "Sun

Precondition One" is reason enough for drummers to buy this album, as Don Moye plays an architecturally brilliant drum/cymbal construction. This is the Art Ensemble at their most African and experimental, a spontaneous unfolding of sounds for the sake of sound. — c.s.

Lightnin' Hopkins — *Lightnin'*, Tomato 2-7004. Four effortlessly classic sides by Hopkins on vocals and guitar with drum accompaniment. Essence of hot-day back-porch dirt-road fly-buzz rural Black America. Hopkins could not be more at ease, in control, or in better voice, and his is certainly one of the great voices. The repertoire is broad and definitive. The recording is all it needs to be. Fine. — r.z.

Paul Desmond — *Artists House 2*. Beauty is its own excuse for being, and the self-sufficient lyricism of Paul Desmond has been missed since his death in 1977. He is featured here with the Canadian quartet with whom he recorded for Horizon. The repertoire is ideal and the performances are excellent. The set features a booklet of solo transcriptions, a discography, some of the Desmond verbal wit, and Nat Hentoff's affecting farewell tribute. The last of the best. Recommended. — r.z.

Stan Getz — *Another World*, Columbia 35513. This double set is simply one of Getz' finest recordings, on a par with *Sweet Rain* and *Focus*. His tone has never sounded better, and I have never heard him play with such unbridled enthusiasm, leaping into tunes as if he knows exactly how well he's going to play and how great it's going to be to have it on record. His band, about which he raves at length in his liner notes, supports him ably, but his are the only solos you remember after it's over. Andy LaVerne uses the synthesizer effectively in the rhythm section, and the title tune is a solo performance by Getz with a tape delay set-up. It is superb, and somewhere John Klemmer must be gnashing his teeth. Highly recommended. — r.z.

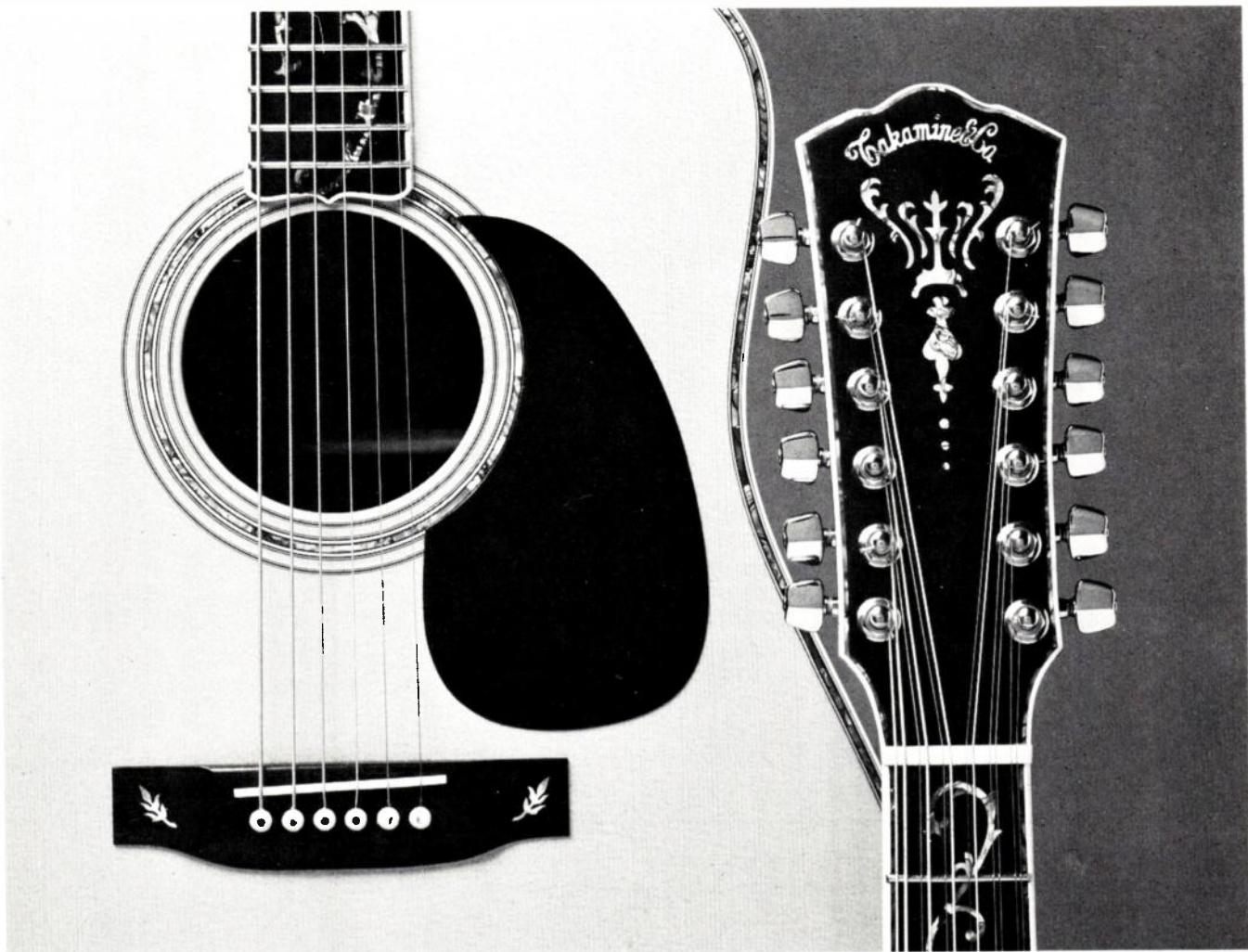
Pete Christlieb/Warne Marsh — *Apogee*, Warner Brothers 3236. Shouldn't let this one go by without applauding it. Christlieb plays with the Tonight Show band, Marsh is the tenor protege of Lennie Tristano and has sometimes been called a genius, and the producers are collectively Steely Dan. Just the kind of thing to ignore for

no good reason. Christlieb is forthright and vigorous and if Marsh were anymore complicated and self-reflective he would be Sonny Rollins. The rhythm section is good and it all works. I hope it doesn't miss its audience by appearing on a label one does not associate with expert jazz. Pretend it's on Xanadu and smile. — r.z.

Hank Jones — *Tiptoe Tapdance*, Galaxy 5108. A mostly wonderful solo piano album from a great and inimitable stylist. The chief quibble is with the choice of material. Jones plays three spirituals on the date. Now for all I know, Hank Jones is a man of towering personal faith, but what his music most successfully reflects is urbanity, wit, worldly experience, and a sophistication, which, while it does not exclude spirituality, does not directly express it either. The spirituals here do not lend themselves to Jones' best ends, nor do they provide him with the harmonic variety out of which his magic is most usually made. Still, it's a quibble: the other six cuts could not be bettered, and for students and lovers of the piano this essential stuff. — r.z.

Roland Kirk — *Pre-Rahsaan*, Prestige 24080. A reissue notable chiefly for the second of its two-ers, once known as The Jaki Byard Experience and featuring a quartet of Kirk, Byard, Richard Davis and Alan Dawson. It was and is a wonderful date with Byard at his most panstylistically magnificent, Kirk exuberant and apt, and the rhythm section splendid. It is good to have it back among the living. Maybe soon we'll get the rest of Byard's Prestige stuff back. Record one of this set is Kirk's early Argo date with organist Jack McDuff. It shows us what Kirk might have sounded like if he had stayed with organ trios all his life, and displays enough of his brilliance to show why this never could have happened. — r.z.

Azimuth — *The Touchstone*, ECM 1130. I must be revising my attitude toward ECM music. This is quintessential ECM: large open spaces and long glossy events, shiny as metal, and I found myself liking it a lot. John Taylor, the leader, plays piano and organ. Norma Winstone does the wordless vocals and Kenny Wheeler plays trumpet and flugelhorn. I suspect it's Wheeler's work that pulls me through; he has such a lovely tone. Maybe this is



Takamine is famous for its twelve string models.

This spring you can enter the Takamine Twelve String Sweepstakes and possibly win one free! An estimated five-hundred local winners will be eligible, so hurry to your local participating Takamine dealer and sign up now!

Look for this participating Takamine dealer sign. You may be a lucky winner!

Void where prohibited by law.

**GUITARISTS
WIN THIS TWELVE-STRING**



INQUIRE ABOUT SIGNING UP TODAY!

KAMAN DISTRIBUTORS: C.Bruno&Son,Inc. - Coast Wholesale Music Co.

GO
MODULAR

DON'T TIE YOURSELF DOWN
TO AN INSTRUMENT THAT CAN'T GROW WITH YOU!



THE SERIES 2000 SYNTHESIZER

- SPECIFY THE EXACT SYNTHESIZER YOU NEED-- AS SMALL OR AS LARGE AS YOU CAN HANDLE
- BROAD SELECTION OF SUPERB MODULES INCLUDING MANY UNIQUE FUNCTIONS NOT AVAILABLE ELSEWHERE
- WIDE VARIETY OF RESPONSIVE KEYBOARDS WITH TOUCH SENSITIVITY AND MANY PERFORMANCE FEATURES
- CHOICE OF FOUR CABINET DESIGNS TO ACCOMODATE ALL INSTRUMENT CONFIGURATIONS
- THE SYNTHESIZER FOR THE DESCIMINATING PROFESSIONAL

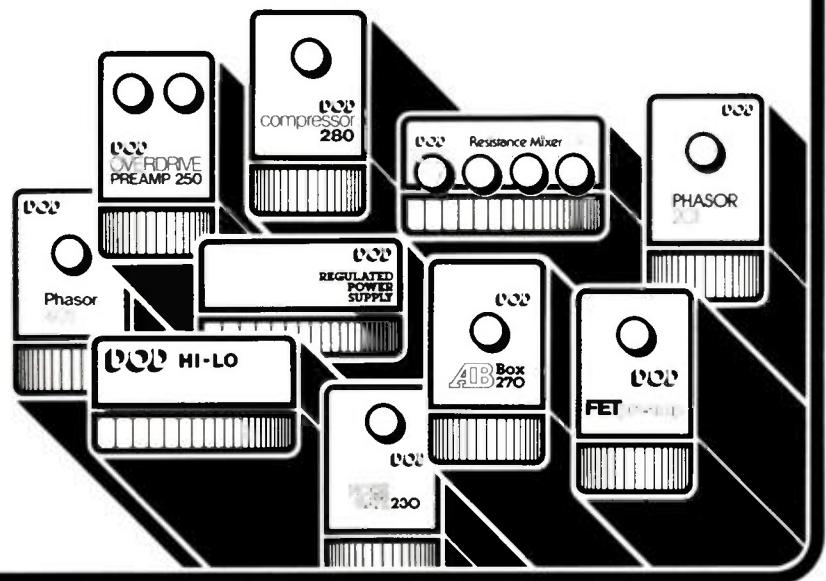
For complete information write or call

polyfusion

160 Sugg Road
Buffalo, New York 14225
(716) 631-3790

Dependable Performers

DOD Electronics Co., 2895 So West Temple, Salt Lake City, Utah 84115, 801-485-8534



musical wallpaper after all, but, for the moment, I find myself listening. Yes, it is Wheeler. When he's not playing, I tune out. This has been a stream of consciousness review. — r.z.

Jay McShann — *A Tribute to Fats Waller*, Sackville 3019. The best tribute to an original is originality, which is why this album works and an attempt to copy Waller wouldn't. McShann is not a stride pianist, but he handles the idiom authoritatively. As you might expect, the album is best when the music gets closest to the blues (Waller played few blues and McShann is a master of them), but direct comparisons with solo Waller tend to enhance one's appreciation of this disc rather than deflate it. McShann has been making superb records on the quiet for the past couple of years. This is his third for Sackville (his second is a duet album with royalty, Buddy Tate) and is, as they say in the jazz magazines, highly recommended. — r.z.

Nick Brignola — *Baritone Madness*, Beehive 7000. A fine bop date for Brignola, who battles Pepper Adams to a standstill and caps the date with a great reading of "Body and Soul". Ted Curson's two tart solos steal the rest of the show. Roy Haynes and Dave Holland perform typically well, and pianist Derek Smith comps routinely but solos okay. A worthy date on a worthy new label. Check it out. — r.z.

John Wood — *Say Hey*, Los Angeles 1004. A very refreshing debut trio album from pianist Wood. His style owes a great deal to the early 60's work of Tommy Flanagan, McCoy Tyner and Bill Evans, but whatever his debts, this album offers a number of pleasures that seem to be Wood's own. He plays the instrument well, his melodic sense is clear and fresh, he swings, and his ideas flow naturally and with excellent continuity. This album is worth seeking out. Billy Higgins plays drums on two thirds of it, and he is simply exhilarating. His cymbal work is vibrant and alive, and nobody this side of Philly Joe Jones plays bass drum accents better than he does. Nobody. — r.z.

Joe Turner — *Effervescent*, Classic Jazz 138. An excellent album of stride piano from the greatest living master of the idiom. Turner presents himself here at his most genial and entertaining, the technical mastery kept under the lightest of wraps. He plays solo, sings a couple, and is accompanied sympathetically by Panama Francis on drums. For the blood & iron side of Turner you have to go to his solo album on Pablo, which complements this album nicely. The fourteen tunes are part of his regular repertoire. They glow and glow. — r.z.

Jackie McLean — *New Wine in Old Bottles*, Inner City 6029. Of all the uptempo pieces only 'Little Melonae Again' approaches the heroism of

DEVELOP YOUR FULL TALENT POTENTIAL



IF YOU WANT TO PLAY ONE OF THESE INSTRUMENTS WITH A REAL DISPLAY OF TALENT, YOU CAN DO IT NOW WITH THE GUIDANCE OF THE COMPLETE MUSIC PLAYING SYSTEM.

YOUR PRESENT STATUS

It doesn't make any difference if you are a beginner or want to improve your playing, you CAN PLAY the way you want because you DO have talent. ALL you need is the desire to develop that talent.

PERSONAL SUCCESS

We will even show you how YOU CAN BE ANYTHING YOU THINK with a separate PERSONAL SUCCESS MANUAL included with this system. A fresh outlook in your job can do wonders for the ego, and advancement opportunities.

YOU CAN DO WHATEVER YOUR MIND KNOWS

Your mind CAN operate like a computer, but it needs the proper programming so the information can be retained for instant recall. This system is straight forward, it takes each principle of music and utilizes your natural learning process to the point of the infallible truth - If your mind knows it, you can do it.

READ MUSIC AS FAST AS YOU WANT

There are only 8 different notes in music and 52 different positions for these notes. This system reduces the mind programming to 3 simple steps so you can read all the music you see. You know what happens when you stumble on an unfamiliar note position. The music falls apart. This won't happen again.

You will also learn how to add professionalism to your playing - Perform introductions, fill-ins, whenever you desire, play counter melody, improvisations and masterful endings in your own distinctive style.

This Course was designed with one criterion. Program the mind with the necessary knowledge and playing technique so your natural talent will be exploited to the fullest degree. We do not propose a short cut method that only teaches you to play simple tunes. This Music Playing System is truly professional in nature and will teach you complete musicianship in a form that is not available from any other source regardless of price.

There are many people who aspire to "Play", but have never been offered the opportunity to learn the whole WORLD OF MUSIC at such a reasonable price. Take the time now to fill out the attached order form, it will be the best move you ever made to really enjoy music - YOUR MUSIC.

PROFESSIONAL MUSIC SERVICE, DEPT. M 1, BOX 86, BROOKFIELD, CONN. 06804

Please send the COMPLETE MUSIC PLAYING SYSTEM volume which includes a thirty day Return and Refund Privilege. One full year of Advisory Service, and A Personal Success Manual. Here is what you will receive:

HOW TO BECOME SKILLED IN READING MUSIC
COMPLETE MASTERY OF SCALES AND KEYS
BECOME AN EXPERT IN CHORD PERFORMANCE
THE SIMPLE WAY TO KEEP TIME
HOW TO PLAY THAT PROFESSIONAL SOUND
PERSONAL SUCCESS MANUAL
ONE YEAR ADVISORY SERVICE

ENCLOSED IS THE COMPLETE PRICE OF ONLY \$9.85 FOR:

NAME _____

ADDRESS _____

CITY and STATE _____

| | |
|--------------------|----------------|
| value | \$ 2.95 |
| value | 3.95 |
| value | 3.95 |
| value | 2.95 |
| value | 3.95 |
| value | 2.25 |
| value | 5.00 |
| TOTAL VALUE | \$25.00 |

Piano-Organ

Guitar

OUR GUARANTEE TO YOU
We guarantee your complete satisfaction with the results of this System or your money will be refunded in full without question anytime within thirty days. We will treat you exactly as we would want you to treat us.

PROFESSIONAL MUSIC SERVICE
DEPT. M 1, BOX 86
BROOKFIELD, CONN. 06804

FOR RUSH DELIVERY add 85¢

Conn. Residents add 7% Sales Tax.

You have to feel how good it sounds.



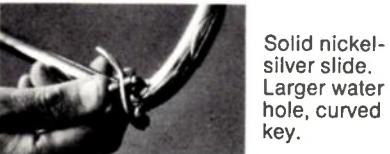
"Some horns are dead . . . and you have to push 'em harder for the right response. This trombone vibrates when you play . . . you can feel the note in your hands . . . it's alive."

"Main thing is an instrument you're comfortable with. I like a lighter-weight instrument and this is a nice light horn. Others can make little adjustments . . . we've already made them, right here."

— Urbie Green



Chrome-plated tubing. No more green necks and shirts from brass.



The new Urbie Green Martin Trombone. Custom-made for Urbie Green. Available for those who want the best. For a full-color spec sheet, just call, toll-free, (800) 558-9421. Or write to Leblanc, 7019 Thirtieth Avenue, Kenosha, Wisconsin 53140.



McLean's recent live work, but the expressive power of his ballad playing is in evidence on all three of the ballads presented here, particularly 'Bein' Green.' Hank Jones is more than typically excellent, never more so than on 'Appointment in Ghana Again' when, behind McLean's solo, he picks up the altoist's phrasing and then holds onto it all the way through his own long solo. The rarest and most dazzling kind of *hommage*. Ron Carter and Tony Williams are powerful and accomplished section players, as you may have heard, and the recorded sound will do, though Williams continues to elude capture in the studio. The album as a whole left me hungry for more. I hope we get it. — r.z.

Lloyd McNeill — *Tori*, Baobab 654. On the basis of this album I'd say that McNeill is one of the best flutists in the music. He has a very fine tone, his technique is excellent, he is melodious and inventive and I have listened to this album a number of times not only with great pleasure but without once wishing that McNeill played something other than flute. No easy job. He is accompanied by a superlative rhythm section of Dom Salvador, Buster Williams and Victor Lewis (also Dom um Romao and Nana Vasconcelos on percussion and two acoustic guitarists), has written originals that really are originals, some of them in a Latin vein, and the recorded sound is fine. I have the impression that a lot of albums would like to sound like this but don't. McNeill has the real and lyric goods. (Available through NMDS; 6 West 95th St.; New York 10025.) — r.z.

Mtume — *Kiss This World Goodbye*, Columbia JE 35255. There's a pretty high proportion of pre-fab production numbers designed to fit assorted airplay niches, but enough real funk to make me think this band cares about the genre. Percussionist Mtume and guitarist Reggie Lucas are graduates of the University of Miles (Davis, that is), so this funk has the raw-edged rock bite that marked the trumpeter's later bands (as on the title cut and the jamming "Day of the Reggin"). The influence of funk-master George Clinton (mastermind of Funkadelic/Parliament) is evident both in the music and the imagery. A good record, which hopefully is a precursor of better funk to come. — c.s.

Helen Merrill — *Something Special*, Inner City 1060. One of the finest vocal dates of the sixties still stands up to close inspection. Merrill collaborated with Dick Katz, who wrote some strikingly modernist charts and assembled the band. The tartness of the arrangements sets off Thad Jones' own puckishness as his own arranging never does; Jim Hall and Ron Carter are at their best; and Pete LaRoca's cymbal work is little short of miraculous. Merrill herself is extraordinary, fitting herself into Katz's little labyrinths and then, in more intimate settings without the full

band, singing with the kind of passion, intelligence and sophistication that many singers reach for, but few attain. There was a follow-up album to this one, and I hope Inner City gets around to reissuing it too. Some record company ought to give Dick Katz another shot at this kind of thing. — r.z.

Ran Blake — *Rapport*, Novus 3006. I hate to level a phrase as lethal as "chamber jazz" at any album, especially one so good, but I'm at a loss for other words. There are no drums on the album, and never more than three instrumentalists on any one cut. The cuts I will want to live with are the duets with tenorist Ricky Ford, whose earthiness perfectly offsets Blake's tense intellectuality, but there's also a good duet with Braxton, vocals by Chris Connor and Eleni Odoni, and several instances of Blake's solo piano. I'm pleased that this fine musician was given a date on a big label. He's been missed. — r.z.

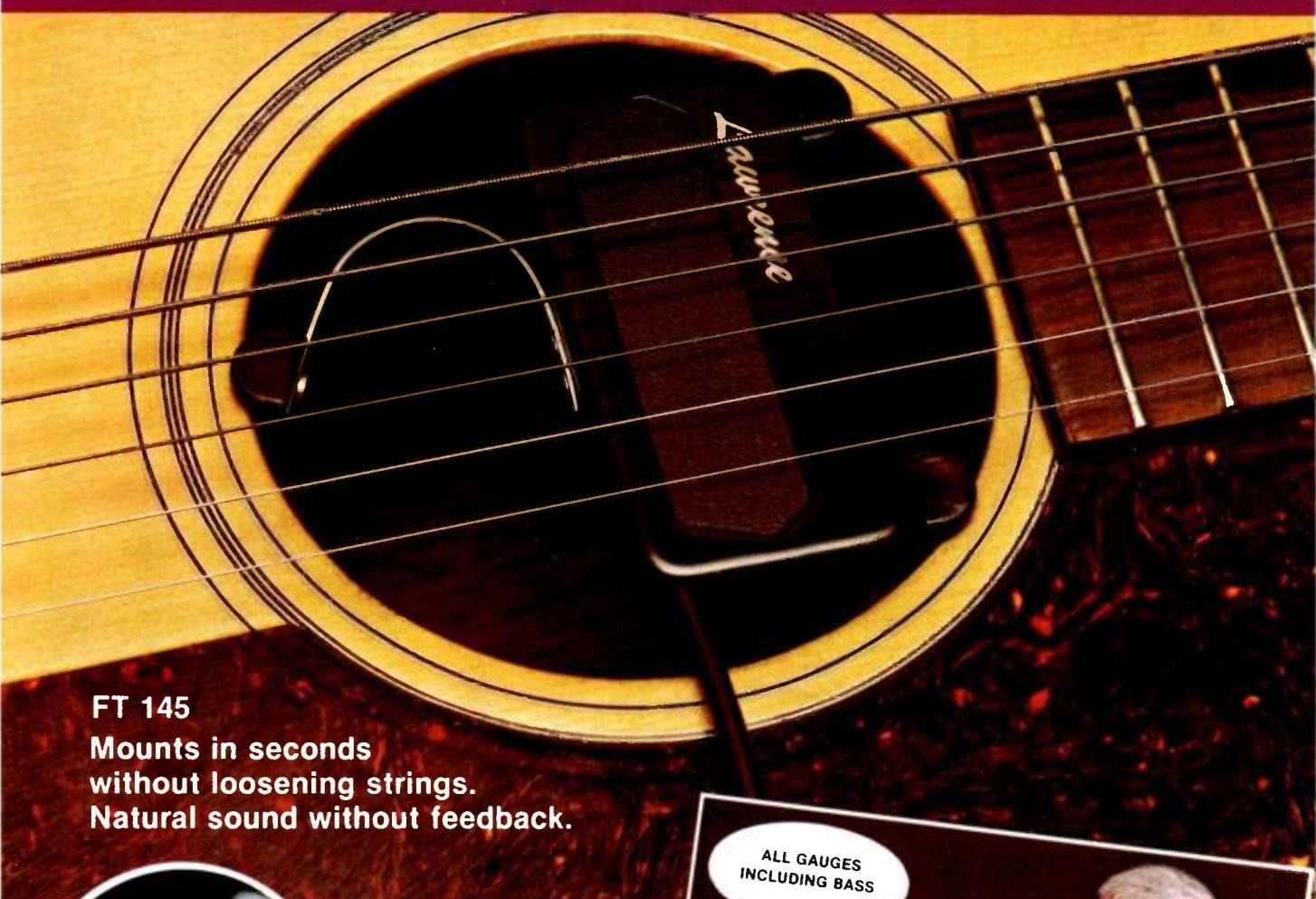
Mal Waldron — *Moods*, Inner City 3018-2. Waldron's music never seems to make grand claims for itself. It begins eloquently, grows in interest and depth as it goes along, and by the time it's over you've heard a very substantial piece of music, no flags having been waved for it. This well-recorded double set includes one record of excellent music for sextet and another of solo piano. The sextet features a lean, aggressive rhythm section of Makaya Ntshoko on drums and Cameron Brown on bass. The best solos go to Waldron and Steve Lacy, but Terumasa Hino also acquits himself well. The piano pieces are short, cogent and satisfying, and while I prefer the longer solo pieces on *Signals* (Arista Freedom) this set as a whole could not be bettered as a balanced presentation of Waldron's considerable art — r.z.

Leroy Jenkins — *The Legend of Ai Glatson*, Black Saint 0022. Violinist Jenkins seems to have changed since leaving the Revolutionary Ensemble, bowing harder, intoning more exactly; maybe he's just taking charge. On this album he is joined by young Anthony Davis, probably the finest pianist of his generation, and the excellent drummer Andrew Cyrille. Jenkins is the major melodic voice, David and Cyrille respond. Most of the music is chromatic in the European manner, but I prefer the more fulsome Ayler tribute on side two. This is probably Jenkins' strongest playing on record. The recorded sound is excellent. — r.z.

Clifton Chenier — *Cajun Swamp Music Live*, Tomato 7002. This double set from Montreux is a bit less raucous than Chenier's live Louisiana recordings, but it's genial as hell and might be the best introduction to his music anyway. The repertoire is inclusive, Chenier plays accordion and sings happily, with virtuosity and abandon. — r.z.

Bill Lawrence Products

PERFECTION IN DESIGN AND CRAFTSMANSHIP



FT 145

Mounts in seconds
without loosening strings.
Natural sound without feedback.



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

An advertisement for Bill Lawrence guitar strings. It features a portrait of Bill Lawrence, an older man with a white beard, smiling and holding an acoustic guitar. The text on the right side of the ad reads:

ALL GAUGES
INCLUDING BASS

Bill Lawrence
Long-Life
ELECTRIC/ACOUSTIC
GUITAR STRINGS

STAINLESS PHOSPHOROUS CHROMIUM STEEL WOUND

9027

6 CHANNEL POWER MIXERS

If you're a musician that plays out at all, chances are you'll need some sort of P.A. amplification. Here's a comparative look at powered mixers that is designed to aid you in putting together the best possible P.A. system for less than \$1000.

The 1970s have been marked by an increasing consciousness on the part of musicians toward their equipment. A quick glance at any of the music periodicals will reveal plenty of advertisements for component sound gear. It's easy to spend \$10,000 on a sound system to be used by a four or five piece band to play to two or three hundred people. First, you'll need power for house and monitor speakers. Then, an EQ unit for each speaker system is necessary. Four or five monitor speakers are in order, because the multi-cabinet monolith on each side of the stage faces the audience. Then there's the twelve or sixteen channel mixer out there on the end of a 100 foot snake. Next to the mixer is an echo unit, and maybe a compressor-limiter. Of course, a full complement of mics and direct boxes will be needed, and last but not least, a spectrum analyzer and pink noise generator to make all of the preceding sound good.

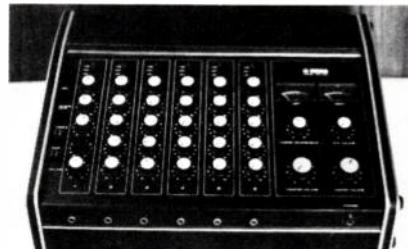
Unfortunately, there are still those of us who don't have a van, \$10,000, and muscular roadies. What we do have is a gig paying \$100 - \$150 a night for the band, a small car, and a \$1000 budget for a P.A. If you fit into this latter category, don't worry, you're not alone. You may even share company with a member of the aforementioned band, left with the echo unit, horns, and a snake after his band has broken up.

The six channel powered P.A. will get you through the \$150 gig and still leave room in your budget for a couple of passable speaker enclosures. Each vocalist in the band will have a channel, with maybe two or three channels left for a drum sub-mix or a direct-feed from an acoustic instrument or two. If the band "makes it," the six channel P.A. can become the rehearsal unit, or the monitor system, so let's take a closer look at some of the six channel powered mixers available today.



PEAVEY X-R 600

The Peavey X-R 600 has got to be one of the best buys today. Each channel features volume, bass, treble, reverb/effects, monitor send, and two inputs. A 9-band graphic EQ is part of the package. There are also patch points to give individual access to the power amp, mixing panel preamp, and graphic EQ. The internal amp delivers 200 watts RMS into four ohms, making it loud enough for most bands. Retailing at \$500, it takes no more than half of a \$1000 budget.



YAMAHA EM-100

Yamaha's entry in the \$1000 budget would have to be their EM-100. There are the usual volume, bass, treble, and reverb controls in each channel. Some rarer features in this class are a three position input attenuator and pan pot for each channel — the board is stereo. The 30 watt-per-side rating of the unit (60 watts total) may leave something to be desired for a loud band, but its extremely light and compact configuration makes set-up and transportation a breeze. Dual VU meters make it a handy board for the four track to stereo mix-down in a

home studio. This board is one of the least expensive powered stereo units available. As a final touch, the pots turn smoothly and noiselessly. The Yamaha EM-100 retails for \$485.



FENDER MA-6

Fender's MA-6 is included here because it is the only six channel board available from them. Retailing at \$835, it can't justly be called part of a \$1000 system. Its non-standard features include a LED overload light on each channel, high and low impedance inputs, a rotary attenuator, and two five-band graphics (one for house speakers, the other for monitor). This is a nice six channel mono board, but at its price it should be.



SUNN ALPHA VI

Sunn's Alpha VI features volume, bass, treble, reverb, and two inputs per channel. There are master rotary bass, mid, and treble controls, and a clipping light. The internal amp is rated at 100 watts RMS. Retailing for \$499, the Alpha VI should definitely be considered a viable component in a \$1000 system.



TRAYNOR 6400

The Traynor 6400 is fairly complete in its features. Each channel offers high and low impedance inputs, and the usual volume, bass and treble rotary controls. The mixer contains a 120 watt power amp and a master six band graphic EQ. There seems to be one fatal flaw with its design philosophy, though. That flaw is the use of a total of 25 rocker switches. It has been my experience that rocker switches get dirty and cause static, or just stop rockin' and start floppin'. The fact that there are three switches per channel arranged in a parallel fashion increases the chance of flipping a switch inadvertently. This means you could end up cutting someone out of the monitor mix when all you intended to do was turn off their reverb. The switches allow you only three choices for reverb, effects, and monitor — low, high, or off. This may be fine for windshield wipers, but I'll take my mixing with shades of grey. The increase in price for rotary pots would be worthwhile.



KUSTOM III

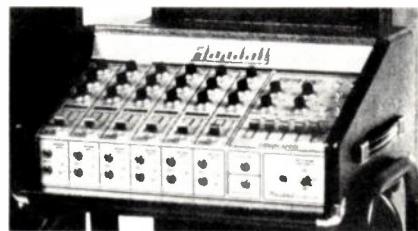
One company with an amazing history of image problems has got to be Kustom. There were tuck-and-roll cabinets in widespread use during the late 1960s but, like a ghost town, there was little evidence of Kustom in the early 70s. Kustom's visibility is again on the rise, this time with two well-packaged power mixers. The Kustom III P.A. features volume, bass, treble, reverb, high and low impedance inputs on each channel. A seven band graphic EQ is included, as well as a 130 watt CSAP power rating. (Why not RMS?) Its cousin, the rack-mountable Kustom III BC, adds monitor send and patch points, but gives up the graphic EQ. At \$649 and \$599 respectively, these two power mixers are two of the most reasonably priced units featuring low impedance inputs.

To look at the Randall RPA-120, one might think it was designed in the early 1970s. The light colored faceplate and shiny metal-skirted controls present a gaudy appearance. The mixer is rated at 121 watts into four ohms, and features volume, bass, treble, and reverb in each channel. A curious feature is an input impedance selector switch. It allows you to switch the parallel phone inputs on each channel to high or low impedance. It would seem that a three pin low Z connector in place of the second phone jack and switch would be preferable. Aside from these minor objections, the mixer seems well designed.

This list is by no means exhaustive, but pretty much covers the features

found in powered mixers found in this class. As a final word, be sure to *listen* to them. Don't let a salesman bowl you over with specs that you can't hear. In the final analysis, the best mixer-amp will be the one that suits your needs best.

RANDALL RPA 120



LATIN DRUM SOLOS

Learn the techniques of the masters.



SOLOS — Conga • Bongo • Timbale
RHYTHMS — Cha-Cha • Mambo • Guajira
• Montuno • Descarga • Mozambique
SIDE A — Full rhythm section plus 3 solos on each of four tunes. SIDE B — Rhythm section only. You do the soloing.

Imagine the tightest, hippest Latin rhythm section all your own!

Side A shows the solo techniques of two masters — Eddie Montalvo and Charlie Santiago.

Turn the record over and now it's your turn. In no time you too will be sounding like a seasoned Latin drummer.

Great aid to horn players wanting to get involved with authentic Latin rhythms.



Latin Percussion Ventures, Inc.

PO BOX 68 • DEPT MA • PALISADES PARK, N.J. • 07650

Send check or Money Order for full amount. N.J. Residents add 5% sales tax

| | |
|--|-----------|
| _____ Drum Solos, Vol 1 | \$7.98 ea |
| _____ Drum Solos, Vol 2 | \$7.98 ea |
| _____ Drum Solos, Vol 3 | \$7.98 ea |
| (For above orders add \$1.00 for handling) | |
| _____ LP Ventures Recorded Sampler | \$1.00 |

Name _____

Street _____

City _____ State _____ Zip _____

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.

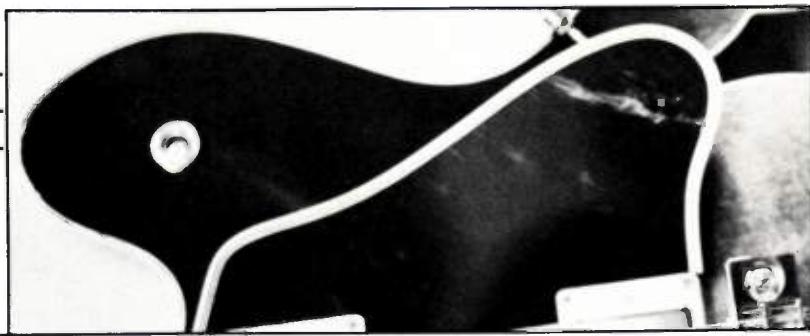
Each and every Kramer guitar and bass is designed with professional musicians in mind. They demand the most from an instrument and agree that Kramer delivers exactly what they expect during live and recording performances. Play one and you'll see why Kramer not only takes the lead, but is setting "New" standards in the music industry.

Another quality
music product
from...



Kramer

Kramer Guitar Corp.
1111 Green Grove Rd., Neptune, N.J. 07753
201/922-8600



"What? Show you some licks? I don't really play any licks, you know. I used to, but I've gone beyond that now. I just play what I hear."

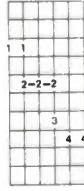
The above answer can be quite an intimidating reply to an inexperienced player. It leads one to believe that when we improvise, we should spew forth an unconscious assimilation of total harmonic, rhythmic, and melodic knowledge. Most of us on earth, though, just don't have the patience or time or inclination to "transcend" our previously learned licks, so we make the most of them, satisfied if we have been able to incorporate at least one new variation on an all too familiar run. When you consider it, the most respected guitarists in Blues, Jazz, and Rock have all had their pet phrases. The good player is able to use the phrase in a different context when he re-uses it, and not use it too frequently.

Sometimes a good source for a new idea can be something which is easy to play on another instrument, but doesn't "lie well" on guitar. This month, I'd like to take a look at a phrase I first encountered listening to Emmett Chapman playing his Electric Stick. It probably goes way back before the Stick, and I'd be interested in hearing from anyone who has heard this lick from other sources. The two basic fingering patterns look like this. Numbers refer to fingers used. Barre when the same finger is used to play two or three strings consecutively.

Fig. 1



Fig. 2



Practice playing each phrase from lowest note to highest note to lowest, using alternate picking. You'll notice that the lick has a very open sound, actually using only three different notes per octave. The circled note in each figure is the reference note. Starting at the reference note, the lick moves up a whole-step, then a perfect 4th, then another perfect 4th, at which point you are playing a tone one octave above the reference note.

The relationship of the reference note to the chord you are soloing against will determine the harmonic meaning of the phrase. Starting the reference note on the 1st, 2nd, 3rd, 5th, or 6th scale tone of a chord will give you a lick that works well on tonic chords. In the key of C, you would place your reference note at C, D, E, G, or A.

When soloing against a minor chord, place your lick so that the reference tone falls on the b3rd, 4th, b7th, or 1st scale tone of the chord. On a C minor chord, you would place your reference tone at Eb, F or Bb.

When soloing against a dominant seventh chord, it's easier to remember where *not* to start. Avoid placing your reference note on the 3rd, 6th, or 7th scale tone of the chord. That way, none of the notes you play will be the major seventh tone of the chord, which is generally

considered to be a rotten addition to a dominant seventh chord. Once again, if you're soloing against a C7, don't place your reference note on E, A, or B.

You'll notice that these phrases sound best when played an octave above an accompanying chord. That way, your b9's, #9's, b5's, and #5's won't create half-step dissonances with your foundation chord. Play a few minutes each of the C Major 7, C Dominant 7, and C Minor 7 on a tape recorder or have a friend play the chords while you try different positions for the lick. Some suggested ways to voice the background chords are:

 C Major 7
(No 5th)

 C Dominant 7
(No 5th)

 C Minor 7
(No 5th)


Here's a chart to help you analyze and understand what we're talking about:

| Location of Reference Note Above Chord Root | Scale - Tones in Phrase | Fits Chord Type |
|---|-------------------------|------------------------------|
| Mi 2nd | b9, #9, #5 | Dominant |
| Ma 2nd | 2, 3, 6 | Tonic Major, Dominant |
| Mi 3rd | b3, 11, b7 | Minor, Dominant |
| Ma 3rd | 3, #11, 7 | Tonic Major (esp. IV chord) |
| Perf 4th | 4, 5, 1 | Minor, Dominant |
| Dim 5th | b5, #5, b9 | Dominant |
| Perf 5th | 5, 6, 2 | Tonic Major, Minor, Dominant |
| Mi 6th | #5, b7, #9 | Dominant |
| Ma 6th | 6, 7, 3 | Tonic Major |
| Mi 7th | b7, 1, 11 | Minor, Dominant |
| Ma 7th | 7, b9, b5 | None* |
| Octave | 1, 2, 5 | Tonic Major, Minor, Dominant |

*The 7 won't work in a dominant chord; the b9 is generally too "outside" for a tonic major or minor chord.

This lick is also excellent picking practice, as it forces you to change strings rapidly while alternate-picking. Used tastefully, it will provide a welcome relief from too many pentatonic or diatonic scales.

STUDIO

CONTEMPORARY HARMONY/RON DELP

PROGRESSION — GUIDE TONES



A good chord progression is one in which there is *motion* and *continuity*. There are three basic types of progression:

1) Logical Progression — this is by far the most common chord sequence, wherein the chords are grouped in time-honored fashion. IV-V-I, I-VI-II-V-I, and II-V sequences will form the majority of the song, with occasional subV or other non-diatonic chords thrown in for flavor.

2) Cyclic Progression — this can be either individual groupings of chords which form independent keys, or chords which defy dominant-tonic logic but move with some semblance of order. An example of the former might be the progression to *How High The Moon*:

key of G
Gmaj7

key of F
Gm7 C7 Fmaj7

key of Eb
Fm7 Bb7 Ebmaj7

The order here is that the key areas move in whole steps: G to F to Eb. An example of the latter is the bridge to George Benson's *We All Remember Wes*:

Gmaj7 Fmaj7 Ebmaj7 Dbmaj7 Bmaj7 Amaj7
G7sus

In this case the chords move down in whole steps and each is maj7 so there is no clear-cut key feeling. (The G7-sus chord takes the bridge back to the head of the tune which is in C.) Check out Coltrane's *Giant Steps* for another example of cyclic progression.

3) Melody Dependent Progression — this is a progression which makes little or no sense by itself (ie, without the melody). Dave Brubeck's *The Duke* is a good example:

The Duke's melody is logical in itself, but the chords are not (except for the II-V in the 2nd bar). Basically, the strength of the melody makes the whole thing work.

Arranging or improvising on a song requires that one control the *motion* of the progression through voicings, lines or improvised melody. Obviously, songs with logical progressions are easier to handle, while those with cyclic progressions can very easily come out sounding like exercises, and an improvisation on melody-controlled progression may very well sound contrived and not as interesting as the original melody.

There is one part of harmony that is worth its weight in gold to players, improvisors and arranger/composers alike. I call them *guide tones*, as do many other musicians. Some call them 'color tones' but I feel that term is too easily confused with tensions which are also 'color tones'. Whatever you choose to call them, I am referring to the 3rd and 7th of any chord. So, in future issues, a guide tone will mean the 3rd or 7th of a chord, and you can think of the guide tones as *guiding* the motion of the progression.

In the next three issues I will discuss the many uses of guide tones, but for now, just remember this rule: *To produce a smooth and logical progression between chords, the 3rd of one chord will move to the 7th of the next chord, and the 7th of one chord will move to the 3rd of the next chord.* In other words, the two guide tones within a progression will be 3rd-7th-3rd-7th, etc. and 7th-3rd-7th-3rd, etc. For example, in this progression:

Guide tones will descend by step unless, of course, they are common to each chord. In the example above, notice that the top line has fewer repeated notes than the bottom line. We will call that line the *active guide tone line*. The other line is not exactly inactive, but we'll call it that anyway.

The one exception to the guide tone rule is: *When a chord moves by step, or when two chords (in succession) have the same root, the 3rd goes to the 3rd and the 7th goes to the 7th.* For example:

Think about guide tones and I'll discuss their uses next time.

FAKE BOOKS & HORMS!

()FREE directory: Jazz/pop books with order.
()\$2 with order: Improvising Jazz: Jerry Coker.
()Big Red Best Fake Book: Pop & rock ... \$9.95
()Legal Fake Book: 700 standards/jazz ... \$14.95
()1,002 Jazz Tunes Giant Fake Book ... \$19.95
()1,001 Standards Fake Book: 40's/70's ... \$17.95
()Jazz/Rock Rhythms/Phrases: 64 pages ... \$3.95
()Soprano Saxophones: \$199 ()9 Inch Trumpets: \$159
()Fluegelhorns: \$179 ()Valve Trombones: \$219
Add 50¢ total post. for books. Money back offer.
IMPERIAL, Box 66-TM, N.Y., N.Y. 10022

THE JHD 'CUBE' LINE OF ACCESSORIES IS A NEW CONCEPT IN GUITAR SOUND EFFECTS. THE SUPER CUBE II IS A GAIN/BOOST/ DISTORTION/ADDITIONAL EFFECT FOR YOUR 'FENDER' REVERB AMP, WHICH USES 12AX7 TUBES OR CORTS! THE BLEND CONTROL ON THE 'CUBE', AND REVERB CONTROL ON THE AMP ALLOW AN ENDLESS VARIATION IN LEAD SOUND, WITH PEDAL CONVENIENCE. TRY ONE SOON AT YOUR FAVORITE MUSIC DEALER. SUPER CUBE II -- IT WILL MAKE YOUR AX SCREAM, AT A PRICE THAT WILL MAKE YOU SMILE -- ONLY \$59.45.

JHD AUDIO 1370 LOGAN AVE., UNIT 'E', COSTA MESA, CA 92626

performers ... composers

HOME-STUDY COURSES - BASIC AND ADVANCED THEORY COMPOSITION, ARRANGING, EAR TRAINING. Concise and simple-to-understand lessons ...

If you're a beginner or advanced amateur, or a professional musician who wants - and needs - to learn more about harmony, chord voicings, rhythm, improvisation, arranging & composition, etc., then send for our catalog today!

APPLIED MUSIC SCHOOL
Dept. M 505 W. Hillsboro Ave. Tampa, FL 33603



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/rhythms 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*, *HARLE QUINN*, *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 Jerry Southern. Excellent book, spiral bound \$9.95
- **NEW CONCEPTS in LINEAR IMPROVISATION** by Ray Ritter. 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 Yogananda. 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 country's 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
- **DUANGO REINHARDT**—16 solos (great book!) \$5.95
- **BUD POWELL**—6 transcribed solos \$5.95
- **20 of WORLD'S 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 Louis 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 clef 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** □ **Blue Note—Med tempo jazz**
- **Bossa Nova Dr. Jazz** □ **Beatitude—Latin Rock**
- **Sunrise—Easy Jazz 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** □ **Lover Man** □ **Groovin' High**
- **Cool Blues** □ **Salt Peanuts** □ **Blue 'N' Boogie**
- **A Night in Tunisia** □ **Each arrangement \$4.00**

- **HORACE SILVER** combo arrangements off record. Doodin', 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

by 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**: treble & 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 groove! 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 improve 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** & **Scrapes 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**, **Vivid 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. ... **Doxo**, **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**, **Moontane**, **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 composers 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**, **Jeaninne**, **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

SAXOPHONE/DAVE LIEBMAN

CHROMATIC LINES, MODAL AND HARMONIC



Modal-harmonic chromaticism refers to an often asked question: "How do I make interesting soloing on an E7 vamp, besides running blues licks and pentatonic scales?" The main device as in chordal-based chromaticism is superimposition. In this case, the chromaticism is not as restricted because the known quantity is a mode rather than a chord progression. The mode may be stationary as in "one-chord" music or it may move to another. This allows for superimposing contrasting "ghost" chord progressions or other modes and scales. I use "ghost" to mean *implied*. In fact, you might say that all superimposition is directed towards the goal of implying other tonal centers other than the known one. The history of jazz and other arts eventually leads to implying one thing over another, at some stage of its development.

Implication creates interest.

The source of chromaticism in this article is chord progressions which usually follow a pattern type of movement (whole, half steps, minor and/or major thirds, etc.). The chord qualities themselves may change often; remember, it's the implication of the chord progression over the static mode which is the real goal. In giving examples, I'm not that concerned with the actual naming of the substituted chords themselves, but I will attempt to be as specific as possible for the sake of clarity.

D dorian

Dm (Ab7) (Bb7) Dm

Dm Bb7 Ab7 Dm

Dm Bb7 or Ab7 Ab7 Dm

Dm (A triad) (Bb triad)

(F# triad) (G triad) Dm

Dm (A triad) (Bb triad)

D phrygian

D lydian

D maj 7+11 (Ab min 7th)

(F# maj 7th) D maj 7+11

D ionian

Neighboring tones

D mixolydian or

D7 (Bbm7) (F#m5)

(Cm) (A7) D7

Examples continued on page 76

Methodology

I'm using a mode (D dorian, D lydian, etc.) and its identifying chord (D minor 7, D major 7, plus 11, D minor b 13, etc.) as the equivalent of what was a I chord in the last article. In the first and fourth bars, a purposefully lyrical, mode-based melody is used to establish a beginning and ending point. One important rule in chromaticism is the need of a tonal palette from which to offset the dissonance (basic tension and release principles).

Mode tones refer to using any of the pitches in the known mode for roots of a superimposed chord progression. Ex: D dorian mode tones are E, F, G, A, B, C. The non-mode tones (in dorian they would be all black notes) are obviously more dissonant when used as the roots for a chord progression. This means that relative consonances and dissonances of intervals will become more important. This will become even more true as we move on to the remaining articles and other types of chromatic lines.

John Coltrane's music of the early 60s (*Impressions*, *Live at the Village Vanguard*) shows this form of chromaticism quite well. This is primarily due to McCoy Tyner's fourth voicings which imply the mode while the droning fifth in the bass provides the static tonality. This gave Trane a definite texture to relate to. As McCoy got more chromatic on his comping (*The John Coltrane Quartet Plays. Meditations*), Trane went further ahead in his chromatic forays, which is the material for the next article.

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

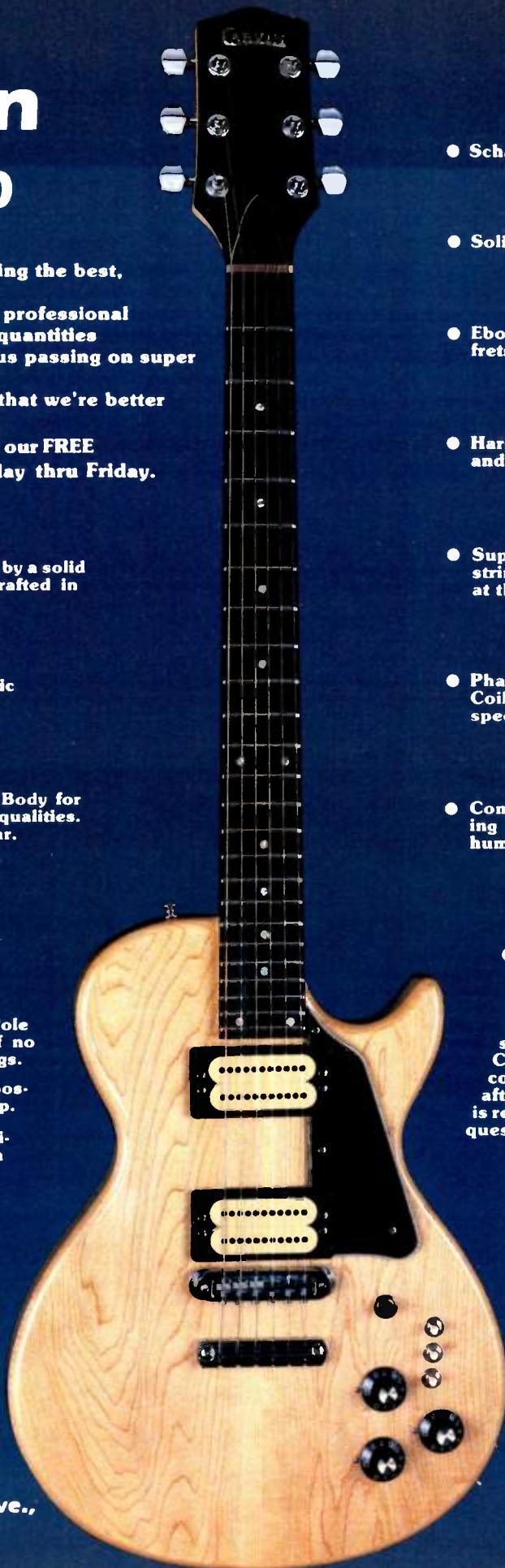
Free Catalog

ORDER BLANK

M22 Pickup(s)

Enclosed \$

Carvin



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

HI-HAT EXERCISES



I would like to offer some exercises that will help many of you to develop greater coordination between your limbs, with an emphasis on the hi-hat foot.

Contemporary music makes great demands on the drummer's ability to produce or create certain sound patterns. One such effect is achieved by opening and closing the hi-hat in conjunction with the pattern of the other limbs. The object is to be able to place the effect on any beat or portion thereof, with attention to the note value over which it occurs.

The following exercises employ 8th-note, 16th-note and dotted 8th-note values in the hi-hat line. I've purposely kept the bass drum/snare drum pattern simple so that you can concentrate on the execution of the hi-hat line. However, I have included alternate bass drum/snare drum patterns, which should be attempted after you feel comfortable with the initial pattern.

Maintain constant awareness of the sound of each example, since this is the most important consideration in any musical circumstance.

For all of the following exercises, 'O' indicates open, '+' indicates close. The slur between the two symbols indicates the length of the effect. It is not necessary to attack the note at which the hi-hat closes with the stick. Let the foot do it.

Examples continued from page 74

D mixolydian

D aeolian

Dm

D locrian

Paiste offers an unmatched breadth of cymbal sounds...each one with its own feeling and sound characteristics. In addition, the quality Paiste product line includes Pitched and Symphonic Gongs, Proto Gongs and Sound Plates.



SPECIAL EFFECTS

No cymbal line can match the variety of quality special effects by Paiste. These cymbals from the Paiste 2002 collection include a Bell which produces a crystal clear pitch for unique sound effects...a fast, thin Splash Cymbal for splash and choke effects...inexpensive Accent Cymbals for accent sound effects... and a set of seven small Cup Chimes that produce a vivid, lively sound.

ARTIST PROFILES

A 160 page brochure listing some 200 Paiste Drummers and Percussionists includes a personal profile and drawing of each artist's set-up. For your personal copy write: Paiste Profiles II, Box 4137, Fullerton, CA 92631.



ALEX ACUNA

Born in Peru and has performed all over the world. Has played with noted musicians representing every part of the music spectrum... ranging from Weather Report, Diana Ross and Elvis Presley to Pablo Casals, Prez Prado and Sergio Mendes. A Paiste artist.

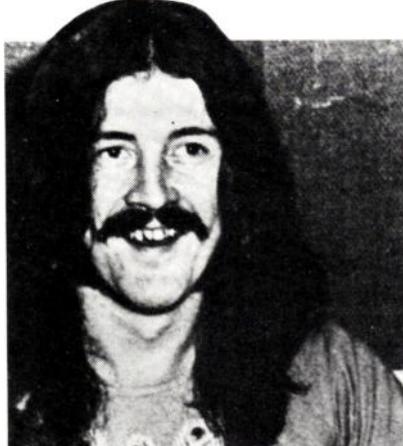
DOM UM ROMAO

Born in Brazil and moved to the USA in 1962. For many years was with "Weather Report" and has worked in concerts and on recordings with such artists as Sergio Mendes, Carmen McRae, Astrud Gilberto, Joe Zawinul, Herbie Mann and Frank Sinatra. Now leads his own group. A Paiste artist.



JOHN BONHAM

Born in Worcester, England. His spectacular drum solos brought him to the attention of Jimmy Page, when the guitarist formed "LED ZEPPLIN" in 1968. Has since become one of the most acclaimed drummers in rock. A Paiste artist.



PAiSTE

Pronounced PIE-STEE.

Paiste cymbals (pronunciation above) are made in Switzerland by a family which has dedicated a lifetime of work and experience in sound making. They are exclusively distributed in the USA by Rogers Drums and are available throughout the country.

STUDIO

TRUMPET/TED CURSON

LIP FLEXIBILITIES

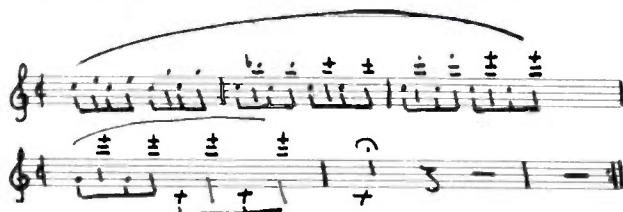


One time when Richard Williams (alias "Notes") and I were both playing in Mingus' group, we were discussing lip flexibilities. He showed me a fantastic exercise that a German professor had taught him. This was about twenty years ago, and I'm still using this exercise today. I'd like to thank Williams for it because it has been a tremendous help to me in my playing.

Play this bar. Then ascend chromatically.



Another time, the famous lead man Ernie Royal took me into an alley in New York and showed me a better way to hold my trumpet — and gave me this exercise.



I've never been afraid to ask a talented artist questions about what he or she was doing if I felt it was something I could use to improve my playing. I know it is difficult to do this because everybody is on such an ego trip, but I have found out that the really *studied* artists don't mind giving you a hand and will even go out of their way to help you if you catch them in the right mood. Of course, you have to be sincere.

All trumpet players don't practice pedal tones, but all trumpet players do practice lip flexibilities of some sort according to my friend Wilmer Wise, a top studio man around New York who was formerly with the Baltimore Symphony. As a matter of fact, you can hear the great Freddie Hubbard play them as part of his solos. Lip flexibility exercises such as those I'm going to give you will make everything you play come out crystal clear. Don't neglect them in your daily program. I can't over-emphasize the importance of these exercises. Please do some exploring on your own in books such as: Chas. Colin's *Advanced Lip Flexibilities*, published by Charles Colin; *Trumpet High Tones* by Ernest S. Williams, also published by Charles Colin; *Development of the Phenomenal Embouchure*, from the Costello Studios; and *Daily Drills and Technical Studies for Trumpet* by Max Schlossberg, published by M. Baron Company.

The following short warm-ups are examples from various sources. They are my personal favorites, but you'll have to collect your own.

When you begin, lip flexibility exercises may make you feel weak and tired, but as you go on you'll get great benefits from this kind of practicing. Rest frequently and do not stretch lip over teeth. Instead, play in a puckered position as if you were kissing a hot iron.

Exercise #1



Exercise #2



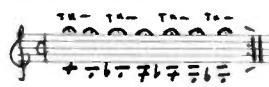
Exercise #3



Exercise #4



Exercise #5



Exercise #6

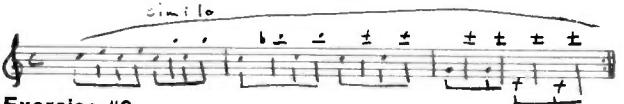


Here, for the development of trills in the upper register, is a lip flexibility exercise adapted from Ernest S. Williams' book.

Exercise #7



Exercise #8 Expanding to High C



Exercise #9



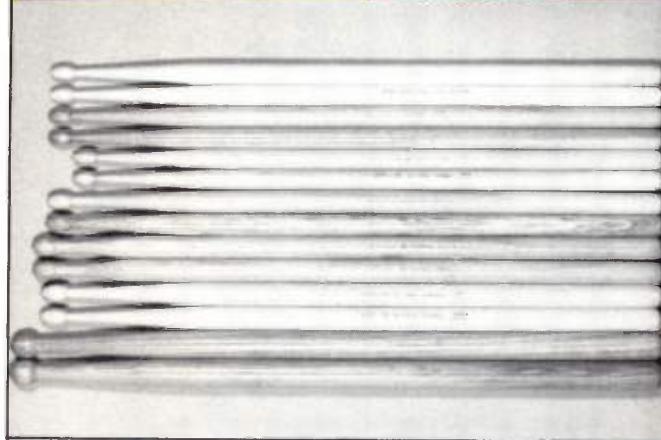
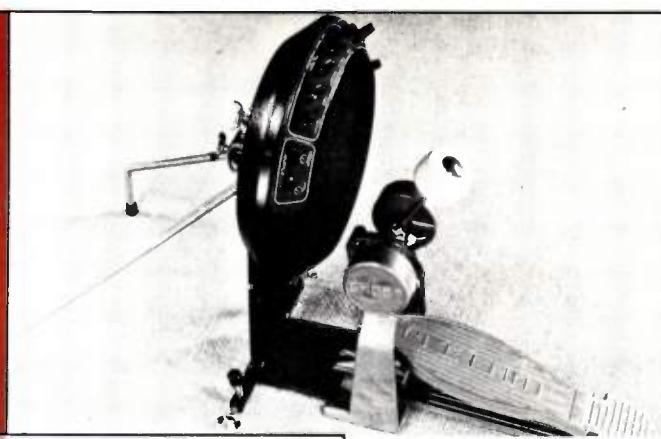
For those of you who have been keeping up with my articles, this is the last in the series based on my daily exercise program which began in the No. 12 issue of this magazine. I hope they have been helpful to you and that you feel you are making progress with your instrument.

P.S. None of this material is learned overnight. It all takes years of patience and perseverance. Keep practicing and don't become discouraged.



For years, the greatest names in brass have turned to Bach for the finest in quality crafted instruments. The new 50B3 in-line rotor trombone is a superb example why. Visit your dealer and put this new Vincent Bach Stradivarius to the test. You may discover talent you never thought you had.





Ashford Audio is a newcomer to the rat race of music equipment industry with a line of professional 90° fiberglass radial horns. Hand laminated, with crisp sound reproduction, they're designed for use as high frequency sound projectors. They're enclosed in cases designed to allow stacking of multiple horns without wasting the space that rectangular cabinets do. Ashford Audio Products, 116 E. Hoffman Ave., Lindenhurst, N.Y. 11757.

Kustom Electronics specifically designed the MN 10 Monitor Cabinet as an affordable, high quality monitor for heavy duty field use. The unit includes two 8" woofers plus 3" x 7 1/4" mid-range horn and has parallel wired inputs to allow two or more cabs to be interconnected and operated from one power amp. Kustom, 11700 W. 85th St., Shawnee Mission, KS 66214.



CB Percussion has added wood and nylon drumsticks to their line of drum products. These new hickory sticks are USA made and available in Jazz, 5A, 7A, Rock, 2B, 5B and 2S models. CB Percussion, Box 1168, San Carlos, Cal. 94070.



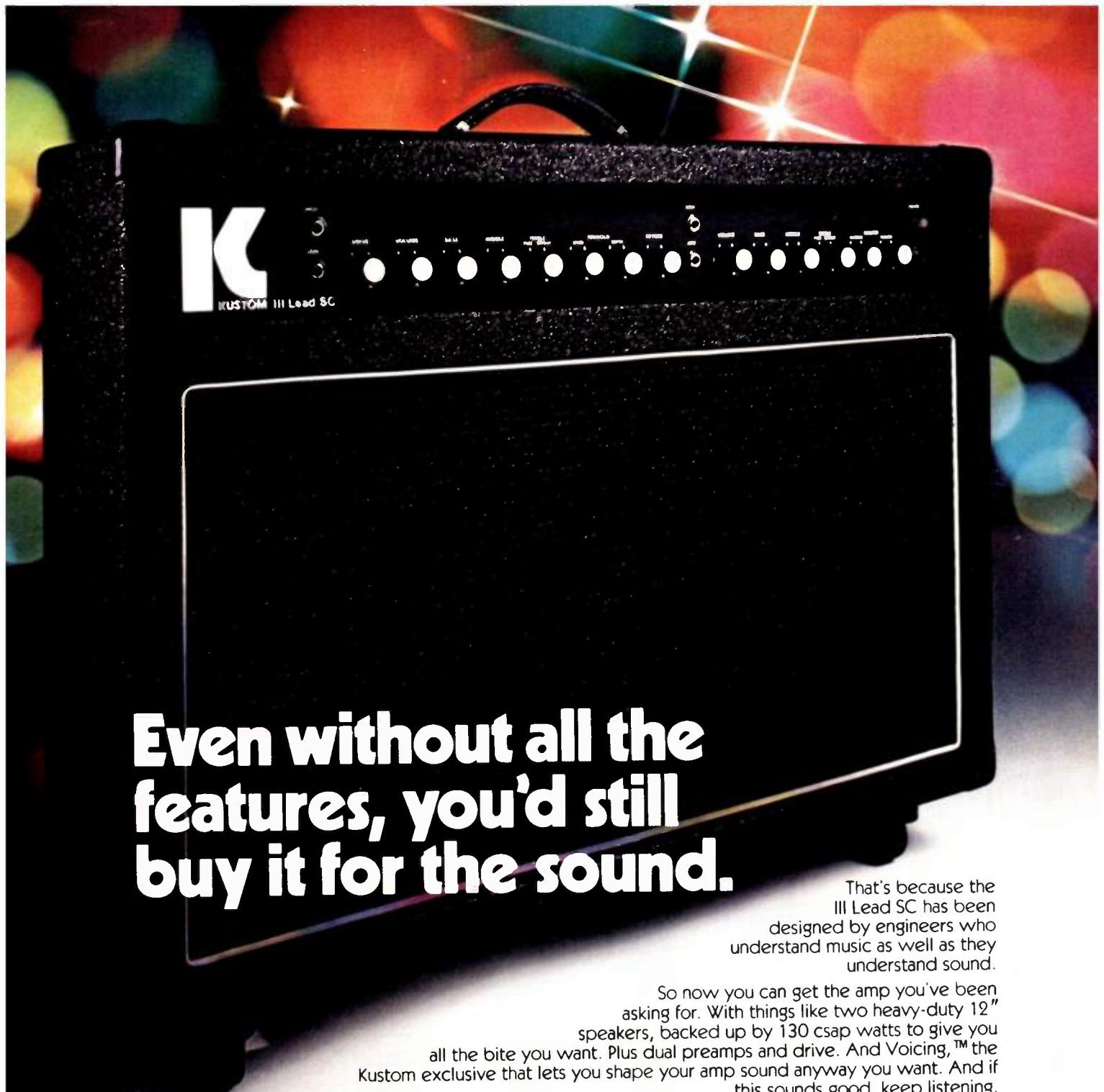
DiMarzio Instruments has announced the availability of their new key mix system. The system operates as a mixing system for up to three acoustic instruments or as an accurate low-cost piano pickup using three Acoustic Model Contact pickups, which are included. Or the key mix can be a deluxe pickup mixing system for the acoustic guitarist wishing to utilize amplification to its fullest. Note master volume, bass and treble controls, all from DiMarzio, 1138 Richmond Terrace, Staten Island, NY 10310.



Star Instruments has introduced the Model BD-2 bass drum stand for use with all Synare 3 electronic drums. The new stand creates a very portable bass drum whose sound can be virtually identical to a standard bass drum — as well as having an almost limitless variety of sound effects. The electronic bass is battery operated and may be played through standard PA amplifiers or home stereo systems. Star Insts., P.O. Box 71, Stafford Springs, CT 06076



MXR Innovations has introduced a new time delay device, the Flanger/Doubler, a versatile signal processing device which produces a wide variety of time delay effects and is instantly switchable to produce many varieties of flanging, hard reverb and numerous types of doubling which include chorus effects. The Flanger/Doubler also features L.E.D. sweep indicators as well as power on and effects in/out indicators. Voltage control terminals on the rear panel provide external delay control and the ability to gang two units together for stereo. Lists at \$425.00. MXR, 247 N. Goodman St., Rochester, NY 14607.



Even without all the features, you'd still buy it for the sound.

That's because the III Lead SC has been designed by engineers who understand music as well as they understand sound.

So now you can get the amp you've been asking for. With things like two heavy-duty 12" speakers, backed up by 130 csap watts to give you all the bite you want. Plus dual preamps and drive. And Voicing,™ the Kustom exclusive that lets you shape your amp sound anyway you want. And if this sounds good, keep listening.

The III Lead doesn't skimp on practicality either. We build in electronic sensors to prevent damage from short circuits and thermal overload. And we still take the time to use handmade cabinetry and circuitry that'll keep it looking and sounding great for a long, long time. Then we put it all in a free-rolling, lightweight package that's self-contained. So it's as trouble-free after the gig as it is onstage.

Sure, we think you'd buy it for the sound alone. But with all this at an affordable price, why settle for an ordinary amp?

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. MP / 11700 W. 85th Street / SHAWNEE MISSION, KS 66214

R&B continued from page 12
popularized by Elmore James and
penned by Robert Johnson.

The basic Nighthawks group features the vocals and guitar work of Jim Thackery. The foursome is often joined on stage and record by Pinetop Perkins, Guitar Jr., Calvin Jones of the Muddy Waters Blues Band — all superb vocalists — and pianist Dave Maxwell of the James Cotton Band.

The Nighthawks are a favorite at the Cellar Door and other D.C. clubs. Their latest LP on Adelphi Records is *Jacks & Kings* — a must for any blues enthusiast.

JAZZ—ROCKS continued from page 14
band has been shaken by the departures of first Steve Hillage, then saxman Didier (Bloomido Glad de Brass) Malherbe. They have abandoned the intriguingly strange vocals of yesteryear in favor of a straighter, jazz-rock instrumental approach, this time soliciting guitar and violin help from Allan Holdsworth and Darryl Way respectively, with ex-Stone Mick Taylor soloing on "Heavy Tune." Pierre still kicks Gong's hot fusion pace along with topnotch drumming, while the other original Gonnette, Mirielle Bauer, is now joined by Benoit Moerlen for a twin vibes frontal attack. Cuts like "Boring" and "Three Blind Mice" really sizzle, but hard-core avant-garde freaks should also pick up on Gong's earlier, weirder sound.

Spheroe — Spheroe, Inner City IC 1034. Not only has Inner City put out better contemporary jazz than ever

before, here's a French fusion quartet of uncompromising electrical volume. Michel Perez struts a fairly raw and rock-oriented guitar, but Gerard Mai-mone is more often out front on electric and acoustic piano, vibes, and Arp, Moog, or Korg synthesizers. The group's leader and producer is Patrick Garel, a drummer of kinetic energy and skillful dexterity, and he takes them through two 12-minute scorchers called "Black Hill Samba" and "Chattanooga," or lightens up for brief acoustic interludes like "Contine." Spheroe still has room for refinement, but this is another fairly impressive discovery for Irv Kratka's red-hot Inner City talent scouts.

SOUL continued from page 11
completely jazz. (An odd remark for someone so heavily rooted in R&B, in shouting, in Aretha Franklin-isms.) Ella, Billie, Carmen MacRae, I admire. I think like a saxophone, that's where my licks, my inflections, come from. The vocal harmonies I use are like horn lines." Did Aretha influence her at all — in terms of the use of melisma or the dramatic leaps up and down two octaves that characterize her style? "I'm not familiar with the term melisma." I explained what it meant, a gospel-derived technique of holding onto one syllable over several notes, like in Dr. Feel good.... "Oh yeah, I do that a lot. You know, I never thought about it; I don't see things like Aretha at all. Don't like the heaviness. But we all grew up on Aretha — me,

Natalie Cole — it was just in the air. We're all children of Aretha in a way." Then we hit on the split from Rufus — evidently not too amicable. "Yeah, I learned a lot from Rufus — how to deal with male musicians. I can't complain, people liked us. You can say it prepared me for bigger things to come. The albums, you can't say they were produced; they just happened, you know, thrown together. Arif [Mardin] is a real producer; the solo album is my first real produced record."

On stage that night she sounded like a child of Aretha. "Some Love," from the new album was chock full of Aretha Franklin-isms. None of the new material from the solo album really clicked; it wasn't until her Rufus medley — "Packed My Bags," "Sweet Thing," "Everlasting Love," that she sang with any clarity or force. "Sweet Thing" was dedicated to her husband.... Odd, if you listen to the lyrics — it's about some man who she wants, but who always avoids her. The band was made up of her brother and old friends and acquaintances — it sounded amateurish, especially with the cluttered horn arrangements. Chaka, who is quite pregnant, wore nothing but a cape over tights and a leotard. It was all rather odd, though not dispiriting.

Even though no one asked for an encore, Chaka has such a resourceful, innately intelligent approach to singing that she'll succeed again, despite Arif Mardin, and despite her better judgment.

The image displays six black and white posters for Remo drum heads, arranged in a 2x3 grid. Each poster features a different drummer and their name in large, stylized, blue and white text. The drummers are shown in various poses, often holding their drum heads. The posters are for: 1. Louie Nelson & Friends (Louie Nelson holding a drum head). 2. Danny Seraphine & Friend (Danny Seraphine sitting on a chair). 3. Leon Chandler & Friends (Leon Chandler sitting on a chair). 4. Harvey Mason & Friends (Harvey Mason sitting on a chair). 5. Peter Erskine and Friends (Peter Erskine wearing a hat). 6. Billy Cobham & Friends (Billy Cobham sitting on a chair). Each poster includes the Remo logo and text at the bottom.

THANKS TO OUR FRIENDS

... for putting Remo drum heads
on top . . . and on the bottom, too . . . the
choice of drummers around the world!

REMO
USA

We help you sound better!

Remo, Inc. 12804 Raymer St., North Hollywood, CA 91605

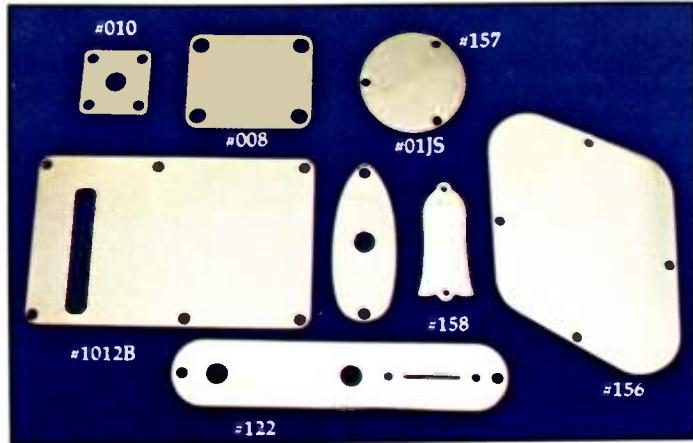
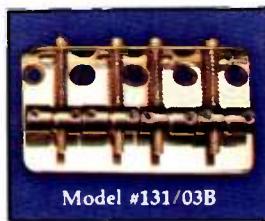
Send \$2.00 for set of 6 posters, 9" x 12", as shown.

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.



Mighty Mite Mig.

4809 Calle Alto
Camarillo, Cal. 93010
805-482-9815

Cable Address: Mightymite

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

Chick Corea. His Rhodes helps him discover more new worlds than Columbus.

Chick, when did you first Play a Rhodes?

When I started with Miles Davis. We were in a studio, and Miles pointed to this electric piano and said, "Play it." I didn't like it.

Didn't like it?

Not because of the instrument. I just didn't like being told what to do. No musician does. But when I started concentrating on the Rhodes, I came to appreciate all it could do. Bach would have loved it.

Bach? The Rhodes?

Sure. My background is classical, and I still play acoustic piano. I was influenced by Bach, Beethoven, Chopin, Bartok, Stravinsky. Anyway, Bach didn't really write for the acoustic piano. He probably would have done a lot of experimenting with a Rhodes.

That's quite a leap—from classical to jazz.

Not really. You can't get into any branch of music without knowing the basics. I've also been influenced by Ellington, Miles, Coltrane, Charlie Parker. They were fundamental musicians, too.

Is that why you've never limited yourself to any one school of jazz?

Sure. It's like the controversy about going from mainstream to crossover. A musician has to create, to explore, to play what feels good to him. All music has validity.

And the Rhodes?

It's part of the process because there isn't another instrument quite like it, that sounds like it. You could call it the basic electric keyboard. I have two, including the new suitcase model—they brought it up to be a hundred watts and added more effects inputs.



© 1978 CBS Inc.

You've finished a world tour and a new album, *The Mad Hatter*. Where does Chick Corea go from there?

Anywhere. And everywhere. You never stop discovering new places to go with your music.

Rhodes®
Keyboard Instruments U.S.A.

MUSICIAN

player and listener

Vol. 1 No. 10
Dec. 15-Jan. 30

\$1.00

**Piano Interactions: McCoy Tyner,
George Duke, Bill Evans, Mose Allison**

Dave Liebman On Sax

Punk: Nihilistic Narcissism



Mingus Now: Better Than Ever

Expanding the Boundaries of Creativity

New levels of musical imagination present themselves to the creative musician with the application of the MXR Digital Delay. The diverse effects offered by the Digital Delay, when used with individual instruments, vocals, PA and recording mixes, offer a whole new range of musical creativity.

The MXR Digital Delay gives the musician a tool for creative application that is unparalleled in versatility, precision and ease of operation. The MXR Digital Delay is designed for a wide variety of applications including; amplified musical instruments, vocals, PA and recording mixes. The basic unit delays a sound between 0.08 milliseconds and 320 milliseconds, fully variable while retaining the dynamic range of the program source. The delay range is expandable to 1280 milliseconds in increments of 320 milliseconds by means of up to three additional plug-in memory boards. These boards are available from MXR and may be installed by the user.

Effects that can be obtained with fixed time delays include echo, vocal doubling and hard reverberation. The MXR Digital Delay contains sweep circuitry which allows additional effects such as flanging, vibrato, pitch bending and frequency modulation. The MXR Digital Delay is also capable of repeat hold (infinite non deteriorating regeneration).

Rack mountable for sound studio installation, it is also available with an optional road case for onstage use or location recording mixes.

MXR's Digital Delay can lead the way to new possibilities in creative sound at a price considerably lower than any comparable delay.

For more information see your MXR dealer. MXR Innovations, 247 N. Goodman St., Rochester, New York 14607, (716) 442-5320. Distributed in Canada by Yorkville Sound Ltd., 80 Midwest Road, Scarborough, Ontario.



Professional
Products Group



MUSICIAN

player and listener



Mingus Now: One of the true masters who is only getting deeper and wider with time.



Punk: Nihilistic Narcissism: Regardless of all the fuss, in terms of music and art there seems to be no one home here.



Piano Interactions: Tyner, Evans, Duke and Allison talk about their feelings on composition, style and technique.

Table of Contents

Columns

| | |
|--------------------------------|----|
| Jazz-Rocks By Robert Henschen | 10 |
| AM/FM By Joshua Baer | 13 |
| Rhythm & Blues By Joe Scherzer | 14 |
| Avant-Garde By Ed McLean | 16 |
| Dog's Life By D. Wight Schouze | 54 |

Departments

| | |
|----------------|----|
| Letters | 4 |
| The Daily Tuba | 6 |
| Records | 33 |
| Jazz Briefs | 37 |
| Best Buys | 52 |

Features

| | |
|---|----|
| Mingus Now By Rafi Zabor | 18 |
| Punk: Nihilistic Narcissism By Tobias Bisharat | 22 |
| Piano Interactions By Len Lyons, Zan Stewart, Herb Wong | 25 |

Studios

| | |
|----------------------------------|----|
| Improvisation By Jamey Aebersold | 42 |
| Guitar By Warren Nunes | 44 |
| Drums By Norman Grossman | 50 |
| Saxophone By Dave Liebman | 48 |
| Bass By Steve Doherty | 47 |

Staff

Executive Editor: Sam Holdsworth
Art Director: David Olin
Dist. Coordinator: Janis Stahlhut

Publisher/Advertising: Gordon Baird
Asst. Art Director: Kim Taylor
Assoc. Editor: Hugh Cosman

Contributors: Rafi Zabor, Zan Stewart, Herb Bauer, Herb Wong, Arnold Smith, Len Lyons, Thomas Lackner, Joshua Baer, Joe Scherzer, Dave Liebman, Jamey Aebersold, Ron Delp, Warren Nunes, Max Salazar.

Cover Photo By Herb Bauer

Musician: Player and Listener is published eight times a year (every six weeks) by Amordian Press Inc., P.O. Box 1882, Boulder, Colorado 80306 (303) 443-5800. Musician, Player and Listener is a trademark of Amordian Press Inc. © 1977 by Musician Player and Listener. All rights reserved. Controlled Circulation paid at Boulder, Colo. 80302. Subscriptions \$8.00 per year. \$15.00 for two years. \$22.00 for three years. Foreign subscriptions add \$1.00 per year. Manuscripts, photos and artwork are welcome, however, we can assume no responsibility for their return though all due care will be exercised.

LETTERS

While in the magazine store to pick up the latest edition of *downbeat*, I spotted your magazine and picked it up. Though I am an avid *db* fan, I'll have to admit I read your magazine first and dug every article. It was a joy to read your honest, in-depth interviews and down-to-earth articles. My main concern is now getting some back issues; how much?

Doug Kleiber
Montebello, Cal.

Ed: Just send one dollar per back issue desired.

In the course of my assembling the Toshiko-Tabackin interview I used a quote from Toshiko which may have seemed derogatory to her present band but in fact referred to her band in its infant stages. The material in question is included in the last paragraph of pg. 28 in the Nov.-Dec. issue. Once again, this quote is not directed towards the present band and I hope all concerned will

accept this journalistic apology for any confusion.
Zan Stewart
Los Angeles, Cal.

Who is that guy Dwight Shouze? That guy is completely out of line. I know plenty of musical agents, myself included, who only give the best possible, personalized service. Mr. Shouze, you should look at the whole situation from our point of view. We're swamped by literally thousands of wet behind the ears punks who all think that they're the next Frankie Laine. Most of them can't even cry like Frankie. What are we supposed to do? What you wrote was simply irresponsible journalism.
Hamilton Stevens
Baltimore, Maryland

I first heard of you people thru *Rocky Mountain Musical Express* (it's amazing what you can find here in the East Village) and you looked interesting. Then,

lo and behold, there you were the next week, sandwiched in between *Stereo Review* and *Ladies' Home Journal*. Good work.

Re: #9 (Nov.-Dec. 15). I like it. *Musician*, *P&L* seems to hit me (and I hope a good section of the market) in the right place — I don't get the "closed-shop" feeling *downbeat* gives me, nor do I get lost in the esoteric specialties of *Guitar Player*. Your general style is loose enough to make enjoyable reading, yet together enough to have something to say. Do me a favor: keep it that way.

Re: specific suggestions. More pieces like Josh Baer's AM-FM (Steely Dan). the pros say there's no market for conceptual review/comments, but a lot of us enjoy that sort of thing. Also, Zan Stewart's record reviews were topflight — too many reviewers talk about the musician rather than the music. Zan's hitting the line just right there.

R. M. Busker
NYC 10012

IT'S ABOUT TIME!

Professional lighting
on a "garage band"
budget!

DYNA-MIGHT Sound Products introduces the lighting systems that have been dreamed about but are now a reality.

Contact us now for
more information!
(Dealer inquiries
welcome)



DYNA-MIGHT.

SOUND PRODUCTS
2914 SEXTON DRIVE
SPRINGFIELD, MO 65807
(417) 883-4549

FEATURES:

16-1200 Watt Dimmers
16-150 PAR's
(4 per case)
Remote (Low voltage)
Console with:
16-Faders and
16-Momentary
Contact Switches
20 Amp Max. Load
"C"-Clamp mounting
90 Vertical;
360 Horizontal
16-Individual 12"
Focus Snoots with
6"x6" Color Frames
25, 50, or 100 ft.
Control Cables
Modular Components
for Field Service
1/2 Systems and 1/4
Systems available



The Answer.

Over the years we've had many requests for a deluxe guitar with mahogany back and sides. We are pleased to announce our answer . . . The D-19 Dreadnought.

The solid spruce top is hand stained to a rich shade of mahogany. The soundhole rosette is the D-28 type. A slender 14 fret neck is of mahogany and the rosewood fingerboard matches the rosewood bridge.

The D-19 body is bound in black with black and white inlays around the outer edges of the top and back.

For those who prefer a mahogany guitar and because we listen to you the player . . . the D-19 Dreadnought is the answer.

Martin Guitars

Since 1833
Nazareth, Pennsylvania

The Daily Tuba

1ST ANNUAL MUSIC AWARDS

Musician Magazine recently spent many thousands of hours and dollars polling the most prestigious jazz minds in the world to come up with a series of awards that shows every sign of becoming the standard within the industry. Naturally, many awards could not be given in the allotted space, our apologies to those unnamed winners, (you know who you are). At this time we would like to thank all the wonderful, warm, hard-working people who made it possible for those warm, wonderful people to win these honors. Ciao . . . we love you all.

Most Endorsements of Different Brands of the Same Product: Billy Cobham takes this one into the end zone hands down for his endorsements of almost every major drum, cymbal and head line in the industry. Close second was Farrah Fawcett.

The Six Million Dollar Man Award: To Woody Herman for falling off the bandstand and severely injuring himself. We're sorry Woody, and please be more careful. **Certs is a Breath Mint, Certs is a Candy Mint Award:** To Donny and Marie, but a close second to Lynn Anderson and Tina Turner.



Der Bingle and Der Bowie:
Odds Bodkins!! What's next, Liberace and Z.Z. Top?



Best Natural Set of Vocal Chords

Stalled Subway In Da Tunnel Award: Miles Davis.

Dave Brubeck of the Seventies: Chick Corea.

The Imitation, Artificially Flavored, Simulated Bacon Bits Award: To Kiss, and if you don't know, don't ask. **The "Roller Coaster Pulls Out and You're The Only One On It" Dept.:** To George Duke for when he finally moves his immense talent from Disco to Punk.

The Richard Nixon 'Just You Wait, I'll Be Back' Award: To Bette Midler, Gene Pitney and G. Gordon Liddy (?)

Beached Whale Award: Barry White, ooohhh baby . . .

She's An Artist She Don't Look Back Award: To Susie Quatro, punk rock pioneer, for her recent appearance on Happy Days as Pinky Tuscadero's kid sister.

The 'Martha Mitchel 'I Made Him What He Is Today' Award: To Britt Eckland for her 16 M. dollar suit against Rod Stewart claiming he made his name and fortune by association with her famous face, name, etc. A woman wronged is a . . .

The Anwar Sadat-Menahem Begin Odd Couple Award: To Mary Lou Williams and Cecil Taylor for their valiant try at uniting their very different piano styles in a concert last spring.

Blackest White Vocalist of the Year: Boz Scaggs, for sounding exactly like the re-treated version of Curtis Mayfield. Runner-up, Tom Waits.

Whitest Black Vocalist of the Year: Charley Pride, again, for sounding just like any ol' redneck.



A Neon Sign

Given each year to the music store with the most inventive and harmonically pleasing name. This year the winner is: Chickens That Sing Music on Haight St. in San Francisco. Nice goin', Birds. Runners up included: Bananas at Large, Daddy's Junky Music, Watermelon Sugar, Pick'n'Grin, Bizarre Guitar and Golden Corpse Music. A parallel award for the most original, vital and uniquely expressive music store name was a dead-heat tie between the 3,200 stores with the name Music Center. Congratulations to all 3,200.



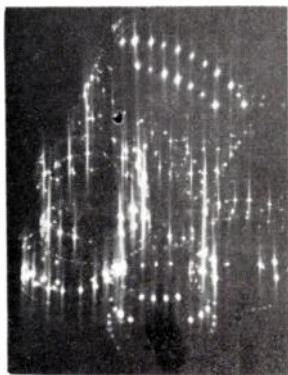
We're Speechless Dept.

This is Tina Turner and Country star Lynn Anderson singing a duet on "I'm A Little Bit Country; I'm A Little Bit Rock 'N Roll." You've come a long way, baby.



The Kissey-Cheeky Award

Crosby, Stills and Nash take this one for their latest release of "cultural theme songs." Shown are Crosby and Nash showing the fans just how much they enjoy being together again, again.



Is This Really Necessary?

Ludwig Drums takes this one with a kit that features little lights built right into the body of the drums. We're not sure what happens when a bulb blows out but we know they're great for playing in pitch dark concert halls. Second place goes to Hal Leonard for publishing "Great Songs of Madison Ave." which feature party favorites such as "Brylcreem, A Little Dab'll Do Ya," "I Wish I Were An Oscar Mayer Weiner," "Use Ajax The Foaming Cleanser," and other greats. This would seem especially valuable around the campfire when no T.V. is available.

Album Title of the Year

To John Paycheck for "Take This Job and Shove It." Runner-up, "I've Been Carrying a Torch For You

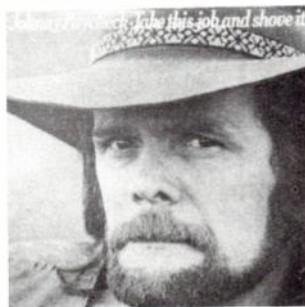
The Tom Wolfe White Suit Award: To Boz Scaggs.

Best Jazz Journalist's Description: To Gary Giddons who described Maynard Ferguson "bounding out on stage like the wild man of Borneo, playing notes that must have aroused half the watchdogs in Manhattan."

The Mansion in Malibu, Hollywood Divorcee, Second Swimming Pool Award: To Bob Dylan, who we never would have dreamed would even qualify for this prestigious award.

The Lester Lanin Yellow Pages Award: To Barry Manilow for his continuing contribution to the great void. A new entry, Steve Miller, takes runner-up.

The Four Tops 'It's The Same Old Song' Award: To K.C. and the Sunshine Band for their remarkably consistent sound and to Leonard Feather's Blindfold Fest for the same reason.



So Long I've Burned a Great Big Hole In My Heart," by Nina Tempio and April Stevens.

Stone Rolls Down Drain

What happened? I don't know whether I was really looking forward to Rolling Stone, The Tenth Anniversary, but I certainly was curious; interestingly curious. Here was *Rolling Stone*, a magazine, when all is said and done, that has produced some of the most intelligent and insightful writing on American music, society and politics, with two full hours of prime CBS time. What an opportunity. The possibilities were endless. Get Hunter Thompson into the studio. I've seen him on the tube before and he's 'good copy' as they say in the biz. Sit him down with David Weir who wrote *RS*'s reportage on Patty Hearst.

Maybe do a TV news magazine bit on someone that "60 Minutes" wouldn't touch. Someone like Joe Don Looney, the former college football star who couldn't cut it in the pros because of the proverbial 'attitude problem,' and is now down to 145 pounds taking care of his guru's elephant in India. A guy like Looney represents a microcosm of the effects of the cultural changes that this country has gone through in the ten years of *RS*'s existence.

Maybe I'm wrong. This was the "Tenth Anniversary" (pointedly not the "Tenth Anniversary Show," however). And anytime a rag can make it through ten years, it's a cause for celebration. And not for cerebration. So OK, have a party. Run some old clips of Janis, Jimi, Lenny and the Dead. That always makes for a good party and can at least show us how far we've come or, for that matter, gone. It seems to me, moreover, that a *show* along those lines would have entertained the audience that one would logically attribute to *RS*.

Yeah, But Jann Wenner with his Louis the XIV edifice complex has new worlds to conquer. The housewives of Peoria. Look at what he and his producer, Steve Binder, gave us.

- Canned Laughter.
- Gumby Doll animation.
- Some crazy roundtable discussion featuring Billy Preston, Melissa (I'd rather see a Memorex commercial) Manchester, Phoebe Snow and Keith Moon talking about the woes of going on tour. What a snore.
- Steve Martin grovelling at the feet of Donny Osmond.
- Kenny Loggins ushering us through the worst collage of Beatles songs in history.
- A talk show lampoon "In Retrospect" with Steve Martin blonde wig with mutton chops; a Dr. Elmo Rooney.

Then to Mike Love of the Beach Boys. Love: "America has been the country where people search for the most fun in the most ways." Profound? I'd rather watch a Gilligan's Island rerun that I've already seen five times.

And that ain't the half of it. The odd thing is that this abortion wasn't as good as Carol Burnett or Cher. Wenner won't get his new constituency with this junk; he only stands to lose his old one.

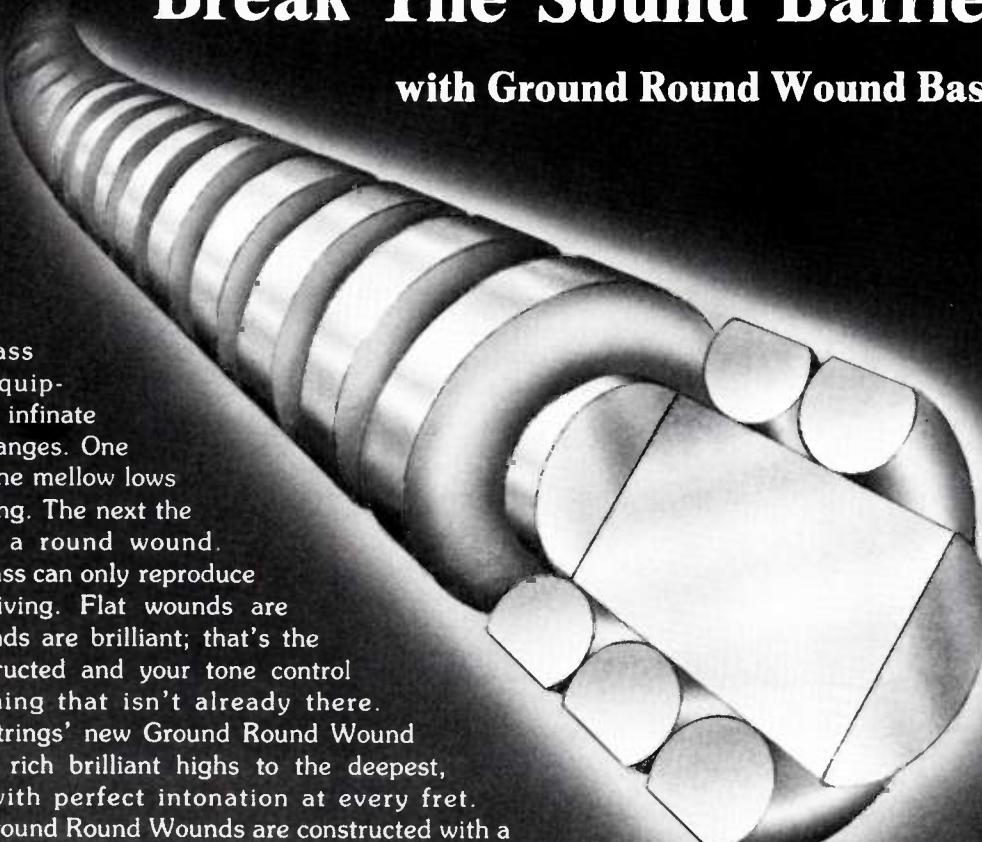


Most Pretentious Product Name Award

To ARP Instruments for naming their new guitar synthesizer the Avatar. For those not familiar with their Bhagavad Gita, an Avatar is the personification of God on earth, of which there have been only nine (until ARP). We sense a trend developing that may well spread to Madison Ave. Picture the brand new Buick Messiah, a steady Mantra purring forth from the engine, a smooth whoosh from the seven differential Shakras, an enlightened interior featuring exotic Prayer Rug upholstery . . .

Bass Players,

Break The Sound Barrier with Ground Round Wound Bass



Music of today places heavy demands on a bass player and his equipment, calling for an infinite variety of tonal changes. One song may require the mellow lows of a flat wound string. The next the rich brilliance of a round wound.

Your amp and bass can only reproduce what they're receiving. Flat wounds are bassy, round wounds are brilliant; that's the way they're constructed and your tone control can't add something that isn't already there.

Dean Markley Strings' new Ground Round Wound gives it all. From rich brilliant highs to the deepest, smoothest lows with perfect intonation at every fret.

Dean Markley Ground Round Wounds are constructed with a specially formulated tarnish proof outer wrap which responds perfectly to the magnetic field of the pickup, making the string louder and adding more punch than a conventional string.

A precision grinding process then removes the fret damaging "humps", eliminating pre-mature fret wear.

Then the final step...polishing the string adding even more smoothness and brilliance. Do yourself and your sound a big favor.

Dean Markley Ground Round Wounds
available at better music stores everywhere.

Dean Markley
— Strings —

2333 El Camino Real, Santa Clara, CA 95051 (408) 296-3326

Stuck With

One Sound, Get EQ'ed!

Most guitars stick you with just one sound. Not the Ibanez Artist EQ! It gives you the flexibility of on-board equalization — and the sound possibilities are nearly endless.

It features up to 15db boost and cut on three frequency bands. That's over 500% more tone control than conventional guitars can give you. In addition, the built-in preamp can deliver a clean 15db boost — enough to blow any "hot" guitar off the stage.

Super 80 Pickups — The new standard that many players are switching to — hot, clean and bright with their own distinctive punch and bite.



Locking bridge and tailpiece — just set the height and lock them in place. The bridge mounts solid into a heavy metal sustain block.



Half and Half nut — for better string balance and better sustain without rattles — adjustable double worm tuning gear prohibits pull or slip.

And there's no need to worry about dead batteries. The Artist EQ is sold complete with a regulated phantom power supply. But just in case you forget your power supply, there's an on-board battery that'll give you up to a year of service.

So if you're looking for flexibility in a state-of-the-art electric guitar, get EQ'd — you won't get stuck.

And of course, the Artist EQ is backed by the Ibanez lifetime warranty.

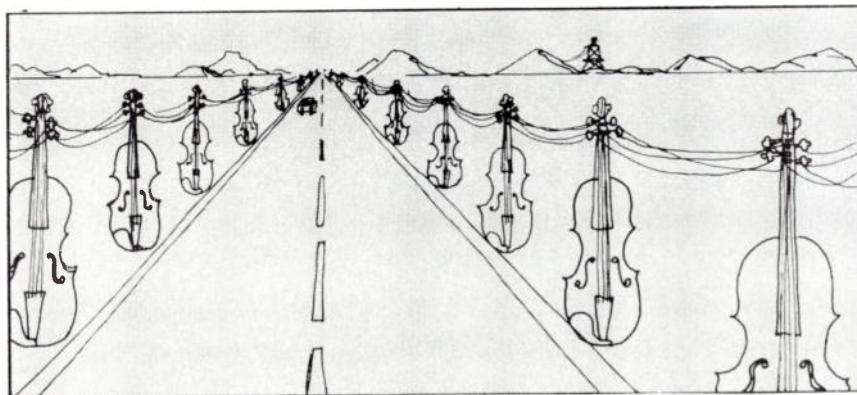
Jumbo frets — for crisp attack, long sustain, easy choking, and perfect intonation. The smoothed neck heel rounds out the playing action.

P.O. Box 469, Cornwells Heights, Pa. 19020 • 327 Broadway, Idaho Falls, Id. 83401 • Eftek Ltd., 6355 Park Ave., Montreal P.Q.H2V 4H5

Ibanez ^{The} ARTIST SERIES

JAZZ-ROCKS

By Robert Henschen



Rocking The Violin

The ancient instrument is gaining in fusion from Stephane Grappelly's silky smoothness to the smoldering passionata of Scarlet Rivera

The ancient violin has gained entrance to the electronic era, and it's no secret that Jean-Luc Ponty has long been the fiddle's leading exponent. After coming to this country from France in 1969, Ponty spent time in two bands that seem worlds apart in philosophical perspective, but which had uniquely progressive musical directions... Frank Zappa's Mothers of Invention and John McLaughlin's Mahavishnu Orchestra no. 2. The fusion style that Ponty subsequently evolved has now had its most recent manifestation in *Enigmatic Ocean* (Atlantic SD 19110).

One key to Jean-Luc's current success has been his ability to keep a band more or less intact. This time, it's more like less, with Daryl Stuermer (guitar) and Allan Zavod (keyboards) remaining, but Ralphe Armstrong replacing Tom Fowler on bass, and Steve Smith following Mark Craney on drums. The addition of Allan Holdsworth (Soft Machine, Tony Williams Lifetime) is a good move, not only because the Englishman plays a very unconventional electric guitar on the title cut, but also because he can provide the second violin that Ponty lost with the departure of

Fowler. In fact, Holdsworth sows a bit on his new CTI album *Velvet Darkness* (CTI6068), and he's definitely capable of duetting on some of Ponty's older acoustic numbers... still used in concert.

Except for the second part of "The Struggle Of The Turtle To The Sea," the material on this album is competent, solidly fusion, and far less diversified than the preceding *Imaginary Voyage* (Atlantic SD 18195). Few of the solos could be termed sensational, and the fault lies basically with the composer. "The Trans-Love Express" is a particular disappointment, threatening to slip backwards into simplistic funk.

String Summit

Much more impressive is the meeting between Ponty and his Parisian idol Stephane Grappelly on *Ponty/Grappelly* (Inner City IC 1005). This session was actually recorded in 1973, released on Musidisc in Europe, and then reissued by Inner City last year. Ponty composed all five tunes, and his treatment is consistently contemporary. But don't count the elder Grappelly out, his playing is logical but lively, an intriguing and inventive foil for the more supersonic Ponty.

The collaboration springs into action with "Bowing-Bowing," a propulsive fusion piece that intertwines violins and draws good Latin comping from Phillippe Catherine (guitar) and Maurice Vander (keyboards). Rock input is again maximized on side two's "Violin Summit No. 2," while "Memorial Jam For Stuff Smith" and "Valerie" lean more towards

straighter jazz blowing. Every tune has a different framework, and the two-man string section puts some meat on those compositional bones. No synthesizers on *Ponty/Grappelly*, and electric guitar is kept in check, but this is still a heavier session than *Enigmatic Ocean*.

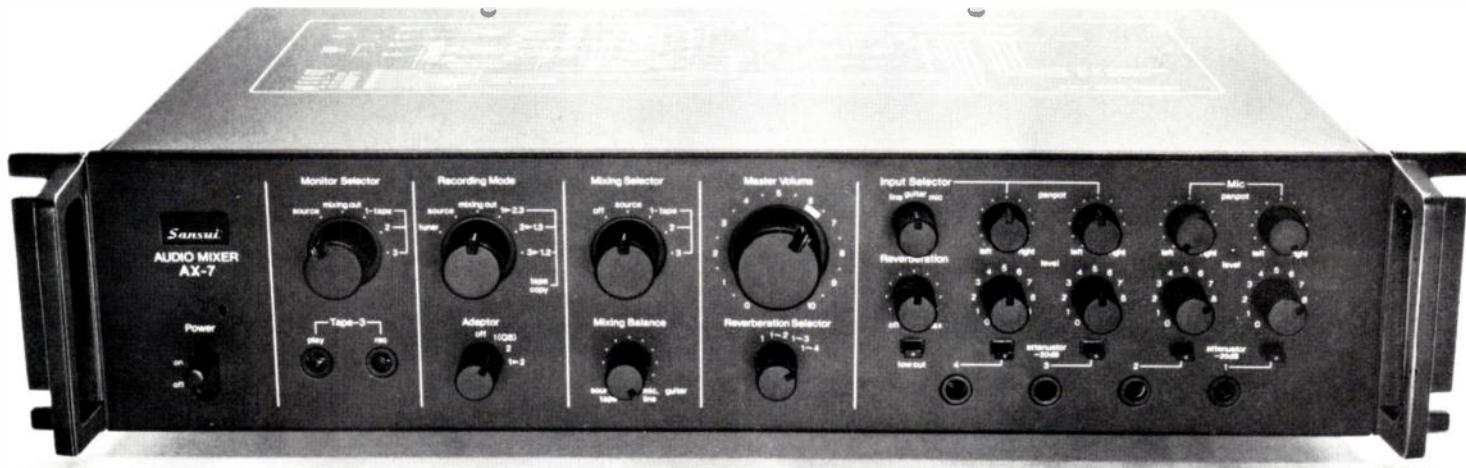
Newcomer Scarlet

The year 1978 will be no time for King Ponty to get complacent—there will be pretenders to the throne. Because of Jean-Luc's immense talent, popularity and influence, young violin players are coming out of the woodwork. Noel Pointer, just barely out of his teens, had a promising debut in *Phantazia* (BN-LA736-H), managing to avoid most of Blue Note's usual production indulgences. Poland's *Abigniew Seifert* (Capitol ST-11518) looks to be more than a second generation Michal Urbaniak, though he gave up a horn for the fiddle and is overly-swayed by American R&B digressions. Robby Steinhardt of Kansas shows promise, and L. Shankar of Shakti may be the single most accomplished technician of tomorrow.

But the strongest assault on jazz-rock stardom is being launched by Scarlet Rivera, the sultry gypsy gal whose hands of Harlem backed Bob Dylan on *Desire* and the Rolling Thunder Revue. She's a better-than-average violinist, but it's the total aura surrounding her that make Scarlet so different: her fantastic band, progressive writing and a conceptualization that makes exciting use of the fiery Latin image.

The *Scarlet Rivera* (Warner Bros. BS 3060) features smoldering passionata from the leader, but gets equally stunning synthesizer play from the unknown Dominic Cardinale. Cuts like "Leftback" and "Cloak And Dagger" feature fast trading between the leader and her handsome keyboarder, while "Earth Queen" evolves from Spanish romance to upbeat jazz. *Gypsy Caravan* is probably the archetypical Rivera showcase, heating to a dramatic, whirling climax of dancing colors. Having seen Scarlet live at Dooley's in Phoenix, I can honestly vouch for the excitability of this fine band—they're as good in concert as they are on disc. ■

A Complete Recording Control Center For Every Music Lover.



The Sansui AX-7 Mixer with Reverb.

The Sansui AX-7 mixer with reverb is a unique new component that is ideal for every musician, audiophile and serious recordist. With an AX-7 you can create professional quality recordings at home, using your existing high fidelity components. You don't have to spend money to redesign your entire high fidelity system. You can experience a whole new world of recording for less than \$240*.

Mix up to 4 live or recorded sources and then remix using 3 stereo tape decks. Produce your own demos and masters complete with sound effects.

The possibilities are limitless. Combine the input from any of your high fidelity components, such as your tuner or amplified turntable, with musical instrument pickup, vocal or any other source. You can pan from left to right or any point in between.

To add a new and unusual dimension to your recordings you can add precisely con-



trolled amounts of reverberation to one or more of the four main inputs. Add a lot, add a little. It's your show.

Each input has its own individual level control and 20dB switchable attenuator to prevent overloading. You may get carried away but your AX-7 won't. For the optimum in tonal quality, the AX-7's special adaptor circuits allow the insertion of equalization, noise reduction, decoders and other audio processing devices. And the Sansui AX-7 mixer with reverb is mountable in any EIA width rack.

Ready for a hands-on demonstration of this unique new component? Just see

your franchised Sansui dealer. He'll show you a whole new world of musical pleasure.

*Approximate nationally advertised value. Actual retail price set at the option of the individual dealers.

SANSUI ELECTRONICS CORP.

Woodside, New York 11377 • Gardena, California 90247

SANSUI ELECTRIC CO., LTD., Tokyo, Japan

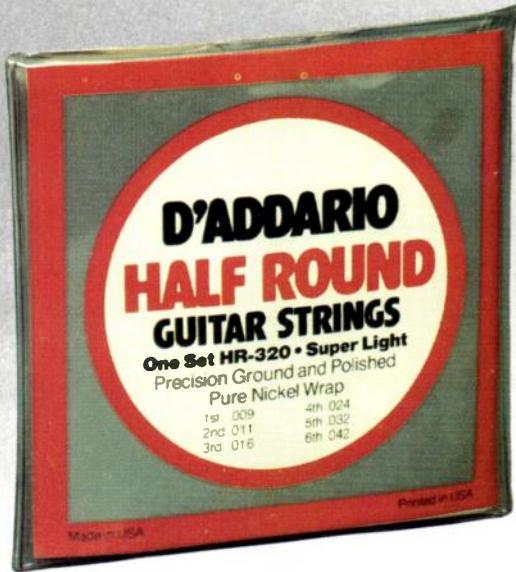
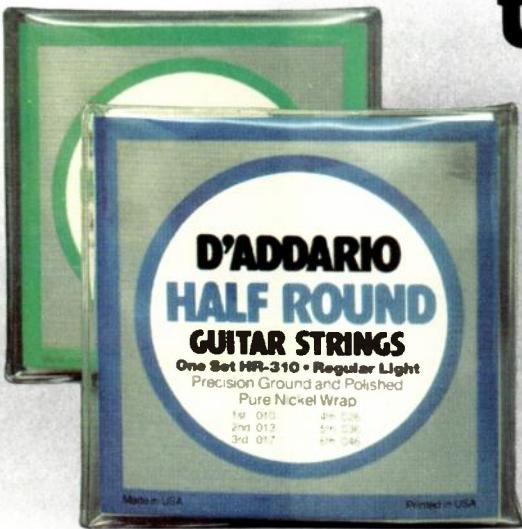
SANSUI AUDIO EUROPE S.A., Antwerp, Belgium

In Canada: Electronic Distributors

Sansui

D'Addario Half Round® Guitar Strings...

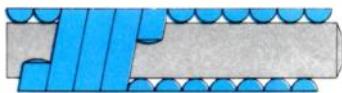
the sound of
a new era.



At last there's a guitar string that incorporates the strong points of both round wound and flat wound strings — the Half Round Guitar String.

Half Rounds are smooth strings that produce crisp, accurate sound and exceptional intonation no matter what type of music you play. And that's due to

the way they're made.



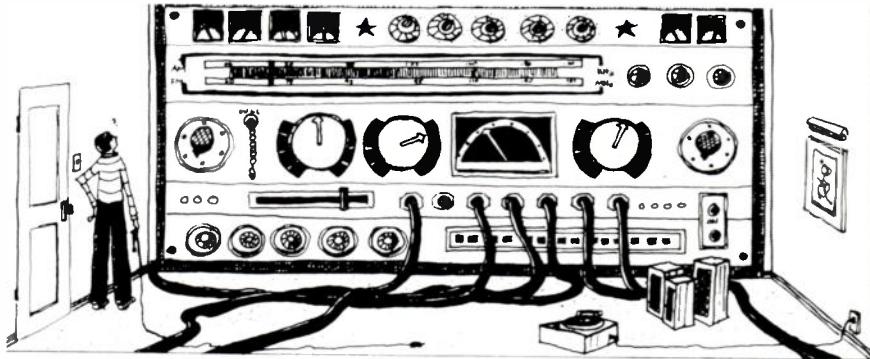
Half Rounds begin like our round wounds with pure nickel windings and hexagonal cores. Then we grind, polish and hand buff each string until it's perfectly smooth. The end

product is a highly flexible string that vibrates freely with all natural overtones — because it's still round wound on the inside. The overly bright round wound sound is subdued. Half Rounds give you fingering ease without contributing to premature fret wear. And they won't play out of tune up the guitar neck like flatwounds.

The idea of Half Rounds became a reality in 1976 when we introduced Half Round Bass Strings, the "third kind of bass string." Now you can give your guitar the sound of a new era. Try a set of D'Addario Half Round Guitar Strings. Available in six gauges from your local music dealer.

D'Addario
Lindenhurst, New York 11757 USA.

Patent Pending on Half Round™ string construction.



Talking Tuners

Where Art and Science finally meet.

Today's young people are nobody's fools. They're sharp as tacks, these young executives. They eat lots of protein, they spend their winters on the beach at Montego Bay, they know what they want and they know where to find it. For years, while the audio equipment companies were touting the concept of "components" or "separates," they still went right on selling something they called a "receiver." "Receiver." Now, is that a term completely devoid of specific meaning or is that a term completely devoid of specific meaning? How can you reduce a sophisticated console of electronic wizardry — phase loop locks, VU meters, dials, diodes and digits — to an ambiguous term like "receiver?"

The fact is, you can't, and the young people today aren't falling for it. They're sick of mumbo-jumbo, shop-talk and esoterics. They appreciate the fact that the audio equipment companies spend so much time with their statistics, their spec-sheets and their collective passion for modular innovation that they sometimes forget how to speak English, but the young people today are simply not going to let such a blatant contradiction in terms slide any further. They don't want any more of this "re-ceiver" crap. They don't want their power sources in the same boxes with their AM/FM sensitivities. They want an honest distinction of function, a true separation of separates. When it comes

to listening to the radio, they want tuners.

And tuners are exactly what these young people are going to get. Two years from now, you won't be able to bribe an audio equipment salesman into showing you a receiver. Receivers will be outdated, a thing of the past. Everyone will own a turntable, a tape-deck, an amplifier, a pre-amp and a tuner — real separates, not electronic hybrids.

In the United States, and in Japan, the audio equipment companies amount to a very shrewd industry. There was that little mix-up with quad, sure, but you can't blame an industry for trying to sell you four of something instead of two. That's capitalism, that's simple addition; that's life in this part of the world. The same healthy greed that brought us quad is now about to bring us truly separate functions for each of our listening needs. And you'll happily forgive the audio companies for quad as soon as you see the tuners they're coming out with.

Take that little outfit over in Hamamatsu, Japan, for instance. Yamaha, they call themselves. A few years ago, all you heard from Yamaha was the sound of the pianos they made. Or maybe you heard an electric guitar, if that was your style. That's all changed now. Yamaha's into the audio equipment business these days, and they're into it like nobody's business. They've cranked out some turntables that are positively hypnotic, their amplifiers are pure, classical elegant citadels of power and their tuners — well, let's just say that Yamaha's CT-810 and CT-1010 are what separates — honest, no-com-

promise separates — are all about. The lines, the dials, the meters, the switches, the specifications — do yourself a favor and ask to see and hear a Yamaha tuner the next time you're in an audio equipment store and the salesman won't leave you alone.

Then there's Sansui. The tuners in their TU series, especially the TU-5700 and the TU-7700 are extraordinary combinations of performance, reliability and styling. But at the moment, the real award for styling in a tuner designed for the general public has to go to the people at Technics. Their ST-8080 (what a value) and ST-9030 (my God) have picked up the concept of a tuner separate and run so far with it that it's going to be years before Marantz, Pioneer, Kenwood and Harmon-Kardon even try to catch up.

Of course, if you're interested in purchasing a tuner that cuts across all spheres and enters into the space-time continuum at such a high level that no one else even dreams of touching it, you go to Binghamton, New York and visit with a collection of technicians by the name of McIntosh. They talk, you listen, they demonstrate, you listen; then you write a check and go home with the tuner that will do everything but mix drinks for you. The MR 74 Stereo Tuner McIntosh calls it. Like practically everything else McIntosh makes, the MR 74 isn't just in a class by itself, it is a class by itself. Some tuners have little switches for FM muting. The MR 74 has a separate dial with which you can mute either distant or local signals. Some tuners have tiny lamps which light up when you approach a weak station on the band. The MR 74 has an independent selectivity dial which you can use to pull in those weak stations and make them sound like they're broadcasting from across the street. It's true that the MR 74 costs money. It costs plenty of money, more than most people will want to spend on their whole stereo system. But even if you can't afford \$699 for a tuner right now, you should still listen to the MR 74, acquaint yourself with its features and glance through its specifications. In a field as diversified and

continued on page 41



R&B At The Movies

Listen to the movies, there's great R&B songs and singers in surprising places.

Director Martin Scorsese once told an interviewer that he first conceives of a musical soundtrack, and then builds a movie around it. His "New York, New York" features a good original jazz score and even includes an ancient recording by Reinhardt and Grappelly (or, as the old 78s billed them, *Django Reinhardt et le Quintette du Hot Club de France avec Stephane Grappelly*). In 1972's "Mean Streets," a graphic discourse on New York's Little Italy, Scorsese sets the action against a background of vintage rhythm 'n blues and rock 'n roll records. The formula works perfectly; R&B tunes like "Florence" by The Paragons and "Deserie" by The Charts evoke street images as vivid as those captured by the camera.

Along with recordings by The Shells, Nutmegs, Chantels, Shirelles, and Johnny Ace, Scorsese throws in probably the strangest R&B side ever, The Chips' "Rubber Biscuit." Accompanying a drunken party scene, this 1956 record presents a reeling cacophony of nonsense syllables and bizarre recitations: "The other day I ate a ricochet biscuit. . . Well it's the kind of a biscuit that's supposed to bounce off the

walls back in your mouth. . . If it don't bounce back...uh, uh...you go hungry.

Rhythm 'n blues has cropped up in several other 1970s films, sometimes for purposes of nostalgia ("American Graffiti"), in documentaries like "Let The Good Times Roll," and even for comic effect, as in Mel Brooks' "Blazing Saddles." In the latter, when a crew of black laborers in the Old West break into song, it's not the expected work tune we hear, but a R&B-styled rendition of Cole Porter's "I Get A Kick Our Of You." Last year's surprise hit, "Rocky," offers an acapella street-corner scene, done in semi-R&B fashion. And the soundtrack to "Electra Glide In Blue," a 1973 sleeper, contains a cut by a once-popular R&B aggregate, The Marcels. R&B has even "crossed over" to underground films: John Waters' kinky "Pinky Flamingos," which stars a 300-pound transvestite, includes songs by Little Richard and Frankie Lymon and The Teenagers.

The use of rhythm 'n blues in the cinema dates back to the mid-1950s, when the musical form enjoyed peak popularity. Actually, black vocal groups like The Mills Brothers, Ink Spots and Delta Rhythm Boys, all considered forerunners of the R&B sound, had appeared on the screen since early talkies.

Of the most interest to R&B enthusiasts are a series of 1950s films featuring Alan Freed, the controversial dee-jay who renamed rhythm 'n blues and introduced "rock 'n roll" to an integrated audience. (At the time, the term "rock 'n roll" was black street slang for sexual intercourse.) Freed, the biggest casualty of the payola scandal, appeared in, among others, "Rock, Rock, Rock," "Mister Rock And Roll," "Rock 'N Roll Festival," and "Go, Johnny, Go." These movies aimed at a mass audience, casting both black and white artists. "Go, Johnny, Go," for example, includes The Flamingos, Chuck Berry, The Cadillacs, and, for white moviegoers unaccustomed to watching black performers, Jimmy Clanton and Sandy Stewart.

One film that stuck pretty much to the roots is a 1957 effort, "Rockin' The Blues," produced by an obscure company, Austin. This rare item features The

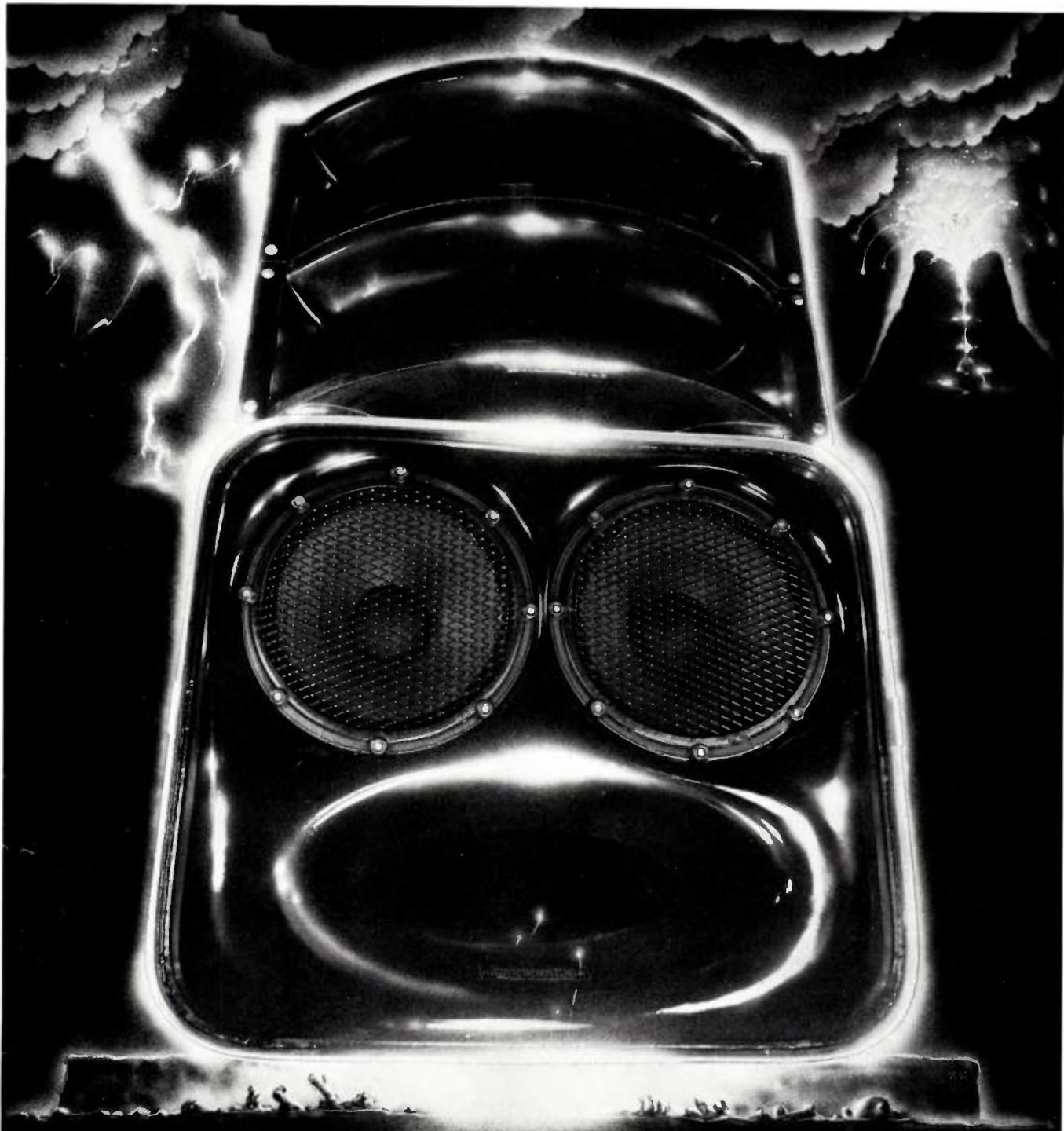
Harptones, Hurricanes, Wanderers and The Miller Sisters — all hard-core R&B groups — and remains an interesting contrast to the watered-down productions of some larger studios.

A couple of 1956 movies, "Rhythm And Blues Revue" and "Rock And Roll Revue," offer not only classy R&B acts but some big-name jazz bands. The former matches up The Larks, Faye Adams, and The Delta Rhythm Boys with Lionel Hampton, Cab Calloway and Count Basie. "Rock And Roll Revue" combines the talents of The Clovers, Dinah Washington, The Delta Rhythm Boys, Joe Turner, Lionel Hampton, Nat King Cole and Duke Ellington. Both films were edited into half-hour spots and syndicated to TV as "Showtime At The Apollo."

Although "Showtime" hasn't been aired in many years, R&B groups can be seen in a number of films that turn up regularly on the tube. Late night viewers might spot The Platters in a Grade-B quickie called "Girls Town." The Del Vikings and Fats Domino appear in "The Big Beat"; The Golden Gate Quartet, in "Hollywood Canteen." If you catch one of the frequent telecasts of Abbott and Costello's "Pardon My Sarong," look for The Ink Spots — dressed as singing waiters.

R&B NOTES: Coco-Cola's latest TV commercial offers some fine acapella harmony. Five black youths on a tenement stoop croon the virtues of Coke in R&B fashion. Most likely they're actors lip-synching a studio track. . . Speaking of commercials, one of Chevy's includes a short riff by a black quartet. . . Some of New York's best vocal groups will sing their 1950s hits at a huge rock 'n roll "revival" show at Manhattan's Roseland on Dec. 26. Starring are The Harptones, Dubs, Cleftones and Channels. . . Former R&B vocalist Tony Middleton is appearing in "The Wiz," one of New York's hottest musicals. Middleton sang lead with The Willows in the mid-50s. . . On Oct. 3, ABC televised tapes of Elvis Presley's last concert tour. Presley performed "That's All Right, Mama," the R&B classic he recorded for Sun in 1954. The following week, NBC's "Good Old

continued on page 41



GOOGA MOOGA SPEAKS!

Come hear the final word on bass instrumental amplification and reinforcement.

Listen to Googa Mooga speak at your Community dealer now.

Community

Community Light & Sound, Inc. 5701 Grays Avenue, Philadelphia, PA 19143 (215) 727-0900



Bolcom Quotes

It's as old as the hills but becoming a fad in the 'avant-garde'.

I heard recently the premiere of William Bolcom's *Piano Quartet* (piano, violins, cello) at Alice Tully Hall in New York City. The concert was given by the Chamber Music Society of Lincoln Center, part of an excellent series that any music lover coming to New York should attend. The series is sold out by subscription in advance, but it is usually possible to get a seat.

Bolcom, an American composer now teaching at the University of Michigan, has been interested for several years in the history of the popular song. His Nonesuch record *Heliotrope Bouquet* is an excellent collection of piano rags, and the popular song concerts with his wife Joan Morris, a singer, are very successful. In recent years popular idioms have appeared with increasing frequency in his compositions — I would be surprised, in fact, not to hear such an idiom in a new work of his. This "quoting," or transplanting material from an earlier musical period into modern works, reflects an esthetic outlook that apparently seeks to combine diverse idioms (e.g., ragtime, avant-garde) into a unified artistic whole.

Quoting is nothing new in itself. Franz Joseph Haydn used popular melodies as themes for many of his works.

Composers throughout the 18th and 19th centuries stole ruthlessly from each other — borrowing each other themes, though usually giving credit to the source. Once, when a critic of Brahms pointed out to the Maestro the astonishing similarity of his finale of his Finale theme in the First Symphony to Beethoven's *Ninth Symphony* "Ode to Joy" theme, Brahms allegedly replied, "Any fool can see that!"

The twentieth century grandfather of quoting is, of course, Charles Ives. Snatches of hymn tunes, civic marches, and other varieties of aural pollution weave naturally and unpretentiously throughout most of his music. His experiments did not set any precedents, however. Arnold Schoenberg and subsequent atonalists would certainly have condemned quoting as the height of vulgarity, but it is improbable that they heard any of Ives's music. After World War II Stockhausen, Boulez, Berio, and many other composers produced artistically refined styles that, owing to the exactitude of their organizational procedures, could not admit extraneous references. (Berio and Stockhausen's more recent music does admit quotes, however.) Serialism (the extension of 12-tone techniques to rhythm, dynamics, and texture) is now passe — out of style — and upon its death, something had to rush in to fill the vacuum. A big part of that something is quoting — quoting is "in."

We return now to the Bolcom premiere. The first movement started out tonally enough — the Bolcom wit in force — dazzling energy — but no quotes. By the beginning of the second movement I had begun to fear that perhaps this would be a "pure" piece of music. This movement was beautifully tentative — long downward string *glissandi*, a few interpolating burps from the piano, long — very long pauses, then repetitions of this idea.

The second movement had no sooner died out than the third movement — slyly named *Intermezzo* — began: a piano solo consisting entirely of an unrecognizable and anciently slow rag with boom-chuck bass. (A New York reviewer was reminded of the Tennessee

Waltz.) The strings picked up the melody for a second stanza with cloyingly sweet harmonies, which made the audience break into hysterics of laughter. Even the chronic coughers strategically placed throughout the hall stopped hacking for a minute of two. Bolcom's quote was a gamble well-placed in the piece, and it won the audience.

Why a gamble? Because a quote is loaded with past meanings and memories. It is like a powerful medicine that can be fatal if the prescription isn't followed. As a listener, I have observed that quotes often succeed brilliantly or fail miserably.

They are also novel. And novelty often just doesn't wear well upon repeated listenings. I remember being delighted the first time I heard George Crumb's *Macrocosmos, Volume I* for piano, which contains a well-placed Rachmaninoff quote near the end of the piece. (Originally it was Rachmaninoff, but copyright laws being what they are, it was later replaced by a Chopin quote.) The second time I heard the piece the quote was less effective, and the third time it was actually an embarrassment.

Quoting, like any other fad, will inevitably be replaced by some other device. I wonder how well the period pieces that contain quotes will stand the test of time. (Most of the works that I've heard in the last five years contain quotes.) Many of them, especially the ones where quotes create a thetic effect, such as Peter Maxwell Davies' *Eight Songs for a Mad King*, will no doubt survive. ■

The following pieces containing musical quotes are recommended listening:

Luciano Berio, *SINFONIA* (Columbia:

N.Y. Philharmonic)

William Bolcom, *BLACK HOST*

(Nonesuch: William Albright, organ)

George Crumb, *MACROCOSMOS*.

VOLUME I (Nonesuch, the Fires of London performers)

Peter Maxwell Davies, *VESALII ICONES*

(Nonesuch, the Fires of London performers)

Karlheinz Stockhausen, *OPUS 1970*

(Deutsche Grammophon, electronic)

Modern sound reinforcement is reaching a level of sophistication that demands only the most critically engineered, high performance equipment available. That's why so many professionals are buying Peavey.

The Peavey line of precision sound reinforcement equipment is the result of years of research and development by a group of

the industry's most knowledgeable sound engineers, designers, and acoustic consultants.

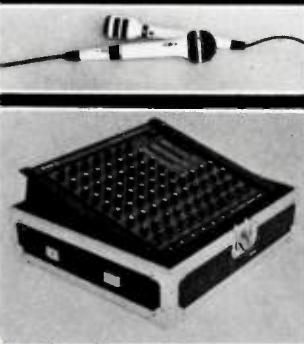
Creating professional, state-of-the-art products at reasonable prices is what Peavey is famous for. Musicians the world over have come to expect value and performance from equipment bearing the Peavey name. We're proud of that reputation. Our new line

of sound reinforcement gear reflects that pride.

See your Peavey Dealer. He'll show you why the Pros are buying Peavey's value and performance. We think you'll come to the same conclusions.



Peavey Electronics Corporation
711 A Street / Meridian, Mississippi 39301



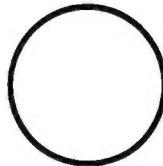
PEAVEY

MINGUS NOW

By Rafi Zabor



VERYL OAKLAND



nce it was said that the business of art was to make us more deeply human; Mingus must agree. His music demands much more of us, but gives much more in return.

Mingus Then

The best old memories I have of the Mingus band date from the early and mid Sixties, when the Five Spot was still open on Termini's corner in New York and I had enough money to go to it. The policy at the club was based on long gigs by a certain few musicians; Monk stayed a year and made the cover of Time magazine, Roland Kirk was around, Sonny Rollins stayed for six months at a time, wore a Mohican hairdo and walked around the club playing honks and marches while Ron Carter and Roy McCurdy kept time on stage, and Mingus, as I remember, had a number of gigs there from six to nine months each. In the front line were Lonnie Hillyer, Charles MacPherson and Clifford Jordan — Eric Dolphy was in Europe but had not yet died there, killed by a German medic who punched a glucose bottle into his arm without knowing he was diabetic and in crisis (Woody Shaw's version of the story) — and in the rhythm section were Jaki Byard, Mingus and Dannie Richmond. If I were a little older I'd be able to remember earlier bands at the Showplace with Dolphy, Booker Ervin and Yusef Lateef, but as it is I remember this band pretty well because I got down to hear it as often as I could afford. They played tunes like 'Fables of Faubus,' 'Orange was the Color of her Dress then Blue Silk,' and a stomping version of 'Take the A Train,' but the *piece de resistance* at the time was 'Meditations,' a long multi-themed composition that began when Mingus would pick up his second bass — he had two basses in those days, one of them a slender Italianate instrument reserved for arco work — and begin bowing the eerie, beautiful theme over Dannie Richmond's 6/8 snare drum march. If you've seen the fine short film *Mingus*, much of which was shot the night before the city evicted the title character from his A.I.R. loft, you may remember those two basses being hauled away at the end of the film, grimly real and symbolic on a heap of manuscript paper in a garbage truck. 'Meditations,' the song on which they were used, was sometimes called 'Meditations on Integration' or 'Meditations on a Pair of Wire Cutters.' Before playing it Mingus would sometimes talk about the concentration camps they were preparing for Blacks in the South. One of the other tunes the band played was 'Parkeriana,' in which Mingus would have the reedmen hide in the cloakroom so the ghost of Charlie Parker could come in like Eliahu and play fragments of old bop anthems.

To tell you the truth I was a little young for some of this but I kept coming back anyway. Despite my profound inexperience I must have known that it was real. Going to hear Mingus was not like going to hear other musicians. If the experience was not as terrifying and cathartic as going to hear Coltrane, still it was different from everything else in town, or so it seemed to me at the time. In the middle of any tune Jaki Byard might break into stride, boogie woogie or atonal clusters; at the fiercest tempo, with both saxes wailing, Mingus might cue Dannie Richmond into sudden 3/4, stop-time, a ballad, or silence. It was different from other bands, more involved and multi-dimensional, a fuller meal. Even at that tender age one was aware that this was a broader, richer world than one ordinarily knew, and even if the details of that world were for the moment occulted, the impact of it was unmistakable. And it was a tender age, too. I was there with a fake draft card, smoking Camels and hooding my eyes to look eighteen. It's a wonder I remember it at all.

Mingus was thin in those days. He had lost a lot of weight quickly and looked young and strong, but he still scared people, he still had his reputation. I remember him coming in one of the first nights of a long stay at the Spot to a noisy audience. He put a large brown paper shopping bag down onstage, tuned up his bass and told the audience, 'I got my sixguns in that bag. You talk while I'm playing I may have to shoot you.' There was laughter, but the audience shut up fast. Yes, in those days one read a great deal about the 'brilliant and tempestuous' the 'complicated and dynamic' the 'creative and volatile' or perhaps the 'unpredictable and fiery' Charlie

Mingus (uncertainty is a great breeder of adjectives) — it was still Charlie then and not Charles, that was before he came back from a European tour (during which it was reported, probably falsely, that he had put his fist through a steel door trying to get at some recording engineer) and had announced, 'Don't call me Charlie, that's not a man's name that's a name for a horse.' Mingus then. I can remember him onstage, pushing and exhorting the band, singing, actually stomping up and down behind his bass so it looked as if he was about to walk across the room with it, laughing at Lonnie Hillyer when he fluffed too many notes, lifting the whole band beyond itself, a source of almost limitless creative energy. The music was obviously great, one wondered why it had so little effect on the rest of the bands in town, at least the ones you heard at the Vanguard and Birdland. New York still had Birdland in it! I heard Mingus there too, with the Black Saint and Sinner Lady ensemble, one weekend only opposite Coltrane, and I'd tell you about that one too but there's only so much space available and I'm still stuck back there in New York, cold rainy streets, and sound of jazz and 1965.

Mingus Now and Then

I don't know what I expected to hear when I went to hear Mingus' new quintet at the Blue Note in Boulder on October 14 this year. I'd lost touch in the meantime, living in places remote from the jazz world and most of the time had no money for albums or clubs (though somewhere in there I'd seen Mingus trying to break in a new group at the Vanguard; it didn't take). I'd even hung around with young musicians in the East for whom Mingus was a bit passe or no longer relevant, though I had not agreed with them. And Mingus had been in and out of touch himself, though to be sure he'd let a stable quintet for the past few years which had made records and played clubs and been appreciated without being anyone's personal favorite. I'd heard a live broadcast from the Jazz Workshop — a club that takes its name from Mingus' bands — in Boston in 1974 or 75; Mingus and Dannie Richmond had unleashed an incredible force that carries the whole band along and blew me away completely. The albums on Atlantic were nowhere near as fiery or strong, but the writing on them was very personal and very fine (listen to the *Changes* albums).

It was the radio broadcast, though, that made me realize that like many people, I had been taking Mingus for granted for awhile, or at least treating him as a known quantity most of whose secrets had already been revealed and understood. So I went back and listened to him more closely and almost at once saw how much I'd been missing. Mingus had been so creative for so long it was not easy to come to grips with the whole of his achievement. There were qualities in his music I had not known how to appreciate when I was younger and a more superficial listener. There was so much more to hear. The clear, assured forecasts of free and modal jazz as early as 1956 showed me how little surprised Mingus must have been when Ornette Coleman showed up or, for that matter, Archie Shepp; the multistyle compositions all through the fifties; the deep feeling for the blues; the linear notes Mingus wrote for the original issue of *The Mingus Dynasty* which should be required reading for all young musicians; the gentleness revealed in melodies that could have been written by no one else; the anger, the loss, the rage and what it is less usual to talk about, the self-knowledge and the size of the accomplishment in human terms. I was listening to the music of a man who was experiencing all the lands and territories of himself to an unusual degree, knew in himself the history and geology of those lands, was prepared to know himself, no small enterprise for so capacious a human being, and had left a legible testament of his adventure behind him. There was unusual maturity in every period of his work no matter how early, and always a singular breadth of purpose; while other artists had worked out this innovation or that in their lives, at any given period Mingus' work incorporated five or ten such

innovations and usually casually, as if by the way, because his eyes were fixed on still something else farther along. With the example of Duke Ellington behind him and the materials of the entire jazz tradition before him, Mingus did what had hardly even occurred to anyone else, *compose*, as if all his tumultuous life could be put into it. All in all, it's worked out pretty well.

So if I no longer took the man precisely for granted, I still didn't know what to expect at the Blue Note this fall.

Now

The standard review of a contemporary Mingus band reads something like 'Of course Mingus is a giant but the current band is not up to the high standard of the past.' I've read a number of such reviews of the Adams-Pullen band and just this week I read one like it on the present quintet. I think we make take this to mean that once a musician has become a legend in his own time we need no longer take the trouble to listen to him. I couldn't agree less. To my mind, after an initial set during which the band battled jet lag and the altitude and tried to settle itself into the new club, the current Mingus quintet revealed itself to be one of the finest bands in jazz today. I wonder how many people will notice. Mingus' musical aims have always been too complex to be easily converted into the stuff of fan-dom and now, when he is no longer conspicuously in the forefront of the general movement of jazz — and how could he be in a public scene in which all but the avant garde and a few mainstream holdouts seem exclusively concerned with crossing over — it is easier to ignore him than ever. Ignoring Mingus has always been a relatively painless affair, and painless affairs are seldom unpopular. Facing him requires something more. His music is embedded in life and like life it demands something of us and gives something in return. Aristotle thought it was the business of art to help make us more deeply human. I suspect that Mingus would agree, but being deeply human has never really been quite the thing in this culture, never a rage, never been a fad. No wonder Mingus has always seemed slightly outside the mainstream. And the rest of jazz with him, needless to say.

The current band — Jack Walrath on trumpet, Ricky Ford on tenor, Bob Neloms on piano, and Mingus and Richmond where you'd expect them to be — is probably, as Neloms told me between sets, a better balanced unit than the last one. Both Neloms and Ford are more grounded players than Pullen and Adams had been, rooted in tradition without being mired, able to go outside when they want to but never just as a matter of course. (Pullen seemed that way to me with Mingus, though he's been much more interesting, perhaps more at home, in other contexts. His recent solo album was particularly fine. Adams I know less well.) Bob Neloms, with audible roots in Horace Silver and Thelonious Monk, is a solid accompanist, favoring the lower end of the keyboard and feeding the horn players rich, full-bodied chords. His solos are fluent and particularly well shaped; each one led inevitably to its climax, usually quite grand and pianistic but never just loud and showy. You don't hear this kind of playing very often, and it's a pleasure when you do. In his unaccompanied spot, the 'Caucasian White Folks Blues' segment of 'Three or Four Shades of Blue,' he demonstrated, along with a sure sense of comedy, a fine touch at the keyboard, good tone and a real love of the instrument. When I spoke with him between sets he told me that he'd played with Gene Ammons when he was a kid, then gone on to be house pianist at Motown for awhile. Neloms is young and I thought it might have been recently, but it turns out he was there when Stevie Wonder recorded 'Fingertips.' Since then he's been back to school and worked with Roy Haynes before joining Mingus about a year ago. It also came out that he writes short fiction; you might watch for some of it.

Ricky Ford is younger than Neloms and plays tenor with a sly, knowing look on his face most of the time. Either he's enjoying himself or it's meant to indicate that he is personally

superior to anything that might happen to him, I couldn't tell which. In conversation it turned out that his memory was superior to mine in any case; he reminded me that we'd met in Boston at Wally's in 1974. Wally's is a shabby neighborhood bar on the fringe of the ghetto that hired a trio on weekends and had the best jazz in town. Ricky Ford played tenor in the trio and the rest of the saxophonists in that part of the world would come there and stand in a line to sit in. Ford always played better than anyone else. I suspect that it was at Wally's that he grew and earned a large portion of his current grin. He was a good player then and he's a better one now, having come out from under the influence of middle period Sonny Rollins. He always swings, he always has ideas and fire, and a couple of times during the course of the weekend his grin disappeared entirely and he *burned*. Ford has also been with Mingus for about a year. I would saw that he is a player to watch. When his playing took off, the whole band exploded. Mingus is particularly pleased with him.

Jack Walrath has been with Mingus for a few years now and is more familiar to most listeners. He plays in that flurried, chromatic style that Mingus seems to like in his trumpeters and is particularly strong in the ensemble and collectively improvised passages, in which his strong clear tone added power and color to the band. His solos were good and on the one ballad of the weekend, the beautiful 'Duke Ellington's Sound of Love' with its 'Lush Life' tag, he took a particularly fine turn on flugelhorn, all warm burnished tone and low fire.

Dannie Richmond, though the history books have largely ignored him, is one of the great drummers, no less. He is capable of playing absolutely anything and has absorbed all the stylistic changes of the past twenty years without ever sounding like anyone but himself. It's hard to imagine a Mingus band without him, and difficult to think of another drummer who could supply the combination of precision and all-out fire that playing with Mingus requires. His relationship with the bassist is by now well beyond the telepathic stage, and it is his playing more than anyone else's that is capable of drawing a smile from Mingus, who seemed profoundly withdrawn into himself throughout the weekend.

Mingus has not been well. He walks with a cane now, painfully, and standing there onstage in his loose black shirt and pants, his face grey from illness and loss of weight, he looked like a convict from a distance, like someone who had been shut away for a long time and had only recently come back into the light and the world of men. I understand that he suffered a slipped disk a few months back, now that he is well enough to tour one hopes he will get better still and recover completely. Though his physical energy is for the moment depleted, inside the same fires seem to burn as the wit and rapidity of his remarks to the audience revealed. When I spoke to him on the phone in New York the week before the gig he seemed in fine spirits, happy with the band and hopeful that 'America was ready to listen to some good music again,' meaning not himself but jazz in general, but it was difficult getting an instant interview going on the long distance wire and not a lot got said. In the end I accepted the word of this most articulate of musicians, that he had 'lost the gift of gab fifteen, seventeen years ago' and told him we would just do an article about the music. 'That's good, I try to do it through the music,' he told me. I said fine and then a week later went to hear him and what he did was do it through the music all right. There was very little doubt about who it was that was doing the talking.

Up close he did not look like a convict anymore but like a Rembrandt portrait, full of wisdom, rage, loss and time, like someone who has lived through a great deal of what it is possible to live through in his life. When he was trying to introduce the audience to some of the historical outreaches of 'Three or Four Shades of Blue' and someone in the audience called out a request for 'EAT DAT CHICKEN!', this magisterial presence in black silked flashed out a quick grin and cracked, 'You eat it. You eat it and I'll cook it,' then went on with his

introduction. (When I'd asked him if he minded working nightclubs these days he told me, 'What's wrong with working nightclubs if they pay me enough?') Up close he looks more like a Chinese emperor than ever. Someone calls out for 'The Fables of Faubus.' 'Can't do that,' says Mingus, 'it's not on the new album. Come back next set we'll play you the fables of Nixon.' He plugged the new album sardonically and without mercy all weekend, even listing all the people who had played 'Goodbye Pork Pie Hat' all the way up or down to Jeff Beck. When the music begins he fixes his eyes on the score laid across the three music stands in front of him and they never leave it. Though I read the other day that he never remembers the music he's written because if he did he would never be able to write any more, I had the feeling that since he cannot lift the band with his physical energy at this time, he now holds it all together with the sheer force of his concentration. And he does. The music is always unified, a piece is never just something for a couple of soloists or so to blow on, it is composed, shaped, and held throughout its performance. There is always somebody home. And as with other Mingus bands this one always sounds a few instruments larger than it is, the contributions of the band members always manage to mean more than they would have elsewhere, and the potential is always there for the soloists to be lifted out of themselves

Mingus is like a Rembrandt portrait, full of wisdom, rage, loss and time, like someone who's lived through a great deal in this life.

and play something that is more than they know. It is always greater than the sum of its parts. As Ellington's instrument was the orchestra, this master bassist has a second axe, the present one five men wide; he has learned, without infringing on the freedom of his band members, to infuse his personality into every particle of the music played so that at all times a unity of inspiration and intention is present, making the music both more exciting and deeper than would otherwise be possible. When this band is at its best or close to it, as it was the second set each night at the Blue Note, you have to feel that you're listening to the whole of jazz, to the secret of it, to its heart. I felt it, the people I was with felt it and so, I believe, did the greater part of the rest of the audience. I think we heard some of the best music we will ever hear in our lives. Some of it was routine, as it must be when you have to make your living every night at a certain time, but the rest, the rest was pure ambrosia. I'm glad Mingus still plays clubs so that there's a second set to be there for.

The two major compositions were the title piece from the new album, which is something of a masterwork, and something still newer and as yet unrecorded, 'Cumbia Jazz Fusion,' which was composed for an Italian film about the South American Indians and the cocaine trade. More than anything else I heard, it demonstrated the particular excellence of this Mingus band and of Mingus bands in general. I hope Atlantic manages to record it live somewhere. If they had done it late Friday or Saturday night at the Blue Note they would have done just fine. It opens with a vamp in the bass over which the horns play a Latin, almost Ornettish line (both Mingus and O.C. are from the Southwest and so this is not surprising) that breaks into something fast and boppish, punctuated perfectly by Dannie Richmond (the last three drummers I've heard at length have been Philly Joe Jones, Max Roach and Tony Williams, and Dannie Richmond does not disgrace himself in this company). Then the piece opens out into section after section, and though I've heard it twice I wasn't able to keep track of them all, dazzled, only dazzled. There are some fresh looks at Mingus country — the Spanish feel most familiar from 'Ysabel's Table Dance' and heard most

recently in the Puerto Rican section of 'Three or Four Shades' with particularly fine playing, muted and open, from Walrath; bass-slapping sarcasm from the leader in a Faubus mood . . . one movement unfolds from the next almost seamlessly, the band stopping and starting on a dime, moving from roaring ensemble passages with everyone playing everything at once into clean fast unisons punctuated by Richmond and pushed by Mingus, then burning, over-the-top solos from Ford, Walrath and Neloms. In the middle of the piece a bluesy shuffle beat is set up while Mingus pulls a microphone over. Walrath sends up Rubber Wiley plunger wails and growls, Ford sets up a blues chant while Mingus slaps the bass strings and sings:

WHO says Mama's little baby likes shortnin' shortnin' bread?
WHO says Mama's little baby likes shortnin' shortnin' bread?
That's a lie some white man up and said
Mama's little baby likes caviar
And after that Mama's little baby like some freedom
FREEDOM! (echoes Richmond) FREEDOM!

And then the band revs up, the wails and cries, the heart and soul. Dated? Maybe if you're dead it is. The sound plows right through you. No one else is writing music like this and no other band is playing it. If you want to hear it you'll have to come to Mingus (try to sit close). It is one of the most exhilarating sounds you will ever hear in jazz, this piece, that piece, all of them put together. There is such a love and understanding of the whole tradition here, and such a feeling for the historical circumstances out of which it emerged and over which it has in part triumphed, that it is a great moment to be alive and hear it, to hear a man raise up and shake his chains off in the sun (as for chains there are enough to go around for everybody, white or black).

Mingus is a large man, rich and contradictory, and though it may sound silly to say so, he has made something of himself as few of us do and he has made a statement and is going on making it. His influence, though partially buried because it has not been simple or accessible through imitation and because he has resisted making it felt (insisting that a musician must play himself to play well), is huge and all-pervasive. He has enlarged the language of jazz too many times to count, and if you can check out some of the avant garde playing now being done in New York you can hear how his group conception (which is not his but a part of the language he articulated when few others were interested) is beginning to make itself felt. He is one of the key artists of his time, and his is one of the great statements we have on what it is to be human. Mingus is a master and masters make masterpieces and it is quite natural to reach for the superlatives; all great art is incomparably great. It is one of the glories of jazz that there are a number of masters alive in it. Along with all of them, Charles Mingus is in the very creative forefront of this music we love.

Much of the time onstage he seemed withdrawn and impassive, perhaps only tired and in pain. Little seemed to reach him, but at the end of the last night, when the audience raised up its insensitive cries of "More!" like a house to what god, he made his way across to the piano, which was a good one, to play something for the people. I was nearby, having come over to speak with Bob Neloms, though all we were able to say to each other after the music was 'Uh huh' about five times back and forth. Mingus leaned his cane against the instrument and sat down (*Mingus Plays Piano* is one of the great piano records we have, you remember) but as he began to play, the man in the sound booth had already put on a Weather Report tape, and though Neloms and I waved him to turn the thing off Mingus had to stop and come offstage. 'I wanted to play some piano but they got the jukebox on,' he said, and while I do not want to make too much of the casual symbolism of the incident, it does seem like a good place to end this piece. I told Mingus I would try to write something nice for him and I hope I have. Thank you Mingus, and with love.

PUNK

Nihilistic Narcissism

By Tobias Bisharat

Gerard de Nerval is so jaded he walks a lobster on a leash (Paris, 1830). A member of a punk band bites people's hands in place of a handshake (New York, 1977).

Punk is Johnny Rotten, whose teeth, some claim, have not been brushed in three years. Punk is Danny Furious and Greg (Vomit) Scars of the Avengers. Punk is Sid Vicious, who says he invented pogo dancing. Punk is black leather jackets and tight S&M bondage pants. Punk is dying your hair pink, green, blue, and purple, wearing safety pins through your cheeks and getting high on downers. Punk is dancing the pogo and fist fighting, punching fellow dancers in the nose. Punk is a mythology of names . . . The Lurkers, The Germs, The Skulls, The Ants, The Dictators, The Runaways. Punk is drugs, sex, and violence. Punk is teenage anarchy. Punk is simple two chord, rhythmic bombardment of electronic monotone. Punk is energy, a fad, and a new generation of teenagers getting it on. And above all, punk is an attitude wrapped around the angry, inchoate emotions of youth . . . This is their reaction



en'nuī (äñ'wē; F. än'nwē'), *n.*; *pl.* **ENNUIS** (äñ'wēz; F. än'nwē'). [F. See ANNOY.] A feeling of weariness and dissatisfaction; tedium; boredom. — **en-nuied'** (äñ-nwēd'), *adj.*

against the somnolent temperament of the Seventies. It is a movement away from the sugary sentimentality of adult pop music; away from the involved orchestrations of mellow music; away from the big band senility that has come to characterize the sound of singers such as Rod Stewart, Elton John, Cat Stevens, and Peter Frampton; and most adamantly away from the slick, ersatz elegance of disco.

Punk concerts are loud, very loud; sometimes insanely deafening. Sound distortion and feedback are not uncommon at these events, and amplifiers or speakers will often be destroyed by the level of sound. The bass and the drums carry the insistent beat deep through one's nervous system. Songs are short, snappy, rushing volumes of blaring sound.



The droning vibrations can be tremendous, and the music becomes a physical force, driving one to motion, to action — nothing structured like Disco dancing, just a quick, aimless displacement of energy. In England, punks do the pogo; they jump up and down wildly with their arms flailing into anyone that blocks their path. Many punk bands complement their music with side shows as they perform. One band leader even vomits on stage, and the Wierdos are known to spread peanut butter over each other. Everyone can laugh and dance at the same time. It's all supposed to be brash fun. Your ears ring numbly for hours afterwards.

As with any phenomenon that is blitzed with sudden, promiscuous attention, one has trouble differentiating between the punk and new wave bands all clamoring for attention. The most notorious punk band in the world at this point is Johnny Rotten and the Sex Pistols. Other respected (within the genre) bands include Clash, Richard Hell and the Voidoids, Elvis Costello and Ian Drury. American punk pride presently rests with the Ramones, Talking Heads, Lou Reed and, of course, Patti Smith. But there are many others from both countries, all helping to spread the cult of punk: The Mutants, The Damned, The Slits, The Dictators, Ultravox, Jam, The Stranglers, The Boomtown Rats, Electric Chairs, The Zippers, Blondie, The Gynocologists, The Dead Boys, The Avengers,

ma.laise' (mă-lāz'; F. mà'lâz'), *n.* [F., fr. *mal* ill + *aise* ease.] An indefinite feeling of bodily uneasiness or discomfort.

the list is endless.

These bands are by no means of equal stature in the pantheon of punkdom. Moreover, it is somewhat misleading to lump the lot of them into a list. Devotees are quick to point out the difference between 'punk' and 'new wave' bands and contemptuously regard others as 'poseur.' The difference between punk and new wave music is at best rather problematical since the two terms are used interchangeably. A rough

jobs. Who wants to lead a boring, meaningless existence working one's life away for another man's profit.

American punk is less politically or violently involved. Occasionally one hears about the court systems or about freedom of speech, but there is little discontent in the States on a grand scale. American punks want to live outside of fervent political concerns because, as one girl told me, "if you ignore

vap' id (văp' id), *adj.* [L. *vapidus* having lost its life and spirit, *vapid*.] Having lost its life, spirit, or zest; insipid; hence, dull; spiritless; inane. — **Syn.** See **INSIPID**.

distinction might be that punk has even less musical virtuosity than new wave and is concerned with visual and audio extremes, while new wave has somewhat more musical and intellectual depth. But the simple act of definition must be considered boring and anti-nihilistic, so it is a surprise that we are confronted with such dilemmas. Whatever the difference, many bands are neither and are categorized as 'poseur,' that is, bands with punk gimmicks trying to cash in on punk popularity. It is remarkable that pariahs exist in the world of punk.

Pariahs within a culture filled with them notwithstanding, punks seems to be utterly facile and self-conscious. Since ennui can only beget ennui when it is focused on nothing, the punks are in no position to explore any of the basic human questions which have somehow managed to keep people's minds at work for the last two millenia. The French romantics of the early nineteenth century, for example, considered themselves profoundly bored with society, yet Baudelaire and Rimbaud left us with some of the greatest poetry ever written. They were filled with the *Mal du Siecle* — the malaise of the era — but found time to be creative within this depressing world view.

Perhaps the biggest obstacle that punk rock has to face commercially is that it is given virtually no airplay on the radios in the nation. The businessmen behind punk want to change this and so do some of the bands who, like Patti Smith, claim that their right to communicate is unfairly obstructed. The editorial in the October issue of *Slash* points out that

a problem long enough it will eventually be forgotten and just go away." The Seventies has been a passive time; there is not much happening in this country around which a whole generation of restless teenagers can rally. "We've missed the war. (Vietnam)," another kid said, "and what's left after that?" The major complaint of this generation is boredom. In the October '77 issue of *Slash*, an L.A. punk magazine, the editor replies to a letter by saying: "Your analysis of the L.A. scene is stupid and narrow-minded. Nobody is pretending to be British teens on welfare, they're pretending to be teens on terminal boredom, 'cause that's what they are."

This means, I suspect, that teens of today miss the febrile excitement of the times they heard or read about when the Rolling Stones, Jefferson Airplane, The Grateful Dead, The Doors and so many others were big events; of the times when attending a demonstration could lead to a cracked skull or being busted and thrown in jail; of the times when it was easy to take sides; and they might remember the times when the older brother and sister were busted or ran away from home and everyone in the family was pissed off at each other. And now none of that is relevant anymore, and Peter Frampton just doesn't cut the mustard in comparison, nor even David Bowie, or Steve Miller, hardly Fleetwood Mac. The Beatles are nothing more than supermarket muzak now, jazz is considered self-indulgent, and all the easy listening soft rock stations just don't relate to the rebellious energy that teenagers have, and so everything is boring and just doesn't relate, that's all. And so if you can't become a hippy anymore,

continued on page 41

ni'hil·ism (nī'īl'izm; nī'hīl-), *n.* [L. *nihil* nothing.] **1. Philos.** **a** A doctrine which denies any objective or real ground of truth. **b** The doctrine which denies any objective ground of moral principles;

"If our sound stays a cult matter it's going to die and life will once again be a very sad ordeal... the DJ's... seem to have made up their minds to ignore the new sound as long as possible." The real gripe is against the FM stations which were created initially as progressive experimental stations and which are no longer fulfilling the promise of their original design.

Punk rock has had more than its share of problems with the British Broadcasting Company. The Sex Pistols' big hits have been banned from the airwaves in England. British punk is often said to be better, faster, more full of energy and ribald fun. American punk is not generally liked over there, with some exceptions such as Patti Smith, Talking Heads and perhaps the Ramones. But more importantly, their punk is more politically oriented, and for obvious reasons. England is in a mess. Unemployment is high and the economic future looks bleak. An article in the summer issue of *Ripped and Torn*, a small English punk magazine, displays a glaring anti-bureaucratic mentality: We're being screwed by the government, the power establishment is oppressing us, exploiting our sweat and toil for their fancy cars, giving us pointless talk about



A Message of Great Importance to Musicians.

Korg proudly announces the most advanced technological achievement in the history of electronic music: The PLS (Professional Laboratory Systems) Polyphonic Synthesizer Group. Developed by some of the world's most brilliant electronic engineers, the Korg Polyphonic Synthesizers mark the dawn of a new age of musical creativity. You've heard that before. But now for the first time Korg's made it true.

The Korg methodology is unique. First, we use synthesizer technology, not a restrictive organ type approach. Then, we don't limit the number of notes you can play simultaneously. The PLS Synthesizers are truly and totally polyphonic. Play all 48 notes at once and you'll experience the thrill of

having 48 mini synthesizers at your fingertips.

Each key triggers its own dynamic filter, envelope generator, and VCA. That means independent articulation of each note. But that's just the beginning. The PLS Synthesizers are modular. Expandable. Totally interfaceable. Patchable. They feature polyphonic, voltage-controlled sample and hold. Plus a host of exclusive, dazzling features we can't begin to discuss.

You'll find the same unparalleled quality, creative technology, and outstanding value in every Korg product. If you're looking for a synthesizer, consider Korg, the keys to creation.

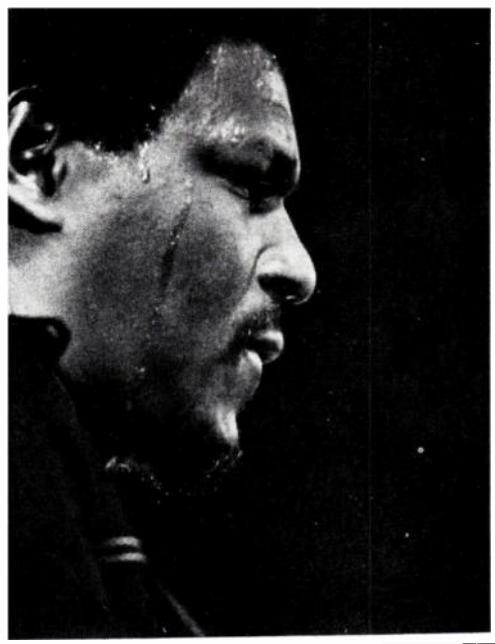
KORG

Another superstar of sound
from Unicord.

75 Frost Street
Westbury, N.Y. 11590



Sold in Canada by Erikson Music Co., Montreal



Tyner



Allison

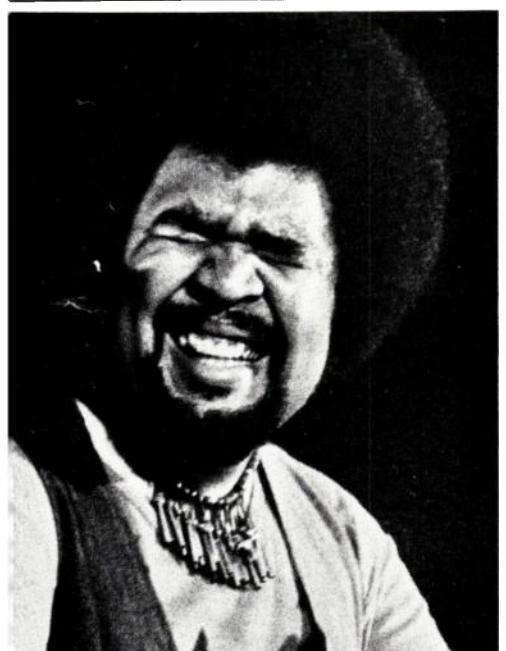
PIANO INTERACTIONS

W

*We look at four players
with four very different styles: McCoy*

*Tyner's hard-driving compositional technique; Bill Evans as the liquid stylist;
George Duke exploring new modes and mediums
for all keyboards; and Mose Allison as the story-telling minstrel.*

Duke



Evans



TYNER

By Zan Stewart

McCoy Tyner, since his days with Coltrane, has been one of the most powerful and respected pianists in jazz; now he turns his talents more and more to composition.

It was last October that the superlative pianist and first line bandleader McCoy Tyner made yet another of his journeys to the West Coast. He had recently completed his latest recorded effort for the Milestone label at their studios in Berkeley and was playing a series of concerts and club dates in Southern California when I cornered the keyboard artist for a brief chat at 'Concerts by the Sea' in Redondo Beach, the club he usually works when in the LA area. This time out, McCoy brought a powerhouse quintet featuring the incredible George Adams on tenor and flute, definitely a man to be reckoned with. He is the first horn man McCoy has used who is capable of sustaining the pianist's creative level and some of the performances I heard were astonishing in their muscular intensity, yet they were radiantly subtle. Joe Ford, Charles Fambrough, Eric Gravatt and Guillerme Franco, on reeds, bass, drums and percussion respectively, were no slouches either. This band played damned good music.

I encountered the man who was raised in the City of Brothersly Love on the final Saturday of his 'Concerts' engagement and since the fresh sea air was so pleasant (the club is located on Redondo's pier), we walked for a while, talking and enjoying the coastal breeze. McCoy said the piano in the club was a good one and getting better, this due to an excellent technician that was working on the instrument. "A good technician can make a good piano a great one," said Tyner, "but it has to be in the instrument to begin with. The technician can't install good qualities." A few yards farther and the subject of writing for recording dates came up. McCoy revealed that he, like most of the composers he knows, waits until the last possible moment, in the case of a recording about two weeks in front, to do the writing. "Then I'm up all night and writing feverishly but I really get involved in the creation. I've tried to get started earlier but it just doesn't happen." How does he compose? "Oh, I'll take a fragment I've been hearing and enlarge it or I'll use a particular form and put some ideas into that." Talk turned to Philadelphia and his youth there, playing with Lee Morgan and Cal Massey (the noted trumpeter-composer who, along with McCoy, worked a week with John Coltrane, that being McCoy's first musical experience with his later leader), and hearing Bud Powell, and Bud's older brother Richie, the latter an influence on McCoy through his use of the sustain pedal while playing chords. We discussed the great jam sessions that used to take place there and McCoy said he'd tell me later about the ultimate session. We then descended the stairs in 'Concerts' where we had the following conversation, which began with the subject of leadership and how some players just aren't ready to lead.

TYNER: That's funny because a lot of people don't understand that. Leadership is another thing. I knew that one day I would be faced with the decision of being a leader, but I really enjoyed being a sideman with John, I really did. I didn't mind it. It was an education and a wonderful opportunity and I'm trying to take advantage of it. I'm not an opportunist type, but just the fact that I was blessed with being in that position. But I think that when you're a sideman, you try to learn as much as you can. I think it prepares you automatically for leadership, if you spend enough time. If you just go through a band, and spend maybe six months, a year, you don't get a chance to

really learn what it is to work under the auspices of somebody else who's maybe on another level, musically. I think it takes a while to be a good sideman, some years, but the reward of that time is that you do learn how to be a leader. I have worked with a lot of people. I always accepted working for someone as being an honor. When I was coming up, we had that kind of respect for older musicians. Nowadays the young guys may have a certain amount of respect but somehow it's different.

MUSICIAN: What's caused that change?

TYNER: Well, I think the opportunities now are a little more prevalent for a young player. Whether they're mature enough to accept the responsibilities of being a leader musically, or just being a bandleader from the business standpoint, well that's another issue. I think that the opportunities are there for players to make a lot of money and sometimes this happens too soon for some people. But a lot of guys feel it's a great thing to have the opportunity there, which it may be, but by the same token it gives them a feeling of false security.

MUSICIAN: Does some of this false security come from the fact that some players, once they develop a certain level of technical prowess, feel they have music mastered?

TYNER: Yeah, a lot of them think that. A lot of them think it isn't an art form. I think anything you play, any idiom you play in, whether it's so-called free or jazz-rock, that it should be done artistically, regardless of what it is. A lot of people think that the height of artistic quality is the fact that you're playing as way-out as possible, that you're playing out of a certain structure, or even within a structure. That may be true, but you can still be inhibited even within that context. I think it's a matter of really being able to express your emotions and remain as open as possible and not let your style or whatever you're doing inhibit you. You shouldn't sound the same, night after night. On the stand I try to at least keep it open enough so that we can go in either direction. I like a composition that allows that type of exploration. By either direction, I don't mean extreme commercialism, I mean rather what I did in the 60's and what's happening now and what's going to happen later. Sort of a pivotal situation.

MUSICIAN: Well, that's what you've been doing all along, isn't it? I was listening to 'Atlantis' last night and that tune has a marvelous combination of rhythm and melody. It just opens up. And on 'Stella by Starlight' on 'Supertrios,' you just play a vamp, with a couple of hints of melody, yet it's so communicative.

TYNER: Well, I think what's happening now is that I'm doing a lot of things I hadn't done before, in terms of when I was with John. Then most of my recording was with the group. I came through a very musical period, during the Sixties. Very interesting, very lucrative period for me, musically, and now I'm travelling along a path I hadn't taken before, in terms of writing for large orchestras, and I just completed a big band album with voices.

MUSICIAN: That's great. You and Orrin Keppnews (Tyner's producer) keep coming up with these ideas for your records, and they all work.

TYNER: It's funny, he and I have been together six years and it's a heck of a combination. I'm not saying how long we'll continue to be together. Things will change in time, that's ob-



vious. That's the way life is. But he's come up with some good ideas and he'll put them to me and if I don't like them, well I pass on them. But he seems to think about the projects like 'what has he done so far, where are we going next?' He usually comes up with the right idea.

MUSICIAN: Big band seems like a good shot.

TYNER: Yeah, I've never done anything with that form. I've done things with brass, a few woodwinds. But this is a regular band with brass, reeds and rhythm.

MUSICIAN: Now your last date, 'Supertrios,' was really something. And those players, Ron Carter, Tony Williams, Jack DeJohnette, they complemented you so well.

TYNER: Don't forget Eddie (Gomez). He played some fantastic solos. Very good bass player. Yeah, and with Ron and Tony it was really beautiful. You know, you can't please everyone. It's just impossible and by no means am I trying to do that. I'm trying to please myself, first. But I think I'm trying to be honest. I mean that's all that I can do. I'm simply trying to put good music out there.

MUSICIAN: Well, that's obvious, McCoy, and seems to have always been the case.

TYNER: And I'm in an area where I'm writing more. John used to tell me to write more. I was so involved in playing and getting my playing together, within the group, that I did only a few things, like 'Africa Brass' but not much more.

MUSICIAN: Well, did you learn presentation and the like from people you wrote with in that band?

TYNER: Some of it, but you really have to learn these things for yourself. But there are aspects that one learns merely from observation. What has happened is that I've made the realization from being in certain situations that particular ideas are important, and I've tried to work on them. Specifically, there are a lot of things compositionally that I'm thinking about working on. I haven't really gotten down to putting these things on paper, but I've got the basic ideas.

MUSICIAN: In terms of what?

TYNER: Just thinking of some different things, different forms. But the type of thing that projects my type of music. I like melody a lot but I think melody can be used in a lot of different ways, too. Music can be melodic and still be inventive and still be different. Because I think Stravinsky was very melodic. I know that a lot of people may not think that, but I do. I think Debussy was, Ravel, Bartok, these people were. I like the element of surprise in my music and I try to maintain it, retain that. I know that we're faced with a great deal of commercialism and it's a phase I guess we have to go through and I'm not doing anything in opposition to anything else . . .

MUSICIAN: Are you playing music that you feel is specifically more communicative during a set?

TYNER: Yeah, there are some tunes that have a strong melodic quality. They still have a rhythmic intensity and there's still an amount of density in the music but it has a melodic quality which I like. I think melody says a lot, regardless of what's underneath it. A lot of times people may experience the inside of a tune, what goes on between melodies, like A and B, but if the melody is strong enough, it stays in their mind. It has meaning for them. That's one of the main things I think of establishing. Most of my melodies are very simple. I do that so that I can have contrast. I'm just beginning to write some things with some moving melodic lines. I see now that one thing leads you to another and there are a lot of areas I just haven't had the time to put together. Hopefully in the future.

MUSICIAN: It seems that your albums have gone through a transition period, culminating with 'Supertrios,' a title I don't particularly enjoy . . .

TYNER: (laughing) You know, I don't like the title either. That's the only thing Orrin and I disagreed on.

MUSICIAN: Well, with that record there seems to be a certain openness. McCoy Tyner seems to be more accessible to the average listener. Is this intentional?

TYNER: I'm faced with a paradoxical situation because I did go through a period of very heavy music, in terms of den-

sity, with John in the 60's, and there are times I still play on that type of level. I also feel there's no sense in my trying to recapture something that's already over, because the time dictates what you should do. So what I hear compositionally is of a similar type of intensity but with another quality, that of from my viewpoint as a leader rather than being a sideman with John, or something like that. I just hear something different. I do things in contrasts. I'm not the kind of person that will stay in a particular groove from record to record . . . I do like to record the band but I also like variety and I think it's good, basically. Anyway, I don't think it's possible to communicate with everybody.

MUSICIAN: It seems as soon as you make attempts at communication, the quality of the music disappears along with the artist's individuality.

TYNER: That's right. On 'Supertrios' some of the things were revampings of tunes I had done before, in terms of compositions, but the way they were done was a little different. Some of the tunes I play, some I don't, because in live performance I again feel something a little different. I try to pick the strongest tunes from the albums. And from the trio thing I shot right up there with a big band with voices in contrast. And the next one, who knows? But I think it's important for the record buying public to see that I'm doing things differently, rather than all the albums within the same context.

MUSICIAN: Wasn't that what was happening in the 50's and 60's, when the live sound was usually the recorded sound?

TYNER: Well, yes, if you had a group then that's all you recorded, basically, although that wasn't all that was happening. But most of the bands like Miles did albums with his group, John with his group, which was good. But nowadays, it seems as though the industry has changed and there are more monies available for people who want to experiment. It's possible to get players you want to play with, who may not be in your band, to make records through negotiations. That was a little difficult in the past. I mean there was a lot of mixing it up in the 60's but there was still the philosophy that if you had a set format, you went with that. But if you were to ask me what I'm going to do next, I might have an idea, but if you wanted to know two records in advance I couldn't tell you, because I only do records in contrast to the last one.

MUSICIAN: Do you approach live performance in the same way, in changes?

TYNER: Yes. When I establish a certain mood with one tune, then I have to play a tune that's different, that changes the mood. And it makes it interesting for people and they get a balanced set, rather than a set all on the same level. You know, they need, I need, tension and release.

MUSICIAN: When you were with John, you often played sets that consisted of one tune. Do you think that those times supported that philosophy?

TYNER: Yes. You see, what I'm trying to say is that times dictate change. When I was with John I played some good stuff because of the fact that I was with a creative genius, with a man so great that he brought good qualities out of me. I'd listen to those records and I'd say 'Wow, I played that?' (laughs). But I've matured since then so that there are things that I can play now, or hear now, that I didn't hear then. It's funny. I heard a lot of things then but they were in a certain context. Some of the stuff was on a very high creative level but now I feel I know my instrument better. I'm a better pianist than I was then, in many ways. I feel as though I've kind of made a step. So what I want to do, now that I feel that I've gotten a little friendly with the instrument after all these years, is try to concentrate on other areas that I enjoy; composition, form. I think that a one tune thing might be beautiful. The only thing is that I'm a little different. I like mood changes within a set. Sometimes I'll just play a tune short, sort of use it as an interlude into something else. Or I'll do a thing with George (Adams), just a duo and we'll stretch it out and it's really beautiful. I don't like, right now, to play a tune that runs 45 minutes long. Well, sometimes it's OK, if I feel it, but it's by no means a standard rule anymore. But one never knows, I

might take a chance. I've got some good guys with me now and I'm trying to get with them and, hopefully, tighten up a little bit. Sensitivity is very important. Hearing the subtleties in the music, I think that sensitivity is very hard to find in a sideman. George has a lot of experience so he knows, he can hear those things. He's fortunate. It's rare to find musicians who not only act but have sensitivity, a rare quality indeed. To be able to hear and respond to what's going on, and I mean respond on a creative level. Today you have less people to pick from than years ago. We had more people available who had really gone through the ropes and knew something about what they're doing. Now it's very difficult, in terms of acoustic music anyway. It may change.

MUSICIAN: What do you see as a reason for this lack?

TYNER: Well, I think of lot of guys are playing both acoustic and electric, maybe switching back and forth. Though not like I've done, sticking with the acoustic. I'm not adventuresome, really. I'm not saying that's wrong, it's just I haven't made any steps toward playing electrically. So it's really a difficult job finding people who play acoustically.

MUSICIAN: Do you think perhaps it's not fashionable to play acoustic jazz these days? Because, say in 1955, the music for a serious up and coming player would be jazz. That was what was happening. Not a commercial thing but creative and intense. Do you think that kind of situation is happening, are as many young musicians interested in the intense hard work it involves, that jazz requires?

TYNER: (laughs) That's a good word. That's true, because that's exactly what it is, hard work. But what's happening is that the players don't have as many jazz bands to play with as, say in the 50's. Most bands use electric music. I'm not actively against it. I think it has its place and can be very effective in the hands of young people.

MUSICIAN: I can appreciate your philosophy of not being opposed to it.

TYNER: Well, sometimes it's nice. I know certain people who do it quite well. I know Joe Zawinul and he's very effective. He utilizes it well and that's what he wants to do. But if I felt that something like that would be effective in my band, then I'd hire a guy to do it who really loved the instrument. I'd play acoustic and he'd play electric. But right now that's not necessary. Yeah, there's a lot of hard work involved in playing these instruments. It takes more time, there are no gadgets. It requires more. Even acoustic piano, your muscles have to be developed in your fingers, otherwise it would be quite painful to play. And the only way to keep your chops up is to play.

MUSICIAN: If a young person was coming up envisioning acoustic music as a profession, do you think there's enough work?

TYNER: Yeah, that's the thing (sighs). I think it's getting better but I don't think it's reached its apex yet, in terms of second wind. I think in the 50's and 60's it was happening very strongly. It's getting better but it hasn't reached its full potential in this period. It's still on an upswing. And then very recently Gary Burton said it was worse than ever. So here's Gary saying 'It's worse,' and I'm saying 'It's better.' (laughs) It may be, for him. I don't know.

MUSICIAN: You mentioned in an interview with Frank Kofsky in "Black Nationalism and the Revolution in Music" (Pathfinder Press, 1970) that you felt that jazz music wasn't getting as much exposure in the media as rock music; that it wasn't given out or openly aired, so that people could choose freely; that there wasn't enough space allowed for it and this cut back on the number of job opportunities, growth of the art, and so on. What are your feelings on that subject today?

TYNER: Well, it's still a problem, basically. In some instances it's better because we have college stations, we've always had them but they've improved. In some places it's better, in others it's completely void. Sometimes it's void in an area like New York City, where you have to search . . .

MUSICIAN: Well, jazz by its nature takes an investment of time to listen and everybody isn't ready for that commitment.

TYNER: Oh yeah, it requires an investment of time. It's got a sort of limited audience. We pick up people along the way but it's still not a mass media music. It's very selective, really, the same way with classical music. But I think there's enough room for all the different kinds of music because we have all these different people with different ways of thinking and all that, but I still feel jazz is the low man on the totem pole. The crossover things get a little bit better airplay because they lean toward the commercial aspects. You know, right now even the jazz stations are leaning toward the crossovers, at least in the East. Maybe here in the West it's different.

MUSICIAN: Well, I know that KBCA here in Los Angeles has returned to a straight-ahead format, with a lot of positive response from the listeners. And KJAZ in the Bay Area, people are always saying how good they sound.

TYNER: I understand that if you have a creative art form, you have to be selective about what you play but you have some guys who record stuff, and you wonder if it's of high quality or not. So then it's a case of the DJ picking out stuff he thinks is worthwhile and though freedom is great, even it can be aimed, like anything else.

MUSICIAN: I feel the people in the business, the announcers, the promotion people, have a responsibility to the public to inform them of the fine music that's being recorded.

TYNER: I know what you're saying. You know what I find to be very paradoxical? When you travel to Europe, the people, culturally, are a little more exposed, by and large. They're looking for 'Well, what are you going to do, man?' They're more advanced in terms of their ability to accept new things because they've been exposed to a lot more. So you get a guy who is really popular there, like Anthony Braxton, and here a few people know him, he's gaining some respect, but he gained it first over there because they were open enough to receive him. Here you have to be kind of like a businessman to an extent, whether you want to or not. That's because you just have to. I don't mean 'businessman' in the strict sense of the word, but you have to be aware if you want to function. I mean this is where I live and where I play most of the time. We play for American audiences and the most sophisticated ones turn out to be the college students. Most of my listeners are college people, under 21, who can't get into the night clubs. They're beautiful to play for because they're receptive, they're eager, they're there to learn, and I just enjoy playing for them.

MUSICIAN: What do you think of Cecil Taylor and Anthony Braxton?

TYNER: I think it's important to have those people around. Cecil's a friend of mine. I don't see him too often but I respect him. I do think he's one of the masters of the piano. It's not my way of playing. I could never play with that intensity constantly. Cecil's got stamina that's unbelievable. But I think it's beautiful that Cecil is that intense but sometimes it's difficult to sit through an entire solo on that level. If you're feeling it, then it's nice. But I do respect Cecil's sincerity.

MUSICIAN: What about Anthony?

TYNER: Yeah, I think Anthony's young. He told me once that when he was very young, he tried to come into the club and hear us and he's told me that a lot of his music is inspired by John's music. I think he has an interesting approach.

MUSICIAN: At the outset, you were going to tell me about the ultimate jam session.

TYNER: When I was a teenager, my first job away from home was in Atlantic City, not far from Philadelphia, maybe 50, 60 miles. I went down there one summer. I was 15 or 16. They had a lot of bars that would pick up musicians and we'd bring in a band and they'd pay us whatever, \$100 a week for the whole band. But we did it because we enjoyed playing. I remember after work we'd go to this place called 'The Brown Jug' and we'd play if the guys still felt like it. Like if Woody's band was in town, guys from it, or any other musicians from around town, would converge on this club and play 'til daybreak, all night. Then we'd go catch some sleep, get up and do it all over again. We'd get together and learn from each other. That's the only way. The cats who were playing in the big bands on the Board-

walk would be happy at night to shoot down to this little club and jam with a small group. Sometimes the rhythm section would be playing for five horn players. Four or five guys soloing, and you're still sitting there. Then maybe you'd stop playing and some other guy would sit down right behind you, keep the seat warm. That's the way it was in those days.

MUSICIAN: Do you think the music can survive without that kind of street knowledge?

TYNER: That's where your great people came from, they came out of that. I think that if that type of scene is not maintained, the music can lose some of its characteristics, its qualities. If it becomes totally electronic and totally commercial, if it's leaning in that direction, then the music will suffer. But fortunately we have a lot of young people getting out of music schools who want to play acoustically. I was just at the Berklee School in Boston and a lot of the kids there told

EVANS

By Len Lyons

Bill Evans' lyrical and structured approach to the piano has had tremendous influence on keyboardists — here Evans talks about his ideas of pianistic style and technique.

By the time Bill Evans had backed up the memorable front line of Miles Davis, John Coltrane, and Cannonball Adderly on a landmark album of the mid 50's, "Kind of Blue," it seemed clear that Evans would be one of the most influential pianists to grow out of the bebop era. Perhaps because his impeccably structured, ornately colored harmonics set the precedents which were carried further by Hancock, Corea, and Jarrett.

Evans remained in the Mainstream, and he is still distinguished by the rhapsodic, the bucolic, and the lyrical. However (at the risk of making too much of a metaphor) he has recently changed horses in midstream. On June 30 he became a Warner Bros. artist after a four-year tenure with Fantasy Records which saw his piano playing grow stronger and sharper and his audience grow wider.

Still, it wasn't enough for Evans. "I was never able to do a large project at Fantasy," he said. "Something with orchestra, for example, or a commissioned work by a composer I like." By no coincidence, his first Warner's album will be devoted to the music of Michel Legrand, with orchestra.

Promotion was another issue in his mind. "They are cooperative," he said, "but it's the same old story. If you have a record that makes it by itself, they'll be overjoyed and interested. I feel good about the "Intuition" album, but I think more could have been done with it. I don't know how much was spent, but I don't think that much was spent on advertising. There's simply a larger budget for it at Warners. Aside from that, distribution is always a problem. You can still go to big cities and hear people tell you they can't find your records. Well, that's an old, old story in jazz."

Fantasy has three new Evans album still to be released. A solo acoustic piano album, "Alone, Again" (the first "Alone" was on Verve). A trio album with Eddie Gomez and Eliot Sigmund (although Sigmund has not been replaced by Philly Joe Jones), and a quintet album adding Lee Konitz and Warne Marsh.

"Record companies are a business, and I can't fight that," Evans has said. In fact most of his energy and conversation is not devoted to the music business, but to the business of music. Unlike many players, he is a willing and articulate analyst of his own style and once described its development to me in terms which are worth re-stating.

"If I liked something and wanted to be influenced by it,"

me that. Some people really want to play and are willing to make that sacrifice, it's just that they're finding it a little difficult. I mean it's gotta change. As I said, I'm optimistic.

MUSICIAN: Any favorite John Coltrane quote?

TYNER: He used to say, 'Music won't play itself. You have to play it.' In other words, you have to make the music say what you want it to say. You have to make it you.

MUSICIAN: Any advice for the young players?

TYNER: Yeah, try and find some good guys to play with. I think one of the most important things is to be able to communicate with the guys on stage. I don't care how great you are, if you don't have the ability or the humility, whatever it is, the lack of ego, to sit down and support another player and be responsive to what he's doing, then it won't work. So finding musicians with whom you are congenial is of the utmost importance, to find them and play with them. ■



he explained, "I couldn't just get it by osmosis. I didn't have the facile talent a lot of people have, the ability to just listen to something and then transfer it to my instrument. Rather than just accept the nuances or syntax of a style, I would abstract the principles and put it together myself. I had to go through a terribly hard analytical and building process. But in the end I came out ahead because I knew what I was doing in a more thorough way."

"If you're a painter, you should be a draftsman and an architect, too. You have to have a compositional sense and a structural sense, a real respect and consideration for the building blocks, the hierarchies, and the structure of music. It doesn't mean much to memorize the changes to a tune unless you understand why everything is there. It's no less a consideration in a folk tune than in Bach or Bartok."

MUSICIAN: Is your approach to solo playing in the new album different in any way?

EVANS: I haven't spent a whole lot of time developing a particular solo style, but I really enjoy the meditative aspects of playing alone. My conception of solo playing is a music that moves, let's say a more rhapsodic conception that has interludes of straight-ahead jazz. It would be more orchestral, moving very freely between keys and moods. In other words, things you can't do with a group. That's the added dimension. I guess there's some unusual stuff on this album. I play "People" seven or eight times in succession without leaving the melody. Either you'll love it or you'll hate it. (Hearing the track on a test pressing, it seems an excellent example of Evans' architectural approach to the keyboard, for the melody appeared within a different structure on each playing.)

MUSICIAN: For me, your playing has achieved a new "definiteness" in recent years. Have you felt an evolution occur in your technique? Or is technique for you simply a matter of physical dexterity?

EVANS: For me, technique is the ability to translate your ideas into sound through your instrument.

What you have to remember is that your conception can be limited by a technical approach. Someone who approaches the piano the way Oscar Peterson does could never have the conception that Monk has. If you play evenly, attacking notes in a certain way, you wouldn't conceive of making the sound that Monk would make. If you could develop

a technique like Peterson's, and then tell yourself to forget about it . . . try anything you can conceive of . . . I think a great technique would be to develop an entirely new articulation on the piano.

MUSICIAN: Something like Cecil Tayler, for example?

EVANS: That's one type of example. Or being able to breathe through the piano. That's a great technical challenge. The classical tradition never utilized a real vocal utterance. To really breathe through the piano. Erroll Garner did it some, but in a limited way. I mean to go (sings a line) . . .

MUSICIAN: Like on a reed instrument?

EVANS: Right. This is a comprehensive technique which goes beyond scales and so on. It's expressive technique.

MUSICIAN: Would you call it "touch"?

EVANS: No. I wouldn't. Touch seems to connote being very sensitive or tender. I don't mean that this has to be tender. What I'm talking about is a feeling for the keyboard that will allow you to translate any emotional utterance into it. That's really what technique is all about. But you can't ignore the mechanical aspects. A musician has to cover more ground than that. That's one of the criticisms of rock and pop music. Kids get into being creative before they've experienced enough on their instruments. You need a comprehensive, traditional technique. You need both.

MUSICIAN: "Mechanical" can be a very threatening word?

EVANS: Whenever I was practicing technique — which wasn't that often — if I spent a couple of days playing scales and so on, I found that my playing became a shadow more mechanical. What has to happen is that you develop a comprehensive technique and then say "Forget that. I'm just

going to be expressive through the piano."

MUSICIAN: In terms of "touch" I was thinking of it in the broader sense, the sense in which the piano is a percussion instrument. I think of McCoy Tyner as having a distinctive touch, though he's certainly not a soft or tender player. Or is this what you'd call his "expressive technique"?

EVANS: Absolutely. Although touch probably does not have this connotation too. The more you express yourself through your instrument, the more identifiable your touch becomes because you're able to put more of yourself, your personal quality, into the instrument. Pianists go through long periods when they're putting themselves into their instruments only to a limited degree. You have to spend a lot of years at the keyboard before what's inside you can get through your hands onto the instrument. For years and years that was a constant frustration for me, and I spent a lot of years playing, especially Bach, which seemed to help. This gave me more control and more contact with tone.

When I was about 26 — a year before I went with Miles — that was the first time I had attained a degree of expressiveness in my playing. Believe me, I had played a lot of jazz before then. I started when I was 13. Still, I was only putting some of the feelings I had into the piano. Of course, having the feelings is another matter.

MUSICIAN: Do you have any aversion, as many musicians do now, to having your music classified as "jazz"?

EVANS: Hell, no. I think jazz is the purest tradition in music this country has had. It has never bent to strictly commercial considerations, and so it has made music for its own sake. That's why I'm proud to be a part of it. ■

DUKE

By Herb Wong

George Duke can never be accused of being a purist. He talks about his eclectic past, his directions in the future and how and why he creates.

Toss the musical worlds of Cannonball Adderley, Jean-Luc Ponty, Gerald Wilson, Frank Zappa, Don Ellis and Billy Cobham into a metaphoric ring of "the George Duke experience" and it can be likened to a well stocked potion which may contain a host of external blends and ingredients yet to surface in full nutrient/energy value. Meanwhile on basically stark, real life terms George continues his reach for the full flavor and potency of his personal musical statement.

George Duke was born in the San Francisco Bay Area in the town of San Rafael in Marin County on the north side of the Golden Gate bridge thirty-two years ago this January. I have been within easy eye/ear-shot of his music since he was an active and promising high school age player from nearby Marin City. He played in a rock and roll group, then a Latin band and a jazz band with the label Jazz-Co-op. However, he was most accessibly heard with his own trio between 1965 and 1970; he began his own jazz trio at age 16 and held forth at two well known S.F. jazz clubs — the Half Note for some three years and at the heavier, more widely known Both/And. The Duke trio backed many a featured jazz soloist or vocalist at the latter location.

Well grounded musically with formal academic experiences (a B.A. from San Francisco Conservatory of Music with a major in composition and trombone with a minor in piano, an M.A. in composition from S.F. State University), George has melded academics with pragmatics. It is clear that his professional life as a practicing musician has brought in all of his substantive attributes toward a richer, fuller personal ex-



pression. George has recycled his experiential gains into helping others by occasionally conducting seminars at the Conservatory and clinics at school/college jazz festivals.

At the Monterey Jazzfest celebration of its 20th year, George and I had a chance to chat, as George had been commissioned to compose and then perform excerpts from "Contemporary Keyboard Suite: for Multiple-Keyboardist and Orchestra" at the festival with the California High School All-Star Jazz Band:

DUKE: Basically this is a first attempt of its kind. I'm using about seven keyboards including acoustic piano, so it should be challenging to see how I switch between one instrument to the others and still keep the flow going.

MUSICIAN: It appears to be a complex process in putting this together.

DUKE: It can be. In a suite of 45 minutes I'm using about 20 minutes of excerpts; I had to take different parts of sections and synthesize them to make them work because I couldn't use string players here. And these young players surprised me as they play really, really well and could cut the stuff I wrote.

MUSICIAN: What are the various keyboards?

DUKE: Mini-moog synthesizer, Arp Odyssey synthesizer, a modified Fender Rhodes 88 piano, new Yamaha grand piano, Oberheim polyphonic synthesizer and a lot of attachments plus a string ensemble and Arp ensemble.

MUSICIAN: You've played in a great variety of groups in the last six years. To what degree have the groups made it more

conducive for you to function best or to provide a nutritive environment for your professional growth?

DUKE: I've gained much insight into the business as well as into the music per se with all of the groups. I gained a lot from working with Jean-Luc and I've definitely been lucky because I've been able to play with the right people at the right time. I needed that particular element from them while I felt I was able to give something to them — it was the right time. For instance, when Jean first came over here from Europe I knew for some reason that I just had to play with him... very strange . . . eventually it worked out and it was good for both of us. When it was time for me to join Frank Zappa, it just happened: it was good for me at that time.

MUSICIAN: What were the dividends from Jean-Luc?

DUKE: There was a lot of me in the association — a lot of my contributions. It was like I knew where Jean-Luc was at that point in time — same wavelength, instinctively. Hard to nail it down to specifics because it's like musical insight. It's vague but it was a kind of musical awareness. I just let out everything in that band and it's rare for me wherein I close my eyes and let it all go . . . it's me whether you like it or not. I sweated profusely in Jean's band and must have lost 20 pounds in a week.

MUSICIAN: I recall the first evening your trio played with him. Dick Bock — jazz A & R for World Pacific Jazz records, Jean-Luc and I had been hanging out prior to that debut and what happened was truly historical jazz chemistry and unfortunately it was not recorded that night.

DUKE: Oh yeah, it was with Jean's band that I first had the opportunity to record in a professional situation. A second gain was the chance to meet Dick and his giving me a recording contract. Also my association with Jean gave me intros to many people who I ultimately became associated with like Cannon and Frank Zappa.

My first year was a little strange with Zappa. I had never been exposed to anyone like him or his music. I really don't know what I really got out of being in the band although I know I received more money than I've ever been paid.

MUSICIAN: Can you describe what must have been an adjustment to a switch of milieu?

DUKE: Yes, at that point I wasn't really quite ready for Frank. On something that sounded very sophisticated. Frank would play something like 1950 rock and roll which at that time I hated, so I rebelled. When the chance to join Cannonball arrived, I jumped at it cuz I knew that hey, here's something I want to do and he was playing something I could understand and some of my most important years were spent with him. I was recording on my own on the MPS label.

I did rejoin Frank a second time: this was after Cannonball's death, and I was ready. My whole ego structure had changed and I didn't feel it beneath me to play certain things Frank wanted me to play . . . I re-evaluated my own thing.

MUSICIAN: Did this altered opinion have anything to do with the changing tides regarding the fusion of idioms?

DUKE: Yes, Dick Bock was really the catalyst behind what Jean-Luc and I did in combining musics because we had not thought of any fusion; Dick pushed without forcing — he just suggested we listen to this or that and invited us to put them together. He has not been credited for his influence. So with Frank the second time around, I had already learned a lot about the business and I was ready for him this time. He was doing more instrumental music. And Jean-Luc also joined the band . . . and Frank had almost a jazz band . . . but don't say I said that. He doesn't like the idea, but man, he had a very jazz-oriented band. After the Zappa trip I decided to do my own things and I had already been doing my own records so I formed a band with drummer Billy Cobham. I had done albums with him and he asked me to join his band previously. But the time was right again for our union since he had just dissolved his band and wanted to do something different. There it was: timing again was on my side so we formed a co-leadership band. We lasted a year and I struck out on my own about September 1976. My present band has Leon Nduou

Chandler on drums, Byron Miller on bass, a young guy named Charles Icarus Johnson on piano who I met on a Stanley Clarke date, Sheila Escovedo on guitar and two singers — Josie James and Dee Henrichs. A good band.

MUSICIAN: Can you justifiably in any way call it a jazz band?

DUKE: Can't classify it as a jazz band . . . but it's not a disco band either. No way! It's fusion music as we do more than jazz and rock. We play what people term classical and also what people call rock and roll; we play it all and try to bring it all together. There is musicality in all of these styles.

MUSICIAN: Could you then conceivably regard it as holistic music defying categorization?

DUKE: That's it! I'm after fusion, not fragmentation.

MUSICIAN: George, what supports your flow of creative juices? What conditions seem to be needed to feed into your writing and performing processes?

DUKE: In a way I'm like a computer: I receive certain info from the newspaper, my environment, my contacts with people and issues . . . and I interpret my feelings about it all. I interpret. If I were to write a song about what I see and perceive in front of me right at this moment, I am fed this info and I decipher it. And I'll give my point of view through my interpretive processes, and that's pretty much what my creative process is all about in simple terms.

MUSICIAN: Do you require key elements in this 'computer board' which reflect your creative potential? Can you describe any of these elements which you prize and value the most?

DUKE: Having the genuine feeling of having a good time on stage without forsaking the absolute seriousness about the music is vital to me. It may appear that my 'joking' around is not equivalent to a seriously creative attitude, but for me I am dead serious while I am joyous — these are key necessities for my process of making and expressing new music.

I place high value on musicality. I consider it number one. I don't like doing anything which I consider having no compositional value. I have studied a long time in school and I know pretty much what's good and bad music; of course, this gets down to a philosophical basis about what's 'good' and what's 'bad,' but I don't want to get into something that is so subjective and personal as values at this point except that you need some kind of backdrop to judge anyone's composition and what values the composer places on his objectives.

I value musicality as I like things that make some kind of sense. Sometimes I feel words are more important than music; for instance, like mixing a song . . . sometimes the piano can't be up front all of the time and sometimes the horn players' time is shy and the piano should accompany . . . and the music per se may not be as important. Of course, it is important, but not in the same lead role, so there has to be this type of evaluation and adjustment or it'd be a mess! So sometimes the music has to be much simpler in order to make a statement, if you're going to sing, for example. So the words are important and we then have to acknowledge them and respond accordingly. So, that's another key element I consider. I try to make the music fit what I'm thinking about . . . I am writing about my feelings most of the time.

MUSICIAN: Because it's such a verbal, linear, left-hemispheric brained society we live in, it's difficult for many people to understand how you write about your feelings.

DUKE: That's why I started writing lyrics. For example, the song "What Do They Really Fear" from my Epic album "From Me to You" resulted from my being in an exotic environment in Southern France when Billy and I were on tour. I was emphatically moved by the very, very strange setting when Alfonso Johnson and I were in this club and no one could communicate with us or even attempt to talk to us. So I decided to write a song about my feelings and I sat down and wrote the song that night and the words. The situation moved me into a creative process.

MUSICIAN: What do you mean by 'creative'?

DUKE: I mean doing something what other people or what I haven't tried to do . . . like taking chances. They may take

something very simple and make something different out of that . . . like a certain rock beat might be simple but to take that and make a substantial composition from it would be a creative act. Chick Corea, for instance, does some amazing things with that approach and so does Billy Cobham who really writes well. And both of them get put down, too.

MUSICIAN: Is there an implication here that there is no compromise?

DUKE: Right, these musicians are not compromising. Chick is very serious and not compromising anymore than when he was playing with Circles — the space oriented group. This stuff he's doing now is really sophisticated. And Herbie Hancock is really searching. But he knows he wants to go somewhere else and he's looking for that path.

MUSICIAN: Is it a part of a growing creativity continuum?

DUKE: Yes. I think Herbie wants to discover what makes what they call 'funk' really work — and to make a musical statement on it. All funk is not disco, so I think a certain type of funk is really the blues.

MUSICIAN: How do you relate this to Cannonball?

DUKE: Good link! Cannon was playing funk as the blues . . . he was playing funk-blues. That's where I'm at . . . the kind of stuff I like to play — the old kind of guitar blues playing with the blue thirds. Like Yusef Lateef, the type of blues he plays in his own framework. I just love his bamboo flute going 'MMMmmmm . . .' I love all of that; it's so reminiscent of the blues. Beautiful!

MUSICIAN: I've observed how you really dug playing with

Cannonball. There was good reinforcement for you, it seemed.

DUKE: My best two years of my life were with Cannonball. I literally grew up as a musician in that band — musically as well as mentally because he was an older, more experienced man. I finally got into an "older" band. You see, I had been playing with groups with guys about my own age or younger, especially with Frank's band — those guys were teenagers and I couldn't grow up, compared with a seasoned group which had been on the road and on the scene for years like Cannon's. Cannon is history. He was highly intelligent and knew what was goin' on in music and knew its past and where it was going. I needed to be around somebody like that . . . that had that kind of knowledge and insight . . . and who was crazy at the same time. He was one of the people.

MUSICIAN: Are you getting closer to where you want to go?

DUKE: It's going to happen more with my band as there's potential for me to get inside of me and my feelings. The band exists to give me that opportunity to explore my own being within the framework of the band. I'm very happy with the people in the band; they're strong, open and great musicians.

The present state of George Duke's musical framework is a consolidation of all its pasts, like a man who has lived many lives and forgotten none of them. Through the sum of the brief re-tracings of his musical biography, we can arrive at a much fuller understanding of how George Duke's music has become what it is and how each of these episodic musical associations has added to the content we find in George's musical approach today. ■

ALLISON

By Len Lyons

Mose Allison is a unique figure in jazz; always on the very edge of public acceptance, playing and developing the almost forgotten art of song and lyric.

Mose Allison has probably been likened to every singer/pianist from Nat Cole to Leon Russell, but these comparisons mislead more than they enlighten. More than any of his predecessors or peers in the jazz influenced idioms, Allison relies on his own lyrics. They are his trademark and his artistic purpose.

"Writing songs is a way of trying to tell the truth, to face reality," he once told me. "It's a form of therapy for me. Truth is associated with blows. It seems like you have to go through something bad to learn anything. When you write, you try to come up with a comment that crystalizes your feelings about it. This forces you into new ways of thinking about yourself."

His subjects range from prison farms and one-room country shacks ("A Thousand Miles From Nowhere") to the hazards of dope, big money, and fast women ("If You're Goin' to the City"). Like jazz itself, he moved from the rural South, where he grew up in Tippo, Mississippi, to the centers of urban and urbane sophistication. Ensemble, his songs form a miniature testimonial to 20th century American life, and he travels around the country six months each year telling his stories. His true artistic ancestors will not be found in the Schwann Catalogue, for they are the wandering minstrels of Elizabethan England.

"If you want to know what I'm really about," Mose told me the night before this assessment was written, "you can do it in two words: ambivalence and contrareity." Oversimplified? Of course, but these are the basic themes of his wit. The titles: "It Feels So Good (It Must Be Wrong)," "I Don't Worry About a Thing ('Cause Nothin's Going To Be All Right)." And the lyrics: "... everybody cryin' mercy/and they don't know the



meaning of the word . . ." "... meet me / at no special place, and I'll be there / at no particular time . . ." One line blows up a pretty balloon, the next line pops it. Mose once confessed, or bragged, that he tried to write a song in which every line canceled out the one that came before it.

His repertoire seems to divide conveniently into two categories. There are the clever satires which elicit laughter in self-defense, like "Stop This World (Let Me Off)" or "Your Mind Is on Vacation (And Your Mouth Is Working Overtime)." And there are the pensive laments ("How Much Truth Can a Man Stand") which probe our suffering and our ability to survive. At their best, they elicit a laugh, a tear, and an insight.

"Right now, I'm getting away from the philosophical bag and into slapstick," Mose said. From the sublime to the ridiculous? "No, I wouldn't put it that way. My newest song is called 'Kid-din' on the Square,' which is like jivin' for real. It's like joking on the surface and being serious underneath." It also epitomizes Allison's self-defining characteristics — contrareity and ambivalence.

Mose began as a pianist, and during the 50's he served as an accompanist for Stan Getz and Gerry Mulligan and the Al Cohn-Zoot Sims band. "Nobody ever listened to me," he recalled, until he started to use his playing as a complement to his own vocals. Initially, it was as funky and bluesey as the Mississippi Delta. "People used to ask me if I ever experimented with modal music, like Coltrane's, for example," he said. "Well, I think of my music as being in the blues mode." For Allison, this mode is not defined technically in terms of flattened thirds and sevenths. It is a sound, characterized in

continued on page 41

RECORDS

Dexter Gordon - Sophisticated Giant, Columbia 34989.

Dexter Gordon, tenor, soprano sax; Woody Shaw, trumpet, flugelhorn; Slide Hampton, trombone; Wayne Andre, lead trombone; Frank Wess, flute, alto sax; Howard Johnson, tuba, bari sax; Bobby Hutcherson, vibes; George Cables, piano; Rufus Reid, bass; Victor Lewis, drums.



At first hearing, Slide Hampton's charts for this eleven piece band may sound unnecessarily crowded and Gordon himself seems lost in the shuffle, a case perhaps of too much Sophistication and not enough Giant. In the final analysis though, this is really true only of the album's initial cut, a rather worshipful treatment of "Laura." Woody Shaw's "Moontrane" is next, but the problem in this case is not the arrangement; Gordon has never seemed fully at ease with modal harmony and he doesn't seem to be here either. All is well however, the rest of the album is more traditional and Dexter Gordon's playing on it is a joy forever. He just eats up the chord changes with his rich tone and big, sweeping phrases, each one so personal it might as well be monogrammed. The rhythm section is good and the charts, bottomed out by Howard Johnson's tuba and topped by the flute of Frank Wess, set off the soloists nicely and are worth listening to in themselves.

Aside from the leader, Woody Shaw is heard from most frequently, and he plays well enough, a long way from the Freddie Hubbardisms that used to characterize his style, but never nearly as well as he does with his own band doing his own material. Bobby Hutcherson solos twice, his doubletimed passages as stunning here as they were on his own album *Knucklebean*. Pianist George Cables gets only one solo, on the rare ballad "You're Blase," and does well by it (so does Gordon) but his major contribution to this album is as an accompanist, and in this capacity he is superb throughout. Others to solo include arranger Hampton and trumpeter Benny Bailey, flown over from Sweden especially for the session, but

this is clearly Gordon's date and he towers over the rest of the proceedings. One only wishes sometimes that there were fewer proceedings for him to tower over. *Go!* is still the best Dexter Gordon

album available because it catches him with a good rhythm section on a good day, and next time out Columbia might try to do the same. Billy Higgins can usually be found in Brooklyn these days.

What on Earth sends music men orbiting around Neptune?

Out of this world quality. Quietness and macho ruggedness. Portability that's appreciated on tour. Neptune mixers, PA's, analyzers and equalizers are housed in super strong metal cases. They're just as dependably built and assembled inside as well. No wonder music men go to Neptune for the finest in sound reinforcement equipment. Why on Earth don't you go to your authorized Neptune dealer and see for yourself.

Analyzers/Equalizers
The 909 Real Time displays sound in octave bands. Graphs room. Shows where to equalize for optimum sound in any room. The 910 Graphic is a 9 band, ± 15 dB octave equalizer. Easy to use. Easily mated to another 910 for stereo graphics, with the 909 Real Time Analyzer or model 110 Power Amp.

Mixers
Truly professional quality in 6 channel mono and 8 channel stereo mixers for PA and recording. Low noise units feature Hi and Lo impedance inputs, monitor buss, reverb-with solid walnut end panels or 19" rack mount ears.

Power Amplifier
Has' quality every music man can afford. RMS output is 100 watts into a 4 ohm load. Features input level control-unique output indicator with 6 segment bar display showing output level. Line in/line out jacks let you strap two or more units. Two speaker outputs. Low noise.

NEP ELECTRONICS INCORPORATED

934 N.E. 25th Avenue • Portland, Oregon 97232 • (503) 232-4445

THE NOVALINE PRO

- 64 Notes
- 45 Lbs!

THE NOVALINE CONCERT 88

- 88 Notes
- 58 Lbs!

NovaLine INC. PO Box 574, Norwood, MA 02062 — (617) 826-8727

Ralph MacDonald Knows!

If Ralph doesn't, who does?

We're talking about quality percussion. Being the most in-demand studio percussionist, Ralph MacDonald can't afford to play games.

Not when your reputation is on the line with each recording.

If you're as serious about your music as Ralph MacDonald is about his, do as this leader does and . . .

Trust the leader®

LATIN PERCUSSION

P.O. BOX 88 • DEPT. DB • PALISADES PARK, N.J. • 07650



Check out Ralph's latest record
SOUND OF A DRUM



Send 50¢ for catalog.

Philly Joe Jones lives in Philly but he knows the way to New York. There are any number of fine pianists and bass players in town . . .

Meanwhile it's great to have Dexter Gordon with us again. Now, if the people at Columbia are really as eager as they seem to be to establish themselves as the keepers of the true jazz flame, they might go to work for James Moody, Jimmy Heath and Sonny Stitt among others and get the same justice for them that they've gotten for the one and only Dex. Or is it true that only one real jazz musician can be successfully marketed at a time? Do it, guys, and we'll know that the world is honest and that people are fair and willing to be exposed to, and appreciate great music. — Rafi Zabor

Mickey Tucker - Sojourn. Xanadu 143. Mickey Tucker, piano; Cecil McBee, bass; Bill Hardman, trumpet; Junior Cook, tenor sax; Ronnie Cuber, baritone sax; Eddie Gladden, drums.



Pianist Mickey Tucker's new album is a neat refutation of the "star" mentality in jazz. Tucker and his fellow musicians here are graceful, hard-working professionals — men who play with confident technical skill and impressive creative energy. But they are not "stars." Only one of them, bassist Cecil McBee, is really among the very best on his instrument (and he is too modest to be called a star). The others — Tucker, trumpeter Bill Hardman, tenor man Junior Cook, baritone saxophonist Ronnie Cuber, and drummer Eddie Gladden — are very good players, but they are not great ones. And that, in a strange way, is the beauty of this album. *Sojourn* is not an absolutely indispensable work, but it is a fine and worthy one, and it reminds us that greatness is not the only virtue excellent musicians can have.

Tucker sounds like the McCoy Tyner of the late '60's much of the time, though he is more percussive than Tyner, and has a more tenacious sense of humor in his improvisations. Hardman's smokey tone, so thick you can chew it, has gained a comfortable agility over the years (during his first stint with the Jazz Messengers in the '50's, his dynamic range was almost painfully constricted — though this did not stop him from being an exciting soloist anyway), and he refers almost constantly to his bop origins, which are most attractive. Cook swings comfortably in the middle register, and then moves so smoothly onto higher ground that it's hard to tell he's even there. His evenness is truly admirable. Cuber has a light and easy sound, almost a casual one, that works very effectively on his rather serious-sounding instrument. Gladden, who worked with Tucker in the vastly underrated New Heritage Keyboard Quintet (with Sir Roland Hanna and Richard

Davis), is particularly impressive for the way he works behind soloists, kicking them ahead, as it were, instead of plodding along with them. Though McBee doesn't solo on *Sojourn*, his presence is continually vivid; if there is another bassist in jazz who combines intelligence of musical thought, richness of tone, and sheer speed as he does, I don't know who it would be.

The six tracks here are Tucker originals, all of them inspired by the pianist's sojourn in Europe with the Jazz Messengers in 1976 (a tour for which Hardman rejoined the Messengers, incidentally). One of the six is a downright amusing piano solo piece called "French Fables;" the rest are solid, reasonably simple lines that set the stage perfectly for the good blowing that is, in each case, to come. — Colman Andrews

Duke Ellington - The Carnegie Hall Concert, Jan. 1943, Prestige P-34004



As Leonard Feather points out in his excellent and descriptive set of liner notes, this is indeed a 'unique' record collection, as overused as that word is. It not only documents one of the best bands Ellington ever had, it is a recording of the second jazz concert ever held on the Carnegie stage, the first having been Benny Goodman's in 1938. But most importantly, we have here for the first time the entire premier performance of "Black, Brown, and Beige," (subtitled "A Tone Parallel to the History of the American Negro"), Duke's longest and most important work. This suite has never before been available in its entirety.

The suite is in three parts, logically enough 'Black,' 'Brown,' and 'Beige,' each representing different specific eras in Afro-American history. What has been captured, what the critics of the time almost all missed, is Ellington's mastery of the form of the orchestral suite. The work is a series of themes, all intricately interlaced to present a massive tonal whole. The solidity, the completeness of the work is what one would expect from a genius like Ellington, and needless to say, the piece is a joy to be heard. Exquisite solos are played by the band's famous personnel, among them Johnny Hodges, Ben Webster, Ray Nance, 'Tricky Sam' Nanton, Harry Carney, 'Shorty' Baker, naming six.

Another amazement is the high quality of the recorded sound. Little surface noise is heard off of the original 78 RPM masters, from which this material was transferred.

Naturally, there are other tunes without which it wouldn't have been an Ellington concert: 'DayDream,' with Hodges; 'Cottontail,' with Webster; 'Boy Meets Horn,' with Rex Stewart; and 'Don't Get Around Much Anymore,'

'Rose of the Rio Grande,' 'Mood Indigo' 'Jack the Bear,' and 'Rockin' in Rhythm.'

For Ellington fans this set is, of course, an absolute must. For those new to the Maestro, it is a privileged introduction. And for the folks at Fantasy, thanks for the memories and the gift of the sound. — Zan Stewart

Charlie Parker - One Night at Birdland, Columbia JG 34808. Bird With Strings, Columbia JC 34832.

Charlie Parker, alto; Fats Navarro, trumpet; Bud Powell, piano; Curley Russell, bass; Art Blakey, drums.

Charlie Parker, alto; Al Haig or Walter Bishop, piano; Tommy Potter, Teddy Kotick or Walter Yost, bass; Roy Haynes, drums; string ensemble.

CHARLIE PARKER



These two new releases of old material are part of Columbia's apparently excellent Contemporary Master's Series, which was probably prompted by Arista's success with re-releases of material from the Savoy label last year. The sound on both these records is poor, but the music they contain ought to make them valuable additions to the collection of anyone already deeply into jazz, and their appearance on a major label ought to guarantee them a wider distribution than they would otherwise have had.

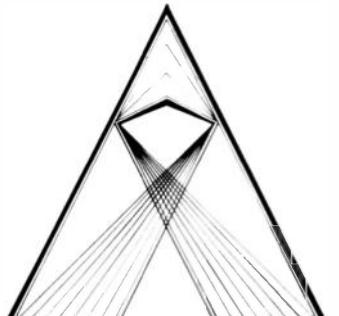
One Night at Birdland, a two record set, presents just what it says it does, and the all-star quintet of Bird, Navarro,

erskine
peter

REMO USA

CS Black Dot & FiberSkyn Drum Heads & RotoToms

REMO, INC. 12804 RAYMER ST., NORTH HOLLYWOOD, CALIF. 91605
Support the American Music Conference

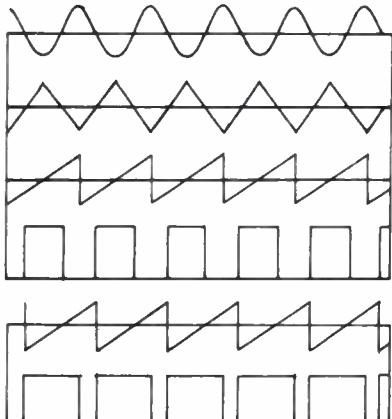


ARIES MUSIC INCORPORATED

AN IDEAL INSTRUMENT is something most musicians can't afford. Aries makes it possible, at prices within reason. We're willing to sell our synthesizers in bits and pieces: everything from schematics to full-range systems. We think musicians want performance more than packaging. We'll help you choose the right modules and functions to suit your own unique style. We know you'll be pleased with the machine, because we're proud of our product — its quality components, superb circuitry, and careful cabinetry. With an Aries, the choices are all yours. You can expand your present system, or start with the basics and move up as you learn. Our Owner's Manual will help you learn how to make the most of synthesis. It's loaded with clear, useful electronic music theory and no hype. If you have a musical ideal, we'll help you get your dream machine.

Send \$1.00 for our full catalog:
SHETLAND INDUSTRIAL PARK
SALEM, MA. 02139
(617) 744-2400

Waveform outputs and Phase relationships
AR-317 VCO (t) & AR-332 Dual VCO (b)



Powell, Russell and Blakey play supercharged bop, the solos longer and often more free than they might have been had they been recorded in the studio. Bird is frequently amazing, tearing off huge sheets of melody, riding Blakey's powerful beat like a high wind, doubletimed, fragmenting, flashing, playing as no one else in the whole history of jazz has managed to do. There are several classic choruses here. His tone is sometimes surprisingly harsh, and this recording catches, though inadvertently, the bitterness of a life spent playing in nightclubs for people who will love you only as long as you play well, and working for nightclub owners who will throw you out even though they have named the place after you. Fats Navarro, who was to die shortly after these recordings were made, sounds ripe and golden, and able to play in the front line without ever sounding like Bird's weaker brother. Bud is Bud, turbulent, often Monkish, worth listening to closely and hearing well.

I expected the Birdland double set to be good, but *Bird with Strings* surprised me. Everyone who's heard the studio sides knows how soppy the arrangements are, and I didn't expect these live recordings to be any better. I must have forgotten how well Bird played on 'Just Friends.' Bird's playing on this new album is consistently magnificent. As bad as these charts were, he really wanted to play them, and he put out something special when he did, a gentleness hardly heard at all on the Birdland sides, and a lyricism implicit in all his playing but explicit here. The way he just plays melody here is enough to break your heart, and when he does cut loose with his solos there are perfect melodic structures played at blinding speed; rhythmic subdivisions that delight and baffle the mind, and real warmth and beauty of tone. While I'm glad that Bird did not spend his entire career transcending such trivial materials, I'm equally glad to have these sides to listen to now. Even the dim recording quality helps; the strings are forced into the background and can more easily be ignored. Bird liked his string things, and who am I to argue with him?

Kenny Burrell - *Tin Tin Deo*. Concord. CJ-45.

Kenny Burrell, guitar; Reggie Johnson, bass; Carl Burnett, drums.



Can one really get mellower with age? The illustrious Kenny Burrell, well into his forty-sixth year, and close to over thirty years of playing jazz guitar, is as mellow and tasty as you can hope for on his debut for the Concord label. The inherent warmth, colorful imagination, and rich sound of Burrell's playing is in very bold relief in the setting of a trio. What a welcome change

of pace to hear him assume the principle voice, a more spacious context which hasn't been available to Kenny for an entire recording since his 1959 Cadet record date with Richard Davis and Roy Haynes at the Village Vanguard.

Reflecting on Burrell's breadth of capability and versatility, the musical literature of the program on this record is extremely well balanced. The title tune is one which Burrell plays often in person and which he continuously uses as a fertile resource for his creativity. "Old Folks" is a lovely ballad which remains infrequently recorded; it is tenderly played with an acute caressing awareness of the configuration of the melodic line and lyrical message. Bassist Reggie Johnson is magnificent in "Have You Met Miss Jones," as Miss Jones can be conceivably heard re-appearing in response to the beckoning sound of the trio.

That Burrell can be solo folk guitarist is a truism. His own "The Common Ground" gets a lively, yet clean, smooth blues treatment soaked with feeling — a longer version than in a 1967 date. Carl Burnett's ultrasensitive work on drums is a big plus on the album, whether dancing on brushes vis a vis "I Hadn't Anyone Till You," or via his strong use of the full set on "Common Ground." Another highlight is Tadd Dameron's beauty "If You Could See Me Now."

This is an album inviting endless re-listening and once the recurrent audition begins, you'll be hooked infectiously. Burrell's works are models of alternative interpretation. — Herb Wong

TAP SOFTLY AND CARRY A BIG ORCHESTRA

The Stick is available at these music stores:

- Sam Ash Music Stores, Greater N.Y. Area
- E.U. Wurlitzer, Inc., Boston, Mass.
- Coast Music, Orange County, CA
- WPM, Whittier Plaza Music, L.A., CA
- Guitar Showcase, San Jose, CA
- Gary Gandy Music, Chicago (Highland Park), Ill.
- Reliable Music, Charlotte, N.C.



The Chapman Stick Touchboard™

Stick Enterprises, Inc. • Emmett Chapman
• 8320 Yucca Trail • L.A. CA. 90046 (213)
656-6878

JAZZ-BRIEFS

Shakti/John McLaughlin — Natural Elements. Columbia JC 34980 I haven't always enjoyed John McLaughlin, but this seems like a fine record to me. A major reason is the presence of Zakir Hussain on the tabla, who along with Tony Williams is the most purely exhilarating drummer in the world. L. Shankar is also fine on violin. The writing is of a characteristically high order and this is the best attempt at mixing Indian and Western music I've heard. Sometimes McLaughlin plays as if he's getting paid by the note, but this kind of music has a real future and he is a pioneer of it. They tell me that the band is great live, and I believe it. — r.z.

Ray Charles — True to Life. Atlantic SD 19142 Release a Ray Charles record these days and the world ignores it. Mad world. Every singer in it has borrowed from this man. Would they know what to do without him? This is not his most consistent record, largely because of the charts, but you should remember Flip Wilson's old Christopher Columbus routine: 'Queen Isabella. I'm gonna discover America' Isabella: 'You gonna discover America? You gonna discover Ray Charles?' Hock your jewels, baby. There's some good music here. — r.z.

Chuck Mangione — Feels So Good. A&M SP 4658 Blithe, painless jazz pop, essentially background music and likeable stuff. Mangione plays lyrically, the band plays cleanly and well. Yeah, and? Sorry, there are no ands here, but this is okay for what it is. — r.z.

Art Farmer — Something You Got. CTI 7079

Urbie Green — Señor Blues. CTI 7080 Good playing from Farmer and Yusef Lateef on one album and by Green and Grover Washington Jr. on the other (especially Farmer and Lateef), but the music is weighed down by the leaden, prosaic charts of Dave Matthews, who has replaced Bob James as staff arranger at CTI. Here he manages to trivialize 'Ysabel's Table Dance' and 'Sandu,' no easy trick, along with some lesser material. He should go far in this business (And Art Farmer is worth hearing no matter what) — r.z.

Joe Farrell — La Catedral y El Toro. Warner Bros BS 3121 You can't hide a good musician but you can come

pretty damn close, as witnessed by this album in which Farrell plays typically well amidst slick, mass-produced charts. Farrell wrote some of these tunes, so maybe he's doing what he wants. The title piece, based on flamenco modes, is interesting and might do well in another context. It almost does well here. I wish Joe Farrell all the luck in the world and I hope the album sells. — r.z.

Art Blakey — The Finest of Art Blakey Big Band. Bethlehem BCP-6015 A 20-year-old big band session featuring such players as John Coltrane, Al Cohn, Donald Byrd, Idrees Sulieman, Bill Hardman, Ray Copeland, Melba Liston, Frank Rehak, Jimmy Cleveland, and Sahib Shihab, plus two quintet tracks with rhythm section (Blakey, Wendell Mar-

shall, and Walter Bishop) and Byrd and Coltrane. These latter two are nice, and there's a fine little solo by the under-recorded Ray Copeland on Al Cohn's "Ain't Life Grand," but the (uncredited) big-band arrangements are uninspired, and most of the ensemble work is distinctly lacklustre. — c.a.

Blue Mitchell — African Violet — Impulse AS 9238 I don't know why this record should be any better than the other over-produced and arranged albums put out this month, but it is. There are some near-disco rhythms and some unnecessary strings, but there is also a strong trumpet and tenor sax front line that retains a true jazz feel, and there are fine solos by Blue Mitchell and Harold Land. Blue sounds much as he did with Horace Silver, and on the

Reliability



DOD Electronics announces its new **200 series** product line. All **200 series** products are assembled in an extra rugged pressure die cast case. Long life switches. Jacks and pots are used throughout. Each unit is individually hand assembled & tested. There is new confidence in music sound reinforcement with **DOD**.

DOD
Electronics
Company

495 East
2700 South
Salt Lake City
Utah 84115
Telephone 801-485-8534

strength of these sides I would say he is playing better than a number of more highly regarded men on his instrument. Apparently, Blue Mitchell is a man for whom, no matter what the setting, music is not merely a business but still an art.

Billy Cobham — Magic. Columbia JC 34939 Pretty much what you'd expect from Cobham: impersonal, Superman drumming and slick but strangely unmemorable writing. Everyone else plays well, of course. It doesn't do much for me, but fans of previous Cobham albums should like it fine — r.z.

Tom Waits — Foreign Affairs. Asylum 7E-1117 Twenty five year old white boy imitates fifty year old black janitor

on dry cleaning fluid, or maybe Louis Armstrong on downers. Read his lyrics and you see he's got talent, but he's locked into a very painful and pathetic world. I can't listen to this at all. No, no, no. Get well soon. Nothing is as painful as real talent misused. (This is being marketed as a jazz album.) — r.z.

Ken McIntyre — Home, Inner City 2039 McIntyre is a thrillingly original player. He doesn't sound like anyone else (Dolphy is a good reference point, though McIntyre lacks Dolphy's fiery edge), but he is continually, relentlessly interesting to hear, exciting to hear. "Home" is a first-rate album, one that can be recommended without reserva-

tion (unless, of course, one has reservations about McIntyre's silly and unscholarly liner notes). Pianist Jaki Byard has just as original a voice as McIntyre does, and matches him superbly. The compositions are all McIntyre's, and they are a sophisticated lot. If all jazz was as good and as inventive as this, the music would never have to make excuses for itself. — c.a.

Miles Davis/Tadd Dameron — Paris 1949 — Columbia 34804 The recorded sound is pretty bad, and French announcers speak rapidly over sections of the music, but there is some electrifying Miles Davis here, full of high notes and fast runs that will surprise you. The young James Moody is here on tenor another good reason for picking this album up.

Gato Barbieri — Ruby, Ruby, A&M SP 4655 Warm, affectionate, well-tailored, semi-Latin semi-jazz by a highly proficient tenor player with a distinctive and attractive tone. The same old stuff, in other words, but the sort of same old stuff one plays rather frequently, for its enthusiasm and for its reassuring lack of surprise. Gato is imprisoned by a cliche, but at least it's a cliche that he invented. — c.a.

Barney Kessel & Herb Ellis — Poor Butterfly, Concord CJ-34 Kessel's pianistic guitar constructions and Ellis' diffused, gracious guitar lines (like bells rung under water) blend and jangle perfectly. Monty Budwig's bass and Jake Hanna's drums are in all the right places at all the right times. The animated jog through "Dearly Beloved" is particularly tasty. — c.a.

Lee Konitz & Warne Marsh — Lee Konitz Meets Warne Marsh Again, Pausa PR-7019 Konitz and Marsh play like two brothers with different tones of voice but nearly identical things to say. Konitz has been particularly active lately, so perhaps his work has a slightly finer edge on it (he has always played on the very brink of sharpness, though he has never so much as teetered towards the wrong side of it), but Marsh's energy doesn't exactly flag. Peter Ind, who, like Konitz and Marsh, played with Lennie Tristano, is the bassist; Al Levitt is the drummer. The album was recorded live at Ronnie Scott's in London, and the songs include some top-notch standards ("Star Eyes," "My Old Flame," "You Go to My Head," etc.), a Konitz tune, and Lennie Tristano's "Two for One." Like most true musical innovators, of whatever period, Konitz and Marsh continue to sound fresh and new. — c.a.

Harold Land & Blue Mitchell — Mapenzi, Concord CJ-44 Harold Land is a fascinating tenor player to hear, because he is continually pushing himself toward a freer, looser style, but at the same time maintains his roots so firmly that one knows he's never really going to reach it. The Land/Mitchell unit, which

Famous Jazz pianist Billy Taylor on the Multivox MX-30 Electronic Piano

"The Multivox MX-30 lets me do things no other electric piano can."

No wonder, the MX-30 is like no other piano of its kind. That's because we've built into it some very extraordinary characteristics that you'll have to hear to believe. Find out what Billy Taylor's talking about by sending for our new MX-30 demonstrator record.

Just enclose 50 cents for handling.

Sorkin Music Co. Inc.
MULTIVOX
Making beautiful music for over 60 years

370 Motor Parkway, Hauppauge, N.Y. 11787 516-231 7700
West U.S. Dist.: Sahlein Music Co., San Francisco 415-873 3440
Canadian Dist.: J.M. Green, Don Mills, Ontario 416-495-1311



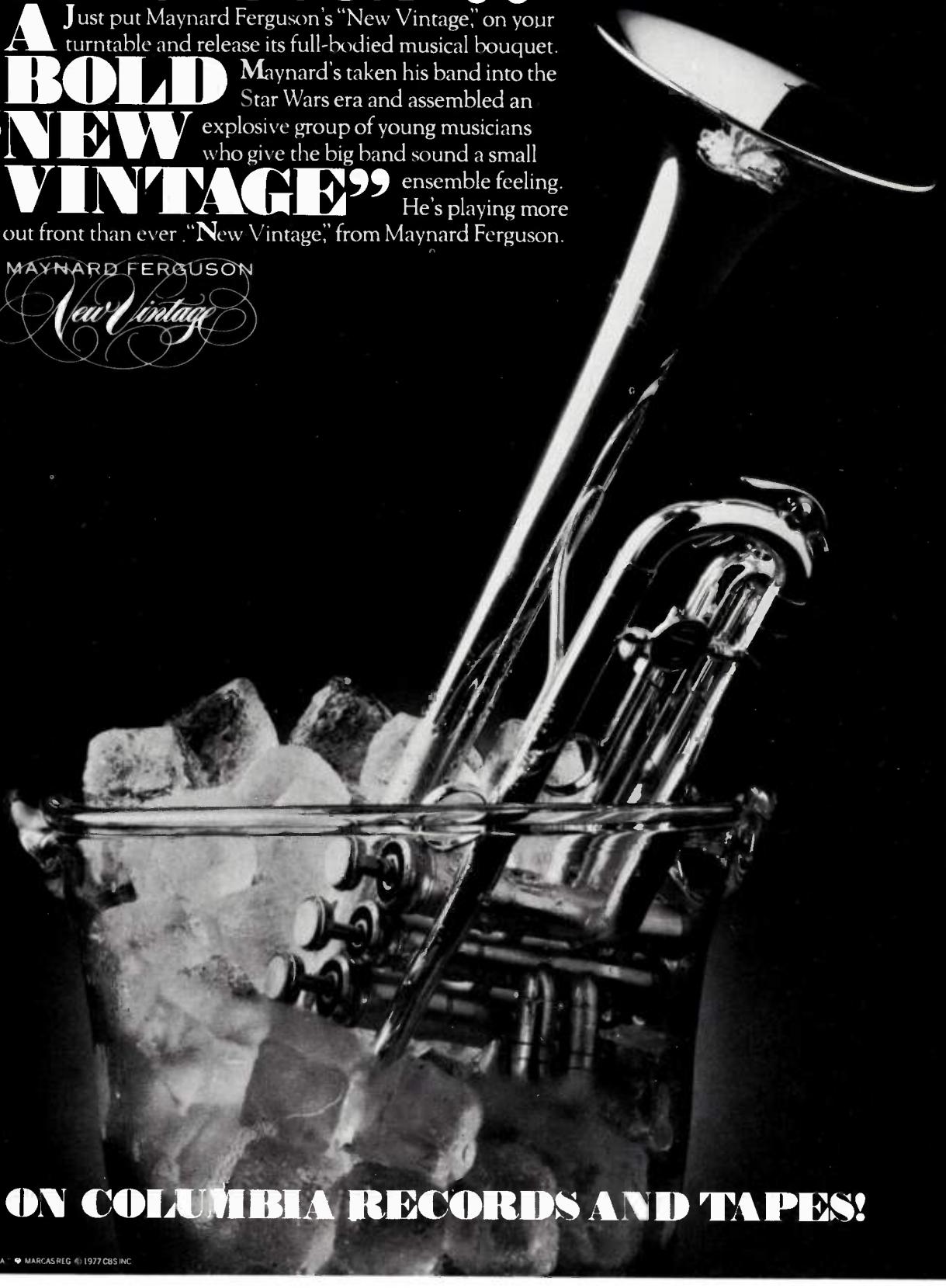
FERGUSON '77-

A Just put Maynard Ferguson's "New Vintage," on your turntable and release its full-bodied musical bouquet.

BOLD Maynard's taken his band into the Star Wars era and assembled an explosive group of young musicians who give the big band sound a small ensemble feeling.

"NEW VINTAGE" He's playing more out front than ever. "New Vintage," from Maynard Ferguson.

MAYNARD FERGUSON
New Vintage



ON COLUMBIA RECORDS AND TAPES!

has functioned as a regular band for more than two years, is descended obviously from the Land/Bobby Hutcherson quintet of the early '70's (the bassist, Reggie Johnson, is the same), and like that earlier group, the music they play is solid, swinging, and not overly ambitious. It is, in any case, real jazz. — c.a.

Tal Farlow — A Sign of the Times, Concord CJ-26 More of Concord's tasty mainstream chamber jazz. Farlow plods a little, but he neatly maintains his rounded, almost liquid sound. His fellows here are Ray Brown and Hank Jones, about whom further comment is presumably superfluous. Tracks include "Stompin' at the Savoy," "Fascinating Rhythm," "You Are Too Beautiful," and "Put on a Happy Face." — c.a.

Dave Frishberg — Getting Some Fun Out of Life, Concord CJ-37 One side of this appealing lp is solo piano — highly competent, unoriginal Wallerish interpretations of things like Jelly Roll Morton's "King Porter Stomp," Bix Beiderbecke's "In a Mist," and Waller's own "Alligator Crawl." The other side features Frishberg (who was, incidentally, author of the lyrics of the nouveau-cabaret classics "Peel Me a Grape" and "I'm Hip") with a quintet — starring the impeccable Marshall Royal on alto — playing more piano and singing several guileless and engaging medium-tempo swing-style curiosities, of which by far the best is the Hoagy Carmichael/Rudy Vallee song "Old Man Harlem." Toothsome, even if it doesn't offer much to get your teeth into. — c.a.

Booker Little — Victory and Sorrow, Bethlehem BCP-6034 This is some of Little's best recorded work. The trumpeter sounds fully in control here, and uses his dazzling technical skills very thoughtfully, almost carefully. The group includes Julian Priester — one of the great unrecognized improvising ge-

nuses on any instrument in jazz today — George Coleman, Don Friedman, Reggie Workman, and Pete La Roca, and six of the seven tracks are Little originals, and very good ones at that. — c.a.

Howard McGhee Orchestra — Cookin' Time, Zim ZMS-2004 A curiosity. McGhee led a strong but uneven big band off and on through the late '60's and into the early '70's. This is, to the best of my knowledge, the only recording band ever made. Sound quality is not particularly good, and the ensemble work has a dull sound to it, but there are nice solos by McGhee, Clifford Jordan, Bill Hardman, and Norris Turney, and the vocals by Vicki Kelly and Andy Bey (who is also the band's pianist) are clean and clear. — c.a.

Mary Lou Williams — The Asch Recordings, 1944-47, Folkways FA 2966 A superior two record set, well annotated, featuring Ms. Williams' work during the bop years, though most of the music here is distinctly pre-bop in outlook. Good playing from the leader, Coleman Hawkins, Don Byas, Edmund Hall and others, most of it laid back and all of it recommended, fine not by virtue of being exceptional but by being representative. Excellent writing by Mary Lou throughout. The recorded sound is fair. — r.z.

Jazz/Some Cities And Towns — Folkways RF 32 Unreservedly recommended. A superb Sam Charters compilation documenting regional bands from 1926 to 1937. The music is heady and robust but you won't know most of the musicians. Big jazz towns like New York, Chicago and New Orleans are covered, and also places like Birmingham, Cincinnati and Dallas. Just great. — r.z.

Preservation Hall Jazz Band — New Orleans, Columbia M34549 This is a good set, full of fine traditional playing. Though it's recorded in brand new com-

patible quad you'd be surprised how much it sounds like an old record. It was the music all along, see? Also notice where the smart money is: Columbia released this on their 'classical' Masterworks label. Very clever. — r.z.

Jimmy Rowles — A Fleeting Moment, Jazz Chronicles JCS 401 Rowles is a sensitive, logical pianist — comparable to, say, Tommy Flanagan — whose style seems based around the very absence of the obvious trappings of style. He plays just the right number of notes, and enhances his lines rather than embellishing them. This is a solo piano lp, recorded before a small audience of friends. Rowles sounds relaxed, which is to say that he doesn't work as hard as he can when he wants to, but he is a pleasure to hear. — c.a.

Zoot Sims & Bucky Pizzarelli — Nirvana, Groove Merchant GM 533 Outstanding modern mainstream music, with Sims and Pizzarelli joined by Buddy Rich and Milt Hinton and playing mostly standards ("Honeysuckle Rose," "Indiana," "Memories of You," "Come Rain or Come Shine," etc.). There is nothing out of place here — not even Pizzarelli's delicate solo version of the revoltingly overrecorded "Send in the Clowns," and not even Sims' and Rich's vocals on "Gee Baby, Ain't I Good to You." — c.a.

Teddy Wilson — Revamps Rodgers & Hart, Cnioroscuro CR 168 Wilson really can't be said to be revamping Rodgers & Hart hereon, the title notwithstanding, because his playing fits the music of America's greatest single songwriting team almost perfectly to begin with. He doesn't recast their music, in this small jewel of a piano solo record, but he draws from it the life and the freshness that it usually has. Wilson has a light, dancing way of playing, even in his strong left hand. Rodgers & Hart have rarely been better served by an instrumentalist. — c.a.

ACROSS

- 1 - Ellington great
- 5 - Latin dance music
- 8 - Jai _____
- 9 - _____ alia
- 10 - Post
- 12 - Holiday drink
- 14 - Waldron
- 15 - Barker
- 16 - Pianist: two words
- 17 - Right _____!
- 18 - Saxophonist Albert
- 19 - Saxophonist Dewey
- 24 - Cal
- 25 - What one might say to a freak
- 26 - Big Band'er Jess
- 27 - Joe The King
- 30 - Thompson
- 31 - _____ Silent _____
- 32 - World War II gun
- 33 - Herman
- 34 - Stupid

DOWN

- 1 - Dutch synthesizer specialist
- 2 - Old Ladies' Athletic Assn.
- 3 - _____ y News
- 4 - with 25 down: pianist
- 5 - Red, white and Blue Composer
- 6 - Tristano
- 7 - Con man's gig with "Big"
- 11 - Shelly
- 13 - Erroll
- 15 - Saxophonist James
- 20 - James
- 21 - Reinhardt
- 22 - "Jimmy _____, when you coming back?"
- 23 - Bag Pipes do it: past tense.
- 25 - See 4 down
- 26 - Artie
- 28 - Cleo
- 29 - Industrial Worker: abb.
- 31 - Lana Turner had this
- 32 - Oliver

Jazz Crossword

By Hugh Cosman

Answers on page 43



Mose Allison continued from page 32 his picturesque language by "curved notes, bent notes, and smashed notes."

In the mid-sixties he set out to broaden his instrumental horizons, specifically to get his left hand working with more facility. He became an avid listener of Bartok, Charles Ives, Scriabin, and Schonberg, and especially piano sonatas. These influences have increased his use of dissonance and chromatic chord progressions. They are a far cry from his father's stride-style and boogie-woogie of Albert Ammons which were his earliest models.

"One of the principles I go by is alteration, mixing in diverse elements," Mose explained, though his dialectic is obvious by now. What these contrary elements have created is a type of downhome Hindemith, a rare combination of flavors like an order of chateaubriand and mustard greens.

At 50 years old, Allison's wavy graying hair is noticeably receding. He's getting more work on the nightclub circuit than ever before, but his career as a recording artist, after nearly two dozen albums, is still his major disappointment. He's deliberating over whether to seek a release from Atlantic after 15 years. "Your Mind Is On Vacation," released in '76, was his first record for them in four years. "Atlantic and I had an understanding before that," Mose kidded on the square. "They didn't do anything

for me, and I didn't do anything for them."

The new album was a test, a one-more-once, make it or break it. Sales are not reassuring, and Allison feels they are not behind him with enough promotion. "I might look around for a specialized label," he mused. "Something distributed by one of the bigger companies. But I don't have any names for you yet." What about labels known for their promotion, like CTI? "I'm probably not commercial enough," Mose said. "I think that's the consensus."

If it is the consensus, it ought to be challenged. Allison's club audiences are young, and the cult heroes of the youth-market have "discovered" him. The Who recorded "Young Man;" Leon Russell, "Smashed;" Bonnie Raitt, "Everyone's Cryin' Mercy;" and John Mayall, "Parchman Farm." But the source is still out there traveling. Somebody ought to be able to bring this wandering minstrel home. ■

R and B continued from page 14 Days" special presented Bo Diddley and The Shirelles. The latter lip-synched their hit version of "Dedicated To The One I Love" . . . Add Al Jarreau and Ben E. King to the list of performers who began their careers with rhythm'n blues groups.

RECORD NEWS: A new anthology of recordings by The Ravens, the pioneer quartet of the late 1940s and early 1950s,

Punk continued from page 23

or a peacenick, or a beatnick, and if you hate the world of disco or any of that wimpy trash, you become instead a punk, a bona-fide juvenile delinquent with a leather jacket, a punk band, and a screw-all attitude that gives life energy and adventure. It's a real life style, visible and exciting, an attitude that relates to the music you dance to. At least it relates.

It also relates nicely to record company profits, many of which are investing heavily in the new wave. According to Michael Hutson, who works as the assistant to Clive Davis at Arista Records, "the record business needs a shot in the arm. The creative talents of a few years ago are either drying up or retiring. They will continue to sell, of course. It's just that nothing new is coming from them." New Wave is the market, he said, which the industry is after. "A whole generation of kids is a big market. They want music they can identify with, their own music. Not their older brothers and sisters' music, and not music that is being rammed down their throats by disc jockeys, unimaginative programming, and old time performers." Arista is firmly committed to new wave music. Patti Smith and Lou Reed are both at Arista. "Clive will sign anything that is new and innovative," Michael said. "He likes to speak of this company as one where careers are

built."

Promoters and opportunists are busy arranging concerts that sell out quickly to thousands of screaming teenies, and some, like Ken Fowley, in Los Angeles, are working hard at putting together uncomplicated, sexy juvenile punk bands and pushing them to economic success. Bill Graham recently arranged the New Wave Extravaganza in California. Punk fashion shops are doing a brisk business in punk clothes, shoes, buttons, hair dye, 1950's suits, chains, posters and other punk paraphernalia. Punk clubs and bars are turning over large profits, with tickets for unheard of bands as high as 5 dollars, and for well known bands as high as \$8. In New York, Max's Kansas City and CBGB's, the two punk hangouts in town, both charge \$1.75 for puny drinks. That's lots of money for lots of noise!

So punk is the new wave of the days ahead. It makes money for record companies, promoters, and bars, and occasionally it makes good sensational copy in newspapers. But first and foremost the attitude of punk is just being fed up with everything that's going down, sick and tired of all the music and the hype and other people and the great cosmic void. But their revolution is only a self-fulfilling prophecy of Anthony Burgess' *Clockwork Orange*. It is perhaps the least aberrant aberration in history. They are full of rage against a

will be available around Christmas. Some tracks have never been released before. . . King Records is reissuing 1950s material by Hank Ballard and The Midnighters, Clyde McPhatter and The Dominoes, and R&B instrumentalist Earl Bostic. ■

AM/FM continued from page 13

seemingly haphazard as audio equipment, you can gain a lot of assurance and informed security from just knowing what the best available is, and then working your way down to a more comfortable price level. This way, you avoid starting at the bottom, where there are at least 200 brands to choose from, and groping your way up through all that hardware, wondering all the way if you're passing up bargains, deals or hidden values.

Yamaha, Sansui and Technics all make excellent tuners which sell for less than \$300 but, as is the case with almost everything, price is not really as important as how you feel about the product. If you're shopping for a tuner, rely on your first impressions. It may sound ridiculous, but there really is a connection between what appeals to you visually and what will later appeal to you audibly. If the tuner you're looking at doesn't excite you, keep looking and listening. When you find the tuner that you know you can't live without, that's the one you should buy. ■

society which they feel has failed them miserably. No longer do these kids (punks) feel any responsibility to society, they are only concerned with the many ways in which they feel society hasn't fulfilled its responsibility to them. Since the whole movement is so clearly a facile reaction against society and since society has no meaning, the only thing left to explore is the meaninglessness of meaninglessness. The void within the void within the void within the void. For Marshall McLuhan art is anything you can get away with. The punks obviously agree, but I wonder if McLuhan would still say the same after seeing the Sex Pistols. ■

PSYCHIC

Advises on business,
love & personal direction.

Jamil

P.O. Box 10154 Dept. A.B

Eugene, Oregon 97401

Phone anytime:

(503) 342-2210 484-2441



Improvisation/By Jamey Aebersold

The Blues is a musical form that jazz musicians have always embraced because it allows them the opportunity to express emotion and everyday feeling and intellectual concepts which are often learned by studying another player's style and conception. Most beginning improvisers use the Blues as a springboard to other jazz forms. Many band directors and private teachers feel there is not too much to playing a decent blues solo. They feel that you learn the blues scales of the key the blues is in and just sorta' improvise what you feel over that scale sound. They probably think this is what they are hearing when they listen to jazz players on radio or records. I admit, they do hear some of that, but, if you check out the major jazz influences, you will begin to hear much more than just the blues scale.

In this article I would like to point out things to watch for in the blues that will make your playing more rewarding, convincing and musical. We should begin by asking you to sing (with your voice) several choruses of blues along with a record. A play along recorded version of blues would be excellent because you don't have to listen to a soloist — you are the soloist. I suggest taping yourself so you can listen to yourself back and then, with your instrument in hand, try playing the phrases that you just sang! I contend that what we sing is often closer to the REAL YOU than what comes out of our instruments. On our instruments, we are inhibited and limited by our lack of knowledge of the instrument. If this is so, and I truly believe it to be so, the musician who knows his instrument well will have a much better chance of conveying the music that is contained within his brain to you the listener. When you are trying to play on your instrument what you just sung, be sure to play with the same inflections, articulation, dynamics, etc. If you are used to listening to jazz music, your vocal solo will probably be fairly recognizable to one who listens to this kind of music even though your voice may crack and sputter at times. Practice singing when you are driving by yourself or walking to school or to the office. Practice singing within your mind while lying in bed or waiting for a bus. Put your mind to use and it will instantly start paying you dividends in that you will be able to recognize phrases others play and this will enable you to put those ideas in motion on your chosen instrument. I have heard many fine jazz musicians say they have done much practicing away from their instrument. They mentally practice, and when they finally put their instrument in their hands it is as though they have already played the musical idea. In closing this paragraph on singing, I would like to point out that many musicians refer to a particularly beautiful musical phrase or solo as singing, even tho the musician is playing an instrument. For example, "Coltrane was really singing."

The blues can have many different chord progressions. Rock, gospel, soul, country and other simpler forms of blues music don't use the same chords as say, a Wayne Shorter blues, although they can if they want to. Usually, when you start beefing up the chords (harmony) one feels the song becoming more and more jazz influenced. When you start changing the chords to a gospel tune it just won't sound the same and the people who listen to that type of music will probably not be satisfied because the music is no longer what it used to be. Since jazz is an evolutionary

Playing the Blues

art form the various chord modifications and alterations are welcomed and have become a part of the energy that has kept it alive.

The basic 12 bar blues originally used what we call three chords. They are: a dominant 7th built on the root, a dominant 7th built on the fourth, and a dominant 7th built on the fifth of the key you are in. Example: Blues in the key of F uses these three chords — F7, Bb7 and C7. The order of occurrence is in a twelve bar sequence and can look like this: /F7/F7/F7/F7/Bb7/Bb7/F7/F7/C7/Bb7/F7/C7/ There are variations ad infinitum to the chord progressions which can be used over a blues. A few of the more popular are as follows (key of F). NOTE: When two chord symbols appear in the same measure, each chord gets two beats.

- A.) /F7/Bb7/F7/Cmi F7/Bb7/Bb7/F7/D7/Gm9/C7/ F7/GmiC7/
- B.) /F7/Bb7/F7/CmiF7/Bb7/Bo7/F7/AmiD7/Gmi/ C7/AmiD7/GmiC7/
- C.) /F7/Bb7/F7/CmiF7/Bb7/Bo7/F7/AmiD7/GmiC7/ DbmiGb7/F7D7/G7C7/

One that Charlie Parker used on "Blues for Alice" uses descending root movement coupled with a cycle of fourths (upward). This is sometimes called Bird Blues.

/F/Emi A7/Dmi G7/Cmi F7/Bb7/Bbmi/Ami/Abmi/ Gmi/C7/Ami D7/Gmi C7/

Enough for the various chord progressions that can be used. If you need more, check out Dan Haerle's book *Jazz/rock Voicings for the Contemporary Keyboard Player*. He lists 17 different progressions ranging from very simple to very complex.

When beginning to practice the blues, I feel it necessary to get the feel of the roots, then the first five notes of each scale, then the triad (root, 3rd & 5th), and finally the entire scale. Here is what that would sound like:

The image shows four staves of musical notation for a blues progression. Each staff begins with a treble clef and a 'C' key signature. The first staff shows a 'F7' chord (root position) followed by a 'Bb7' chord (root position) and a 'F7' chord (root position). The second staff shows a 'F7' chord (root position) followed by a 'Bb7' chord (root position) and a 'F7' chord (root position). The third staff shows a 'F7' chord (root position) followed by a 'Bb7' chord (root position) and a 'F7' chord (root position). The fourth staff shows a 'F7' chord (root position) followed by a 'Bb7' chord (root position) and a 'F7' chord (root position). Each staff ends with the text 'etc.' indicating the pattern continues.

When two chords appear in one measure you have to alter the rhythm of the pattern or condense the number of notes in your pattern. No matter what song you are working on, use the above method for getting acquainted with the harmonic movement of the tune. I have heard two of the top jazz trumpet players in the country say this is the first thing

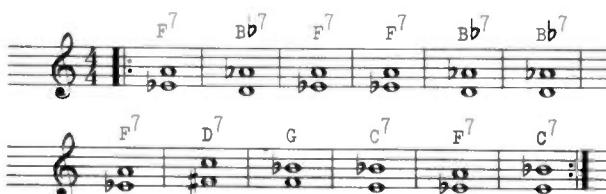


they do when looking over a new piece of music that they are going to solo over. It makes good sense because it gets your ear accustomed to the various scale and chord sounds in advance of the actual soloing. I strongly advise using this method of practice when approaching ANY new song.

The most important points in the blues progression, and these are often totally neglected by young improvisers, are the measures circled below:



It might be good to improvise on the 3rd or 7th of each chord in order to get the sound and feel of the harmony in your mind. Using just the 3rd and 7th will sound like this. Notice the half step melodic motion from the first chord to the second.



I urge you non-piano players to practice example #3 with your left hand, one octave lower than written, and try playing exercises in #1 with the right hand so you can hear the basic harmony (3rd & 7th) in the left hand while running patterns or soloing in the right hand.

Most all good wind players have a knowledge of the keyboard and can play blues in several keys. It is much easier to solve harmonic problems while LOOKING at the piano keys than it is to see it on a sax finger table or trumpet valves.

It is a good idea to lead into the 3rd or 7th by half step. This strengthens the harmony. Notes that are good choices at the beginning of measures are listed below.



performers ... composers

HOME-STUDY COURSES - BASIC AND ADVANCED THEORY, COMPOSITION, ARRANGING, EAR TRAINING. Concise and simple-to-understand lessons...a unique & effective way to learn *modern* music, with personal assistance by our faculty.

If you're a beginner or advanced amateur, or a professional musician who wants - and needs - to learn more about harmony, chord voicings, rhythm, improvisation, arranging & composition, etc., then send for our catalog today!

APPLIED MUSIC SCHOOL

Dept. M 505 W. Hillsboro Ave. Tampa, FL 33603

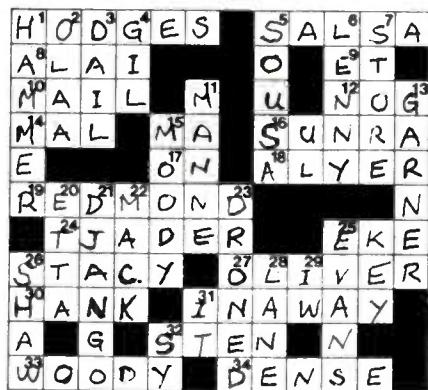


The Blues scale can, of course, be played at any time during the chorus. The notes of the blues scale often clash with the given harmony but that is what makes it sound like the blues! If it didn't clash in the beautiful way it does, we wouldn't call it a blues. Be careful not to confine your soloing to just the sound of the blues scale and in so doing overlook possibilities of variety by employing the other scales such as minor and dominant. The blues scale in the key of F is F A Bb B C Eb F

Conclusion

1. Play what you hear in your head. Use tape recorder to record your voice and transcribe it on your given instrument.
2. Sing with your voice while driving, showering, walking, etc. Think about the intervals you are singing. Are you singing bits and pieces of scales or chords?
3. Listen to jazz players play the blues. Suggested listening: Sonny Rollins and Sonny Stitt on the song "After Hours" found on Verve double record #VE2-2505 under Dizzy Gillespie's name!
4. Check out Volume 2 "Nothing But the Blues" play along book and record set by myself. If you already have this volume, have you tried playing with all the tracks or have you just played the blues in Bb and F? Time to move on!
5. Remember leading tones are the 3rd and 7th usually. These tones should be emphasized in order to bring out the harmonic movement from chord to chord.
6. Use everything you have learned about melodic construction when playing on a blues. Don't just play on the blues scale. That sound can wear pretty thin in the hands of a novice but can sound fine when interspersed with phrases from the original harmony.
7. Transcribe a solo or a portion of a favorite solo and play it on your instrument with the same inflections as the recorded version. The jazz tradition has been passed down by imitation and you can benefit greatly by transcriptions. ■

Answers





Guitar/By Warren Nunes

Recycled 4-String Chords With Correct Tonal Centers

Part 2 in our Recycling 4-String Chord series contains the exercises originally developed in Part 1, with the addition of the proper tonal centers for soloing through each exercise. Correct Tonal Centers are indicated within the musical staff directly below each line of chord symbols.

Fig. 1

CMA9 (NR)

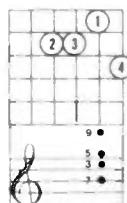


Fig. 2

EM7

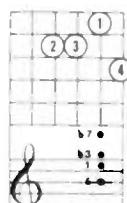
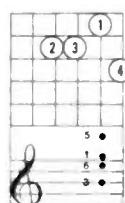


Fig. 3

G6



Exercise I in C

When soloing through this exercise use C Major tonal center only.

8 Cm9 7 C6 10 Dm9 9 G9 8 Cma9 7 C6 6 Dm7 6 G7-9

Exercise II in D

Build solos from D Major tonal center only.

8 Em7 7 A7 7 Dma7 7 D6 5 Em11 5 A7+5 4 Dma9 3 D6

Exercise III in G

Solo from G Major tonal center.

9 Gma9 8 G6 3 Gma7 5 G6 3 Gma9 2 G6 7 Bm9 6 E7-9+5

When building solos from designated tonal centers, be sure to have a friend or tape recorder play the chord exercises as back-up. When soloing through the following mixed key exercises, remember tonal center changes are indicated in the musical staff, directly below each line of chord symbols.



Exercise IV, Mixed Keys Exercise 4, Mixed Keys, C, F, Bb, Eb.

Exercise V, Mixed Keys Exercise 5, Mixed Keys, D, G, C, F.

Exercise VI, Mixed Keys Exercise 6, Mixed Keys, G, C, F, Bb.

For information concerning Warren Nunes Jazz Guitar Seminars and private instruction, call or write: Warren Nunes, P.O. Box 466, Hayward, CA. 94543. (408) 246-9724.

Next Issue: Part III - Recycling Dominant 4-string Chords.



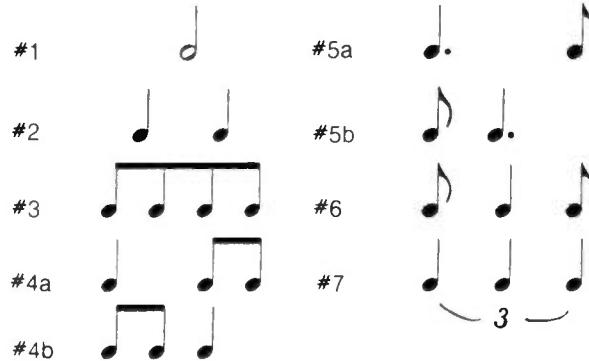
Bass/By Steve Doherty

Reading Rhythmic Figures

I've become totally convinced that most electric bass players have a phobia when it comes to reading music. The response I hear all the time is "I should get my reading together. Someday. But I haven't got the time to practice." I won't deny that hours of practicing will make you a better reader. It just may be though, that you're already a better reader than you thought.

Writing music is a time consuming process, and a lot of playing today demands learning material without ever writing it out. In other words, becoming a good reader may only be a matter of figuring out what you're already doing. And you can do that by learning to recognize a small number of figures that appear over and over.

Let's consider one side of the phobia — reading rhythmic figures. There are basically only seven figures in 4/4 time.



I can still recall the terror I felt the first time I ran across this figure. Then I heard it played. It is unquestionably written wrong. The downbeat of 3 is obliterated.



Play Better Guitar

Warren Nunes Editions

JAZZ GUITAR

(Red Book)

Rhythm and Background Chords
D234 - \$7.95 w/recording

JAZZ GUITAR PORTFOLIO

Collection of jazz guitar studies
Z2700 - \$4.95

JAZZ GUITAR SOLOS

(Gold Book) Solos with

correct tonal centers for soloing.

0431 - \$3.00

JAZZ GUITAR SOLOS

(Blue Book) The Blues

0358 - \$3.95 w/recording

SOLO PATTERNS

(Green Book)

Solo jazz guitar method

0485 - \$5.95 w/recording

GREENSLEEVES

Chord solo and combo arrangements

\$3.98

SOLO JAZZ VIOLIN

Melodic jazz solos set to standard chord progressions

0486 - \$3.95

CHARLES HANSEN

Music & Books, Inc.

141 Kearny Street
San Francisco, Ca. 94108

Please rush my selections in the quantities I have indicated.

0234 _____ 0358 _____

0431 _____ 0485 _____

0486 _____ Z2700 _____

Total amount enclosed \$ _____

(Please add 50¢ postage and handling for each book).

Name _____

Address _____

City _____

State _____ Zip _____

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. And only the finest workmanship and materials go into each instrument we make. That's why when you buy a Hohner you'll have more to show for it too.



HOHNER. MORE THAN JUST THE WORLD'S BEST HARMONICAS.

Harmonicas, Melodicas, Accordions, Recorders, Amplifiers, Keyboards, Guitars, Banjos, Orff and Rhythm Instruments, Musical Instrument Accessories.



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



Saxophone/By Dave Liebman

Tone Production

My first series of articles are concerned with tone production on the saxophone. This is the emphasis, not actual improvisation. These are my personal observations based on the teachings of the "Guru" of saxophone teaching, Mr. Joe Allard of New York and Boston. Through the years since this invaluable wisdom has passed to me, I have come to picture these concepts in the ways described below. I do not wish to dispute any other methods or enter into disagreement over technicalities. In life there generally seems to be only a handful of themes or ideas — the differences lie in each person's own way of conceptualizing them.

Before beginning, I'd like to offer some definitions and concepts that I'll be using:

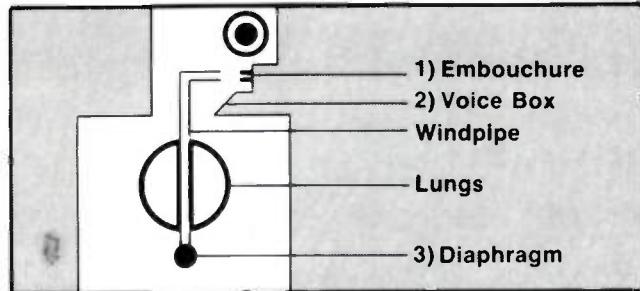
- A) Producing sound involves resistance and disturbance of physical material. (Mouthpiece and horn itself).
- B) Producing tone on the sax actually involves two mouthpieces. In this sense of the word, "mouthpiece" means some sort of opening and closing mechanism. Here, they are the actual mouthpiece as one and the throat as the second.
- C) The word "embouchure" is used to refer to all those physical elements of the body which have to do with producing sound that are located in the mouth area: teeth, jaw, lips, facial muscles.
- D) The words "larynx", "voice box", "throat" are used interchangeable to indicate that particular area of the anatomy being referred to. (Anatomically, there are specific differences, of course.) Also, the words "tone", and "sound" are used interchangeable in these articles.

Tone: General Discussion

Everyone is familiar with the expression coined in Duke Ellington's, "It Don't Mean a Thing If It Ain't Got That Swing!" With reference to the Duke, I'd like to precede that statement with another: "It's Not Worth a Bone, If It Ain't Got That Tone!" (Please don't look for a copyright on that.)

In all seriousness, my point is that the sound a musician gets from an instrument is really the starting place for whatever is played. All the complexities of melody, harmony, and rhythm are ultimately shaded by the tone in which they are presented. This is obvious if you take a famous style and divorce it from the tone of the instrument. Examples abound: Johnny Hodges' lyrical style and liquid tone, Bill Evans' impressionistic harmony and his delicate luminescent pianistic touch, Sonny Rollins' fierce rhythmical drive alongside his big, full sound, etc. The truly great improvisers (and classicists also) will have a tone that is in unity with their musical concepts and serves to enhance them.

Although all instruments are concerned with tone production (drums and percussion included), there is no more obvious family than the wind instrument (brass and woodwind). This is the first musical element that a listener reacts to. The obvious closeness of the winds to the human voice is the reason for this. In fact, I like to envision the saxophone as a continuation of the vocal chords, with the connecting unit being the mouth and mouthpiece.



1. Powersource; diaphragm provides energy (through breath) which is transferred upward through windpipe.
2. Voicebox (larynx, throat) vehicle through which curl column is shaped for entrance through #3 to the mouthpiece and horn. The larynx is a very delicate mechanism which makes adjustments for pitches and range. No extra pressure should inhibit this mechanism (head position, lower lip, teeth, jaw, facial muscles).
3. Embouchure; mouth is passageway through which air enters horn. Mostly acts in a transferring capacity, not overtly as a determinant of tone, although coloristic, expressive and articulative devices originate here (lips slurs, pitch alterations, tongueing, slurring, bends, etc.)

This is the central concept to this article. Tone production is intrinsically tied to our body. My main thrust will be towards correct placement of those parts of the body which are essential to blowing (referred to as "physical elements"), and the avoidance of habits which may inhibit these essentials. Once the body flows into the instrument (becomes "second-nature"), one can then use the imagination to form a personal tone — which is one that serves as a vehicle and enhancer of musical ideas.

You might ponder an ancient Chinese description of tone in which it lists the following elements required to be present: happiness, sweetness, elegance, subtlety, sadness, softness, resonance and strength. I think this truly a beautiful way to conceive of one's sound, especially if you're an improvising musician who is an artist that tells a story with each solo. If you're expressing your life through the horn, then you should be able to portray any mood or feeling that strikes you. The goal is to have such control of tone that this expression can occur on the moment, spontaneously.

Physical Elements in Tone Production

The first step is to discover exactly where in our anatomy the tone is being produced. A very simple example shows where the main action takes place. Try singing some intervals (4th and 5th are best), and check the feeling of movement in your throat. What you've done is exactly what a singer does when vocalizing. They can't push three fingers down on keys for a G natural, etc. It's in the throat where the physical action of producing tones takes place. Think of the saxophone as an extension of your vocal chords, which is where the changes of pitch actually take place.

I want to stress this point because often beginning

saxophonists think that most of the work is taking place in the mouth and all the body does is breathe a lot. There's no question that the mouth has something to do with tone production, but only as a by-product of the action which takes place in the throat! I'll turn now to a description of those specific elements used for tone production.

Head-Shoulder Relationship

Try to speak with your head turned down (chin towards chest) or the opposite (head looking upwards). Listen to the tone quality of your voice as compared to the sound when your head is in a natural straight-ahead position. The difference and desirability of one over the other is obvious. The reason for the poor quality is that the downward or upward curve of your neck is putting unnecessary strain on your voice box, inhibiting that very delicate mechanism from operating freely. So the first awareness is to keep a normal, everyday head position (no strain) without leaning over or backwards. Using a mirror will show if you're out of position.

Jaw and Teeth

Corresponding to the correct head-shoulder relationship is the upper teeth and lower jaw. One of Newton's physical theorems states that for every action there is an equal and opposite reaction. The word "equal" is crucial. Placed in our context, I mean that the upper teeth should not be "biting" down with the lower jaw dropping, or vice-versa with the bottom jaw biting up. The most common tendency is for the jaw to drop for low notes and bite up for highs. In truth, the upper teeth are already exerting a downward pressure because of the natural body-weight of the head. Therefore, it becomes necessary to equalize this downward pressure with an upward force from the bottom jaw. This is accomplished by the bottom teeth covered by the lip. Picture a piano hammer (wood) covered by the felts: the hammer is the force (bottom jaw and teeth), while the felts are the bottom lip. Incidentally, the upper teeth rest directly on the mouthpiece with no lip in between, but remember, no biting into the mouthpiece.

Lower Lip

There are at least two schools of thought on this delicate topic. I'll call them the "thin lip" versus "fat lip." It seems that the orthodox view (more classically oriented) of the bottom lip is for it to be drawn tightly over the teeth so that the reed rests on the most outer portion of the lip. The "fat lip" view is turning it out, so that the reed rests on the inner lip (pink-colored, moist skin tissue). In a sense, this version resembles pictures of Ubangi warriors who have their lips stretched outwards. I favor this view because it gives added flexibility and cushion to the reed and mouthpiece. Also, a thin lip exerts some muscular pull, (slight but still significant) on the larynx. The reed now rests on a softer surface and the ability to alter reed positions is greatly enhanced which offers more coloristic variety to the sound. For example, if you wish to play on the tip of the reed

(mostly for sub-tone) all you need do is move your lip more outward and the mouthpiece will slide away from your mouth (extreme "fat lip" position). Or for loud and percussive colors, you can pull your lip inward to the "thin lip" position and you'll be playing on more reed surface than ordinary. It works like a slide. You'll also discover that the more inner lip on the reed, the mellower the sound. This is especially true on soprano sax. Also, the lip moves on the reed most of the time in relation to your normal highs and lows. More reed is taken for highs.

Tongue

Students often have quite confusing pictures of the positioning of the tongue. Often I think that too much is made of where the tongue should be, etc. It should be lying in a natural position in the mouth. If it is pressed down into the mouth cavity, there will be too open a space created and hence no resistance for the air coming from the windpipe into the mouthpiece. Also, if the tongue is pressed either downward or upward, you're once again exerting muscular strain on the larynx. If you try these exaggerated tongue positions (without the horn) and feel your throat area with your fingers, you'll notice some muscular movement. As slight as it is, it does affect the voice box mechanism.

The best position is attained by having the sides of the tongue touching loosely against the upper teeth, but not for the whole length of the tongue. This is where the mouthpiece must slip in, between the front area of the tongue and the top teeth. Tonguing itself is discussed in a later article.

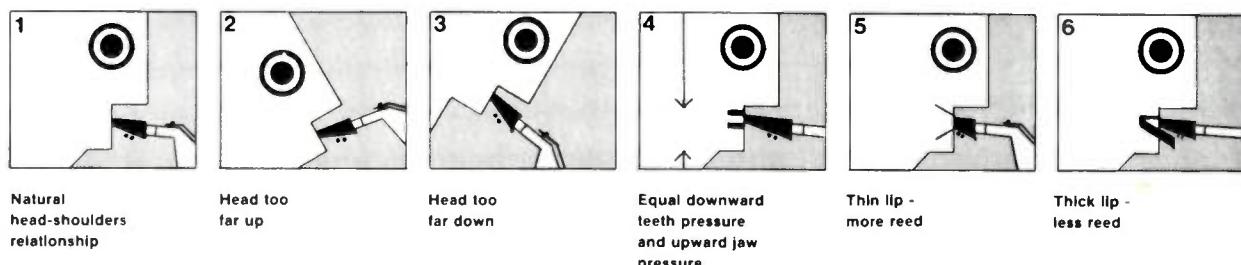
Facial Area

I keep repeating the same maxim: any excess movement or exaggerated positions will inhibit the larynx from fulfilling its role. We've already seen this in relation to the head-shoulder position, the lower lip, the jaw, teeth, tongue, and now the facial muscles surrounding the mouth, especially the corners of the mouth. To my way of thinking, these muscles should be as relaxed as possible with a minimum of pulling, pushing or clenching. If we agree that the main tone production emanates from the voicebox, then we must not transfer wasted energy to these other areas.

Breathing

Diaphragm breathing is the rule for sustained and even breath, not only in playing but for general health as well. Diaphragm breathing is for practical purposes equal to yogic breath principles, which is in three parts: diaphragm (located below rib cage), lungs (middle chest), upper chest (shoulders move slightly). This is all executed in one movement, but for the sake of practice should be broken down into stages. (Discussed under "exercises" in later article).

This ends by discussion of the physical elements we should be aware of in tone production. To summarize, I offer the following diagram



Dave Liebman, ex-Miles Davis sideman and Lookout Farm leader, has a new album out on A&M Records.



Drums/By Norman Grossman



WHAT IS A FILLIN

One of the most frequently asked questions from students is "How do I fillin and read drum charts?" My first response is another question... "What is a fillin?" I do not remember the last time I received a straight answer. Apparently, even with all the information available now, very few people will point out what is being filled in. Obviously, something is missing... but what? Is there a consistent pattern? If so, what is it? I'd like to try to answer some of these questions.

The pattern is more consistent than most people think. Over 90% of the time a downbeat is missing. More often than not the missing downbeat is the "ONE" of the measure, the Primary Accent. The syncopations that are typical of instrumental lines delay the Primary Accent, the other downbeats in an irregular way. It is the drummer's job to replace, or fillin these missing downbeats. In addition, the drummer will join the ensemble when it enters. This must be done in a very musical way in order to set-up the entrance properly. The other 10% of the time an upbeat within a figure will be filled in. The way this occurs is that it usually leads to a downbeat within a figure. As you study more rhythms, you will recognize more and more how to handle them. I discuss this in my book of "Drum Styles." It should be mentioned here that the technique of filling in was born of the inadequacy of the arranger and the dearth of drum and percussion knowledge at the time. This is no longer true. Most present day arrangers write fine drum parts.

TYPES OF FILLINS

There are three main ways for a drummer to fillin. The obviously flashy fillin used for intros, ensembles (tutti), and big endings is actually in the minority. The following chart will aid in choosing which type of fillin to use in order to be the most effective. Of course, the development of one's coordination is imperative. Without the developed ability to do four rhythms at once, while reading and listening, one cannot hope to be successful by today's standards. Remember all these approaches come from, and lead back to non-reading and playing. Playing is a two way street. Analyze the chart very closely.

Primary Fillin

Used instead of playing time, although time goes on. Usually written on the staff.

Secondary Fillin

Undertime. Usually written above or below staff.

Combination Fillin

Undertime, usually written above or below staff.

Fillin Leading to Missing Downbeat

Played on drums, very little or no bass drum or cymbal.

Written Figure

Right hand - cymbal, right foot - bass drum, left hand snare drum (optional).

Time Only (Many variations to accommodate figure)

Right hand - cymbal; left foot - high hat.

Fillin and Figure (in any Combination.)

Right foot, left hand.

The following rhythmic examples are some of the typical rhythms which you will encounter. Do them in the different ways discussed above. In my book of drum styles there are many more. Address all inquiries, questions, book orders (include 50¢ postage) to Norman Grossman, Professional Drum Center, 151 West 46th St., New York, N.Y. 10036.



A) Do the above in all styles and in all categories of fillins.

B) There are many more, but these are some of the most used. ■

Top Techniques For Top Drummers

Norman Grossman's Book of Drum Techniques/PI 19

Drum Techniques discusses technique leading toward a general mastery of the drums (strokes, bounces, wrist theories, coordination, exercises); discusses various ways of producing sound and the sounds you can get. Sections on equipment and maintenance. Hundreds of musical examples. 88 pages/\$4.95

Norman Grossman's Book of Drum Styles/PI 20

Drum Styles includes examples of jazz, rock and disco, Latin, reggae, other styles. Sections on reading charts and cutting shows, rhythmic theory, poly-rhythm, superpositions and rudimental drumming. A special style chart shows the changing role of the drummer from accompanist to accompanist/soloist.

Reading list,
more. 128 pages/\$4.95

Music Sales Corp.
33 W. 60th
N.Y.C., N.Y. 10023

Norman Grossman's Drum Duets Book;
\$3.95
write to: 588 West End Ave.
N.Y.C., N.Y. 10024
Add 50¢ for postage and handling.



JAZZ AIDS

by Jamey Aebersold and Others

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 \$2.95

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 country's standard text for big band writing \$7.95

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 for each of the five songs and two transcribed solos provided. Can also be used as a play-along record for bassist, guitarist and pianist \$5.95

DIFFERENT DRUMMERS by Billy Mintz. A unique, in-depth study into the styles of the great drummers of our time, with hundreds of exercises and solos in their styles, sections on developing foot and hand coordination, stick control, two against three, sub dividing bars, bios, discography and an important instruction record. \$4.95

COMBO ARRANGEMENTS

COMBO ARRANGEMENTS by JAMEY AEBERSOLD. Scored for Trpt., Alto, Tenor (Bone opt.), and rhythm section. Intermediate level with scales and chord symbols written in each measure to encourage soloing! Piano voicings and chord symbols are given. Bass notes as well as chord symbols are given. Each arrangement \$4.00

Horizontal—Modal Blues Blue Note—Med tempo jazz
 Bossa Nova Da Jazz Swamp Stomp—Latin Rock
 Sunrise—Early Jazz Rock Latin Rock
 Hot Shot—Easy Rock

DAN HAERLE JAZZ-ROCK COMBO SERIES. 12 combo arrangements scored for Trpt., Tenor, Alto, Bone, and rhythm section. Each arrangement \$4.00

To Oliver—ballad waltz Swamp Stomp—Latin Rock in 7/4
 What's the Modal— Pentatonic—jazz rock busy lines up tempo swing The Spirit Soars—bossa nova in 3/4
 The Search—jazz rock Ostinato—medium jazz swing
one key Shuffle On—KC blues style
 Free As the Breeze—jazz samba The Essence—funk, soul rock fun chart
 Dirge for Our Dying Cities—rock funeral march Ms. Bird—bebop jazz

SUPER SAX ARRANGEMENTS off record. 7 charts of advanced difficulty. Original Charlie Parker solos transcribed and scored for 5 saxes, trpt. (bone opt.), and rhythm. Per arrangement \$10.00

Be-Bop Lover Man
 Cool Blues Groovin' High
 A Night in Tunisia Blue 'N' Boogie
 Salt Peanuts

JOHN COLTRANE ARRANGEMENTS transcribed from original Blue Note recordings. Blue Train, Moments Notice, Lazy Bird and Locomotion. Scored for Trpt., Tenor, Bone and rhythm. All four arrangements (no transcribed solos!) only \$8.50

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

4 NEW HORACE SILVER COMBO CHARTS taken off record. Song for My Father, To Whom It May Concern, Incentive & Out of the Night Came You. Scored for trpt., tenor & 3 rhythm. Each arr is \$5.00

JAZZ SOLOS—TRANSCRIPTIONS

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, Fats Navarro, K. Dorham, B. Little, C. Baker, Lee Morgan, A. Farmer, R. Bricker, B. Mitchell, C. Terry, T. Harrell & W. Shaw \$4.95

CHARLIE PARKER'S BEBOP for ALTO SAX. Four solos off record by Charlie Parker. Confirmation, Ornithology, Yardbird Suite and Moose the Mooche \$2.95

CHARLIE PARKER SOLOS for Bb & C keys. Different solos than the above. Nine solos transcribed off records with piano accompaniment \$3.95

DIZZY GILLESPIE SOLOS for Bb and C keys. 14 transcribed solos off records by Dizzy with piano accompaniment \$4.95

LOUIS ARMSTRONG SOLOS in Bb key only. 20 beautiful solos by Louis 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 clef off records by known trombonists \$15.00

JAZZ STYLES & ANALYSIS for ALTO SAX by Harry Miedema and David Baker. 125 transcribed and annotated solos by 103 famous alto saxophonists \$12.50

BABE BOOKS

THE EVOLVING BASSIST by Rufus Reid. An indispensable aid to developing a total musical concept for jazz and symphonic bass players. Spiral bound and full of tips to better bass playing \$12.50

EVOLVING UPWARD—Bass Book II by Rufus Reid—BRAND NEW! Shows how to approach and execute in-thumb position for acoustic bass. Descriptive photos and concise exercises teach the entire fingerboard as well as the high register \$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

ADVANCED IMPROVISATION with 90' cassette rhythm section by David Baker. A challenge for any advanced player. Songs on cassette written in book in concert key with chord symbols. Spiral bound \$25.00

JAZZ IMPROVISATION for STRINGS VOL. 1 by D. Baker. Comprehensive method of jazz study for Violin & Viola. Spiral bound \$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 for everyone! Spiral bound \$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

PIANO BOOKS

Six books of piano solos and songs by four all time jazz piano greats. Most all solos and songs are written for two hands with chord symbols just as the masters play them.

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—Sister Sadie, Nica's Dream, Nutville, Silver's Serenade, Strollin', Toky Blues, etc. \$6.95

THE ERROLLE 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! An important, intermediate method includes voicings, principles of chord function, substitutions, melody harmonization by one of our leading jazz educators \$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

A NEW APPROACH to JAZZ IMPROVISATION

by 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**: treble & 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*, *Groovil*, 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*

FOUR EXCITING ADDITIONS . . .

Rhythm section on records is outstanding.



VOLUME 8—"SONNY ROLLINS"

Nine classic jazz originals written by Sonny Rollins. Int. Adv. level. Unique way to learn 8 of the most popular songs of the Fifties. *Four, Tune Up, Veedr Blues, The Theme, Solar, Dig, Milestones*, (old *Milestones*), *Serpent's Tooth*



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*, *Moontane*, *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 composers 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'Alta-mira*, *Le Miroir Noir*



TO ORDER

Send check or M.O. Free postage in the USA for 3 or more items; add 50¢ postage for 1 or 2 items. Canada add \$1.75 per record; 50¢ for books. Foreign add \$2.00 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



Kramer Guitars have expanded their line of solid body guitars and basses with the addition of the 650 Artist models. Shown here is the 650B reclining after a hard night onstage. The line can be had in bodies made from fancy grade burl American black walnut or birdseye maple. The guitars offer humbucking pickups in the six-string and single coil in the bass, as well as the well-known Kramer "T" neck, made of aluminum and guaranteeing no warping or twisting. The Kramer neck is inlaid with a wood back to give the warmth and feel of a wood neck. More and more popular bands are using the Kramer, including the Lenny White Group. Write BKL Int'l. at 1111 Green Grove Rd., Neptune, N.J. 07753.

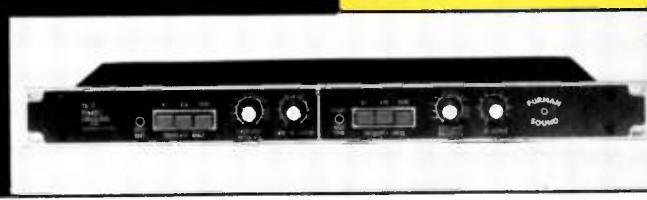


Unicord has created the Professional Laboratory Systems Polyphonic Synthesizer series for their Korg line. This is a whole family of synthesizers, represented here by the PS-3100, featuring totally polyphonic keyboards, true synthesizer voltage controlled process for each key and a whole bevy of modulators, resonators, generators, envelopers, processors, programmers, controllers and interfacers. It's like having 48 mini synthesizers all hooked up to the same keyboard and control interfacing. Korg can explain it all more expertly than we can, so write them for more information at Unicord, 75 Frost St., Westbury, N.Y. 11590.

Remo has presented the music industry with a unique two-ply drum head, the Pin Stripe head, designed to accommodate a heavier, funkier, stage band, jazz/rock and roll style. The striping is formed with two layers of heavy transparent film bonded together at the collar only. The overall sound is a "wet" one and is consistent over the entire surface of the head. A full range of sizes is available, including bass drum sizes. Remo, 12804 Raymer St., N. Hollywood, Cal. 91605.



Synare has brought forth their new Synare 2 Percussion Synthesizer capable of producing xylophone, marimba and all synthesizer and drum sounds. With 12 playing pads on the instrument, tuned in half-step intervals (or retunable to any intervals the drummer desires), the Synare 2 is packed to the brim with all and any LFO's, envelopes, oscillators, VCF's, VCA's, etc. that a sensible musician could want. Write to Star Insts., P.O. Box 71, Stafford Springs, CT. 06076. They were the first makers of drum synthesizers and would be happy to give you a full rundown on the concept.



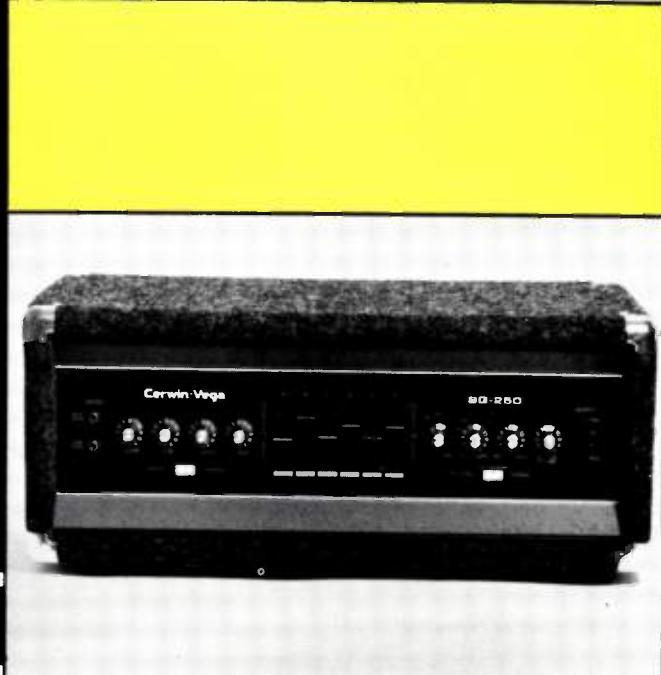


Aires has put out a very attractive catalogue for their synthesizers and kits for the year '77-78. A keyboard man or school music program will find the book very interesting either to spec out an entire system or with an eye towards expansion of a present system. Aires stuff is modular and has a reputation for solid service. Write Aires, P.O. Box 3065, Salem, Mass. 01970 for a free copy of the catalogue. This company has come a long way in the last 18 months.

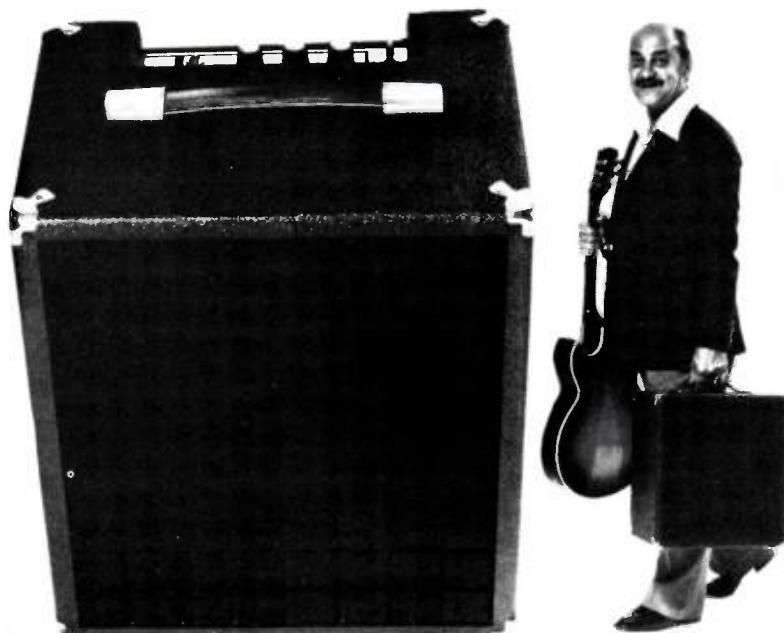
Dyna-Might Sound Products is a small but quality outfit, who have carved a niche in the industry with tough, practical equipment for use by the working band on the road. Shown here is the Floating Rack, basically a rack within a case, designed for maximum protection of delicate equipment. Available in 12, 18, 24, 30 and 36 inch sizes with 1 or 2 mounting trays. Features include 2-100cfm 4" fans and two sets of 1/4" phone jacks prewired with banana plugs. The case is foam lined, carries 3" 120 lb. casters and is tougher'n you. Dyna-Might prides itself on the fact that their prices average 30% below all competitors and would challenge any cases to a down-the-Stairs Kick-Off to test for survivability. Dyna-Might, 2914 Sexton Dr., Springfield, MO. 65807.



Cerwin-Vega has entered the sensitive field of bass-headery with their brand-spanking new BG-250 bass guitar amp. The unit puts out 250 watts RMS, includes a six-band graphic equalizer and has a crisper sound than chewing celery. Cerwin-Vega, 12250 Montague St., Arleta, CA. 91331



Polytone announces the unveiling of their new Mini-Brute Amplifier, shown in the picture alongside their new 15 1/2" high Joe Pass doll. The amp weighs just 18 lbs., puts out 60 watts RMS, includes sustain, distortion and reverb controls. The doll runs on batteries, includes heart, kidneys, ears, feet and shoes. Both are versatile, portable and sound larger than their size. Write Polytone Musical Insts., 1261 N. Vine St., Hollywood, Cal. 90038 for more information.



Some of you have written me and asked "what is Dog's Life all about? How does it affect me, the average guy-in-the-street musician?" To these writers I say: Dog's Life is for the workingman's musician, the man on the gig, whatever his station in life. We want to help you understand more about the life you're leading and make your headache go away.

Did you ever stop and think back to those old rockers of yesteryear? How many times, right? What happens to those guys . . . can one go and see them in an Old Rusted Rockstars Museum? Regardless . . . have you ever caught yourself wondering what happened to Jack Bruce? That's right . . . of Cream. Sure you have, don't be ashamed. I wasn't ashamed to see Jack Bruce last night, in fact. What an Old Pro. Think of the years the guy has been on the job. Jack Bruce is tough.

This was a real Brit production. And the real USA was there to re-live the 60's. What a time warp. The set-up crew was running through its final preparations in white-T-shirt, fat roadie'd and lately very refreshingly traditional non-slick British Blues production. Real nuts and bolts fashion . . . with the dockside Brit accent as true as the cornbread on your plate, mate.

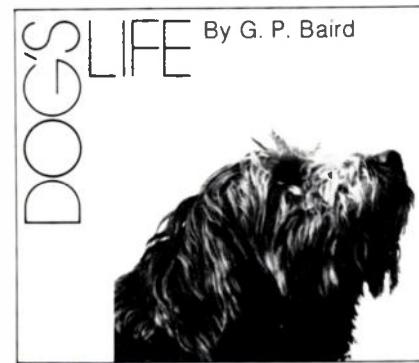
And there I was, sitting there, musing away on what lay in store, when suddenly a horrifying thought shattered my cool. What if Jack Bruce HAD GONE PUNK!!?!!!! Shaved head, safety pins and gaunt, pasty, void-oid stare? It could happen! But before I could disgustate myself further, Jack and his band streamed out from the back of the club and rolled up onto the stage. The room broke into spontaneous expectant applause. My God . . . I mean . . . what did Old Rockstars think about? Old Rock? Old Groupies??

They warmed and tuned and diddled before they began, as beffited citizens of their national origin. Pre-diddling was not slick, but British production was characterized by such events as Ginger Baker coming out to nail down his drums, etc., so we weren't put off. Having completed their diddles, the band wheeled right into "Born Under A Bad Sign" as the audience screamed their gratefulness. Face it, there was a Cream jones going around in that room and Jack was no dummy. A smart start.

He looked older than we are prepared to remember old rock heroes as being, but man, could he still sing. His keyboardman, guitar and drummer were all talented and well-trained and the foursome traversed right up the rim of jazz/rock. But, as you might suspect by now, there were ghosts of Eric and Ginger up there in between the lines, filling in the other parts. In a song like "Bad Sign" how could one not hear them? Audiences had seen and heard so much

since then, but it all came right back.

Jack knew the Cream tunes were going to go over. The flicker of the Brucian eye against the background of a passive second song face, portrayed the performance reality that his original, "since then" stuff had to work much harder than the older songs. The guy wasn't asleep up there. Out came the shifting sands of the Jack Bruce songwriting style: his first original raced by the crowds' Cream jones and roared away.



in the Big Blender of what one would have to coin as British Fusion. The song careened to an abrupt ending. Explosive crowd reaction. This guy was not standing still. He had stuff. Slashed back into another Cream song. Jack Bruce knew how to make an effective song list. The guy was well juxtaposed.

The band behind Jack: yes, they had chops, yes, they were appropriate, capable, etc., but they didn't catch the eye's memory. Efficient, with a good jazz sense, but they just didn't cover.

The feel of the show was mostly Jack. He swung above them like an anchor. He had this certain snap, this express crackling that compressed the entire song into a sort of energized concentrate. He continued to intersperse the now-less-frequent Cream tunes with his own later and present day material. It was the perfect plan for manipulating the crowd back into J. Bruce '77. But Jack was into it all, past and present. He was wailing.

"Political Man" was just a knockout. It came out of nowhere and the band played in between the spaces Bruce put in the tune. All in what you leave out, Jack steamed his coppery, thick-throated tone across great, sparse elastic British Blues lines and everyone just cooed. And we cooed right through a very jazz/rockery break that had not caught Jack Bruce standing still amidst the shards of discarded rock-star syndrome. No sir, that Jack Bruce came out of that break like a vacuum cleaner that isn't going to argue with the dirt, his spruce Bruce tone bringing the audience up to its approvals' feet.

the audience up to its approval level.

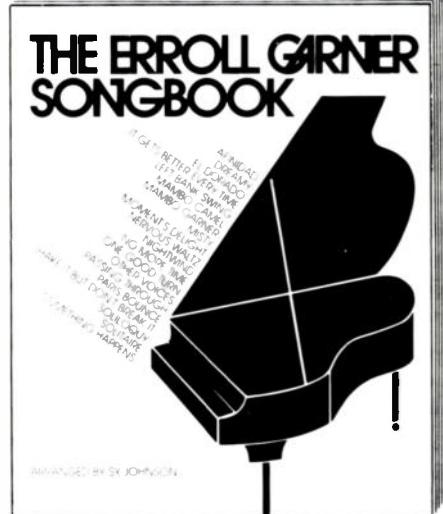
Respect. The grateful, time-traveling audience displaced a mighty roar towards the Queen's men. Jack grinned that British RockandRoll grin that'll last

a thousand years longer than the Empire and then he left.

LEFT!!!??! Hey, come back, Jack! Suddenly they were gone. The club had eye-dropped Jack Bruce's first show performance to its limit and informed us by scratchy microphone that there was an uncooked batch of impatient would-be time travelers waiting outside to catch the second show. NO WAY!!!! screamed the audience and set up a terrible hue and cry, braying such a racket as suitably befitted the departure of the whole phenomenon of Jack Bruce. Well, thank goodness that Jack came back and played an encore. But still and all, the club went on to stiff itself as they emptied 175 in the first show, while only 30 waited outside. Jack's band would not have the vitality of a solid second crowd sold full to the brim. Dog's Life says, tsk, tsk.

But Jack was a workingman. He was All-Pro. True, he didn't play a lot of stadium dates, but he wasn't sittin around moanin about da breaks. He was tough. They wouldn't get him into Used Rock-star Heaven, no sir. He didn't strut, coke it, tantrum or rest on the laurels. And he wasn't no Joe DiMaggio selling Mr. Coffee. Dog's Life says Jack Bruce has had one helluva career and you Dogs could stand to take a lesson from the guy.

THE FIRST DEFINITIVE FOLIO OF ERROLL GARNER'S COMPOSITIONS



This 96 page book contains 20 COMPOSITIONS including "MISTY" and includes a biography, discography, performance suggestions, and many photographs spanning Garner's career. The folio was developed personally with Erroll Garner who heard and approved all the arrangements.

The Erroll Garner Songbook #9912 \$6.95

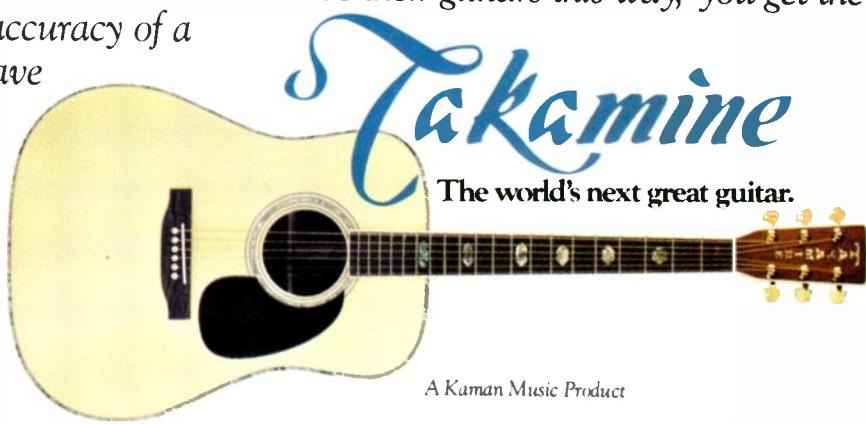


Cherry Lane Music Co., inc.



Before you buy any dreadnaught guitar, play and price a **Takamine**.

You can spend a lot of money on a traditional dreadnaught guitar. Or, you can spend a whole lot less for a Takamine that looks and sounds just as good. Takamine buys the same choice ebony, mahogany, rosewood and spruce that other guitar makers buy. Takamine matches, prepares and assembles these woods with the same strict standards. And, Takamine uses the bracing patterns and construction methods that have been proven in years of use. A Takamine guitar has all the elegance and hand-built quality of the finest traditional guitars. Because Takamine builds their guitars this way, you get the full, rich tone and the playing accuracy of a much more costly guitar. We have even added subtle refinements like an adjustable tension rod to the traditional design. When you buy a Takamine guitar, you're buying a premium instrument—in sound, in appearance but not in price.



For a complete catalog of Takamine guitars, send \$1.00 to: Takamine, Dept. M, Box 592, Bloomfield, CT 06002.



It's a soul machine.

It's a rock machine.

It's a country machine.

It's a business machine.

It doesn't matter whether the sound you're into is soul, country or rock. You can't take your band to the top until you take care of business first. And that means picking up a Fender® — the *business machine*.

Take the Stratocaster® — the three-pickup guitar. It's the main machine for more dynamite soul, country and rock groups because it doesn't just create sound, it *explodes* with sound.

That's because the Stratocaster, like every Fender, was created by designers who are both engineers and musicians. We call them "engineers." They developed the Fender fingerboard that seats frets tight so you don't

have to fret about fretting. The micro-tilt neck that lets you adjust the action and use any gauge string to play whatever style you want. And pickups that don't cheat on highs or lows while giving you those biting midrange tones.

Fender "engineers" developed Stratocaster's tremolo, too — the tremolo that comes back to pitch. Every time. And even a volume control you can adjust in the middle of a phrase without changing your hand position or missing a note.

So see your authorized Fender dealer. Light a fire with a Stratocaster and a matching Fender amplifier.

Because when you make music your business, you make your music with the business machine.

Fender
CBS Musical Instruments

When
you mean
business.



© 1977 CBS Inc.