

record

REVIEWS

CANNONBALL ADDERLEY

THE HAPPY PEOPLE—Capitol 11121: *The Happy People*; *Maria Tres Filhos*; *Savior*; *Ela*.

Personnel: Nat Adderley, cornet; Adderley, alto saxophone; George Duke, piano; King Errison, guitar; Walter Booker, acoustic bass; David T. Walker, Chuck Rainey, electric basses; Roy McCurdy, drums; Airto, Mayuto, Octavio, percussion; Airto, Flora Purim, Olga James, vocals and vocal effects.

Rating: ★★½

Recorded at a party at Capitol's studios in Los Angeles, this album's half-sense liner note says it was inspired by a trip to Brazil.

Experiencing it must be something like being in Rio at carnival time. It's happy, noisy and rhythmic, and there's some good music to hear in and around the shouting and singing.

Cannonball is particularly voluble and articulate in his solos, with outstanding ones on the joyous samba *Happy People*, and the mysterioso, modal *Savior*. Nat's work is more restrained than his brother's, but notable for control and range.

Airto's percussion ventures are fascinating, his singing less so. The guitar solos are for the most part obscured by a use of the wah-wah pedal verging on overkill. Some of the effects by the female vocalists, apparently intended to represent frenzied abandon, are unintentionally humorous.

The Adderleys and the rhythm section are in fine form, however, and with the demurrers noted, this is, as advertised, a happy album.

—ramsey

MOSE ALLISON

MOSE IN YOUR EAR—Atlantic SD 1627: *Look What You Made Me Do*; *Fool's Paradise*; *I Don't Worry About a Thing*; *Powerhouse*; *Hey Good Lookin'*; *I Ain't Got Nothin' but the Blues*; *You Are My Sunshine*; *Don't Forget to Smile*; *The Seventh Son*.

Personnel: Allison, piano, vocal; Clyde Flowers, bass; Eddie Charlton, drums.

Rating: ★★★★★

THE SEVENTH SON—Prestige 10052: *The Seventh Son*; *Eyesight to the Blind*; *Do Nothin' Till You Hear from Me*; *Lost Mind*; *I Got a Right to Cry*; *Baby Let Me Hold Your Hand*; *Parchman Farm*; *If You Live*; *Don't Get Around Much Anymore*; *One Room Country Shack*; *I Hadn't Any- one Till You*; *A Young Man*; *That's All Right*.

Personnel: Allison, piano, vocal; Addison Farmer or Taylor LaFargue, bass; Nick Stabulas, Frank Isola or Ronnie Free, drums.

Rating: ★★★★★

Mose Allison is a country singer a blues singer, a ballad singer, a natural singer. Whatever he sings, Mose Allison is a damn good singer.

Seventh Son is a reissue of *Mose Allison Sings*, itself a repackaging of vocal pieces recorded for Prestige in the late '50s and early '60s, including the original versions of *Parchman Farm*, and *Seventh Son*. It is as definitive now as it was then.

His voice is laconic yet sharp, expressing sad sentiment, as on *Right to Cry*, or ironic wit, as on *Parchman*; his perception of pathos and irony is the unique energy of his music. And his piano is succinct, bursting with loco-

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Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor.

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motion, yet delicate.

Seventh Son is a classic recording, as *Mose Allison Sings* already was in 1963. Prestige also recently released more of Allison's early music (including *Back Country Suite*) in "two-fer" form (Prestige 24002).

Now, a decade and more later, Mose Allison is as exciting as ever. Recorded live, *Mose In Your Ear* is virtually definitive in itself, with some of the best music in his repertoire and an extended example of his rip-roaring country piano on *Powerhouse*.

His *Hey Good Lookin'* is considerably hipper than Hank Williams may have intended: Mose is so funky one imagines him propositioning a damsel on the street (and that's really what the song's about). All the music is re-created in his character: *Sunshine* is more lyrical than Ray Charles sang it, yet his *Nothin' but the Blues* is more soulful than anyone has sung it.

With so much bogus blues and country hybridized into popular music lately, the music on these records is testament that Mose Allison has been a constant and authentic source of country blues all the time, an original hybrid, as natural as a vegetable and just as nourishing.

—bourne

THE GIANTS OF JAZZ

THE GIANTS OF JAZZ—Atlantic SD-2-905: *Tin Tin Deo*; *A Night In Tunisia*; *Tour de Force*; *Allen's Alley*; *Blue 'n' Boogie*; *Everything Happens To Me*; *Dizzy's Rap*; *Blue Monk*; *'Round Midnight*.

Personnel: Dizzy Gillespie, trumpet (piano, track 1); Kai Winding, trombone; Sonny Stitt, alto&tenor sax; Thelonious Monk, piano; Al McKibbin, bass; Art Blakey, drums.

Rating: ★★★★★

There's some fantastic music here—how could it be otherwise with such players? But considering what these true giants can do (and have done), this is not quite the album we've been waiting for.

Recorded during a strenuous European tour at a concert in London, this double album is dominated by Dizzy Gillespie, who plays some mind-bending things, particularly on the free-swinging band tracks (*Woodyn'*, *Tour, Allen's, Boogie*). Dizzy has been playing so well for so long that some have lost sight of the fact that, like all great artists, he continues to grow. He's one of the most consistent of the Giants, though not in peak form here.

The Giants, of course, are without a nominal leader—it's an all-star gathering of equals—but Dizzy, by dint of instrument (the trumpet is a commanding horn), personality and inclination, is the front man. His *Rap* gives a glimpse of him in that role.

Monk is in fine fettle on *Tour*, and plays a gas of a solo to open up *Boogie*, yet seems somewhat subdued and stretches out less on his supposed features, *Monk* and *Midnight*. His comping, a matter of some dispute (remember the famous Miles session?), is almost too well recorded and always interesting. (Since some people don't always understand

what one writes, let me hasten to say that I dig the way Monk comps.)

Stitt is featured on *Everything* in his Parker ballad manner, and good, and plays a lot of alto elsewhere, but my favorite Sonny here is the relaxed tenor on *Tour*. If you know how Sonny loves to stretch out, you can tell by the relative shortness of his solos alone that he, like his colleagues, was pretty tired.

Winding, whose usually fine feature, *Lover Man*, has been excluded from this program, holds his own in this august company. All his spots are good, and he burns on *Woodyn'*—a tempo like that is no trombone picnic.

Deo is McKibbin's feature, but Diz's lovely muted work almost steals the show. Nowhere is it mentioned that Diz does the piano work on this track. *Tunisia* is almost all Blakey, with Diz the only other soloist. By himself, he sounds more effective than in the section, but that's because the balance favors the drums (and less annoyingly, the bass) far too much. Of course, Blakey is a monumental driving force. He swings compellingly, and is still the ideal drummer for Monk (dig them on *Woodyn'*). But he often simply bashes without much concern for the soloist's train of thought.

This being a summit gathering of beboppers, ensemble playing takes a backseat to soloing, of course. But there are some delightful ensemble touches, and some grand climaxes with all members in full cry.

The sequencing is peculiar. It starts off with the only track that doesn't have Monk or Stitt or Winding on it, follows this with the drum feature, gives us four band tracks in a row, and ends with three slow pieces, one showcasing Stitt, the other back-to-back Monk tunes. This order bears no resemblance to how it went down live. I'm sure, and serves no constructive musical purpose.

A carefully recorded (taping arbitrarily in the middle of a long tour is not to exercise care), intelligently sequenced and edited and well-engineered set by this group of monsters could not be anything but a monster record. But we'll not have to wait too long for that—the grapevine has it that such a session is in the can already.

By all means, pick up on this bebop banquet, but don't let anyone tell you it's the best these great men can do.

—morgenstern

GUNTER HAMPEL

OUT OF NEW YORK—MPS-BASF 21 20900-8: *Symphony No. 7* (No. 82 NY 29771-14, No. 83 NY 29771-14, No. 84 NY 29771-14, No. 85 NY 29771-15); *Symphony No. 8* (No. 74 NY 29771-15, No. 86 NY 29771-15, No. 60 NY 29771-16, No. 87 NY 29771-17).

Personnel: Hampel, vibes, flute, piano, bass clarinet, alto clarinet, ocarina; Perry Robinson, clarinet; Jack Gregg, bass, violin, wood flute; Jeanne Lee, vocal.

Rating: ★★

DANCES—Birth NJ 002: *Dance for Flute No. 2*; *Dance for Flute No. 3*; *Naima L.H. Dance for Vibraphone No. 2*; *Dance for Bass Clarinet No. 1*; *Dance for Vibraphone No. 3*; *Dance for Piano No.*