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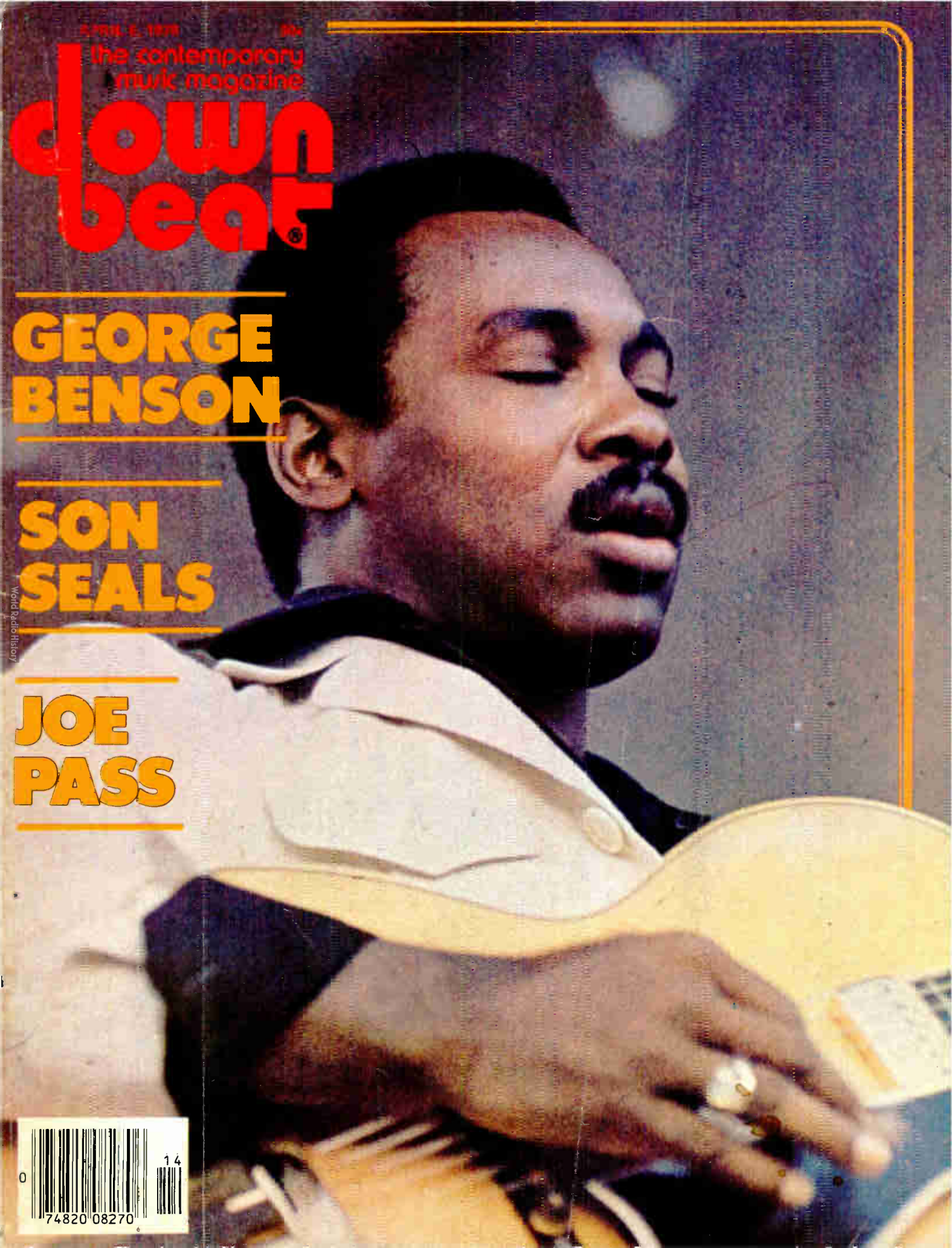
GEORGE BENSON

SON SEALS

JOE PASS

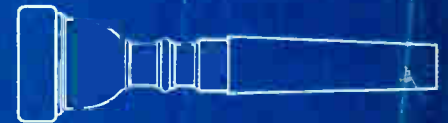
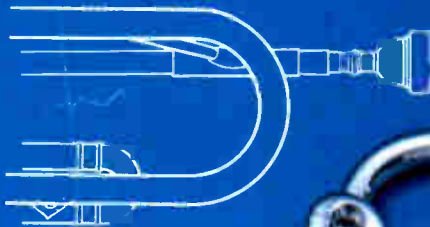
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down beat

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VOLUME 45, NO. 7
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education in jazz

Woody Herman

Some of my bands' best young talents have, down through the years, come right from Berklee. These college-trained players and writers have contributed much in the way of new music and new ideas with-



out losing any of the values of our previous herds.

My experience with Berklee musicians, and with school music programs in general, reflects the higher standards needed today for a successful professional career in music. I find that it is no longer a luxury to have a very good, comprehensive musical education. It is a must! Young people today have so much to say that is valid that it is up to us to help and encourage them to find a way.

The musicians I see now have been exposed to more and they've had guidance at the very early levels which wasn't available years ago. A young musician can learn more now in two semesters than it took us years to find out. It's a different system, a different world. And Berklee is a big part of it.

For example, take arrangers. I've always looked to members of the band for writing. This is the best way to get material tailored to the band's personnel. An inside arranger knows the musicians' strengths and styles. We've been fortunate to have several writers from Berklee, such as Tony Klatka, Alan Broadbent, and Gary Anderson. I remember when Tony left our trumpet section to study at Berklee and what he said when he came back. He said that he had learned things in one week that explained what he had been thinking about for five or six years!

Berklee and the whole school jazz movement are not only creating a source of new musicians. They are conditioning the public to a better music. What's been happening is that the high schools' and colleges' heavy involvement in jazz is creating a sophisticated audience that will be the best in the world in a few years.

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To any young musician who is sincerely interested in furthering his musical education, there is no better school that I could recommend beyond Berklee.

Woody Herman

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the first chorus

BY CHARLES SUBER

George Benson, Joe Pass and Son Seals speak eloquently in this issue of their responsibilities to themselves, their music, and their audiences. Their eloquence and success stem from the peace of mind and singleness of purpose that only maturity brings. Maturity in a professional performer has little relationship with age but has everything to do with how wisely the performer uses all the circumstances of his formative years. Then when success comes it can be enjoyed without bitterness or arrogance. Or to put it in the form of a show-biz maxim: only the mature survive success.

Joe Pass gleans an important truth from his pre-Synanon years: "It was a great waste of time. I could have been doing then a lot of things I'm doing now, only I failed to grow up." Pass also suggests a positive way to handle pressure: "Everything's going all right, and I decide to challenge myself. I deliberately pick an outrageously fast tempo. It's just me against me." Amen.

George Benson talks about the pressures fueled by the fires of success: money and adulation. Benson's maturity becomes apparent when he says: "I try to be very careful what I do and say around people, especially young musicians, since I'm mostly responsible to young musicians who are scrutinizing me all the time. They take every word as law..." Contrast this to the irresponsibility of some superstars who feed adulation with heavy doses of self-destruction.

Personal aside: The more I see and hear George Benson, the more he reminds me of Nat Cole who met fame with ever-increasing gentleness, humility, and regard for others. Fortunately for Benson, however, the similarity does not extend to the handling of big money. Cole trusted others to do for him to the extent that several years before he died he owed more than a million dollars in back taxes. Benson, profiting from Cole's experience, says that "I worked all my life to achieve what I have and don't want to turn it into the hands of a person who did not work for it."

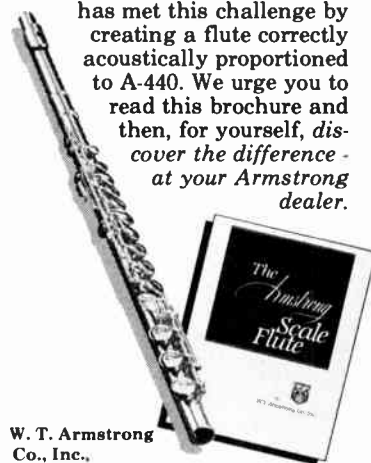
Son Seals says from a background built on blues life: "I don't give a damn if I get rich or not. I want you all to let me live, but I think my music deserves to be heard and not just by me... I'd be happier if I knew I could play one day for the whole world..."

Grace notes: For all of you who have been writing and calling about the publication of *Jazz Styles And Analysis: Guitar* by Jack Peterson, please be advised that the volume (with record transcriptions of more than 65 all-time jazz guitarists) is in production and should be out by June. We'll announce the release date and price in the May 18 issue (out May 4), the same issue that will report the winners of the "deebie" Student Recording Awards competition.

Next Issue: An interview of Dizzy Gillespie by Clark Terry turns into a free trade session between two deeply rooted jazz musicians. Other featured players include Airto and Mike Mainieri.

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CHORDS AND DISCORDS

Dynasty Passed Over

I wonder why Richard Williams didn't mention Stan Getz' *Dynasty* quartet in his interview with Stan (1/12).

The '70-71 Getz Quartet recorded a live double album at the Ronnie Scott Club in London and the album contains easily the best playing Stan has ever done (partly because of Eddie Louiss' excellent compositions). Louiss' playing on the album makes him one

of the best organists in the world.

The *Dynasty* album truly deserves wider recognition. (It also contains fine playing by Bernard Lubat and the late Rene Thomas.)
Osmo A. Seppala Utti, Finland

Meteoric Funk

If people heard the baddest funk rhythm section in the business, the Meters, detractors of funk would be few and far between. Drummer Joseph (Zigaboo) Modeliste's skills would make 90 percent of the drummers today just stop.

All I hear of funk bassists is Alphonso Johnson. George Porter, Jr. makes him look a rookie. Leo Nocentelli, like Steve Cropper, need not solo to be recognized on the guitar. Art and Cyril Neville round out this fantastic

unit. How about an article on these fine musicians. Please!

Scott Wallace

Rochester, N.Y.

The Rich Gets Richer

I was very pleased to see the two-part article with Buddy Rich. Buddy's music and drumming turned me on to jazz several years back. Because of this I have been able to hear other jazz greats such as Woody Herman, Maynard Ferguson, Stan Kenton, Harry James, Chuck Mangione and many others. I've been able to meet and talk with one of Buddy's arrangers, John LaBarbera, one of the great arrangers in music today.

Buddy Rich and his big band are incredible! As a leader, he is the best. Buddy plays with fire and fury. And like a good wine, he improves with age.

Thank you, db and Mel Torme', for such a fine article.

Bernie LaGasse

Saranac Lake, N.Y.

Stumpin' For Sanborn

I have subscribed to your magazine for the past year and find it really interesting and informative. You print features and record reviews seldom found in British publications. I look forward every couple of weeks for that thud on the doormat so I can get to read about good music (a pleasant change from the punk-rock ridden pages of British magazines and weekly papers).

Please, could you have another interview with David Sanborn in your magazine, as very little is ever written here about him. . . . How about a Blindfold Test with him?

If you could do a feature on him as soon as you can, I'd really appreciate it.

Lynn E. Sutton

Shrewsbury, England

Benny Goes On Record

In commenting on *John Hammond On Record* (1/12, page 58) your reviewer quotes the author about me: "I invested a great deal of money in Benny's career, but money was not enough." Hammond actually says only "a deal of money," but the remark puzzles me more in other ways. I don't recall that he invested any money in my career, and I wonder what his evidence is for this statement.

Perhaps Hammond meant the \$160 (not \$150 as he says in his book on page 114) he gave me in 1933 to bring Teddy Wilson from Chicago to join my band in New York. That doesn't seem to constitute an "investment" in my career worth mentioning. As Hammond also says, I returned the money to him much later, in 1961. In this connection he quotes an undated letter, supposedly from me, returning the money and saying the debt was "still on my conscience." I am sorry to have to say that I do not believe I ever wrote such a letter. I had always known the debt was \$160 rather than \$150 and I never regarded it as a matter of conscience.

I admire John Hammond and I like his book and your reviewer's treatment of it. I simply would ask, since these matters are discussed in your pages, what evidence Hammond has (1) that he "invested a deal of money" in my "career" and (2) that it was I who wrote the words he quotes about the return of the money he gave me to bring Teddy Wilson east.

Benny Carter

Los Angeles, Cal.

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NEWS

MANHATTAN PLAZA BIG BAND BORN



J. L. VARTOOGIAN

How'd you like to have this man for your neighbor?

NEW YORK—It's almost like a dream. For the 3500 performing artists whose rents are subsidized by the federal government, Manhattan Plaza is the Miracle on 42nd Street. And what neighbors! Mingus. Russell Procope and Walter Bishop, Jr. Younger cats like Ricky Ford and Rene McLean, Muhal Richard Abrams and Frank Lowe. That's only a partial listing. There are over 300 musicians in residence at Manhattan Plaza.

Five years ago, a private contractor decided West 42nd Street was ready for luxury highrises. But after the twin towers were built, with tennis courts, a swimming pool and health club separating them, nobody wanted to move in—the rents were considered too high for the area. When all seemed lost, the federal government stepped in and started renting the apartments to musicians, actors, directors, dancers and choreographers, deciding rents on each individual's ability to pay. The result—an artists' community in luxury surroundings.

Considering the talent potential and availability of rehearsal and performance space—studios and lofts connect the towers—in house groups seemed only logical. In early February, just two months after the towers were filled, Manhattan Plaza Program Director Matt Alperin started putting together a big band comprised of residents. In addition to building concerts, the band hopes to tour New York City Community Centers, funded by Manhattan Plaza programming funds and the Music Performance Trust Fund.

Operating from a rotating roster of 50 to 60 players, the band's repertoire will consist mostly of original material. Alperin told **db** that the band also hoped to present concerts spotlighting some of the individuals in residence at Manhattan Plaza.

New England Summerfest

BOSTON—The New England Conservatory Of Music will hold a Summer School from June 26-August 4, featuring workshops, courses and master classes. A highlight of special interest will be the Third Stream Improvisation and Training Workshop, July 24-August 4 with Ran Blake.

The workshop is a methods course in the use of Third Stream techniques through listening, ear training and performance with the jazz idiom as a foundation. Musical ideas and concepts of all cultures are used to create new means of expression.

Third Stream is music that knows few barriers of style and seeks to distill through improvisation the best of all traditions, including ethnic and the avant garde.

As chairman of the Conservatory Third Stream Department, Ran Blake teaches composition and improvisation. Along with his B.A. (Bard College) and summers at the School of Jazz, Lenox, Mass., his education has included studies with Oscar Peterson, Gunther Schuller, Ray Carasino and Willis Lawrence James.

POTPOURRI

Season tickets for the 21st annual **Monterey Jazz Festival** have gone on sale. The Festival will be held from September 15-17 and will feature five separate concerts in the 7000-seat outdoor arena on the **Monterey County Fairgrounds**. Season ticket prices are \$37.75, \$33.25 and \$28.25.

Gerry Niewood and Tom Harrell.

The Italian jazz/rock group **Nova**, whose second album has recently been released on **Arista**, has settled down for the time being in Colorado. The group is gigging regularly throughout the state.

Lee Underwood wishes to correct a misstatement that appeared in his article on **Chick Corea** (3/9). **Stanley Clarke** has his own separate group and is not, as was stated, still an active member of Chick's **Return To Forever** unit.

It appears that contractual difficulties will be worked out and **Frank Zappa's** live album, **Zappa In New York**, will be released sometime soon.

Woody Shaw recently played to ecstatic audiences in several European hotspots, especially the **Hnita Jazz Club in Heist-opden Berg, Belgium**.

The **Mobile Jazz Festival** will be held from April 20-22 at the **Mobile Municipal Auditorium**. Clinicians will include **db's** education editor **Dr. William L. Fowler, Billy Taylor, Jerome Richardson, Mundell Lowe, Urbie Green** and the **Alrmen Of Note**.

George Duke is deep into the producer thing, having just turned out two more albums bearing his stamp. Featured artists are **Raul de Souza** and **Michael White**.

One of the hottest attractions at **Stryker's** in New York is a ten piece unit led by bassist **Chuck Israels**. Some of the regular notables are **Jimmy Knepper**,

Marian McPartland recently performed an excellent version of the **Grieg Concerto** at the **Chicago Public Library Cultural Center**. A 60-piece orchestra was featured in the freebee spectacular. **db**

JAZZ AND HERITAGE LINEUP

NEW ORLEANS—The 1978 New Orleans Jazz and Heritage Festival, scheduled for April 7-16, will include seven evening concerts and six days at the Fair Grounds Race Track, April 7, 8, 9 and 14, 15, 16.

The finalized evening concert schedule is as follows:

April 7—S.S. Admiral, 8:00 pm, "Steamboat Stomp" with Allen Toussaint, The Dixi-Kups, The Neville Bros. Band

April 9—S.S. Admiral, 8:00 pm, Count Basie and his Orchestra with Joe Williams, Germaine Bazzle and the Gentlemen of Jazz

April 11—Marriott Hotel, 9:00 pm, "A Tribute to Louis Armstrong" by the New York Jazz Repertory Company (Barney Bigard, Vic Dickenson, Milt Hinton, Pee Wee Erwin, Dick Hyman, Jimmy Maxwell, Carrie Smith, Bobby Rosengarden, Kenny Davern, Bernie Privin, Emanuel Sayles), Wallace Davenport and his All-Star New Orleans Jazz Band

April 12—Marriott Hotel, 9:00 pm, "Raggin' And Jazzin'" with Eubie Blake, the New Leviathan Oriental Fox Trot Orchestra, the New Orleans Ragtime Orchestra, Kid Thomas and his Preservation Hall Jazz Band

April 13—S.S. Admiral, 8:00 pm, The New Dave Brubeck Quartet, McCoy Tyner, Patrice Fisher, Jimmy Robinson

April 14—S.S. Admiral, 8:00 pm, "Blues On The River" with B. B. King, Muddy Waters, Roosevelt Sykes

April 15—Municipal Auditorium, 9:00 pm, Grover Washington, Jr., Hubert Laws, James Black Ensemble, Alvin Batiste

The Heritage Fair at the Fair Grounds Race Track will include 40 food vendors, 200 craftsmen selling their work, a gospel tent, a jazz tent, a special performance tent, four outdoor stages and three gazebos. The ten stages present simultaneous music of all kinds by over 250 groups including Olympia Brass Band, Irma Thomas, Chocolate Milk, Don Albert, Doug Kershaw, Bobby Blue Bland, Doc Watson, Odetta, Ronnie Kole, James Rivers, Dr. Daddy-O, Zion Harmonizers, Al Belletto, Scene Boosters and Ellis Marsalis.

The New Orleans Jazz and Heritage Festival is produced by the New Orleans Jazz and Heritage Foundation, Inc. in cooperation with the Jos. Schlitz Brewing Co. and is supported by a grant from the National Endowment For The Arts.

NEW RELEASES

Latecomers from Capitol include **Sunburn, Sun**; *Divided We Stand*, **King Harry**; *Focus Con Proby*, **Focus**; *Pink Flag*, **Wire**; and *Domino Joe*, the **Dusty Chaps**.

Recent adds from Atlantic include *Almighty Fire*, **Aretha Franklin**; *Fotomaker*, the debut disc by the group of the same name; *Miss Broadway*, **Belle Epoque**; *Jimmie Mack*, the solo album by former **Earl Slick** guitarist; *The Vibration Continues*, a retrospective of **Rahsaan Roland Kirk**, spanning the years 1968-1976; *A Dance Fantasy Inspired By Close Encounters Of The Third Kind*, **Montana**; *Closer To You*, **R. B. Hudmon**; *Radio Active*, **Fuzzy Haskins**; and *Let's Get Together*, the **Detroit Emeralds**.

Hot wax from Warner includes *Watch*, **Manfred Mann's Earth Band**; *Mannequin*, **Marc Jordan**; *Trying To Get To You*, **Eugene**

Record; *Waiting For Columbus*, **Little Feat**; *Van Halen*, a debut by the group of the same name; *Out Of Their Skulls*, the **Pirates**; *Closer To The Source*, **Leroy Hutson**; *It Happened One Bite*, **Dan Hicks**; and *Tuff Darts*, the first waxing by yet another new punk rock outfit.

Concord Jazz has released some excellent new vinyl in the form of *Drum Flower*, **Chuck Flores**; *Richie*, starring the quintet of the late **Richie Kamuca**; *Now*, **Peter Nero**; and *Scott Hamilton Is A Good Wind*. . . . **Scott Hamilton**.

Initial jazz releases from **Elektra/Asylum** include *Starbooty*, **Roy Ayers Ubiquity**; *The Adventures Of Astral Pirates*, **Lenny White**; and *Just Family*, **Dee Dee Bridgewater**.

RCA has released the latest from the **Toshiko-Tabackin Big Band**, a disc tagged *Insights*. db

Gato Slammed For Honking

NEW YORK—Gato Barbieri's downstairs neighbors are very unhappy. 'The Cat's' playing has been driving them wild. First they tried to soundproof their ceiling, to the tune of \$650. Then they called the police but that didn't silence the saxman either. Now Happy and Sybil Goday have gone before a federal court here to seek an injunction against the shattering sounds emanating from Gato's tenor and electric piano.

In an affidavit, Mrs. Goday told the court that the building was nice and quiet for the 23 years they'd been living there. Then, last March, Gato moved in. "He plays these instruments at all hours of the day and night, making my life and occupancy of the apartment intolerable and unbearable."

Mrs. Goday also charged that the Barbieris held noisy parties, sometimes lasting till dawn. Barbieri could not be reached.

EMARCY HEARS TOLLING BELLS

CHICAGO—Phonogram/Mercury, which gave strong publicity to the reactivation of its EmArcy jazz reissue line only a year and a half ago, has closed the books on its reissue attempt.

Phonogram honcho Charlie Fach said, "We should have done it a couple of years ago; we waited too long to do it," when asked to describe the

whys and wherefores of the EmArcy demise. Fach believes the market for jazz reissue product has peaked and admits that sales from the adventurous program were less than lucrative.

Although producer Robin McBride has completed four more packages of twofers, Fach states they will not see the light of day.

Time's Right For Chesky

NEW YORK—The David Chesky Band, a 16-piece high energy jazz-rock aggregation, continues to hold down the Monday night spot at Storytown.

21-year-old Chesky, a Miami-born keyboard player who does all the writing and arranging for his band, is something of a phenomenon. Sans manager or agent, he booked himself into the

club, and now finds himself on the verge of a recording contract and management deal.

Chesky is optimistic. "Young people are getting tired of listening to just rhythm sections. I'm a young person myself and I find the energy of a big band more exciting than any rock and roll group. The time is right. There are no young big bands."

10 □ down beat

NEWS

Radio City Up For Grabs

NEW YORK—New York's last art deco palace of movies and staged shows, Radio City Music Hall, will close after the Easter show, it was announced here recently.

Immediately after that announcement was made by the Rockefeller Center Corporation, moves were made to forestall the said closing. Committees were formed within the city and state to grant, among other things, non-profit, landmark status to the theatre.

Besides housing some of the finest examples of art deco statues and fixtures, the 6000 seat auditorium saw its first non-MOR, post-normal hours performances with the 1972 Newport Jazz Festival in New York. Two midnight jam sessions were held there that year and two the

following year, as well. That broke precedent, for it was soon after that that other "off-beat" fare began appearing at the theatre. A midnight "Keyboard Kolossus" starring organist E. Power Biggs, harpsichordist Anthony Newman and Eugene Lists' Monster Concert of multi-pianists playing classical as well as popular items, was held there. Rock concerts also ensued.

Recently, Sid Bernstein began a series of "New York Music Festival" concerts at RCMH. Some people who have appeared so far are Maynard Ferguson, the Crusaders, a blues show with Albert King, Muddy Waters, B. B. King and Bobby Blue Bland, an all-star jazz show with Sarah Vaughan, Stan Getz, Dizzy Gillespie and Mercer Ellington and Sammy Davis, Jr.

FINAL BAR

Frances Wayne, vocalist, died recently in Boston from cancer. She was 53 years old.

Born Chiarina Francesca Bertocci, Wayne worked with Charlie Barnet's band in 1942 before joining Woody Herman the next year. It was with Herman that she made her first hit, *Happiness Is Just A Thing Called Joe*, which was recorded in February, 1945. The chart was by Ralph Burns. Ms. Wayne was married that same year to trumpet player/arranger Neal Hefti and the two moved to California in 1946, where she worked as a single act until semi-retiring.

She returned to New York in 1952-53, where she toured with a band organized by Hefti. Ms. Wayne surfaced again in Southern California for a period and appeared on recordings into the middle '70s. Her notable recordings included *That Old Black Magic*, with Barnet (predating Billy Daniels), and *Irresistible You*, with Herman. She is survived by her husband, son and daughter.

Alex Bradford, gospel singer, composer and minister of the Greater Abyssinian Baptist Church in Newark, N.J., recently died after suffering a stroke. He was 51 years old.

Bradford was a firm believer in bringing the music and ritual of black gospel services to the secular theatre. His collaborations along those lines were with Vinnette Carroll, director of the Urban Arts Corps. In 1961 he appeared on Broadway in *Black Nativity*, directed by Carroll. Their most recent collaboration was *Your Arm's Too Short To Box With God*, for which he wrote most of the music.

Bradford won an Obie Award for his role in *Don't Bother Me I Can't Cope*, which, like *Black Nativity*, was first seen at the Festival Of Two Worlds in Spoleto, Italy.

He was born in Alabama and first came to prominence in 1953 by selling a million copies of an album called *Too Close To Heaven*. He had appeared in Chicago with such gospel singers as Mahalia Jackson, Clara Ward and Willie Webb. His gospel group, the Bradford Singers, toured the country in the 1950s, and they appeared at the Newport Jazz Festival.

At his death Bradford was working on the Creative Movement Repertory Company, a performing group and theatre arts training project for young people in Newark.

He is survived by his wife and two daughters.

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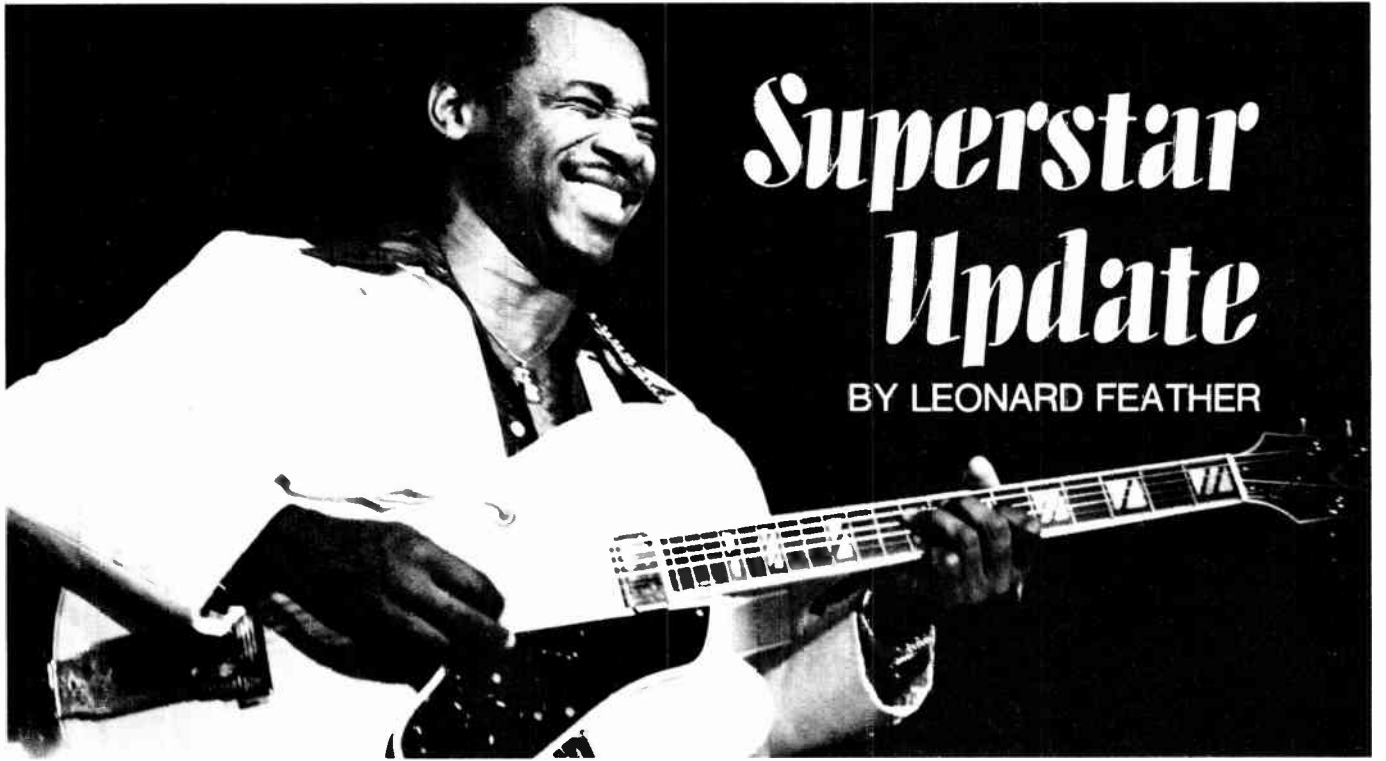
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GEORGE BENSON

Superstar Update

BY LEONARD FEATHER



JAMES LEE SOFFER

When these pages last contained extended coverage of George Benson (9/9/76), his album *Breezin'* was entrenched in the top position on the jazz charts, and high on all soul and pop charts.

That year, Benson gathered in a few awards for his work. The *down beat* readers were the vanguard—in their poll he was named #1 guitarist and #4 male vocalist. *Breezin'* was named #1 jazz album by *Billboard* and *Cashbox*, and he won Grammys for Best Pop Instrumental Performance (*Breezin'*), Record Of The Year (*This Masquerade*) and Best Rhythm And Blues Instrumental Performance (*Theme From Good King Bad*). From 1976 to the present, his other wins and shows are—really—too numerous to mention.

A year-and-a-half later, *Breezin'* is closing in on three million in worldwide sales, and the follow-up album, *In Flight*, is soaring, so far, at over a million. His latest LP, *Weekend In L.A.* (a double album), opened in *Record World's* chart of all albums in the 65th position. Three weeks later it was number 30, and going strong.

With his financial success on records firmly established, Benson is spreading out to other areas, and shows signs of becoming the music industry's General Motors.

Benson now designs guitars for the Ibanez Company. To date he has developed two models. The GB-10 is a small acoustic. Benson has known for years that players wanted the advantages of a solid body guitar while retaining the merits of the large standard

rhythm guitar with F-holes. The latter instrument was found to be too large to handle by many younger players, and George figures that this new, hybrid box can give them some of the best of both models. He says that the GB 10 can be used to play jazz or rock, depending on the strings used. The new GB-20 is more akin to the standard acoustic electric guitar with F-holes.

Benson has also formed three (count 'em) publishing companies, designed primarily to publish his own material.

In talking with *db*, George mentioned a pre-*Breezin'* record date that should set some readers salivating. Produced by Teo Macero, with Benny Goodman as leader, personnel at the session included Ron Carter and Grady Tate. The recording is now located somewhere in the vaults of Columbia.

In the conversation which follows, Benson and Feather discuss the problems (we should all have them) which arose in the wake of George's tremendous popular and financial success. Benson also draws certain comparisons among himself, Nat King Cole and Glen Campbell—all three, of course, began their musical careers as instrumentalists and achieved popular success when they added their own vocals. Benson shows his insight into the music business as well as into music making.

Feather: How do you deal with this situation you find yourself in—tremendous success, power, people who need something from you?

Benson: Now I know how John Hammond

felt years ago, because I was one of the guys who used to bug him a lot about trivial things. You know.

Feather: Everybody's bugging you?

Benson: Well, now that I'm not placing so much emphasis on money myself, now that my basic need for money is somewhat down, when I see people making a big thing out of it, it reminds me of how I was when I didn't have money and would go to people who did have money, and that was the last thing on my mind—money. I was busy talking about life and things and they're talking about ———.

But having that experience from both sides has really helped me cope with it, because now I expect it from people and I usually have an alternative situation in my head—if this happens, I will do this, and if that happens . . . you know. So it's good. I'm not really surprised by it anymore.

You have to realize that people are only guessing at what you're worth, and their imagination is usually way out of proportion. I mentioned to one guy—a reporter—that my relatives think I'm a billionaire. I was exaggerating, but you know something? I was close. They actually think that my money does not run out, or cannot run out.

Feather: What have you done materially—you told me about a home in Hawaii.

Benson: Well, I haven't done a whole lot, because it's a very insecure time, I feel. Unfortunately, the government has closed down all the so-called tax shelters—tax deferrals and so forth, and so all those good things that were

SON SEALS

Midnight Son-Rise

BY HOWARD MANDEL

Son Seals onstage at a blues bar, on a Chicago street, in a restaurant, or a record store—the first impression is that this man knows himself and his business. A solid figure with a quick grin he flashes when amused, and heavily-hooded but seldom hoodwinked eyes, Son is just as determined as that first impression implies.

At age 35, Son is a husband and the father of eight children, the author of an estimated 75 original blues, a no-nonsense bandleader, an electrifying guitarist and an able vocalist. He has two critically acclaimed albums on Alligator Records to his credit. A bluesman needs wisdom, grit, luck, roots and humor to make it—no less today than ever. Son's got them all. In 1977, Son won *down beat's* talent deserving wider recognition category as Soul/R&B artist. Son is looking forward to a career that has just begun, and he aims to get what he deserves.

Son was brought to the attention of Bruce Iglauer, Alligator mogul, by blues fanatic Wesley Race, who heard Seals in the Flamingo Club on Chicago's South Side in 1971. Since then Iglauer has helped book Son into showcase venues like New York's Bottom Line, choice European music fests, and bread and butter gigs in colleges and cities throughout the East and Midwest. But Son hasn't forsaken Chicago, where he maintains a South Side base at the Sweet Queen Bee Lounge.

He also performs frequently at Wise Fools Pub, on Chicago's North Side Lincoln Avenue, to predominately young white audiences. Recently, part of a forthcoming live Alligator was recorded during performance at the tavern, with Son backed by his regular rhythm section—bassist Snapper Mitchum, drummer Tony Gooden and guitarist Lacy Gibson. The band was augmented by saxist A. C. Reed (brother of Jimmy) and manic pianist Alberto Gianquinto. In the search for perfection, additional recording for the album is planned at Wise Fools. At press time, performances and recording are scheduled for March 22 through 25.

Son has been around the blues since he was born, the 13th and last child of an Osceola, Arkansas jukejoint operator. "My father was in the Rabbit Foot Minstrel Band, playing 'bone and drums, way back before my time," Son says. "I remember Rabbit Foot because the band used to come to our town once a year, and the manager would give my father tickets so he could take the whole family to see it. It was a good show, man; they had all kinds of dancers, comedy acts, it seemed like 20 or 30 damn horns—so many artists it would turn me on just to see so many instruments. They had a piano and a guitar the last couple times I saw them, but with so many horns they hardly needed one.

"The band would sit below the stage and play while the acts were on or in between the 14 □ down beat



KAREN CHRISTENSEN

acts. They did old numbers like *Flying Home*, *Symphony Sid*, show tunes, standards of the time that everybody would recognize like *Red Top*. I have a sister who danced with them at one time, before I was born. The singer Sonny Fox was with them, and Benny Latimore and his old lady, a shake dancer who sang."

Son's father had given up the road in 1940, to open a club he called the Dipsy Doodle. Son, aka Frank, was born in '42. "There would be something happening at my daddy's place nearly every night," he remembers. "He had blue Mondays, then on Friday and Saturdays we'd get somebody in who was passing through Memphis, which wasn't but 50 miles away. Or local people like Joe Hill Louis and Robert Nighthawk. A lot of musicians knew

my father and whenever they came through the area they'd stop in. Then there were guys like Albert King, who lived at my father's club. There were a lot of musicians around there."

One of them, a drummer named Odell Mitchell, would leave his tubs at the Dipsy Doodle. After discarding his first interest, the trumpet ("I went to the movies and saw Ray Anthony blowing one, and thought that was what I wanted"), Son learned to play traps by backing up the jukebox favorites during the daytime.

"The drums. That's where it was at for a long time. After I learned to play a little, my father got me a set. I wasn't fooling around with the guitar until after I'd been with the

drums maybe five years. I was 17, 18 years old by then."

Son played mostly guitar throughout his high school years in dance bands around Little Rock. "We played some rock and roll, whatever was popular on the juke boxes. Little Richard was hot then, and Chuck Berry, and Jackie Wilson. We played whatever the kids wanted to hear. When Jimi Hendrix started doing his thing, I was the only black playing with some fellows who were real Jimi Hendrix freaks, and I'd play his stuff, too. Jimi had some hard stuff. I enjoyed listening to it, and playing it."

But there was always the blues, and, intermittently, Chicago. "I'd come up to Chicago in '62, living with my sister for five or six months. I worked on guitar with Earl Hooker, who knew me from down south. I went around to different places with him, and met and sat in with Hound Dog Taylor. Then I left Chicago, and was gone from '62 to '71, though I came through town a couple of times while I was working with Albert King, who took me on to play drums with him around '69." The guitarist left a mark on Son's own style, and during Son's time with him Albert recorded his best selling album *Live Wire/Blues Power* before an audience at the Fillmore West.

"I stayed with Albert until my father took sick, and I went home and stayed with him until he died in '71. After he died I decided I wanted to get away from there, and I had kin in Chicago. My mother's still in Arkansas, and I go down to see her. But it's different than it used to be.

"It wasn't too hard getting established." Son

"My songs are basically wrapped up with everyday things. . . . If you're serious enough to write about it, all you have to do is tell the truth—that's what the blues is all about."

laughs. He landed a day job plastering dry walls, and his supervisor was an aspiring singer who let Son take it easy. "I got with Hound Dog when I came back, and played with him while I got my own group together. I learned about the places in town from him. When he quit the Expressway Lounge I had my group together and took over the job. I guess I was lucky, not having to hang around long to find steady work, getting it instead by knowing Hound Dog.

"It was a trio when we started: bass, lead and drums, and we had another guy singing with us. I always wanted to have an organ or piano but it's hard to find somebody who's really good, has their own equipment to work with, and can travel." Big Moose Walker handled the keyboards on *The Son Seals Blues Band*, released by Alligator in '73. "Then Alberto Gianquinto came along. He was working real steady until he got sick, and now that he's out of the hospital I'm trying to carry him to more gigs again. Sometimes I bring the horns along with me, too, but not steadily. If we get paid an extra buck or two I can afford to take them, and I will, simply because they're on my second record (*Midnight Son*) and pack a really strong punch."

On his first album, Son stroked a Montgomery Ward ax; on his second, he used a Sears Silvertone. Now he's playing a Guild Starfire through a Fender Bassman amp with two 12-inch speakers, and the more sophisticated instrument allows him greater dynamic flexibility. Whether he is playing with a quar-

ter or backed by horns, Seals' sound is powerful, distinguished by muscular lead lines, a hard-picked downstroke and forceful vocalizing. The strength of his sets remains his original numbers, though Son has covered tunes introduced by Ray Charles, Magic Sam, and Junior Parker to good effect.

"What I want to do is my stuff," he insists. "I enjoy doing whatever I do, including other people's material. Onstage I can enjoy playing a number by B.B., or one of Howlin' Wolf's, just as much as playing my own material. But as myself, as a man dealing with the public, I've got to let them know who I am. This gives me the energy to be creative. Everytime I get accepted a little more, it makes me buckle down and try to come up with some stuff of my own.

"I've been writing as much as I can, and I'm looking forward to doing an album that will have all my own material on it, without a single tune by somebody else dropped in. That would really turn me on, if it was a good record—and I wouldn't put any junk on it.

"It's not too hard for me to come up with the horn arrangements once I get the tune together the way I want to do it, with the basic parts written down—my lyrics and where I want the music to go when it's all arranged. Once I work out the way I want to do the song, the way I'm going to sing it, the way I can hear it in my mind, I know what I want in the rhythm section. It's a lot easier to put music to words than to put together an instrumental, where you're starting out with nothing and have nothing to go by. At least you got some words down. And you can get words together

anywhere; you can do it at home, you can do it in bed.

"When I get to thinking about writing, well, all you have to do is think about life itself. It's never too hard . . . but then again, it *can* be hard. My songs are basically wrapped up with everyday things. It isn't easy, but it's simpler if you just look at what's around you. If you're serious enough to write about it, all you have to do is tell the truth—that's what the blues is all about.

"Once you get how you're going to put it over and sing it, you can hear what music you need to go with it. No problem. Well, you are going to run into some problems, but you know what you want to get. It wouldn't be so exciting if there weren't any problems. You can expect problems. I have changed tunes totally, started off doing it one way, ended up doing it completely different.

"Say I get it all together but there's something bugging me. I'm going to change it. Maybe it takes me another day, but it doesn't matter, because I'm going to get it. 'Cause it's bugging me. So I come up with something else. Sometimes if you just want to get *something*, you can just make it simple, something to get by with. But if you want it really exciting, something different, well. . . . *Your Love Is Like A Cancer*, that was funny. I don't know how I came to that. It seemed to make sense at the time.

"Having a record date helps me get on the ball, collect all the stuff I have lying around not quite finished, and tell the band it's time

to get it together. Also, I don't like to feel I've taken my material to the band and we've gotten so used to it we can't burn. I like to learn the stuff first, maybe have it a week or two old, but not be carrying the stuff for months already.

"Now *Midnight Son* we recorded in two days, six hours in the studio each day, and we cut each time three or four times so we could pick and choose.

"We try to play tunes from the albums on the gig, but some of them I don't get a chance to do, unless somebody requests them. You get into habits, trying to fit originals in with a selection of other people's stuff, which I know the show might need.

"We've been getting the best response where we've been doing the most work, the East Coast. Wherever we go we play to blacks, as well as whites. There's a joke I have with the band. I always tell them, 'We'll be there tonight,' and when some black people come in I'll say, 'We're here.' But we don't do anything different for white audiences, or try to change the music. They don't come looking for anything different than we play on the South Side—they want to hear what we do there, and not many of them have the chance to come down and hear us there.

"It would be unfair to a white audience to try to change the music and play something else. I enjoy the fact they enjoy us, and I enjoy working for them.

"Also, I don't believe all that moaning about there not being a blues audience. I have no way of knowing who it is, but someone is buying all those records. Last night we didn't have too big a crowd, but when we got ready to close, of the ten or 11 people in the club, six of them bought records from me before they left. We sell at least three cases of records a week, 25 to a case. My bass player carries them. And I think a single might go well. People seem to like my song *Four Full Seasons Of Love*."

As his own exposure increases, Son remains aware of colleagues in Chicago who deserve to be heard, too. "My man Magic Slim hasn't gotten any attention at all," Son frets, "and he deserves some. He's too good to waste—not because I like him, or like working with him, but because he's *good*. There are a lot of people who deserve exposure—I know how it is. If I was in a position to do something for somebody like Slim, I'd do it. I'm not saying he deserves to be made rich overnight, but he deserves to be heard by a lot more people.

"Like me. I don't give a damn if I get rich or not. I want you all to let me live, but I think my music deserves to be heard and not just by me, that's the main thing. I'd be happier if I knew I could play one day for the whole world. That would be a hell of an audience.

"Then I would have done it for you—you would have heard me. I'd be satisfied. After you heard me, you could say whatever you wanted to say about my music, if you think you're qualified to tell me.

"When I make a record I know people are going to hear me that have never even seen me," Son concludes. "That's good, but the record has to turn them on, and make them remember me and want to see me. Until somebody has seen me, they can't really make up their minds completely about me."

Since Bruce Iglauer's motto is "The musician who makes gigs sells LPs," it seems likely your chance to see Son Seals will be forthcoming. Do it—see him. He'll definitely leave an impression. db

JOE PASS

VIRTUOSO REVISITED

BY LEE UNDERWOOD

During the three years since he was last featured in *down beat* (March 13, 1975), Joe Pass has been a very busy guitarist indeed.

He has performed on two Grammy winning records, *The Trio*, with Oscar Peterson, and (Ella) *Fitzgerald And Pass . . . Again*. He recorded a second *Virtuoso* solo guitar LP and two Montreux solo albums. At this writing he has still another solo guitar disc in the works, this one showcasing his own compositions. In a variety of contexts—duo, trio, quartet, sextet, etc.—he has toured and recorded extensively in Europe and the USA with Oscar Peterson, Ray Brown, Milt Jackson, Louis Bellson, Niels Pedersen and numerous others.

Until 1975, when he won the top slot in both the *down beat* Critics and Readers polls, Joseph Anthony Jacobi Passalacqua, now 48, was virtually an unknown quantity. Norman Granz appreciated Joe's talents, however, and signed him to Pablo. *Virtuoso* startled everybody: one man, one guitar, complex tunes, and a display of technique that raised the short hairs high on the back of the neck. In 1977, Joe placed second in the Critics Poll and Number One again with the Readers.

Success is his, yes, but he paid his dues to get it. Born in New Brunswick, New Jersey, he was raised in the steel mill town of Johnstown, Pa. He received a \$17 Harmony guitar for his ninth birthday. At age 14 he played for local dances and weddings for \$3-5 a night. In 1948, he discovered Dizzy Gillespie and Charlie Parker, fell in love with the sounds of bop in general, and made the leap to the big time—New York City, 52nd St., bebop heaven.

Bebop heaven became junky hell. From 1949 to the end of 1960, he shot dope, wandered from city to city, played tired bop for bored strippers, and finally got busted and jailed for five years in Forth Worth.

In 1960, he stood on the steps of Synanon's Santa Monica drug rehabilitation center holding a gunnysack full of onions, the only thing he owned. No guitar. No money. No future. No hope. A sack full of dusty onions and a broken life.

"A lot of kids think that in order to be a guitarist they've gotta go out and be a junky for ten years, and that's just not true. I can't credit any of that time, saying that's when I *really* learned. I spent most of those years just being a bum, doing nothing. It was a *great* waste of time. I could have been doing then a lot of things I'm doing now, only I had failed to grow up."

In Synanon, Joe grew up and straightened out. He left the center in 1963, became involved in studio work, played TV shows for five years, and gigged with George Shearing for two. Recorded in late 1974, *Virtuoso* made him the golden boy of 1975.

Today, Joe lives with his wife and two chil-

dren in a spacious, well-lighted upper middle class house in Northridge, California. From the steel mills to the belly side of life to international stardom: Joe Pass, solo guitarist.

* * *

Underwood: In our last feature, Joe, we focused primarily on you as an individual. In this feature, perhaps we could focus on solo guitar playing in itself.

For example, you said, "When I go out and play now, I play half the concert solo. *Half*. I sit out there by myself, and a lot of it is sheer terror. But I want to do a *whole* concert that way, maybe an hour, maybe two hours, and just get out there and play anything . . ."

Pass: Well, I'm trying to do that now, and it's still terror, but I do it. At first, I didn't think jazz club audiences would listen to a guitar player one or two or three one-hour sets a night without using a bass and drums. What jazz audiences think of as "jazz" is rhythm. They want to hear drums.

So I thought I might solo 20 minutes or so, then bring on a rhythm section. I tried it that way, and then I tried it all alone. The response was good. They didn't hassle me about the absence of bass or drums. It worked.

Underwood: What would you say are the

major ingredients that distinguish jazz from other musics?

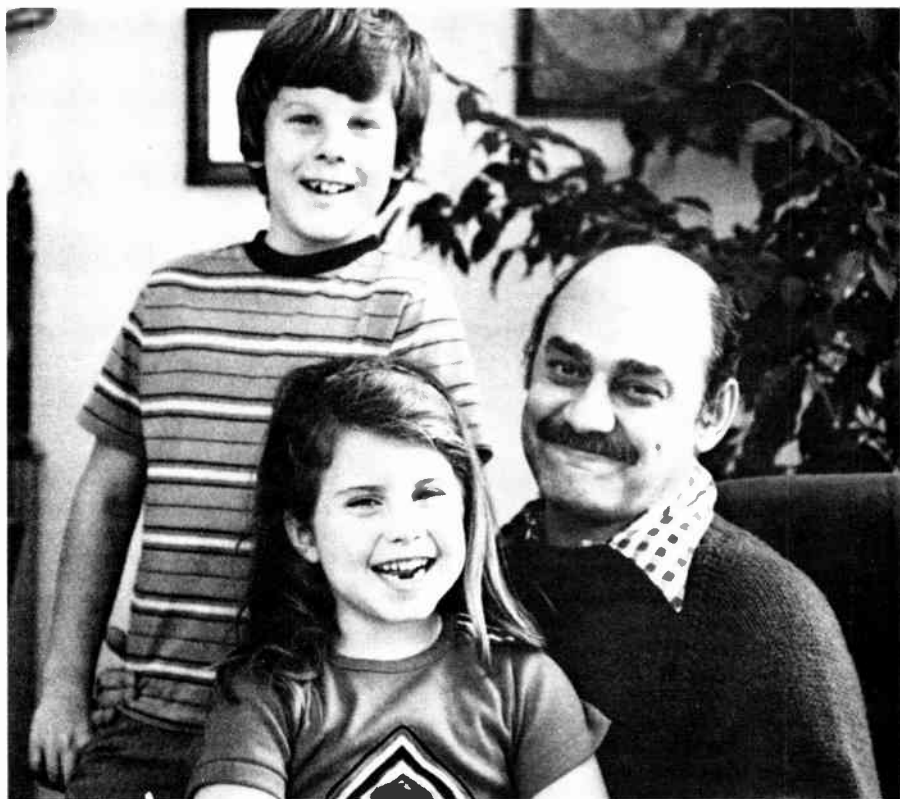
Pass: Improvisation and time. A lot of old-timers stick by the Ellington line, "It don't mean a thing if it ain't got that swing." As I get older, I start thinking, "Maybe that's right," you know? There is something about that concept of time that distinctly identifies jazz from all of the other musics.

But it can't be absolute. What do you do with people like Cecil Taylor, Anthony Braxton or Ornette Coleman, who don't swing in a conventional straight 4/4 time, but who play in a kind of flow? So improvising seems to be essential, but the concept of time varies.

For me, improvisation and time are foremost in my mind when I'm playing. The first thing I do is pick a vehicle—a tune or a series of chords. Then I decide on the pulsation, the time. Is it going to be slow or fast? Then I lock in on time and improvising, and I play.

I just recorded an album of original tunes, two of which are ballads, in which there is no time and little improvisation, but they are harmonically complex.

Underwood: "What I ultimately want to do is go out there without a tune," you said then,



MERIS POWELL

"When I solo, I'm thinking mostly about my own harmonies, then about the time feel. In a duo setting, I'm thinking of counterpoint lines, of movement. I'm listening to the other person and trying to fit; I don't take the lead."

"to just start playing something, and develop that." Have you begun to explore this area on stage?

Pass: I would like to try it, but not for entire concerts.

The hard part about playing that way is that you have to remove yourself from the music. You have to eliminate your own consciousness, because once you begin thinking about what you're doing, you're not allowing the music to take on its own shape and form and momentum. You're trying to *direct* the music. The idea is to get away from directing the music, and just allow it to flow out by itself.

For example, I can be watching TV and sit down and play the guitar. Cars are getting wrecked and people shot, but I'm out here somewhere, and everything in the music just falls into place. The minute I turn the TV off and start really thinking about what I'm trying to play, then it doesn't work as well. I'm trying to manipulate the music and shape it. A lot of old habits take over.

Sometimes I'm on the stand and I feel pretty good, and the music just starts coming out. When it's like that, I'm not *making* the music go places; it just goes.

One of the things I tell myself before a concert or during it is that I'm enjoying myself, that playing music is serious, yes, but it's also *fun*. It's not something I have to prove to anybody. I've been in the middle of playing, trying to execute things, and missing. That's when I'll say, "Hey, Joe, wait a minute. Just play the tune. Relax. Have some *fun*." That usually opens things up to where the music will come out again.

I mean, why practice just so you can play faster or harder or whatever? You don't need that. What you need is to learn how to play the music that is coming from you. A beginner has to practice, but for someone who has been doing this as long as I have, you disregard all the speed and stuff. You concentrate on just playing music, tunes, pieces, whatever—what you feel like and how you want to play it.

Whether playing freely or playing tunes, the principle is the same. It's just forms to play off of. Within any form, there's no limit to what you can do, not even a harmonic limit—you can change the keys, voicings, chords, harmonics, everything. There is always another door, or another way of going through the same door.

If you don't find the way, however, then you find yourself saying, "Hey, man, you just put yourself in a corner where you can't get out!"

Underwood: Your records are not totally rehearsed productions, slick, shiny, perfect. One can feel the humanity of your music and almost visualize the creativity in action, the process in which you take a line, get in trouble, then swing it back out to where it flies freely again.

Pass: I don't regard a single one of my solo albums as being a good album—good in the sense that I play a piece smoothly and cleanly from beginning to end. There's always a mistake in it or a missed beat or a chord change that's wrong or a wrong choice of notes—and usually several. That bugs me. So I hate to listen to my records, because I hear all those errors.

I could sit down and work my tail off to

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With Others
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 TWO FOR THE ROAD (with Herb Ellis)—Pablo 2310-714

make everything perfect, then go into the studio and just keep recording. If I wanted to, I could go through ten takes of *Body And Soul*, then splice together one perfect take. But that's hard work, and I don't like to work hard. Plus, there's the principle that Norman Granz operates from: a couple of takes, and that's it. Leave it like it is. The more you do it, the smoother it gets, but it also loses the magic of spontaneity, too slick.

So I started realizing that maybe that's just what I do: I make mistakes. And they're on the tape—and that's it. I haven't yet reached that place of complete self-acceptance, but I'm thinking about it and working on it.

As I think about it, though, I guess there are a couple of things that might be all right. *Virtuoso* is a rough indication of what I'd like to do if I learned how. *I Let A Song Go Out Of My Heart* on the *Trio* album is okay. And there are a couple of tunes on the *A Salle Pleyel* album, *Honeysuckle Rose*, *Blues For Bise* and *Pleyell Bis*, that are all right. Some of the music on *The Giants* is okay.

Underwood: Have you been criticized for a sameness of sound and approach in your playing?

Pass: No, I haven't heard that from anybody.

Underwood: Have you thought along the lines of perhaps expanding harmonically, or pursuing original tunes more, or delving into areas that are oblique, off-beat, or unusual?

Pass: I think about it, and a couple of original tunes on my new album are kind of different, *Dissonance I* and *Dissonance II*. But it's still my style. As soon as I start improvising, you get what I play. There's a sameness of tonal quality, and there's a sameness in ideas, but then it's me playing.

By the same token, I'm listening to some newer things, a little Gary Burton, Chick Corea, Weather Report, Keith Jarrett. There's a couple of Keith Jarrett tunes off the *Shades* album I like, *Rose Petals* and *Shades Of Jazz*. I listen carefully to see what the forms are, be-

cause it's not just straightahead boom-boom-boom. These guys are playing by phrases, and it's harmonically fresh as well, so it takes some serious attention. You have to listen.

I listen first for the form, then for the harmonic elements, then bass notes, chords, melodies. These guys can play. They're not just jiving around. So maybe they can open up a whole new thing for me. I don't intend to go all the way into a Keith Jarrett or Chick Corea or Weather Report bag, because I am not of that generation. My music is not of that nature. So I'm not saying I want to be this kind of a player, but there may be some ideas there I can incorporate into my own nature.

Underwood: While you regarded yourself more as a craftsman than as an innovator in the last interview, is not your solo guitar work in itself a kind of innovation?

Pass: It will take a long time to find out, but, yes, I've thought of it that way. Being a solo guitarist capable of playing stimulating things well is a lot of work by itself. That doesn't mean going into 9/8 time signatures, or changing what I'm doing in order to go into a Weather Report bag. So I'm going to stay with what I'm doing. I have to. That's what I do.

Underwood: Some critics have referred to you as "the Segovia of jazz," comparing what you do on the guitar to what Charlie Parker did on the saxophone.

Pass: I don't like to think in those terms. Parker played saxophone. I play guitar. All I'm doing is playing the guitar as a soloist, and just scratching the surface at that. There are other guitarists on the way up who will be doing what I'm doing much better than the way I'm doing it right now.

John McLaughlin has done some outstanding solo work. Larry Coryell, Pat Metheny, Al DiMeola, Ralph Towner and others are also exploring. I don't know how much identity all of them have in their work as yet, but in 50 years or ten or five years or whatever, the idea of solo guitar playing won't be so strange. Lots of guys will be doing it and doing it well.

Underwood: There are many solo pianists and many solo saxophonists, but you are perhaps the only one who has taken the solo guitar to this degree of development. Why are there so few solo guitarists?

Pass: Well, one reason is because nobody thought of it. And they thought like I did: it won't be accepted. And, too—hey, when you go out there alone, that's stepping into deep water! It's hard to do! On a guitar, you can't freely accompany yourself. Sure, you can have bass lines and rhythm patterns all worked out ahead of time, but then your song always comes out the same way. It becomes a set tune, like a classical guitar piece. If you do that, you have to build a repertoire.

But I do it all right there on the bandstand. I pick a tune and take my chances. Some of it comes out, some doesn't. As a result of doing this, I've found a couple of ways to make it all hang together. I can take a standard, like *Penitents From Heaven*, pick a key that doesn't have a lot of open bass notes, and then play. I've got to sustain the bass notes, the time feeling, the melodic lines, and all of the fills and harmonies.

Just because I *have* to do it when I get up there, I *find* ways to do it. I have also gradual-

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RECORD REVIEWS

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

CHARLIE HADEN

THE GOLDEN NUMBER—Horizon SP-727: *Out Of Focus; Shepp's Way; Turnaround; The Golden Number.*

Personnel: Haden, acoustic bass; Don Cherry, trumpet, flutes (track 1); Archie Shepp, tenor sax (track 2); Hampton Hawes, acoustic piano (track 3); Ornette Coleman, trumpet (track 4).

* * * * *

Charlie Haden is one of today's most accomplished and versatile bassists. His work has been an integral part of the avant garde (e.g., Ornette Coleman, Don Cherry, Archie Shepp, John Coltrane, Cecil Taylor), the neo-impressionists (e.g., Gato Barbieri, Keith Jarrett and John McLaughlin), the mainstream (e.g., Hampton Hawes, Joe Henderson and Art Pepper) and the traditional (e.g., Pee Wee Russell and Henry Red Allen). The qualities that distinguish his playing are an unflinching musicality, humanistic givingness and transcendent spirituality. These aspects flow freely through Haden's latest for Horizon.

The album is a collection in intimate duets between Haden and four of his closest friends—Don Cherry, Ornette Coleman, Hampton Hawes and Archie Shepp. Building from a deeply felt mutual respect, trust and quest for the new, Haden's music makes palpable such abstractions as purity, passion, beauty and truth. (Haden dedicates the album to Hampton Hawes who died of a cerebral hemorrhage several months after the recording was made. It is a fitting tribute.)

The first track sets Haden and Cherry within an abstract expressionistic *Out Of Focus* frame. Haden's tensile probes and Cherry's vibrant colors on trumpet and folk flute fan out across the canvas. The resulting clash of hard-edged lines and shimmering pastels creates a vigorous dialectic on the inherent tensions between form and content.

Shepp's Way opens with a sweeping Haden intro fashioned from bold long tones, cascading flurries and masterful double stops. Shepp enters with his big singing sound and echoes the great traditions of Hawk and Pres before departing for the territory of the new thing. Haden's eerie arco merges with Shepp's multitudes to evoke a haunting ethereality. Settling back into an earthy up-tempo, Shepp and Haden lace their final episode with playful, witty banter.

The second side starts with the Haden/Hawes conversation, *Turnaround*. In contrast to the other tracks, this is a metrically straight-ahead groove with no temporal deflections. While Haden walks below with commanding authority, Hawes unleashes lightning lines and biting angular clusters. The pianist's incisiveness and warm empathy with Haden make *Turnaround* one of Hawes' outstanding recorded performances.

The Golden Number is a poignant Haden

sketch filled in by Coleman's touching trumpet. The opening melancholy is chased away by a buoyant bossa. From there, the moods, meters and tempos shift in kaleidoscopic splendor. It is a mature meditation on life's paradoxical fluctuations among the bitter and the sweet, and hope and despair. —berg

STAN GETZ

THE PEACOCKS—Columbia JC 34873: *I'll Never Be The Same; Lester Left Town; Body And Soul; What Am I Here For?; Serenade To Sweden; The Chess Players; The Peacocks; My Buddy; The Hour Of Parting; Rose Marie; This Is All I Ask; Skylark; Mosaic/Would You Like To Take A Walk?*

Personnel: Getz, tenor sax; Jimmie Rowles, piano on all tracks, vocals on 1, 7, 10, 11; Buster Williams, bass; Elvin Jones, drums; Jon Hendricks, Judy Hendricks, Michelle Hendricks, Beverly Getz, vocals on 6.

* * * * *

Stan Getz is an enigma to be savored, not unriddled: For a musician whose style has become an ineradicable signature, he's sustained his dulcet tenor voice remarkably well in transient and experimental settings, regardless of whether his principal foil has been Dizzy Gillespie or Chick Corea.

Getz is Getz, in other words, and probably even Cecil Taylor couldn't alter that equation. And although he is no less Getz on *The Peacocks*, he functions in a slightly altered capacity as a sponsor and sideman, abdicating the central spot to pianist/vocalist Jimmie Rowles (a friend of Getz's since their shared tenure in the Woody Herman band of the late '40s).

Rowles is a weathery, too-little celebrated pianist whose supple and distinctive blues bents have earned him a coveted rank in the bands of, variously, Charlie Parker, Ben Webster, Lester Young, Billie Holiday and Woody Herman, among others. His style perhaps best compares with Thelonious Monk's, an idiosyncratic exercise in timing and phrasing, albeit more fluid in effect than Monk's. In ensemble and vocal contexts, Rowles abets the action with shy, slightly pushful support, while in his solo spars he improvises conversational clips, punctuating their parlance with emphatic left-hand chording. Similarly, he vocalizes in a half-sung, half-spoken cant, caressing every syllable with a gravelly grip and investing the song itself with a pensive wit.

But Rowles' vocals are only icing on a bountiful package (nearly an hour's worth of music). *The Peacocks* is a protean affair, comprised of piano solos, piano-sax duets, vocal tracks and ensemble performances. For the latter grouping, Getz recruited the rhythm section of Elvin Jones and Buster Williams, and together the four make a compellingly resilient unit, tastefully attuned and turbulent. Of Rowles' solos, *Body And Soul* is the most revelatory and meticulous: the crosshanded counterplay of the opening section—with melodic fragments passing imaginatively be-

tween registers and hands—transforms gradually through a ragtime chapter to a wrap-up of dissonant blues snippets. But it's the Rowles-Getz duets that loom the greatest in this collection, particularly the moody and transcendent title track. There, Rowles etches a vivid scenario of dark beauty poised before a dark distance, beauty that exists for its own pleasure and frustration. Getz, in a high, thin, weepy voice, plays the peacock, ruffling its vain feathers in an even vainer attempt to fly. It's a poignant sketch.

In probably the album's most vibrant performance, scat singer Jon Hendricks and his wife and daughter, Judy and Michelle, along with Getz's daughter Beverly, make a surprise choral appearance on Wayne Shorter's *The Chess Players*, with Jon paralleling Getz's tenor line in perfect tandem. Like the rest of *The Peacocks*, it rings of communion and warmth, a mutually bracing dialogue in esteem and ingenuity. Getz, in sturdy shape, indeed, when he can afford to sire an assembly like this. And Rowles, hopefully, will stay within earshot. —gilmore

DEXTER GORDON

SOPHISTICATED GIANT—Columbia JC 34989: *Laura; The Moontrane; Red Top; Fried Bananas; You're Blase; How Insensitive.*

Personnel: Gordon, tenor, soprano saxes; Woody Shaw, Benny Bailey, trumpets, flugelhorn; Slide Hampton, Wayne Andre, trombones; Frank Wess, alto sax, flute, piccolo; Howard Johnson, tuba, baritone sax; Bobby Hutcherson, vibes; George Cables, acoustic piano; Rufus Reid, acoustic bass; Victor Lewis, drums.

* * * * *

Dexter Gordon is one of the undisputed masters of the blowing session. Place the line and changes in front of him, set the tempo, and boom, he's off to the races. In spite of the rough and tumble nature of such affairs, Dex's orations have always been marked with suave urbanity and savoir-faire. Now, thanks to the eloquent writing of Slide Hampton, these qualities have been placed squarely in the foreground. The result—Dexter Gordon, *Sophisticated Giant*.

The curtain of Dex's uptown show opens on David Raksin's unforgettable *Laura*. Gordon's soulful search for the enigmatic lady is propelled along by Hampton's probing brass sonorities, Frank Wess's interrogative flute and George Cables' questioning piano. Woody Shaw's *Moontrane* is a brilliant Roman candle shooting out sparkling modal fireballs by Gordon and Shaw. Gene Ammons' *Red Top* is striped with bright bossa bands whirring with buzzing spins by Gordon, Benny Bailey, Bobby Hutcherson and Rufus Reid.

Fried Bananas, Dexter's crackling line over the changes of *It Could Happen To You*, features the tasty home cooking of Gordon, Shaw, Hutcherson and arranger/trombonist Hampton. In the process, Dex mixes in tastes of *Slow Bout To China*, *Laura* and *I've Found A New Baby*. Gordon, the worldly romanticist, makes *You're Blase* a plaintive, passionate plea. Dex evokes a similar melancholy tone in his soprano musings on Antonio Carlos Jobim's *How Insensitive*.

Aside from the soloists, the extrasensory rhythmic conceptions of pianist Cables, bassist Reid and drummer Victor Lewis deserve mention. The spirited ensemble work of lead trumpeter Bailey and the rest of the band also merit praise. And then again, so too do the exceptional arrangements of the clever Slide Hampton.

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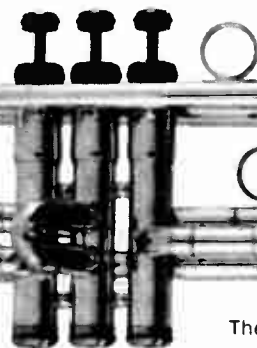
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American music
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Dexter Gordon's latest Columbia project promise to make it stand as yet another landmark in the extraordinary career of this *Sophisticated Giant*. —berg

DUKE ELLINGTON

THE DUKE ELLINGTON CARNEGIE HALL CONCERTS: JANUARY 1943—Prestige P-34004: *Black And Tan Fantasy; Rockin In Rhythm; Moon Mist; Jumpin' Pumpkins; Bert Williams; Bojangles; Black Beauty; KoKo; Dirge; Stomp; Are You Stickin'; Black Brown And Beige; Bakiff; Jack The Bear; Blue Belles Of Harlem; Cotton Tail; Day Dream; Boy Meets Horn; Rose Of The Rio Grande; Don't Get Around Much Anymore; Goin Up; Mood Indigo.*

Personnel: Harold Baker, Wallace Jones, Ray Nance, Rex Stewart, trumpets: Lawrence Brown, Sam Nanton, Juan Tizol, trombones: Johnny Hodges, Otto Hardwick, Ben Webster, Harry Carney, Chauncey Houghton, reeds: Ellington, piano: Fred Guy, guitar: Junior Raglin, bass: Sonny Greer, drums: Betty Roche, vocal.

THE DUKE ELLINGTON CARNEGIE HALL CONCERTS: DECEMBER 1944—Prestige P-24073: *Blutopis; Midriff; Creole Love Call; Suddenly It Jumped; Pitter Panther Patter; It Don't Mean A Thing; Perfume Suite; Black Brown And Beige; Things Ain't What They Used To Be; In A Mood To Be Wooed; Blue Cellophane; Blue Skies; Frankie And Johnny.*

Personnel: Cat Anderson for Baker; Jimmy Hamilton for Houghton; Taft Jordan for Stewart; Sheldon Hemphill for Jones; Claude Jones for Tizol; Al Sears for Webster; Hillard Brown for Greer; Kay Davis, Marie Ellington, Al Hibbler, vocals. Others same as 1943.

***** 1/2

THE DUKE ELLINGTON CARNEGIE HALL CONCERTS: JANUARY 1946—Prestige P-24074: *Caravan; In A Mellotone; Solid Old Man; Black Brown And Beige; Rugged Romeo; Sono; Air Conditioned Jungle; Pitter Panther Patter; Take The A Train; Tone Group; Diminuendo In Blue; Translucency; Crescendo In Blue; Suburbanite; Just A Lucky So And So; Riffin' Drill.*

Personnel: Francis Williams for Nance; Wilbur DeParis for Nanton; Oscar Pettiford for Raglin; Al Lucus added on bass; Greer for Hillard Brown; Joya Sherrill for Marie Ellington. Others same as 1944.

***** 1/2

THE DUKE ELLINGTON CARNEGIE HALL CONCERTS: DECEMBER 1947—Prestige P-24075: *Snibar; Blue Serge; Tripple Play; Harlem Airshaft; Wanderlust; Junior Hop; Jeep's Blues; Jeep Is Jumpin'; Squatty Roo; Mood To Be Wooed; Mella Brava; Kickapoo Joy Juice; Turquoise Cloud; Bakiff; Liberian Suite; East St. Louis Toodle-oo; Echoes Of Harlem; Black And Tan Fantasy; Basso Profundo; New York City Blues; Clothed Woman; Trumpets No End (Blue Skies).*

Personnel: Baker, Hemphill, Williams, Nance, Al Killian, trumpets; Tyree Glenn for DeParis; Russ Procope for Hardwick, Raglin for Lucus; Sherrill, out. Others same as 1946.

Almost simultaneously two major American record companies have taken the rather daring commercial steps of issuing a type of performance hitherto left to private labels and tape exchanges among collectors. Columbia has preempted material by Charlie Parker, previously available on bootlegs. And Prestige has brought out in one sweeping gesture nine LPs of mid-40s Ellingtonia done live during a series of famous Carnegie Hall concerts.

Ellington was only the second jazz artist to present a full scale concert program in Mr. Carnegie's polite plaster palace on 59th Street. (Benny Goodman was the first and others had participated in collective programs such as *Spirituals To Swing*). Starting in January 1943, it became at least an annual event through the rest of the decade. Each was recorded from a stage mike onto acetate discs in a studio booth located on the fourth floor of the Hall. These recordings are the source material for Prestige, and, along with the loving care of engineers Jerry Valburn and Jack Towers, account for the uniformly superb sound quality of the series.

Parts of the initial 1943 concert came out many years ago on Stardust records, and a more complete (but still incomplete) version was bootlegged earlier this year on three LPs. But this is the definitive edition by far. Accept no substitutes. Several of the original source discs have been lost over the years, so to make up the missing portions of the program Prestige went to recordings of a Boston concert five days later. *Black Brown And Beige* up to *Come Sunday* and *Black Beauty* are from that performance.

The centerpiece of the '43 concert is of course the premier performance of *Black Brown And Beige*. It adds great historic significance to a performance already well endowed with remarkable musical significance. Not all of *BB&B* breathes of unqualified brilliance. There are surely redundancies (in the *Beige* section and *Come Sunday*) and periods when Duke seems to be treading water. *West Indian* and *Emancipation* share common themes and could be consolidated. Soloists sometimes seem only to be marking time until the next big section comes along.

Yet *BB&B* is an important work, full of magnificent flashes and sustained beauty. And this is the only complete version of the unabridged piece ever to become widely available. The RCA version of the mid-'40s contains only brief excerpts. And even the LP version of 1958 for Columbia is watered down and badly edited. A recent full version by the Alan Cohen band (Monmouth Evergreen 7077) demonstrates the piece's essential strength as a composition, apart from the special qualities of the Ellington band. But this is, after all, the original version, beginning with the muscular opening theme, and will, I suspect, forever be the definitive one.

In organizing his ideas in this longest of Ellington scores (nearly 50 minutes), Duke seemed only slightly concerned, if at all, with using the classical sonata forms as his model. To try to impose the allegro-adagio-allegro form on such a piece would have been irrelevant at best, academic at worst. He interweaves his themes according to his own logic and common sense. This is purely and simply a program piece. Duke is perhaps a bit pretentious in his talk of "movements," as if he was trying to appropriate the language of "serious" music to throw a mantle of significance over music that was already quite significant on its own terms.

There are hints of other familiar Ellington themes appearing occasionally. The theme of *Light* suggests a bit of *Jump For Joy*. And hints of *East St. Louis Toodle-oo* surface in *Beige*. It is the supreme egoist who plagiarizes only from himself.

The Ellington band was never the perfect orchestra. But perfection is never significant when the cult of personality looms so large. And no orchestra Ellington ever led had more unique character to it than the amazing assemblage of the early '40s. And the repertoire is the very special one of a great period. *Bojangles* is loose and strutting, with Ben Webster playing gutsier tenor than on the original '78. There is the sombre, brooding violin of Ray Nance on *Bakiff*, with Sonny Greer undulating between several timpanies. Some pieces are less than we would like them to be. *Cotton Tail* is played far too fast to swing. Chauncey Houghton's clarinet is fluent but shrill on *Stickin'*. And Junior Raglin's twangy bass takes *KoKo* several steps backward, even though the tempo is faster than the original.

But even with minor drawbacks, this is precious Ellington.

Duke returned to Carnegie in December of 1943, but we pass over that widely bootlegged concert to December 1944, never to my knowledge available in any form. *BB&B* is back again, this time down to about 31 minutes and better for the cuts. The sound is sharper on this concert too. As for the music, none of the essence and little of the substance of *BB&B* is lost. Al Sears is a bit less charismatic than Webster on *Blues*, but the band seems to have a much firmer handle on the intricacies and nuances of the score. Consider particularly the trombones on the *Dance* section. Hodges is radiant on *Come Sunday*, as always. The *Come Sunday* and *Light* sections of the original *Black* or first movement becomes the finale in this rearranged version.

The '44 concert also produced a new piece — *The Perfume Suite*. Billy Strayhorn's reed scoring has a distinctively cooler, more modern, coloration than the rich warmth of say *KoKo* or *Bojangles*. This was the piece that contained one of Duke's most charming piano solos, *Dancers In Love*. It is similar in feeling to *Pitter Panther Patter*, which Duke performs with Raglin elsewhere in the program.

Other highlights of the '44 concert are *Creole Love Call*, done more or less in its original manner with Kay Davis as the wordless vocalist. *Suddenly It Jumped* is a simple swinging riff with a flagwaving trumpet section.

By the 1946 concert, *BB&B* is down to about 18 minutes. *Come Sunday* remains the most interesting theme. The band exercises a certain rebato or elasticity in its interpretation of the now familiar score.

Rugged Romeo is a minor showcase for Taft Jordan, and the booming voice of Harry Carney gives a sketch called *Sono* at least the illusion of significance. Jimmy Hamilton, Oscar Pettiford and Greer play with felicity and grace on *Jungle*, with even Hamilton generating a few degrees of heat at one point. But such pieces as these are hardly up to the standards of Duke's pre-war "concertos." There is little attempt to interweave the soloist and orchestra into a coherent pattern. In the absence of Ray Nance, Duke himself is the soloist on *A Train*.

The new material for '46 is the *Tone Group*: *Mello-ditti* is in the *Mood Indigo* tradition of intriguing voicings, ranging from eccentrically esoteric to lush, almost in the Glenn Miller manner. *Fugueditti* is a slow cluster of eight horns that gathers itself ever so slowly into a semblance of unity and then stops. *Jama-ditti* is a swinging, jazzy jam, vastly superior to the one commercially recorded.

Finally comes the 1947 concert and the premier performance of *Liberian Suite*. Although this is called an extended work, the term is misleading. *Liberian* is merely a series of short pieces, no different from any of Ellington's other conventional charts, and without any cumulative momentum. *Sunrise* is a nice popular song, hammered to death by over-orchestration in parts. Al Hibbler sings. The remaining five "dances" are casual Ellingtonia. The composer's interest seems much more focused on rhythmic rather than harmonic structures. But then this was a program piece celebrating Liberia's 100th year of independence. Dance number 3 is the best of the group, a dark absorbing melody played by Nance and Carney.

Cotton Tail features exciting Al Sears, apparently bitten by the JATP bug. Greer is



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boisterous. *Blue Serge* by Mercer Ellington has echoes of 1941. *Tripple Play* is a longish piece for Hodges, Carney and Brown that fails to develop any momentum. Harold Baker is lively on Cootie Williams's piece, *Harlem Air-shaft*. The rarely played *East St. Louis* is played in tribute to Bubber Miley, responsible more than any other musician perhaps—including Duke—for putting the band on the track to its unique sound. *Basso Profundo* gives off a whiff on *Now's The Time* before being taken over by Raglin and Pettiford. *Echoes Of Harlem* and a Hodges medley are beautiful.

The concert closes with *New York City Blues* and *Clothed Woman*, two of the most enduring and contemporary sounding of early post-War Duke. Alternately swinging, jarring, lulling and vaguely disturbing, they are among the most fey of Duke's late '40s work.

Each concert is thoroughly annotated. Leonard Feather's long essay on the '43 set is among his best. Jerry Valburn (whose monumental history of Duke on records is due for publication in 1978), discusses Ellington's long term preparation for Carnegie. Stanley Dance is literate and informative as always, although rather polemical in defending Duke, particularly against Gene Lees' famous *High Fidelity* piece in 1974 concerning Duke's vanity and affection for ladies. J. R. Taylor takes a serious look at the music of the '47 program and comes up with some interesting observations.

The 1943 set is prime Ellington, essential stuff. The '44 concert is almost as vital. All have many points of interest and vitality, and all are recommended. —mcdonough

JACK WILSON

INNOVATIONS—Discovery DS-777: *Autumn Sunset*; *Kunta Kinte*; *Waltz For Ahmad*; *Dos Intrepitos*; *Baby Blue*; *Tears Inside*; *Invitation*; *Our Waltz*. Personnel: Wilson, acoustic and electric piano; Allen Jackson, bass; Clarence Johnston, drums; Joe Clayton, percussion.

Wilson has accompanied Dinah Washington, Sarah Vaughan and Nancy Wilson, among others, and has played under such leaders as Sonny Stitt, Jackie McLean and Clark Terry. While he has recorded previously, his albums are not in wide circulation. *Innovations* is an album of high sensitivity, not to say spirituality, and represents, or so it claims, a breakthrough for its creator in terms of self-realization. The music has an immediacy and buoyant sensibility that marks it as a rare achievement. And for all that, it is supremely listenable, every bit as accessible as the FM methaqualone material currently on the market. Except that rather than numbing the mind into a semi-comatose state, it opens one to further possibilities of existence. It is pre-eminently music of our time, of the middle-of-the-road, as it were, manifested through a single musician who has realized himself at this point.

Wilson's style owes much to Tatum and Powell, with a devilish dash of Monk now and then for mystery and spice. Strain these all through the elegant proclivities of a Cole Porter and you have some idea of Wilson's style. It might be said that if Horace Silver played piano as well as he wanted, he might want to sound like Jack Wilson, or maybe Ahmad Jahmal. At points, Wilson's style even reminds me of '50ish McCoy Tyner.

Wilson's "innovation" here is to play both acoustic and electric keyboards, often simultaneously. If that is a gimmick, then so be it.

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But it is a gimmick that works, and it gives a very sonorous middle range to what would otherwise be a more spare-sounding piano trio. The effect, you might say, is a cross between McCoy and Jimmy Smith.

His original compositions segue into one another like movements of a single composition, while his treatment of standards is to re-fashion them through whole-cloth transformation, still rendering a clear and structured statement and melody line. His version of *Invitation*, the familiar theme from *Laura*, is a gem in its own right, a scaled down *My Favorite Things*.

All in all, this is first-rate cocktail music in the best sense of the word. Wilson may have had an obscure career in the past, but prominence clearly looms in his future. And one cannot omit due praise for the supporting trio, who provide accompaniment with a master touch. —birnbaum

JOE FARRELL

LA CATEDRAL Y EL TORO—Warner Brothers BS 3121: *La Catedral Y El Toro*; *Promise Me Your Love*; *Disco Dust*; *Cyclone Rider*; *Is It Asking Too Much*; *Imagine Me*.

Personnel: Farrell, soprano sax, tenor sax, flute, oboe; Ralph MacDonald, conga, percussion; Eric Gale, guitar; Richard Tee, piano; Anthony Jackson, bass; Steve Gadd, drums; Stanley Clarke, piccolo bass (track 1); Jay Berliner, guitar (track 1); Kenneth Bichel, synthesizer (track 1); Chris Parker, orchestra snare drum (track 1); Rubens Bassini, percussion (tracks 3 and 6); Dave Grusin, mini-Moog (track 4); Randy Brecker, Micheal Brecker, Alan Rubin, Victor Paz, Barry Rogers, Dave Taylor, Paul Faulise, George Young, Ronnie Cuber, Brooks Tillotson, Ray Alonge, Tony Miranda, Jim Buffington, Tony Price, horns; Charles Libove, Selwart Clarke, David Naden, Alan Shulman, Kermit Moore, Joe Malin, Max Ellen, Sanford Allen, Julien Barber, Geroge Duvivier, Max Pollikoff, Harry Cykman, Alfred Brown, Regis landiorio, Avram Weiss, strings.

When Joe Farrell began making records as a leader a few years ago, he showed promise of being the premier hornman of the '70s. He had already established himself in the big band of Thad Jones/Mel Lewis and was even then impressing fans and critics by meaty solos with Chick Corea's original Return To Forever group. Unfortunately, Farrell falls short of his promise on his new *La Catedral Y El Toro*.

He can still solo as well as ever and the sound is still distinctly Joe Farrell, but over-production seems to prevent any of the old spontaneity from surfacing on this album. From the Spanish-tinged introduction of the title track to the closing disco-flavored *Imagine Me*, the record suffers from an excess of strings, horns and percussion.

The Farrell composition *La Cathedral Y El Toro* is a lengthy tune with lush production and perhaps the most tedious arrangement since *In A Gadda Da Vida*. After the introduction, which seems endless despite some tasty guitar by Jay Berliner, the tune moves to a series of solos juxtaposed with statements and restatements of the theme. It is a shame that the piece is so uninteresting because Farrell and Eric Gale both offer outstanding solos.

Although the album features better than average disco music (owing mostly to the drumming of Steve Gadd), the best cuts along those lines are *Cyclone Rider* and *Disco Dust*. The former showcases the interplay of Gadd and percussionist/producer Ralph MacDonald. Probably the best arranged selection on the LP, it also includes hot solos by Farrell on tenor and Dave Grusin on mini-Moog. *Disco Dust* may be the most commercial tune with

its big horn sound. One of two tunes on the album written by Farrell, it relies heavily on an intricate horn line working against a very funky rhythm section complete with two percussionists. It would not be an unlikely candidate as a hit single.

Despite the excessive production and often mundane arrangements, the album is highly listenable. The only real objection is that the bulk of the album would not sound too different without Farrell being present. And that's a waste. —less

FRANK MORGAN

FRANK MORGAN—GNP/Crescendo GNPS 9041: *Bernie's Tune*; *My Old Flame*; *I'll Remember April*; *Neil's Blues*; *The Champ*; *Chooch*; *The Nearness Of You*; *Whippet*; *Milt's Tune*; *Get Happy*.

Personnel: Morgan, alto sax; Conte Candoli, trumpet; Wild Bill Davis, organ (tracks 1, 3, 6, 8); Machito Orchestra rhythm section (tracks 1, 3, 6, 8); Wardell Gray (tracks 4, 5, 9, 10); Howard Roberts, guitar (tracks 2, 4, 5, 7, 9, 10); Carl Perkins, piano (tracks 2, 4, 5, 7, 9, 10); Leroy Vinnegar, bass (tracks 2, 4, 5, 7, 9, 10); Lawrence Marable, drums (tracks 2, 4, 5, 7, 9, 10).

*** 1/2

Recorded in 1955, this reissue is more than another period piece. For one thing, it marks the rediscovery of a very talented alto player in Frank Morgan. For another, it was Wardell Gray's last recording. Moreover, it is a worthwhile period piece because it catches so many of the currents swirling through jazz in 1955.

Morgan was 22 at the time of this recording. Little has been heard of him since then because he has spent much of his life in prison for drug-related offenses. He may still stage a comeback, but at present this record is Morgan's hour of glory. Most glorious of all is his golden tone which shines through on every cut. Scarcely less lustrous are Morgan's deft yet soulful solos.

Four cuts are backed by the rhythm section of the Machito Orchestra, providing an Afro-Cuban flavor which had become a bebop sub-style. The best of these is *Bernie's Tune*. Davis pulls thick swooping sounds from the organ, and Candoli, at his keenest here, sometimes sounds like Diz himself. The Latin device fails to work in *Whippet*, which is based on older and less adaptable jazz concepts.

The other cuts employ a standard rhythm section, albeit an uneven one. Roberts plays tastefully and Vinnegar's walking bass patterns are dependable. Marable is adequate, but Perkins is not even that—for instance, he can't handle the fast tempo on *Get Happy*. Unfortunately, Wardell Gray only plays five choruses on the entire album, for his voice is one of the older, more experienced musician.

The material is remarkably well-balanced, including blues, ballads, standards and originals. In spite of many boppish traits, the overall impression is clearly post-bop. With slower tempos and fewer notes, the music is not as hyper as bop. Significantly, Bird died shortly after these sessions. Frank Morgan did not replace him, but as this recording suggests, the potential was there. —clark

KARMA

FOR EVERYBODY—A&M Horizon SP 723: *For Everybody* (Feel The Whooga); *Surrender*; *I Heard Somebody Say*; *Spotty Funk*; *Now That's Bionic*; *Abundance*; *Manna Dear*; *All Love Needs*; *Difference Of Opinion*; *Ladies*.

Personnel: Josef Blocker, vocals and drums; George Bohanon, trombone; Curtis Robertson, Jr. bass, guitar and vocals; Reggie Andrews, Clavinet, Moog bass, timbales, gong, vocals, mini-Moog, electric piano, acoustic piano and ARP omni; Al McKay,

guitar (tracks 1, 3 & 5); Ernie Watts, alto sax, tenor sax, baritone sax and flute; Oscar Brashear, trumpet, cornet and fluegelhorn; Michael Greene, Clavinet, conga, Moog satellite, acoustic piano, Moog synthesizer, miniMoog and vocals; Syreeta Wright, vocals (track 7).

★ ★ ½

As a group, Karma is easy to criticize but hard to put down. Their latest record is uneven and probably not too original but it does have its moments when everything falls into place. With time and the proper producer, this band could turn into one of the top rhythm and blues acts presently recording. This self-produced LP lacks the objectivity of an independent professional.

Karma's horn section reads like a who's who of West Coast session players. Next to Tower Of Power's horns this may be the best horn section working in a soul band. Cuts like *Spotty Funk* and *Abundance* work well because of the solos, especially those of Oscar Brashear and Ernie Watts. Brashear also solos over the vocals in *All Love Needs* but unfortunately the mix here is so confused as to make it all but impossible to enjoy. But *For Everybody* does not just feature a better than average horn section. Each member of Karma is an adequate musician and while they lack a strong lead singer there are enough passable vocalists as to not make this a major shortcoming.

Direction seems to be the biggest problem with Karma. On the surface they sound like an imitation Earth, Wind & Fire, but careful listening indicates that rather than copying E,W&F they probably take their cues from the same influences. The use of Moog bass and other electronic instruments plus Al McKay (formerly of E,W&F) add up to Karma's sound being so similar to E,W&F that it would be easy to dismiss them as imitators. But by recording more horn-dominated tunes like *Spotty Funk* and *Abundance* and forgetting the P. Funkish *Now That's Bionic*, Karma could emerge with a sound distinctly original. —less

CEDAR WALTON/HANK MOBLEY QUINTET

BREAKTHROUGH—Muse MR 5132: *Breakthrough; Sabia; House On Main Street; Theme From Love Story; Summertime; Early Morning Stroll.*

Personnel: Walton, piano; Mobley, tenor sax; Charles Davis, baritone and soprano sax; Sam Jones, bass; Billy Higgins, drums.

★ ★ ★ ★ ½

This is a reissue of an album originally minted in 1972. The packaging is sort of ersatz classic—the front cover is imitation Savoy, the back an imitation Blue Note liner. Not that any of that is inappropriate—the music more than lives up to the advertising. It is in fact a classic all-star session with all personnel playing at or near the peak of their prowess. Mobley particularly sounds better than he has since his brilliant salad days in the 1950s.

Breakthrough by Mobley features a sax battle between Hank and Charles Davis on baritone in vintage hard bop fashion with Walton comping up a storm. Comparisons seem irrelevant—Mobley's tone is sharper than Rollins or Stitt and Davis is a perfect foil in the lower register as they proceed to worry the sketchy tune into exhaustion. Jones and Higgins are strong on the rhythm as the members take turns strutting their stuff. The blowing is about as far out on the edges of "inside" music as the changes can bear without spilling over into free form—a tour de force.

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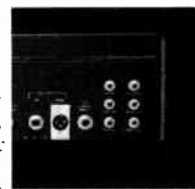
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Sabia is a Jobim ballad with Davis coloring the lead darkly. His tone is like leaded glass as he resonates the baritone without sentimentality against the interweavings of Walton's electric piano. Walton, who is generally underrated as a composer, contributes *House On Maple Street*, again a loose blowing vehicle, with Mobley taking the lead and Davis filling in on soprano.

Walton gives the *Theme From Love Story* a new cast on acoustic piano, molding its usually maudlin strains into a mellow groove with able assistance from Jones and Higgins. He strips and rebuilds the harmonic structure so as to illumine the core of the melody as it ought to be heard. The classic *Summertime* follows, and in a very fresh incarnation for such an old chestnut, with Mobley on lead and Walton again filling beautifully. Finally, *Early Morning Stroll* features Mobley in a horn display reminiscent of Trane's *Giant Steps*.

This group, called Artistry Of Music, intends to work together on a permanent basis and if so, they should have a long and productive future, and I should hope they will be doing some extensive touring soon. —birnbaum

DON THOMPSON

COUNTRY PLACE—PM Records PMR-008: *A Country Place; For Chris Gage; Sasha's Delight; Second Voyage; Full Nelson; Song For Sonny.*

Personnel: Thompson, acoustic piano, vibraphone; Gene Perla, acoustic and electric basses; Joe La Barbera, drums.

★ ★ ★ ½

Don Thompson was born in Powell River, British Columbia on January 18, 1940. A multi-threat talent, Thompson writes, arranges and performs on piano, vibes and acoustic bass. After gaining favorable attention with John Handy in the mid-'60s, Thompson returned to his native Canada and became an active studio player, first in Vancouver and then Toronto. He has also been busy on the jazz front as a member of the house band at Toronto's Bourbon Street.

The Bourbon Street gig, in fact, has recently brought Thompson's bass playing to prominence. In addition to the favorable responses of visiting soloists like Frank Rosolino, Barney Kessel, James Moody, Blue Mitchell and Charles McPherson, there have been two highly successful recordings: *Jim Hall Live!* (Horizon SP-705) and *The Paul Desmond Quartet Live* (Horizon SP-850). Hall's enthusiasms even extended to his insistence that Thompson accompany him for the guitarist's 1976 appearance at Newport. Desmond, in commenting on Thompson's perfect changes and "dependably unbelievable" solos, called Don "a walking miracle." With *Country Place*, however, the bassist appears as a pianist, vibist and composer. And that raises the issue of versatility.

Has Thompson spread himself too thin? My response is equivocal. On one hand, his accomplishments with his various instruments are not at the same level as those of the acknowledged leaders. Of course, there are very few even among the specialists who come close to the caliber of say a Bill Evans, Keith Jarrett or McCoy Tyner.

On the other hand, one can sense in a player like Thompson a need for different means of expression, the excitement of new challenges and, perhaps, a certain restlessness that makes obsessive devotion to a solitary pursuit impossible. Though not a forger of new concepts or

techniques, Thompson is an accomplished eclectic whose music reveals warmth, verve and feeling.

A Country Place is introduced by bluesy piano and settles on a repeating four-bar sequence. Thompson's introspective vibes are overdubbed and evoke a tender love story set amidst the pines. *For Chris Gage* brings out the Bill Evans influence. A memorial to a late piano friend, the emotional depth is every bit as intense as that of Benny Golson's *I Remember Clifford*. *Sasha's Delight* is a driving waltz in which Thompson's asphish right hand lines collide with crashing Tynerish chords. There are also exuberant stretches by Perla and La Barbera.

Second Voyage opens the second side and revisits the territory first mapped by Hancock's *Maiden Voyage*. Aside from Thompson's solid outings on vibes and piano, there are impressive sonorous blends of electric bass and vibes. *Full Nelson*, an angular line doubled by piano and acoustic bass, sets up La Barbera's lyrically dynamic drumming. The pressure builds with Thompson's Cecil Taylorish swirls and explodes with great geysers of steam. *Song For Sonny* is a romantic flashback with push-pull Jarrettish piano from Thompson. The springtime mood is disturbed, though, because of overly busy superimpositions of vibes and piano. —berg

**STEVE LACY/
MICHAEL SMITH**

SIDELINES—Improvising Artists Inc. 37.38.47: *Existence; Utah; Austin Stream; Sidelines; Beeline; Time 2; Worms.*

Personnel: Lacy, soprano sax; Smith, piano.

★ ★ ★ ★

Steve Lacy's soprano playing is fiercely concentrated and controlled. His dedication to the straight horn (along with Sidney Bechet's recordings) inspired Trane to try it. But Lacy's virtuosity in this work (recorded in September, 1976) explores the harmonic conundrums of Theolonius Monk's music rather than the outgushing of expansive, rhythmically associated modal ideas Coltrane introduced. An aura of European classicism envelops Lacy's collaboration with Smith, a player whose block chords, pedalled rubato, dissonant flurries and measured right hand runs provide a rather stiff pulse. The songs move like cautious but determinedly experimental études.

Dexterous, with a sense of swing that expresses less joy than the inevitable sweep of the pendulum, able to fill his horn's sonorous low register and maintain tricky false octaves, Lacy adds exacting flourishes to the short phrases of which his material is built. Every tone of an ascending scale, descending variation and resolving phrase is placed just so—and the saxist sets up apparently rigid ideas, to effortlessly demolish their stasis by slipping through their intervals like an escapee.

Beeline offers a traceable scenario. It opens to suggest the whine of a bee's vibrating wings in your ear, with a clenched whistle against strummed piano insides. This breaks for an ensemble finger exercise that climbs to the sax's highest note. Smith's piano clashes out of time with the chime of a metronome bell. Then his hands open to a wider range of the keyboards, and Lacy's horn describes widely wandering, then tightly circling, flight. The faded chime returns, and Lacy revives the cryptic exercise, calling the honey's location to the hive.

Worms, probably double-tracked, conveys tension through the simple repetitions of line and literal piano effects. Is it a dirge, a depiction of entropy, or the crashing melodramatic soundtrack to a horror flick? These tracks won't become popular easily, but their self-conscious artistry demands more than cult interest. Lacy and Smith may be truly avant garde, crossing the imaginary boundary between academic composition, art songs and improvisation, creating serious and stark but accessible, tangibly sensual music. —mandel

ALICE COLTRANE

TRANSCENDENCE—Warner Brothers BS 3077: *Radhe-Shyam*; *Vrindavana Sanchara*; *Transcendence*; *Sivaya*; *Ghana Nila*; *Bhaja Govindam*; *Sri Nrsimha*.

Personnel: Coltrane, harp, tamboura, tambourines, wind chimes, organ, Rhodes electric piano; Murray Adler, Jay Rosen, David Montagu, violins (tracks 1 and 3); Pamala Goldsmith, viola (tracks 1 and 3); Fred Seylora, cello (tracks 1 and 3); Jagajivana Dasa, mrdanga (tracks 4, 5, 6, 7); Mukunda Dasa, mrdanaga, karatales, vocal (tracks 4, 5, 6, 7); Purushattama Hickson, karatales, tambourine, vocal (tracks 4, 5, 6, 7); Mahashakti Williams, Sarada Devi King, Brahmajyoti Lee, Saieshwar Roberts, Shankari Adams, Chitsukhananda, Sita Coltrane, Christine Soricelli, Rasangi Dasa, Dharmadhyaksa Dasa, Mangalananda Dasa, hand percussion, vocals (tracks 4, 5, 6, 7).

Alice Coltrane has spent the last ten years under the stigma of "when you've got a great name, you've got a lot to live up to." However, judging Ms. Coltrane on her own merits can at times be rather difficult. The inconsistencies in her work have unfortunately carried over onto her latest album.

Side one, with the exception of cut two, features a conventional Western string quartet plus Coltrane on harp. While it is true neither piece breaks new ground in scoring for a string quartet, both tunes are refreshing on an album of this nature. Ms. Coltrane's harp playing is more than adequate throughout the side, which also includes a solo track showcasing the harpist's abilities on tamboura, tambourine and wind chimes.

Side two is an offering of traditional Krsna pieces arranged and adapted by Coltrane. *Sivaya* and *Bhaja Govindam* work best because of a more improvisatory approach to the hand percussions and the wonderfully expressive vocals of Sarada Devi King and Mahashakti Williams. The power and sheer exuberance of their singing transcends the language barrier and the initial shock of hearing Eastern-based arrangements. The other two tunes on this side fall short, principally due to Coltrane's overbearing organ and piano accompaniment.

The music that Coltrane is trying to explore is certainly valid; it is her place in such music that is questionable. Most attempts at East/West fusions are precarious at best. If Ms. Coltrane would let the religious music of the Krsnas' stand on its own virtues and stop attempting to adapt it to Western ears, perhaps things would not sound so confused.

—less

AL COHN

AL COHN'S AMERICA—Xanadu 138: *America The Beautiful*; *Night And Day*; *My Shining Hour*; *Bright*; *Skylark*; *Woody 'n' You*; *Comin' In Home*.

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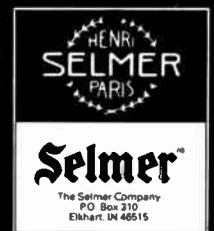
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sic, by mature musicians, the product of a seminar where wise voices have spoken, listened, reflected and rejoined with understanding and affection.

Al Cohn's majestic tenor has never sounded better. On one side of the palette, there is his fondness for the dark reediness of the low register with its baritone sax-like gravity. On the other, there are his airborne Lesterish flights that sail off into the clouds. Whether tunneling through or flying above, Cohn's progress is clearly traced by strings of carefully structured, rhythmically supple episodes. He is one of the undisputed masters of swinging melodic improvisation.

Cohn's support is provided by Xanadu's house rhythm section, the peerless triumvirate of pianist Barry Harris, bassist Sam Jones and drummer Leroy Williams. Together, they probe and explore a challenging set of maps.

Most amazing, perhaps, is Cohn's appreciative yet unselfish look at *America The Beautiful*. Moving with a bossa beat, he uncovers fresh, never-before-glimpsed views. Cole Porter's *Night And Day* is a bright cooker, spiced with Cohn's low register con-

ditions. Additional seasoning is provided by Harris' deliciously witty quote from *Nola* and Jones' natural woody essences. Harold Arlen's *My Shining Hour* is a gala affair with luminous solo spots for all.

Cohn's line on the changes of *Exactly Like You* is aptly titled *Bright*. While basically solid, there are some wobbles due to the tempo's briskness. *Skylark*, however, is perfection. Playing as a duo, Cohn and Harris make the standard a treatise on heartfelt lyric invention. Dizzy Gillespie's *Woody 'n' You* is a bubbling coffee pot. The percolating south-of-the-border brew stimulates expansive chatter from both Cohn and Harris. *Comin' In Home*, a jaunty riff used by Earl Hines' Grand Terrace Orchestra back in the '40s, is an occasion for relaxed camaraderie. The group's conversation, a warm after-dinner dialogue, unfolds at a disarming leisurely pace. —berg

STREETDANCER

RISING—Dharma/Future D-807: *Presence; Cosmossic; Visualization; Yonnie's Tune; Maitreya; Reunion; Bridges; Moon In The Water.*

Personnel: Roger Glienke, acoustic and electric

guitar, sitar, percussion, Yugoslavian wood flute; Chris Miller, acoustic and electric violin; Robert Long, acoustic and electric piano; Chico Freeman, tenor and soprano sax, bass clarinet; Andy Potter, drums, tabla, conga, percussion; Kestutis Stanciuskas, acoustic and electric bass.

★ 1/2

This is fusion music at its most abrasive. The unison lines are driven into your consciousness like nails, the guitar is deliberately distorted, the compound meters are pounded out mercilessly. There are, of course, a few reflective rubato moments, but for the most part it is heavy metal jazz.

Much of the material is hopelessly confused. *Yonnie's Tune*, a 12-minute cut, goes through five changes of meter and mood without developing any of them. *Moon In The Water* consists of a dull descending figure repeated seven times as if it was getting more interesting each time instead of less. Yet there are a few promising cuts. *Visualization* has an interesting head cast in a fast pop-like tempo. *Maitreya*, the only acoustic cut on the album, is nicely structured in spite of its bogus North Indian flavor.

Of the soloists, Miller, Long and Freeman are all trapped by meter and tempo. They are still struggling with the basics. Only Glienke shows an ability to fashion an independent melodic line. Bassist Stanciuskas provides a solid but unexciting foundation. Andy Potter's drumming is crisp and clean if somewhat static.

When the material is weak and the soloists are still trying to get their chops together, the result is very uninspiring music. —clark

JOHNNY OTIS ORCHESTRA

BACK TO JAZZ—Jazz World 707: *Hot Foot; Nigger, Please!; I Wish You Love; Floatin'; Just Right; Melody For Mother; Zot-Doo-Zay; Signing Off.*

Personnel: Mack Johnson, Ike Williams, trumpets; Wallace Huff, trombone; Freddy Clark, Edwin Pleasants, John Stephens, saxes; Lois McMorris, guitar; Otis Hayes, piano; Otis, vibraharp; Edgar Pleasants, bass; John Boudreaux, drums; Barbara Morrisson, vocal (tracks 2, 3, 5, 8 only); Eddie Vinson, alto sax, and Shuggie Otis, guitar, added on track 2 only.

★★★

Primarily known today as one of the seminal figures in r&b and early rock-and-roll, Johnny Otis' first love and earliest musical experience involved jazz, and the swing band in particular. He served his apprenticeship and journeyman years in various of the territory and West Coast bands of the late '30s and middle '40s. It was only with the decline of this music in the immediate postwar period that he turned his attention to the small-group black popular music with which he achieved his greatest successes—certainly not the first instance of economic necessity leading to artistic and popular achievement. All of which is prelude to this recently produced LP featuring the medium-sized band (11 pieces) he has been rehearsing for some months now.

Otis' decision to reform this unit resulted from a number of experiences he had in mid-1977 when, touring with an r&b "oldies" package show that boasted some fine jazz players in the backing unit, he enjoyed enthusiastic listener reaction to several impromptu recreations of his old orchestral works as well as various swing classics. He started scheduling more and more band efforts in his portion of the show and found he enjoyed it as much as audiences did. On his return to L.A. he put together this group.

The band's makeup is cross-generational: trombonist Huff, bassist Pleasants and Otis

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are in their 50s; saxophonists Clark and Pleasants, trumpeters Johnson and Williams, pianist Hayes and drummer Boudreaux in their 40s; saxophonist Stephens in his 30s, while guitarist McMorris and vocalist Morrisson, in their early 20s, are relative youngsters. With the exception of Ms. McMorris, recently arrived from Omaha, Neb., all the players are Angelenos and have had varied playing experiences over the years. Pleasants, for one example, was for two decades bassist with the Ray Charles organization.

The band hews to a mainstream jump-band groove in which is emphasized the more soulful aspects of the black swing-jazz tradition—that is, loose, spirited, always rhythmically forceful music balancing written ensembles with improvised solo work in about equal proportions. With the exceptions of the ballads *I Wish You Love*, fetchingly sung by Ms. Morrisson, and Boudreaux' very pretty *Melody For Mother*, the band's repertoire is strongly blues-oriented, with a pronounced Basie-Hampton flavoring to its format and orchestration approach, albeit a bit less challenging than Basie's in respect to the latter. The band's chief defect, in fact, lies in the limited melodic-harmonic character of much of its music, giving it a rather bland, faceless character. I find its music, at least at this stage of its development, much too conservative, even reactionary in nature, but this may simply be the result of its recent formation and Otis' decision to shake it down with an emphasis on the tried-and-true rather than have it attempt anything new or particularly adventurous. Should it be able to remain intact and develop as a unit, the band may find a more strongly defined musical identity of greater contemporaneity and sophistication.

As it is, the band offers engaging, accessible music that makes little demands of the listener and moves along briskly, interweaving arranged orchestral and improvised solo sections with several attractive, poised vocals by newcomer Morrisson, who acquits herself with commendable aplomb and thoroughgoing professionalism. Evoking impressions of both Dinah Washington and Ella Fitzgerald, among other influences, she is a warm, personable, already skillful vocalist whose major strengths would appear to lie in the area of popular song. Her most effective work occurs on *I Wish You Love*, which also evinces the most overt Dinah Washington influence, and the wry *Nigger, Please!*, wherein she belts the blues with the power and conviction of the young Aretha Franklin. The song itself is a clever plea for more responsible behavior on the part of blacks, done with a good bit of humor and never preachy in character. On this track there is also a forceful, glistening alto solo by Eddie "Cleanhead" Vinson in his best Birdlike manner.

The band boasts a number of fine soloists: Pleasants impresses with a tasty early-Coltraneish spot on *Floatin'* and a moody, elegant alto solo on the lovely *Melody For Mother*; Williams comes across with several muted solos in Harry Edison style; and tenorist Clark and altoist Stephens acquit themselves well. Given more challenging material, the impression is that all would rise to the occasion. In this particular set, however, the music never once begins to exceed its reach; the band's self-imposed stylistic limitations see to that. But the potential is there, as is the spirit. Time and determination will see to the rest.

—welding

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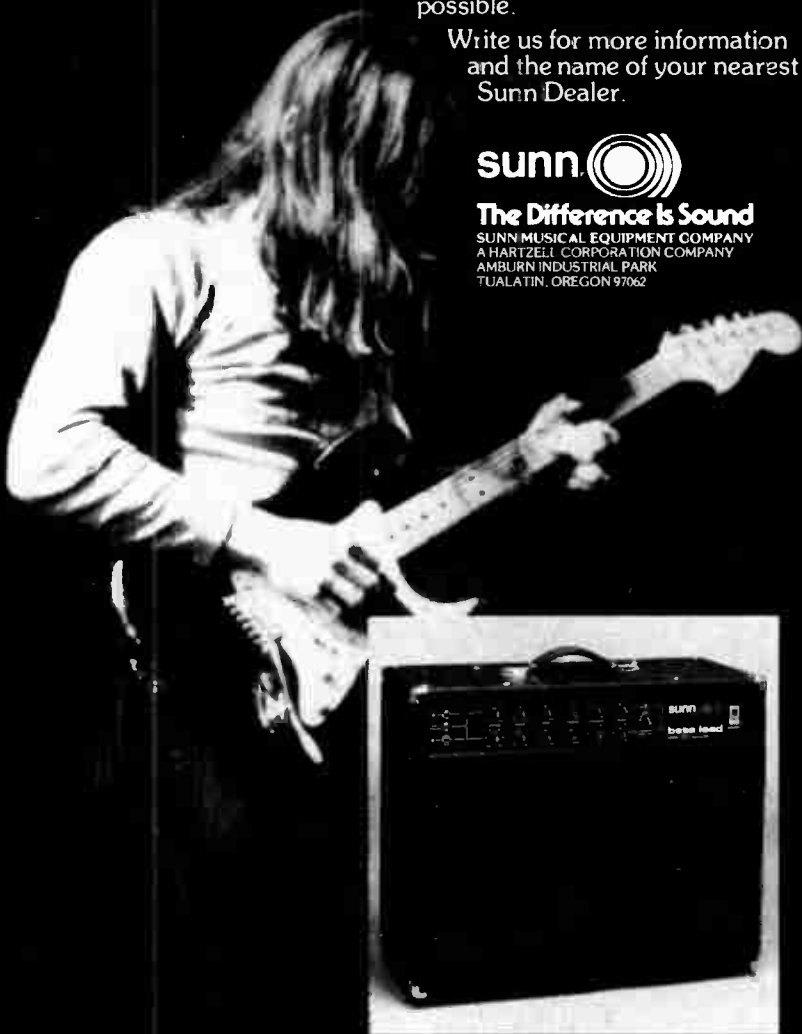
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BLINDFOLD TEST



Art Pepper

BY LEONARD FEATHER

The peaks and valleys in Art Pepper's career have been duly noted from time to time in these pages, sometimes in the form of feature articles describing some past trauma and his intention to embark on a new and brighter phase of his life.

As stated below, the Los Angeles-born saxophonist got off to a good start with the bands of Benny Carter and Stan Kenton. After two years in the Army (including time spent in England, where he jammed with a kid drummer named Victor Feldman), he rejoined Kenton, remaining with him off and on until 1952.

After a series of problems that kept him off the scene for much of the next 15 years, he played with Buddy Rich in 1968 and '69, then spent three years at Synanon, worked as a bookkeeper in Venice between 1972 and '75, and expanded his activities as a clinician at schools and colleges.

One of the most fiery and individual of alto players, occasionally doubling on other saxophones and clarinet, Pepper once stated that his most important influences were Lester Young, Zoot Sims and Coltrane, rather than Charlie Parker. Much of the past evidence has been found on his admirable series of LPs for Contemporary, first with Shelly Manne and later with his own groups through the '60s and '70s.

The year 1977 saw a major Pepper renaissance, with a triumphant tour of Japan, an Eastern tour that included Newport (his first jazz festival), and unanimous critical acclaim. He also completed his autobiography, for which he is now considering offers.

This was Pepper's first Blindfold Test. He was given no information about the records.

1. CHARLIE PARKER. *This Time The Dream's On Me* (from *One Night In Birdland*, Columbia). Parker, alto sax; Art Blakey, drums; Bud Powell, piano; Curley Russell, bass.

It sounds like a home recording or something, so it's kind of hard to tell, sound-wise... although that sounded like Charlie Parker. The way the sound is, it could have been Sonny Stitt even but I think it was Charlie Parker, who is one of the great leaders of all time, on the saxophone and all the other instruments. So I would give it five stars.

I can't recognize the tune, but I've heard it before a lot of times. I don't know who the piano player was. The drummer had sort of a Roy Porter sound—that old style drumming. I couldn't really hear the bass, so it might have been a trio. But for the way the alto played, I'd give it five stars; but I guess taking into consideration the poor recording, I guess it would be a four.

Feather: When did you first hear Bird?

Pepper: The first time I heard him I came from the Army in '46 and a friend of mine had a couple of Bird sides and played them for me and I was just flabbergasted—I couldn't believe that anybody could play like that. My prior influences were... like Louis Jordan was one of my main influences at the time, and when I heard Bird it was really frightening. I couldn't believe that anybody could play that fast and play that many things. So it was very scary.

I only heard him once in person and that was in Cleveland, and it was still just as frantic as I thought it was.

2. GROVER WASHINGTON. *Lock It In The Pocket* (from *Live At The Bijou*, Kuou). Washington, alto sax.

Well, I don't know who that is at all. I liked the

rhythmical feel of it... It might have been John Handy or somebody like that, but I can't tell. It's sort of one of those one-chord tunes, with kind of a rock feel, which the music has gone into. It's very hard not being able to tell who the people are—it's not a distinctive sound. It could have been any one of many people.

The thing that I liked though was the rhythmical feel of it. I'd give it three stars, for the rhythm and the spirit. I find this kind of thing interesting, though, at times—if it's done right, so it leaves a lot of opening for the horn to play and express himself. But sometimes it can handcuff you too, to a certain degree. But this one seemed to come off fairly well.

3. RICHIE COLE. *New York Afternoon* (from *New York Afternoon*, Muse). Cole, alto sax, composer.

Again, I don't know who it is. It seems like it was cluttered and there weren't as many open spaces as I'd like to hear. I don't know, there just seemed to be too much of an arrangement that was kind of a waste. Seems like it would have been better if they would just state a little theme and then go ahead and blow.

I have no idea who it could be. It seems as though most people sound alike nowadays, especially in that idiom. I'd give it, for lack of originality, two stars.

4. ORNETTE COLEMAN. *Crossroads* (from *Coleman Classics, Improvising Artists*). Coleman, alto sax; Don Cherry, trumpet; Paul Bley, piano. Rec. 1958.

Well, that was Ornette Coleman, with Don Cherry on trumpet. It's just a really frantic technique and the whole idea of the tunes that Ornette does—they're beyond me, but I appreciate what

they're doing.

I first played with Ornette years ago at the Light-house—they came and sat in while I was playing there—he and Don Cherry. We were playing *All The Things You Are* and you could hardly tell what it was, but at the end, well, they ended all together, so they must have been playing the chart, except that the things they were playing were so out of sight it was really hard to tell what was happening.

Ornette is a very sincere musician and he seems to understand everything that he's doing. I have to respect him for what he's doing. He's not afraid to do what he wants to do and to be honest about it, which I really believe he is. I'd have to give it five stars for the overall belief that he has in his music, and his nerve to present it the way he feels that it should be. And Don Cherry seems to fit right in with what's happening. They seem to think as one.

I was very surprised to hear a piano. I have no idea who it could have been—unless it was Ornette. This sounds like a fairly recent thing to me, as I heard a concert in New York not too long ago and they played something similar to that, with all the horns making a statement by themselves. Then right at the end they put it all together—a very short little going out theme.

5. FRANK MORGAN. *Chooch* (from *Frank Morgan*, GNP Crescendo). Morgan, alto sax, composer; Wild Bill Davis, organ; Machito's rhythm section; Conte Candoli, trumpet.

I think the tune was *S'Wonderful*, and it could have been Sonny Criss, or maybe Sonny Stitt. I don't know who the trumpet player was, but it was a very pleasant, flowing thing—just very free and nothing pretentious. I thought the alto player played very nice—sort of in the Bird idiom, but not as flashy and not as many notes.

I liked it. It was very pleasant. I think I'd give it three stars.

6. BENNY CARTER. *Three Little Words* (from *Montreux '77/Benny Carter 4*, Pablo). Carter, alto sax; Niels Pedersen, bass.

Well, again you've got me as far as who the people are. He sounds a little bit like inflections of Benny Carter. Yeah, it sounds a little bit like Benny Carter. *Three Little Words* was the tune, and it had a very warm, happy feeling all the way through. I liked the bass solo very much. The whole thing was... they were very professional musicians. Very good musicians, all of them.

I liked the alto player. As I say, he has several little things that he does like Benny Carter, but I don't know if it could be him. But it could be someone who's influenced by him. It's definitely not a Bird-influenced alto player.

I think I'd give it four stars just for the free, happy feeling that it had.

Feather: Didn't Benny give you one of your first jobs?

Pepper: Yes. I was 16. I was playing around Central Avenue—the Club Alabam—with Lee Young's band. Dexter Gordon was in the band, Gerald Wiggins, Charlie Mingus off and on. Benny heard me there, and he had just lost his alto player, so I joined his band. Then he went down South so I had to leave. Carlos Gastel was booking both Kenton and Benny Carter, so I went with Kenton's band from there.

7. PHIL WOODS. *Chelsea Bridge/Johnny Hodges* (from *The New Phil Woods Album*, RCA). Woods, alto and soprano sax, composer (*Johnny Hodges*), arranger; Billy Strayhorn, composer (*Chelsea Bridge*).

I think that was Phil Woods, and I didn't realize that he played soprano that well. I thought the arrangement was very nice. He played excellent lead over the sax section. I thought it was very interesting. I don't know who wrote the arrangement—maybe Phil did.

It was done very well, very cleanly, very much in tune, with a nice feeling, and I would have to give it five stars.

PROFILE

DAVID FRIESEN

BY TOM SCHNABEL

David Friesen is possessed. He's all over the instrument, yet there's a certain grace about him. Strange bayings and groanings through the lines, but the time is always there, bringing you back—you remember that he is playing the bass.

He ambles off the stand, passing into the throng, and your eyes alternately scrutinize his face and hands. The face is youthful, with an eager glint in the eyes. His hands are well-developed and seem large; he is not a big man. It seems longer than a moment ago that they were moving so relentlessly over the neck.

There is a seeming contradiction between his faith, lifestyle, and occupation: he is a Christian, and makes no bones about it. "It's God's gift, His love, and if it weren't for that, there wouldn't be anything unique in my bass playing." You look around at the smoky haze shadowing the faces huddled by the bar. "You know, I've found more people searching after the truth in clubs and bars than in almost any other place. And I just want to share all the blessings He has given me with others. I won't take the glory for it."

David Friesen was born in Tacoma, Washington 35 years ago, though with his boyish looks and manner, he seems younger. He currently lives in Portland with his wife and children. At first, though inclined toward music, he thought the bass would be the last instrument he would wind up playing.

"Actually, I never wanted to play bass. It's so big and awkward, and the idea of carrying it around seemed crazy. So at first it was the piano, which my sister was playing, then ukulele, then western guitar. I even dug the accordion for a while, and



TOM SCHNABEL

used to listen to Lawrence Welk every week, believe it or not. I'd get the pots and pans out, then the bongos. I even loved the bubble machine.

"But one day when I picked up the bass while in the army in Germany, I knew that was it. I've always loved strings, there's so much life in them against the wood, so much that's alive in that sound. It's warmer than brass to me, though you could never call the sound of Clifford Brown cold."

Although he studied at first with Ron Simon, a bassist with the Seattle Symphony, Friesen is largely self-taught. He mostly learned from informal sessions with musicians who, for the most part, weren't bass players. There was Jordan Ruwe, a tenor player, and later came time spent with pianists Elmer Gill, George Mullally, and Sidney Porter. Friesen also gives credit to Jerry Heldman, a Seattle musician who is featured on shakuhachi flute on a forthcoming album.

The mid-'60s found him attempting to support his wife and children on about 20 dollars a week. He didn't have a car at the time, and thus had to carry his bass to the bus stop. He did manage, however, to get a gig with John Handy in Vancouver, followed by a stint with Marian McPartland. But the first major breakthrough came when he picked up the phone one day and Joe Henderson was on the other end.

"I guess the word filtered down to San Francisco somehow and Joe called me up, and we wound up playing almost two years together." Then came a call from Billy Harper, who invited Friesen along on a European tour, which in turn led to gigging with George Adams and other erstwhile members of the Mingus band. And although he met Ted Curson some fifteen years ago in Copenhagen, it wasn't until two years ago, at the end of the tour with Harper, that the two started their musical associations.

"Playing in New York with Ted opened up East Coast exposure for me, and shortly after that I signed with Inner City. I like playing with Ted, even though my own music is quite different from his. He's an easygoing gentleman, features everyone in the band, and makes it easy to play with him. He really knows about energy, how to make things cook. Working with our pianist, Jim McNeely, who I introduced into the band, and Ron Steen, who worked with me in Joe's band, is really great too.

"I guess my playing is a bit unorthodox. I like to use all the strings, play high lines, and tap sometimes to get it to sound like two basses playing at once. I do it on the *Star Dance* album. I play the bow with the right hand, pluck melodies with the left, and try to get a sort of tapestry of sound.

"Sure, I spend lots of time practicing, looking for new things. It's like searching for jewels in a treasure hunt. I haven't by any means mastered the instrument, but I know, with the Lord's help, that I can get closer to it." **db**

MICHAEL CARVIN

BY ARNOLD JAY SMITH

"If you are playing for yourself, you're not achieving the goal you should be," says drummer Michael Carvin. "You should be playing for the music, getting the message across."

Carvin is a 33-year-old musician who has played on Lonnie Liston Smith's hit recordings of *Expansions* and *Visions Of A New World*, as well as with major artists such as Jackie McLean, Pharoah Sanders, Hampton Hawes, and Pat Martino. He has been out there in the trenches—for so long that "I've almost forgotten how to get the proper publicity for my effort." His efforts include an outing as leader, *The Camel* on Inner City, and a new book called *Something For All Drummers*.

"I learned it all from the beginning . . . sittin' on my daddy's knee." His earliest experience with drums was with his drum-playing father who would take him on gigs. He would ask to be raised to the height of the snare. "I would play the top while daddy would kick it out for me. Later I graduated to coke cases [for a seat], and I was on my way.

"That was about age seven or eight. When I was ten I wanted to bang, just like all kids, but daddy would have none of that. 'If you are going to sit at these,' he would say, 'you've got to play the way I tell you to.' And I'm glad he was that strong because he made me learn the 26 drum rudiments."

Carvin played all of the drum books, and was able to get into Los Angeles City College after an



ARNOLD JAY SMITH

audition. But after two years "I had become the teacher; I knew more than they did. The drum rudiment training that I got from my father taught me to understand the mathematics of it better than they could teach it."

Carvin's first drum set was a Ludwig, the black oyster pearl model: two drums and a cymbal. At that time his drum cases were cardboard boxes and a blanket. His father had helped him open an account at a music store in Houston, where he purchased his set one piece at a time. He gradually built his set to four drums, two cymbals and a hi-hat, still using the original plastic wrappings and cartons as cases.

"I like darkness. My drum heads are as tight as you can get them. The darkness comes with your technique. I would sit at that setup and daydream of people like Art Blakey. I would take pieces of paper and draw three circles. I would listen to the sound of each color I heard [Blakey] play." Garvin hums a descending triplet figure on three different sounding drums.

"Now, I didn't know how to write music, but I would put dots in each circle as I heard them. That's how many strokes I knew he played on each drum. But I didn't know anything about quarter notes, or sixteenth notes then. I practiced visually on paper for a long time so that when I got to the drums, I knew how to find the sound because that was my first drum book, and I wrote it for myself."

Carvin was one of the founders and instructors at the Creative Artists Development Center in New York City. His other teaching experience includes the Artists' Collective in Hartford with music di-

rector Jackie McLean, Grant Music Center in L.A., Community Learning Center in Oakland, artist-in-residence status for some elementary schools in Hartford, including King Phillip Elementary School and the Charter Oak Elementary School. His teaching methods are not always orthodox.

"If the kid can say his name, his mother's name, his telephone number and his address, he can learn how to read music. My theory is that kids learn about money . . . fast; they have to keep the ice cream and candy scene together. So I tell 'em, 'A whole note is a dollar. There are two 50c pieces in a dollar—that's a half-note. There are four quarters in each dollar—meaning quarter-notes.' That's it. When the student leaves the first lesson, I have him write me an eight-bar drum solo using whole notes, half notes and quarter notes. The best way to find out if you are actually teaching a student something is to have him write a solo every time he leaves you. But you also must let him know that 'what you write, you play.' That avoids any 'uncle and auntie' work."

Michael laughed with gusto at the deviousness with which he makes his students perform up to standards he set for himself years ago. He does the same for his advanced students who come to him with their own music, often shocking them with statements like, "Anything you can play with sticks you should be able to play with brushes."

"I can do that, and I'm talking about intensity, volume and colors. I also tell them to get used to the rocking chair technique with their feet and not to rely on the toe. They can play with their toe, but the rocking chair technique is more relaxing and you can go longer with it. I also play barefoot. I mean, you don't put gloves on, do you? The reason for [barefoot] was that I hadn't figured out what size heel to buy for my shoes, nor what tension to adjust the spring to. For snare, you are just dealing with stick and hand; for the bass drum you are dealing with shoe, foot pedal, spring, head, plus tilt of the drum on the spurs. Sid Catlett and all those cats played with their bass drums on the floor. Once you start putting spurs in 'em, the drums tilts backwards. Therefore, the pressure is coming back.

I put my cymbals where I can get at them, not up there somewhere. Alphonse Mouzon is one of a very few cats who can put his cymbals way up there and still play those tempos. He's got his musculature developed where he can do that. Most others can't do that and get away with it for long. I try to keep everything in one motion like a wheel."

Stressing the importance of student discipline and practicing, Carvin elaborated. "I practice to gain endurance. I play the drum set to develop my mind. So when I practice I use pads, because when I sit down and play the drums I don't hear the same thing. A drummer who practices on his set doesn't hear a damned thing. He's going to automatically play something that's going to satisfy his ears. If someone asks you to play timbales and you haven't practiced with the discipline of gaining endurance, you can't switch off that easily.

"When I played drum solos in Europe the audience was so quiet—I could hear myself thinking. I never realized it, but in America I would waste 32 to 40 bars just trying to get over the audience noise. I wouldn't be into creativity. I was frightened the first time I played in Europe; I could hear them breathing. I played a buzz roll and I could hear the drum buzzin'. A master drummer can play in America no matter how loud the audience gets. Herbie Hancock told me that when the people begin to talk, tune your drums to the conversation and they'll stop talking.

"To bring that back to practice, when I get up from the pad, my sight-reading stays up and I have built endurance so that I can handle anything that's out there on the job."

Carvin works the same way with his cymbals, giving them names for the sounds he wants from them, their use and the tone colors that best suit various instruments in ensemble work. They are all Paiste 20". "Thunder" is a Chinese inverted cymbal. Flat ride without a bell is 'Sunshine,' for piano players. As hard as you hit it, it never gets loud. 'Rain' has a mini-cup, for alto and tenor players.

'Darkness' is for trumpet players, a calling sound. It's all in the colors and what makes another instrument react. A trumpet player hears different sounds than a sax player.

"You're not supposed to get loud; you're supposed to get intense. I drill holes in my hi-hats to let the air out, so as to always get a 'sszzzz' and never a 'chook.' I call them 'interference' for the purpose of causing interference with the rest of the universe. I can get a crash sound with my foot rather than stopping the time for a crash.

"There have been so many colors I have heard. I would like to take a year and sit down with all of the electronics and study the possibilities. I look upon synthesizer drums, electric drums, metal drums, plastic drums, all of that, as vocabulary, like another word. Can you imagine having your bass drum pedal hooked up to a wah-wah? Tom-toms that can get feedback like Jimi Hendrix? I'd like to write a solo and demonstrate it completely. I'd like to get a cat who doesn't know a thing about

music, an electronics cat to hook me up.

"I think a drummer can be a one-man band . . . and be interesting. You see, when I play a drum solo, I play the melody; the band can come right in. A drummer is a musician like any other; he studied music. He plays the formula of the music, the changes, everything. Someone who plays the changes doesn't get listened to as much as one who gets out and shouts, 'Hey, look at me now.'

"I plan on dedicating the rest of my life putting the drums first. The drums, and the music are important, not the individual, not Michael Carvin. If all drummers would do that—put the drums up front where they used to be—there'd be some hellish stuff going on.

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RICK DANKO

IVANHOE THEATER
CHICAGO

Personnel: Danko, lead vocals, bass, guitar; Michael DeTemple, lead guitar, vocals; Jerry Peterson, saxes and vocals; Denny Seiwell, drums; Walt Richmond, keyboards and vocals; Terry Danko, guitar, bass, vocals.

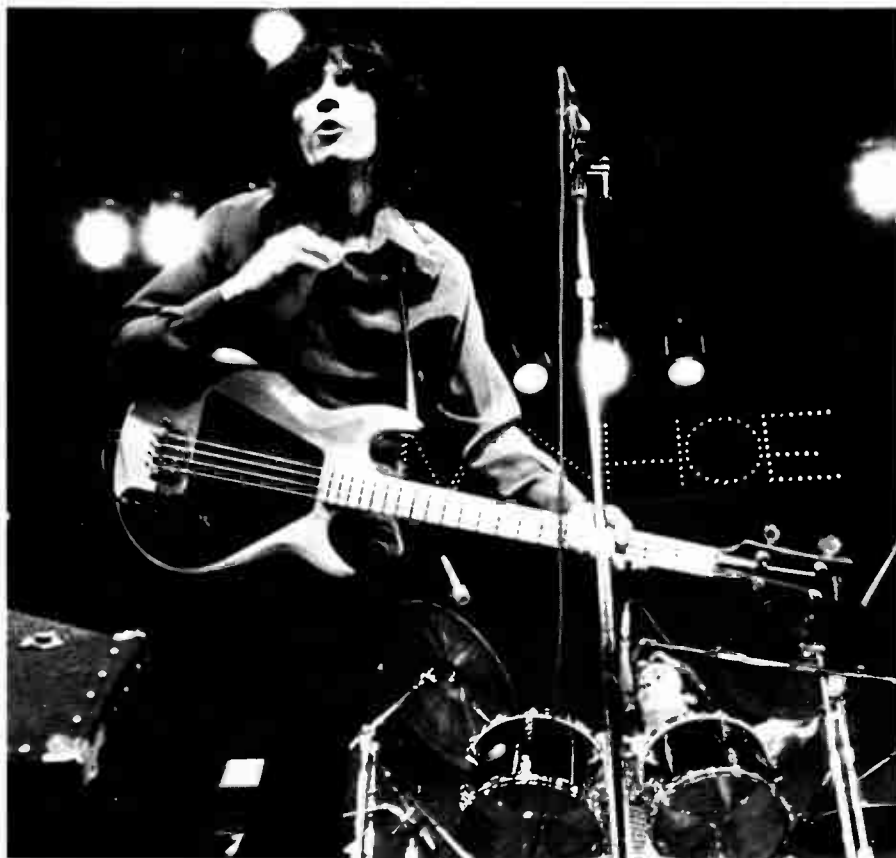
When The Band announced that it would cease touring, it was a sad day for fine rock lovers. But it may turn out to be a blessing, both for the musicians involved and for their elderly fans. Drummer Levon Helm and his RCO All-Stars released a good album and have announced a much-awaited, much-delayed tour. Hard on Helm's heels was Band bassist Rick Danko with his own solo album.

The Band was known for its distinctive sound and haunting, timeless songs—and the group performed them flawlessly for years with a relentless lack of variety. They could hardly be faulted for this. Why not the best?

second of two shows at the Ivanhoe, he did every tune from the album, three of The Band's, and two others. Like his former group, Danko's band was usually extremely tight, without extended soloing and banal rock-posturing. Where Danko could previously disappear in a band where all members had the same intent, now there's nowhere to hide. Unlike The Band, where the audience would be familiar with every song, now they must be *introduced*.

Between tunes, Danko seemed alternately jumpy and spaced-out. There was also some non-fatal disorganization, which probably stemmed from the fact that most of the audience at the second show were holdovers, having been invited to stay after the first show, in lieu of an encore. There was more than enough room for everyone, but it soon became evident that this touring band had only a certain amount of well-rehearsed material, and they used most of it in the first show. But if this bothered anyone, they didn't show it.

As is their custom, the band came onstage singing, a cappella, the background melody of



HERB NOLAN

But the former members of rock's most potent American aggregation are now writing more tunes, and will be heard by potentially larger numbers of people, in more intimate settings, than ever before. And in such sterile times, this is more important than the slight decrease in quality.

In spite of a relentless Windy City winter, about 200 geriatric (mid-to-late-20s) rockers made it to each show at the Ivanhoe. Danko's current tour is certainly designed to promote his recent album, and promote he did. In this

song—this time Danko's *Tired Of Waiting*. Picking up their instruments, they ripped into the tune with authority. Guitarist DeTemple took a brief, tasty slide solo, and one-man reed section Peterson played simultaneous alto and tenor sax (as he did throughout the night).

Stevie Wonder's *Loving You Is Sweeter Than Ever* presented many of the diverse virtues of Danko and his band. It was an amalgamation of burning alto sax work by Peterson (who soloed all through the tune), darting guitar lines, jag-

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ged bluegrass vocal harmonies with Danko's lead vocal crying on top, all given an inevitability by the propulsive rhythm section. Danko's new lyric to the song also expressed his message to the world: "Chicken soup made my life easier than sniffin' glue."

The band shows heavy r&b influences, particularly saxist Peterson, whose playing was exciting throughout the night, conjuring images of unsanitized '50s funk. But the background harmony vocals, used in most of the tunes, owed more to the Osborne Brothers than to the Temptations. Danko's own vocal style is one of the most idiosyncratic you'll ever hear. High-pitched, strained, fragile and insistent, he's one of the most moving singers around. He does need a well-rehearsed band to show his asymmetrical style to its best advantage, and for the most part he has that band now, just as he did with The Band.

The lack of preparation showed on The Band's *It Makes No Difference*. This tune was done in response to the insistence of the audience, and showed the value of judicious audience silence. The instrumentalists tried to fill in the best they could, but the result was an emptiness that a Danko vocal could not fill, and the song fell flat. The Band's *Christmas Must Be Tonight* was performed after Danko asked several times "would you like to hear a Christmas song?" The song was cohesive—but one wondered whether it applied to Christmas in 1977 or 1978.

But these are quibbles. The night would not have been wasted if one had heard only *The Weight*, the vocal of which is primarily associated with Levon Helm, and *Sweeter Than Ever*. But there was much more. The lengthy set was concluded with Danko originals *Java Blues* and *Brainwash*, both kick-ass rock and roll and probably the best on his album.

This was a refreshing show, and should be seen by those who dismiss all rock music as garbage. It's quality stuff, and the db photographer, not noted for his rock enthusiasm, and not familiar with the music, told me the next day that he was buying the album. No phony grimacing, no empty exhortation—when this band plays it means business. Danko, exhausted in body and repertoire, finally ended the night with "See you real soon, and that's a promise." Hope so.

—charlotte corday

ART FARMER

HIRSHHORN MUSEUM AUDITORIUM
WASHINGTON, D.C.

Personnel: Farmer, fluegelhorn; Ray Bryant, piano; Jon Burr, bass; Jimmy Madison, drums.

CHET BAKER

BLUES ALLEY
WASHINGTON, D.C.

Personnel: Baker, trumpet; Richie Beirach, piano; Frank Tusa, bass; Kenny Mastell, drums.

With the virtual disappearance of Miles Davis and Donald Byrd from performing, Art Farmer and Chet Baker have become two of the leading standard-bearers of lyrical jazz trumpet. Their recent appearances in Washington during the same week gave listeners a chance to compare two very personal styles within that tradition.

It was, to be sure, an interesting comparison. Although Farmer plays fluegelhorn and Baker plays trumpet, Baker has even more of a fluegelhorn approach than does Farmer. Baker concentrates on the lower, darker octaves of his instrument and rarely if ever ventures above a high C. Farmer, on the other hand, takes the fluegelhorn to the top of its abbreviated range, though he seldom strains while doing so. Predictably, then, Farmer's melodic expression is generally brighter in timbre, and often in tempo, than Baker's haunting ruminations.

Both men are musically at the peaks of their careers. Farmer's playing is more extroverted than in the past, and this is all to the good, though he has sacrificed none of the thoughtfulness that has characterized his work for 25 years. Baker, on the other hand, has grown remarkably. At the height of his popularity in the mid-'50s, he was a pleasant trumpeter and singer. Two decades and countless tribulations later, an evening of Chet Baker at his best is a profound emotional experience. Within his two-octave range, he gets a sound unlike that of any trumpeter currently active, and his singing has none of the baby-fat it once had. Baker's vocals, like those of Louis Armstrong and Henry "Red" Allen, are now significant extensions of his playing.

One thing that Farmer and Baker share—besides lyricism—is the ability to pick good tunes. These included standards, such as *Here's That Rainy Day*, *I Can't Get Started*, and *In A Sentimental Mood* in Farmer's concert, and *How Deep Is The Ocean* and *There Will Never Be Another You* in Baker's club stint. Also in the popular song department were less familiar items, such as Farmer's brisk treatments of *She's Funny That Way* and *Will You Still Be Mine* and Baker's brooding version of *Oh, You Crazy Moon*. Both brassmen dipped additionally into the storehouse of jazz originals—Farmer with Milt Jackson's *Bags' Groove*, Cedar Walton's *Firm Roots*, and Jimmy Heath's *Smilin' Billy*, and Baker with Miles Davis' *Solar*, Bud Powell's *Tempus Fugit*, and Dizzy Gillespie's *Blue 'N' Boogie*. And to round things off, there were more exotic items, such as Farmer's charming bossa nova arrangement of a Haitian folk song, and Baker's Milesish rendition of Richie Beirach's *Leaving*, done à la *Sketches of Spain*.

Both trumpeters brought along predominantly young rhythm sections, Ray Bryant excepted. The Bryant-Burr-Madison combination was an excellent one, although the Hirshhorn Auditorium's boomy acoustics tended to blur their efforts at fast tempos. Each of Farmer's sidemen had something special to offer. Bryant, the Cannonball Adderley of the piano, was a joy, especially on his solo feature, John Lewis' *Django*. Burr contributed some Jimmy Blanton-like arco solos, and Madison displayed an unusual around-the-beat time feel, out of the Elvin Jones tradition but definitely his own.

Baker's rhythm unit was less noteworthy, though certainly competent. Beirach and Tusa have worked together in Lookout Farm and in their own trio, Eon. Perhaps because of those experiences, they seemed most involved when the quartet played Beirach's originals. Otherwise they were just nice. Mastell, a perceptive young drummer, was quite sensitive to Baker's musical requirements, but occasionally lacked the chops to respond adequately. He undoubtedly will improve as he gets older.

—bill kirchner

allowed a few years ago are all gone. And with the record that some of the musicians have had dealing with money—since I'm new at having money, I haven't quite learned how to manipulate it yet. I don't want to put it in the hands of someone else and say here, take this and invest it. I don't want to do that, because I worked all my life to achieve what I have and don't want to turn it into the hands of a person who did not work for it.

It isn't that I don't trust business people—it's just that they're guessing. All of them are. That's why the stock market is going up and down, because they're all guessing. I mean there's a certain amount of things—there's such a thing as blue chips, but if I'm going to do that, I might as well go to municipal bonds or something that is a little more sure-fire.

Feather: Aside from the new home, what have you bought yourself?

Benson: I bought a few automobiles, natural stuff. I always was into cars, but I finally found out what the best is. I have a Mercedes—three of them as matter of fact. I'm getting into property now. One of my dreams has always been to live in a house that has high ceilings in it—I used to go to the movies and was so impressed with people that had the very high ceilings and the nice chandeliers and marble floors. It's a natural for people who have money. I didn't go quite that elaborate on my first couple of houses. I do have something in between, something I had before and that.

I live in New Jersey now and it's a practical place for me and my two kids. I have a boy 11 years old, and one boy is eight. But I enjoy do-

ing things for them. I was never really into clothes. I never really worried about clothes—I was busy trying to get my art together, playing my guitar and making a living, and suddenly I had these credit cards and nothing to do in the daytime, so I go to clothing stores now and I occasionally run into somebody who knows what they're doing and I let them dress me up, and that feels good to have some decent clothes on. And it makes a good image for young people who are watching me—they're so used to seeing just the opposite—the blue jeans and stuff.

Feather: In that sense you have a great deal of power over people's attitudes and minds, power over the kind of music they listen to and the kind of music they play. Have you been able to use this power to advantage?

Benson: It's the biggest thing that's on my shoulders right now, because everything I do, no matter what it is—it doesn't have to pertain to music at all—is being scrutinized by all kinds of people. I remember an incident that cued me to this fact. I'm a Bible student myself, and I had a discussion with a man who was into religion. He was very much involved in a religion different from mine, and we had a discussion once about certain religious facts, and I made him aware of one thing. One sentence I said to him changed his whole way of life. I met him in Atlanta, and a year later I saw him in California, and he was starving to death—I mean he had nothing.

It was that one sentence that I said to him that changed his whole attitude and got him kicked out of his religion. He asked a question that they could not answer. He made a statement to me that I knew was not true, and then I went to some facts that I knew and I turned

him on to it and he asked about it and they could not answer it. It was about a man who was taught by the leader of his religion, and I brought out the point that the man he was talking about had died before the other person was even born. So there was no connection at all, but they said he had taught this man everything he knew, and I said that's impossible because I know the history of both men. So he no longer believed in that and he began to search for other things and he left Atlanta and came to L.A.

But he told me, George, I'm glad you turned me on to that, and don't worry, I'm going to make it. But I felt very strange about the fact that something I had said to him caused him to suffer, and realizing the power of words and deeds, you know.

So I try to be very careful what I do and say around people, especially young musicians, since I'm mostly responsible to young musicians who are really scrutinizing me all the time. They take every word I say as law—some of them. Hey, George Benson said it, it must be true. And they don't realize that I'm in the same system they're in and the system constantly changes to suit certain life styles and certain needs. Laws give us our boundaries. We can't move anywhere except where the law allows us, and if we live outside of them, then we're living in dangerous territory. So we try to stay within the boundaries of the law but still get what we need done.

I never try to lead them on a trip that has no beginning and no end, because that leaves too much room for their imagination, and everyone would imagine something different—there's nothing solid about it. So why would I lead someone out into space. I mean, it's not

continued on page 38

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positive enough. I think you should make a definite statement. Like when I play, I say this is this, and that is that. It's a heck of a thing to have on your shoulders, to be idolized like that.

Feather: And there's also the power to manipulate and change people's musical feelings—maybe get them interested in something better than what they're used to. Don't you think so?

Benson: I like that idea. Earl Klugh was going to play with a very famous jazz musician. He didn't want to take the job because it wasn't exactly what he wanted to do, but it was a jazz gig with excellent musicianship. And I said man, if I had the opportunity to play with this musician, I would do it. And he did, and it helped his concept and knowledge of harmony tremendously. He spent a year doing that. It was George Shearing.

He was uncertain whether that was the kind of gig he should get into, and I said man, if I had that opportunity . . . because George has always been one of my favorite artists anyway, plus he's a phenomenal musician. So he took the gig for about a year. But man, what an experience. I would like to have had that myself. He also worked with Chick Corea.

Feather: You remember what happened to Nat Cole—he wound up eventually not hardly playing the piano at all because he had become so successful as a singer. Is there any possibility that that might happen to you?

Benson: If my voice were as special as Nat King Cole's it would be possible.

Feather: You don't think it's that special?

Benson: No. I realize that people do—I've had the fortune of having some very good songs. I think that has really helped me out and I'm glad that people think highly of my voice, because I try my best to do my very best at all times. But I think of Cole as a special, special man, and a special vocalist.

Feather: Well, let's just imagine that either a producer or the public or both are extremely insistent that you just concentrate entirely on singing.

Benson: I would not do it for two reasons. First of all, it's like a man who has hooked people on a certain thing and made them happy about it and got them used to it, and suddenly took it away from them. I mean, I spent 20 years on the guitar. 26 years. Cultivating and building people up and bringing them along with my ideas and leading them down a lane so to speak, and saying hey man, here's where I think I should be, or at least this is where I am.

And they responded and said hey man, we like that. Give us more. 100,000 fans, half a million fans, a million fans, three million fans. I don't think that I should suddenly chop that off. Glen Campbell has done very well. I'm not trying to create a parallel, but you know, one of the very good things about him that I liked was when he had a TV show—either one, I was happy to hear him play or sing. They were the same man—just a different voice.

Feather: And the people who were interested in your voice first, you can in turn get them interested in your playing.

Benson: I think so. And it breaks up the monotony of doing one thing all the time. The early Nat album where he sang some and played some was a lot more interesting than when he sang all the time, even as great as he was. No matter how great anyone is, it can get monotonous. That's why people go to sleep at

classical concerts. It's great music—the greatest, but it gets monotonous.

Feather: The trend back to acoustic guitar—can you see yourself doing that a little?

Benson: Sure, man, I could see it. I saw it coming when I first heard Earl play, when he was 15 years old, because nobody's filling that gap now.

Feather: Do you think people got tired of so much loud electronics?

Benson: Yeah. They proved that with the *Breezin'* album. And then I heard a man who came to the U.S.—a record man, and he said they're not looking for that anymore in Europe. He said they liked the George Benson sound and the Brothers Johnson, which is not really hard rock—the Brothers Johnson. It has some sensibility to it and has some good structure, because Quincy Jones is shaping the music—good colors. The listeners aren't kids anymore—we have some listeners who were buying records ten years ago and are still buying them and they don't want to hear what they heard ten years ago. They want to be brought along. I don't think they're as crazy as they were ten years ago. There's a settling in. Recording equipment is getting better.

I need to have control of my production. I didn't realize how important that was, because there was a time when I kept my mouth shut and didn't say anything and the records would go out, not representing what I had originally had in mind. By making a positive statement about what was going on and letting them know that I knew what I was talking about, they let me have a more productive part.

I was afraid to make waves before, because I thought who am I to talk to a producer who had a track record. But you know something, man, there are people going every day who are breaking all kinds of records—Lester Young, he wasn't always here. He came at a time, and it wasn't until he got here that there was such a thing as a Lester Young as a saxophone player, and a John Coltrane, you know. So we never know who's who until they make themselves known. It could be you—you never know. But the world will never know if you don't come out and make your statement. So I open my mouth when I know something is not right and doesn't feel good to me—at least I can say that I said it.

Weekend In L.A. featured all of the guys who recorded with me on the last two albums—Phil Upchurch, Jorge Dalto, Ronnie Foster, Harvey Mason and Ralph MacDonald. I mean it came off very well. It was a family thing—all the guys feel very comfortable with each other, and they feel like I do, like our records are significant. Young musicians talk about our records. We've finally given them some hope that a person who is not necessarily into rock music can make it in another avenue, going another way. So they know that and they feel that they are significant. So everybody was up—and the audience was with us. We had some very good moments in the album, and did some things I'm very proud of. We did some vocals. There were a couple of things where I wished I had done more guitar and vocal things together.

Recently people have been trying to label what I have done with that as a gimmick, but I don't think of it that way. Most musicians do that, but the mike is not near them so you can't really distinguish it. I can't play anything that I can't hum, because it's the same brain that's creating the singing line that's creating the musical lines for the guitar. **db**

ly become more relaxed with the *idea* of getting out there and taking risks.

The more clear and open my mind is, the more I'm able to play without thinking about it. If I'm up around the 12th fret and thinking about it, then I hit these finger-twisters. If I don't think about it, however, everything just falls right into place very naturally. It just goes there and happens!

The idea is to have a flow to the music, not just to make complexities of inside voicings, speedy runs, etc. You have to think in terms of the total concept—playing the tune, keeping the time, and having it move. Then you're no longer conscious of having chords or bass lines or single notes, because everything is right. You gotta think like an orchestra or a rhythm section or a piano player. You have to trust that part of you that creates the music, the part of you that *lets* the music happen. Do that, and the next thing will happen just fine.

Underwood: How did you develop this trust, this way of handling pressure?

Pass: I don't know. I don't think anyone prepares himself to be a solo guitar player. They said to me, "Play a solo." I said, "What should I play?" They said, "Whatever you want to play. You've got a union card, so play!"

Sure, you fall into habits and personal clichés. You can't avoid that, nor would you want to. If you do that, you're not playing your own music. You shouldn't censor things. It's *your* music, your *identity*. It just depends on how open your ears and mind are at the moment you're playing the tune.

And you have to keep a watch on yourself so you don't fall apart when the going gets tough. For example, when Oscar Peterson and I played the Salle Pleyel concert in Paris on March 17, 1975, I was real nervous because it was a formal kind of thing. People wore tuxedos and gowns, almost a King-and-Queen affair.

So I'm out there on stage, and I broke a fingernail! When you break a fingernail, it's like losing a whole finger! The string doesn't sound the same when you play with the meat of the finger, but that's what happened, and that's how I had to play. So you don't hear some of the notes. Lotta dead ones.

And it was being recorded! I was concentrating so hard on doing well, that it was all falling apart. I found myself in places where I absolutely did not know where I was or what I was doing. It was no longer the big picture. It was details. I'm here, now I gotta go there. Workin', man, really workin'. It's funny now, of course, but then it was panic city!

So it's a challenge—how to handle pressure. There's another kind of pressure, a positive kind, the kind where everything's going all right, and I decide to challenge *myself*. I deliberately pick an outrageously fast tempo. It's just me against me. Or I'll pick a tune I've never played before as a solo, and just take a chance.

Underwood: How do you keep from getting bored? You play the same tunes with the same changes and in the same style you've lived with for some 40 years. Do you ever find yourself on stage in the middle of a tune and suddenly saying, "I've heard it all before"?

Pass: Yeah, that happens. Besides telling yourself that you're enjoying what you're doing, you are also trying to get it perfect, the whole thing, from beginning to end. Many

nights you go out and play, and nothing happens. I mean zero, zilch, nothing. You can't play anything right. Those are the nights when you say, "What time does the gig end? Who's on the Johnny Carson show?" So you don't keep from getting bored. You just keep doing what you have to do.

Underwood: How do you learn a tune?

Pass: If it's a complex tune, I'll listen to a record. Most of the time, however, I've just been around when a tune was being played, and I just sort of remember it. I don't sit down and concentrate on memorizing chords.

First, I learn the melody, then I put my own chords to it, which are sometimes the same, sometimes different, stylizing it my own way harmonically.

Of course, I sometimes get tired of hearing my own harmonies, so I'll purposely change things to surprise myself. Hardly ever do I play a song exactly the same way. I always change at least something, even if only slightly, like a different fingering, or a different voicing of the same chord.

Underwood: How much do you play using a pick, and how much using your fingers?

Pass: 90 percent of my playing is with the fingers. Three years ago when we last talked, it was about 50/50. Now, except for maybe a final real fast tune, I play almost all with my fingers. With fingers, you get different qualities, different voicings. With a pick, you get a special sound, but you can't do as many things. With the fingers, however, you can play only so fast; so a lot of the playing gets done with left-hand slurs, run-ons, pull-offs. Returning to the pick after that is tricky, because it's a different kind of coordination between the pick in the right and the fingers of the left hand.

Underwood: Solo, duo, trio, quartet and other settings have different demands. What do you bring to each context?

Pass: When I solo, I'm thinking mostly about my own harmonies, then about the time feel. In a duo setting, I'm thinking of counterpoint lines, of movement. I'm listening to the other person and trying to fit; I don't take the lead. I try to make what they are doing what we are doing together.

In a trio, it's the same thing, trying to fit. In a bass-piano-guitar trio, the guitar serves more as a rhythm instrument, not necessarily playing straight four, but comping, watching the voicings, listening carefully to the piano player for harmonic intricacies.

Underwood: What kind of equipment are you using these days?

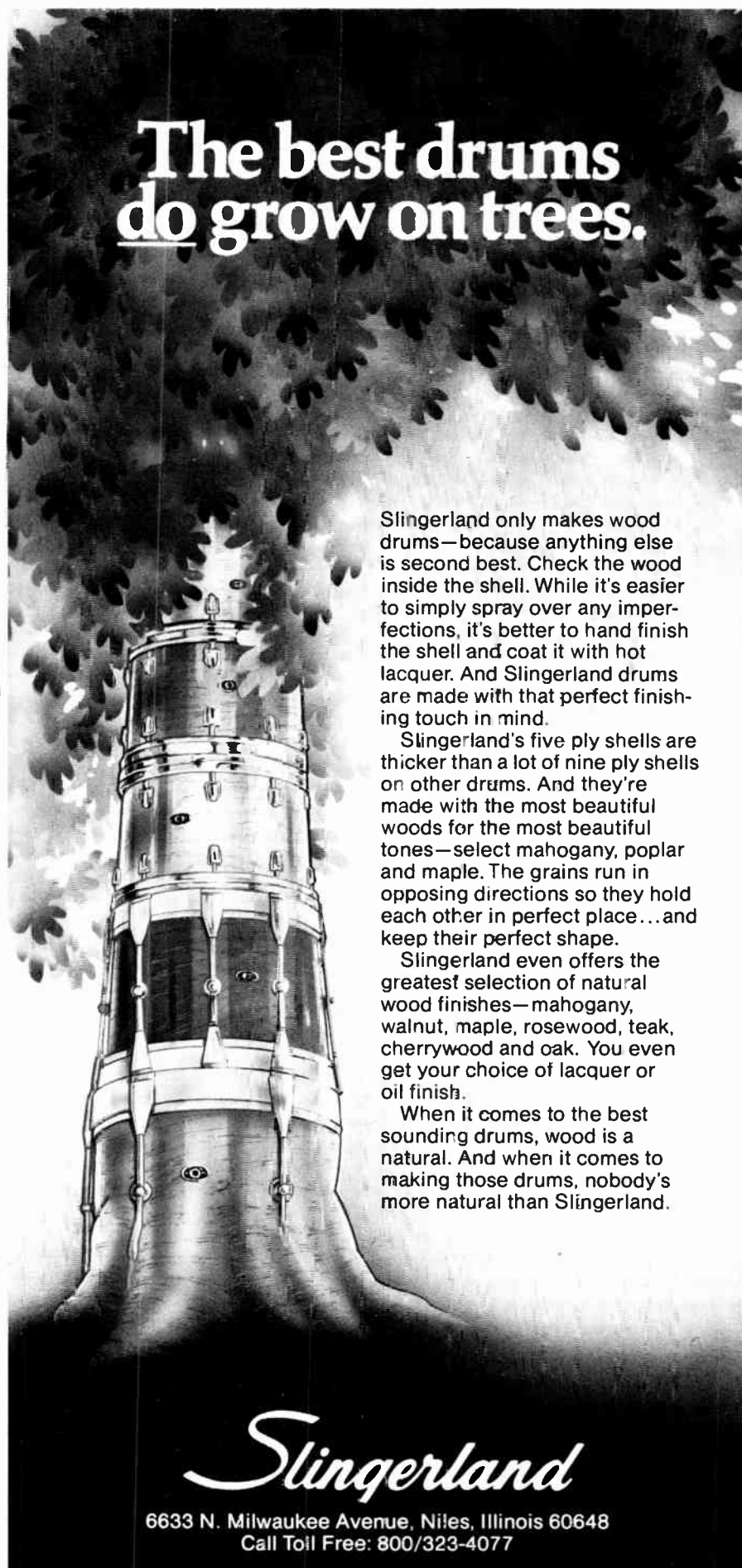
Pass: I use a custom-made DiQuisto electric with one Humbucking pickup, a Polytone Mini-Brute amp that weighs only 22 pounds, and DiQuisto medium-gauge flatwound strings.

And I'm going to go to the steel string acoustic guitar, provided I can be heard. The acoustic is a different sound. It makes you play differently. You can get a better attack and a different effect.

Underwood: How about a technical tip or two for the beginning players among our readers?

Pass: If you're sitting at home and practicing, don't practice acoustically and then go play electrically. They are two different instruments. If you play electric, turn the amp on at home as well as on the gig. Another tip: learn melodies to songs, then learn how to fill; then play melodies, fill, and add more harmonies and bass lines.

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Calendar of School Jazz Festivals

Below is a partial, chronological list of School Jazz Festivals as reported to down beat. Additional festivals will be listed in future issues.

Each listing includes the following information: date, name, location, and mailing address of the festival; the director and his office phone number; the sponsor(s), and registration fees.

The nature of each festival is indicated by either Competition (when a "best" ensemble is chosen), or Limited Competition (when "outstanding" ensembles are chosen), or "For Comment Only" (when there is no competition, just evaluation)—followed by the estimated number of participating bands, combos, and jazz choirs; and the nature of the Awards, ensemble and individual. The names of the Judges, Clinicians, and guest Performers are indicated when known, as well as the admission charged to the public for the afternoon or evening concerts. ("tba" = to be announced.)

We urge all learning musicians, in or out of school, to attend as many festivals as they can. There's no better way to see what the more than half a million jazz-in-the-school musicians are about—and to understand the continuum of American music. It's the best antidote we know against punk, hype, and schlock. And besides, you're bound to learn something.

(Note: correspondence concerning school jazz festivals should be addressed to Charles Suber, down beat, 222 West Adams St., Chicago, IL 60606.)

April 20-21: 9th New Westminster Jazz Festival at New Westminster Secondary School, P.O. Box 735, New Westminster, B.C., Canada, V3M 3S9. Director: Robert J. Schaefer (604/522-0644). Sponsors: New Westminster Schools Music Department and the Royal City Society. Registration: \$30 per band. Competition: 60 jr.h.s. and h.s. bands. Awards: Best bands in four U.S.A. and Canada categories. Judges: Herb Patnoe, Hal Sherman, Bill Humiston, and Jim Guard. Performers: Thad Jones/Mel Lewis Band. Finale Concert: \$5.50.

May 4-6: 17th TRI-STATE Music Festival at Phillips University, Drawer 2127, University Station, Enid, OK 73701. Director: Dr. Milburn Carey (405/237-4964; 233-1871; 237-4433, x277). Sponsors: PU and Enid citizens. Registration: 90¢ per person. Competition: bands—60 h.s. and 20 jr. h.s.; jazz choirs—25 h.s. and 5 jr. h.s. Awards: "Winning" bands and individuals; honor jazz band of 50 h.s. musicians. Judges: (12 tba.) Clinicians: (6 tba). Performers: Honor Jazz Band (plus tba). Saturday Jazz Matinee: \$2.

May 5-6: 7th Junior College Jazz Festival at Governors State University, Park Forest South, IL 60466. Director: Dr. Warrick L. Carter (312/534-5000, x2447, 2458). Sponsors: GSU College of Cultural Studies and The Performing Arts Guild. Registration: \$47 per band, \$37 per combo. Competition: "Winning" ensembles and individuals. Judges: Frank Gordon, Larry Ridley, Eddie Baker, Curtis Prince. Clinicians: none. Performers: (tba). Evening Concert: (\$ tba).

May 6: 1st Central Ohio Collegiate Jazz Festival at Mershon Auditorium, Ohio State Univer-



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HOW TO





IMPROVE YOUR IMPROV PART III (ALONG MELODIC LINES)

BY DR. WILLIAM L. FOWLER

Parts I and II of this article discussed how improvisors can add interest to their output by changing dynamics, meter, pitch inflection, pitch register, and timbre during performance. It should be pointed out here that within every one of these particular musical elements, only one change at a time can occur in a melodic line and that variety within any one of these elements therefore must come from a succession of single changes, like from loud to louder to soft, from high to higher to low, or from four-four to three-four to three-eight. It should furthermore be pointed out that simultaneous changes among elements, changes like high and loud four-four going to low and soft three-four, often enhance through interaction the individual changes.

Phrasing

The individual articulations in a melodic line add up to phrasing. And because each note can be both attacked and released in various ways, phrasing embodies more than one variable at a time—any note can start either percussively (accent) or smoothly (non-accent) and can either stop immediately (staccato) or hold over to the next note (legato). Any note therefore can assume four opposing articulations and uncountable "in-betweens." It can: 1) start percussively and stop immediately, 2) start percussively and hold to the next note, 3) start smoothly and stop immediately, or 4) start smoothly and hold to the next note. It furthermore can vary the exact amount of percussive attack and can vary the exact point of cessation. Consequently, a series of notes, a melodic line, presents unlimited phrasing possibilities.

Since written music, through its slurs () and dots () and lines () and accent marks (), can only approximate the many possibilities in phrasing, the examples will add spoken-language equivalents as in the following:



Slurred phrasing softens melody. Dotted phrasing clarifies it. Accented phrasing highlights it. And mixtures of the three enliven it. But absence of change in phrasing throughout a melody can make it sound mechanical or dull or even dead. Here, for example, is the robot version of an already monotonous scale passage:



And here's the same passage humanized by articulation variety:



Since all melody automatically exhibits some kind of phrasing, be it similar or varied, both written and improvised examples abound. Recent composers in particular identify their phrasing intent in great detail: a look at their scores will reveal many imaginative uses of articulations, and a listen to any stured improvisor, especially a stured singer, will reveal many more. Here, though, are some specific recorded examples of certain phrasing features:

The "woo-woo-woo" background vocals on Anita Kerr's version of *Do You Know The Way To San Jose?* (Dot, DLP 25906) demonstrates pure legato phrasing, as does any version of Ellington's *Mood Indigo*. The "rack-atacatack" intro to Pat William's *Bubbles Was A Cheerleader* (Verve, V6-5052) demonstrates pure dotted articulation. The opening brass chorale on the same author's *Threshold* (Capitol, ST-11242) demonstrates percussive attack followed by held sound. And various contrasts and mixtures of staccato and legato phrasing permeate Marvin Stamm's versions of both *Sunny* and *The March Of The Siamese Children* (Verve, V6-8759) and the flugelhorn solo on Toshiko's *Memory* (RCA-6246).

Because there is so much variety possible in phrasing, improvisors can and do develop clearly individual styles. Has any other improvisor, for example, ever slurred and squeezed and blurred quite like Clark Terry does? (Columbia, 32 16 0254 or Vanguard, VSD 79365 or Etoile, CTR)

Sometimes, though, an improvisor's personal phrasing preferences should yield to suggestion from song lyrics or tune titles—a lazy legato would hardly suit the mood of a lyric like, "A rickety box-car clickety-clacks, clickety-clacks along the tracks." Nor would a yakity staccato make it in a love ballad entitled, *A Moody Guru Woos.*"

Rhythm

Rhythm can be: 1) a continuous flow of equal notes, 2) an interrupted flow of equal notes, 3) a continuous flow of paired unequal notes, 4) an interrupted flow of paired unequal notes, or 5) a mixture of note values with or without interruption:

1) Continuous equal notes 2) Interrupted equal notes

3) Continuous unequal-note pairs 4) Interrupted unequal-note pairs

5) Note-value mixtures

But whatever its rhythmic flow might be, jazz achieves much of its rhythmic intensity through syncopation, the accenting of notes on weak beats, the starting of notes on weak beats then holding through strong beats, or the relocating of rhythmic figures to different positions within the measure:

Accented weak beats

Weak beats held through strong beats

Relocated figure
(Ragtime style)

In jazz, the most rhythmic of major musical movements, rhythmic intensity is far more important than rhythmic variety. An improviser who constantly changes rhythmic style during a solo risks losing the momentum which typifies jazz. On the other hand, an improviser who sticks to a style throughout a solo continually gains momentum.

As in the case of phrasing, no melodic line can exist without a rhythmic pattern, be it evenly-paced or jerky, continuous or interrupted. And again, examples abound on records. For a specific example of continuously-flowing even notes, though, one should hear George Shearing's bridge on *September In The Rain* (Capitol, T-1187) or the high strings and woodwinds on *Threshold*. For a demonstration of interrupted even notes, one should hear Michael Urbaniak on *Good Times, Bad Times* (Columbia, KC 32582).

The classic example of continuously-flowing paired unequal notes remains *The Battle Hymn Of The Republic* (any recording of it).

Mancini's *Pink Panther* (again, any recording of it) exhibits both continuous and interrupted flow of unequal note-pairing. And Anita Kerr's arrangement of *Alfie* (again, Dot, DLP 25906) mixes note values both with and without interruption.

In the next issue, the final installment of this four-part article will discuss motivic development and motivic connection within melodic form. **db**

FESTIVAL

continued from page 40

sity, Columbus, OH 43210. *Director:* Tom Battenberg (614/422-8969). *Sponsor:* OSU College of the Arts. *Registration:* \$20 per band. *Limited Competition:* 10 college bands and/or combos. *Awards:* "Winning" bands and "Outstanding" soloists. *Judges/Performers:* Gerry Niewood, Bill Dobbins, Michael Moore, and Ron Davis. *Performers:* OSU Jazz Ensemble and judges. *Afternoon concert:* \$2. *Evening concert:* \$3.

May 27-28: *1st Spring Fair Jazz Festival* at Cal-Expo, California State Fair Grounds, Sacramento, CA 95815. *Director:* Aubrey Penman, Music Specialist—Sacramento City Unified School District, Lincoln Administrative Annex, 418 P St., Sacramento, CA 95814 (916/454-8574). *Sponsor:* California State Fair in cooperation with NAJE. *Registration:* none. *Competition:* (tba) high school jazz bands and vocal jazz groups. *Judges/Clini-*

cians/Performers (name band supplied by Calif. State Fair): (tba). *Evening Concerts:* (tba).

June 2-3: *8th Monterey Jazz California High School Band Competition* at Monterey Peninsula College, 980 Fremont, Monterey, CA 93940. *Director:* Don Schamber (408/649-1150). *Sponsor:* Monterey Jazz Festival. *Registration:* no charge. *Competition:* 10 h.s. bands, 5 h.s. combos. *Awards:* "Winning" ensembles and individuals. *Judges/Clinicians/Performers:* California jazz educators and professional musicians (tba). *Evening Concert:* free.

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continued from page 43

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Dec. 1-2, 1978: *3rd San Jose City College Jazz Festival* at San Jose City College, 2100 Moorpark Ave., San Jose, CA 95128. *Director:* Darrell Johnston (408/298-2181, x305). *Sponsor:* San Jose Community College, District Office of Community Services. *Registration:* none. "For Comment Only": 8 h.s. and 10 jr. h.s. bands. *Awards:* "Outstanding" musicians. *Judge/Clinician/Performer* (with San Jose City College Combo and Big Band): (tba). *Evening Concerts:* \$.75-\$1.50.

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TORONTO

Albert's Hall (*Brunswick House*): *Charlie Gall and/or Jim Abercrombie* (Mon.-Sat.).

Basin Street: *Tommy Ambrose w/Doug Riley Band*, including *Guido Basso* and *Rick Wilkins* (4/3-8).

Bourbon Street: *Barney Kessel* (thru 3/25); *Billy Butterfield* (3/27-4/8); *Sam Most* (4/10-22); Sunday dinner concerts (5-10 pm); *Herb Helbig* (3/26); *Bernie Senensky* (4/2); *Gordie Fleming* (4/9); *Ed Bickert* (4/16).

Garden Party: *Joel Schulman* (weeknights); Schulman with guests (Sun. eve.).

George's Spaghetti House: *Bruce Cassidy* (3/13-18); *Joe Sealey* (3/20-25); *Moe Koffman* (3/27-4/1); *Kathryn Moses* (4/3-8); *Rob McConnell & Ian McDougall* (4/10-15); *Rick Tait* (4/17-22).

Grossman's Tavern: *Pete Savory's Louisiana Joymakers* (Fri. & Sat.).

Harbourfront Jazz Club: Traditional jazz (Sun. eve.).

The Music Gallery: *Canadian Creative Music Collective* (Tues., Fri.); special guests (contemporary music and dance groups) including *Eugene Chadbourne* & *Casey Sokol* (3/12); *Jim Dorsey* (3/19); *Labyrinth w/Ken Baldwin* (4/1); *Convergence* (4/15).

Zelda's (Roehampton Place Hotel): *Climax Jazz Band* (Thurs.-Sat.).

CJRT (91.1 FM): *Ted O'Reilly's "The Jazz Scene"* (Mon.-Fri. 10 pm-1 am, Sat. 6 am-noon, 7 pm-10); *Big Band Show* (Sat. 10 pm-1 am).

CKFM (99.9 FM): *Phil MacKellar's "All That Jazz"* (Sun. 10 pm-6 am).

CBC (740 AM): *Jazz Radio-Canada* (Thurs. 8:30 pm-10).

CBC (94.1 FM): *Jazz Radio-Canada* (Sat. 2 pm-4); "That Midnight Jazz" (Mon.-Sat. midnight-1 am).

CILQ (107 FM): *Keith Eishaw* (Sun. 10 pm-11).

CKQS (94.9 FM): *Hat Hill's "From Bebop To Now"* (Sat. 10 pm on).

SAN FRANCISCO

Keystone Korner: *Walter Zuber Armstrong* (3/22); *Anthony Braxton* (3/23-26); *Woody Shaw's Concert Ensemble* (3/28-4/2); *Snakepit* (4/3); *Art Blakey & The Jazz Messengers* (4/4-9); *New Life Big Band* (4/10); *Dollar Brand Quartet* (4/11-16); *Charles Moffett Family* (4/17); *Ahmad Jamal* (4/18-23) call 956-0658.

Christo's: *The Quartet—Shelly Manne, Lew Tabackin, Mike Wofford, Chuck Domanico* (3/22-25); *Art Lande* (3/28); *Louis Bellson* (3/29-4/1); *Milt Jackson* (4/12-15); *Pepper Adams* (4/19-22); *L.A. Four* (4/26-29); *Willie Bobo* (5/3-6); call 982-7321.

Great American Music Hall: *Billy Cobham* (3/24-25); *Les McCann & Eddie Harris* (3/31, 4/1); *Sonny Rollins & Donald Byrd* (4/12-15); *Thad*

Jones/Mel Lewis Orchestra (4/16); *Stephane Grappelli* (4/22-24); call 885-0750.

Zellerbach Auditorium (UC Berkeley); *Toshiko Akiyoshi/Lew Tabackin Big Band* (4/21); call 642-0212.

Blue Dolphin: Jazz and new music most nights; call 824-3822.

Loftjazz: Jazz most nights & some afternoons; call 543-2083.

Metropolitan Arts Center: *Sound Magic Concert w/Moire Pulse, The Spirit Catcher Percussion Ensemble & Jeff Stoll* (3/23); *Baikida Carroll Quintet, w/Oliver Lake & Julian Priester* (3/24, 25); call 771-6535.

Berkeley Community Theatre: *Paul Horn* (4/7).
24-hr. events tape: KJAZ jazzline (415) 521-9336.

NORTHWEST

The Classical Joint (Vancouver, B.C.): *Grant Surpey* (Wed.); *Gavin Walker* (Thurs.).

Hot Jazz Club (Vancouver, B.C.): *Dixieland* (Wed.-Sat.).

The Green Cove Coffee House (Vancouver, B.C.): Jazz Friday nights.

Fast Eddie's (Bellingham): Jazz (Wed.-Sat.).

Petes (Bellingham): Major jazz groups coming.

The Helm (Portland): Jazz Mon.-Sat.

Oregon Trail Conservatory (Olympia, Washington): *Red Kelly Big Band* (Tue.-Sat.).

Jazz Deopus (Portland): *Dexter Gordon* (4/9); *L.A. Four* (4/16).

The Earth (Portland): Major jazz group coming.

Eugene Hotel (Eugene, Ore.): *Oasis Quartet* (3/22-25); *Nancy King* (3/26); *Paul Delay Blues* (3/27); *Jeff Lober Fusion* (3/28-4/1); *Nancy King* (4/2); *Dumy* (4/8); *Nancy King* (4/9); *Hedzoleh Soundz* (4/11-15); *Montono* (4/18-22).

The Place (Eugene, Ore.): *Mongo Santamaria* (3/24-26); *Anthony Braxton* (3/29-4/1); *Woody Shaw* (4/4-9).

SEATTLE

Parnell's: *Jan Stenz* (3/24-25); *Barney McClure* (3/31-4/2); *Joe Henderson* (4/7-9); *L.A. Four* (4/12-15).

The Other Side Of The Tracks: *Maria Miller and Al Turay* (3/20); *Barney McClure* (3/23); *Cascade* (3/27); *Wain Simon* (3/30); *Obrador* (4/3); *Mark Lewis* (4/6); *Phil Snyder* (4/10); *Phil Person* (4/13); *Jazzin Together* (4/17); *Barney McClure* (4/20).

Bombay Bicycle Shop: *Mongo Santamaria* (3/24-27); *David Friesen & Tom Stowall* (4/9).

Rainbow Tavern: *Sonny Terry & Brownie McGhee* (4/10-11).

Latitude 47: Jazz Sun.

Jolly Roger: *Rainy City Jazz Band* (Sat.).

G Note Tavern: *Rainy City Jazz Band* (Sun.).

Last Exit: Jazz Wed.-Sat.

Holiday Inn (Issaquah): Jazz Sundays.

Opera House: *Crusaders* (3/30); *Chet Atkins* (4/20); *Jean Pierre Rampal* (4/26).

Paramount: *Thad Jones & Mel Lewis* (4/23); *Stan Kenton* (4/1).

BALTIMORE

Bird Cage: *Mickie Fields* (Mon.); call (301) 276-9120.

Brice's Hilltop Inn: Occasional name jazz; live music nightly; call (301) 358-6928 for details.


Left Bank Jazz Society (Famous Ballroom): Name jazz (Sun. 5-9), 24-hr. Jazzline (301-945-2266); "Jazz Extravaganza" (WBJC-91.5 FM, Sat., 7-11 pm).

Mack's C'est Bon: All-jazz jukebox.

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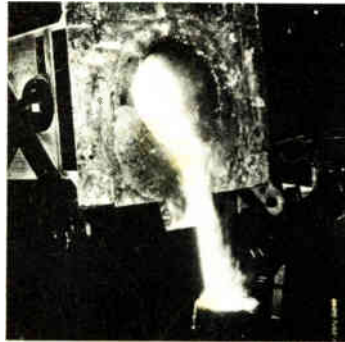
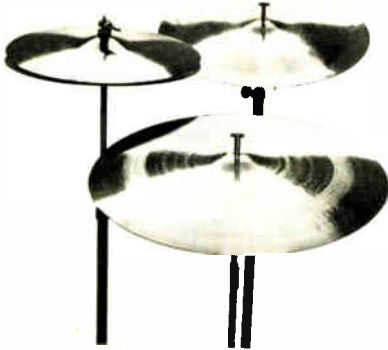
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