

# record REVIEWS

## DIZZY GILLESPIE

THE REAL THING—Perception PLP 2: *N'Bani*; *Matrix*; *Alligator*; *Closer* (vocal); *Closer* (instrumental); *Soul Kiss*; *High On A Cloud*; *Summertime*; *Let Me Outta Here*; *Ding-a-Ling*. Personnel: Gillespie, trumpet, vocal; Mike Longo, piano; (all tracks); James Moody, tenor sax (tracks 1, 6, 7, 9, 10); Eric Gayle (tracks 1, 6, 7, 10) or George Davis, guitar; Paul West (tracks 1, 7, 10), Chuck Rainey (track 6) or Phil Upchurch, bass; Nate Edmonds, organ (track 6); Candy Finch (tracks 1, 7, 10), Bernard Purdie (track 6) or David Lee, drums.

Rating: ★★★★★

During the past year or so, several labels have recorded jazz giant Gillespie in various "commercial" settings. This one is something else again, and much better.

Not that this is a "pure" jazz album. The flavor is distinctly contemporary soul. But the musical content is high. The product of three separate sessions, one co-produced by Diz, it uses his regular group(s), alone or as a nucleus, and much of the material stems from his regular group repertoire.

Personnels indicate that the session which produced tracks 1, 7 and 10 were taped some time ago, while *Soul Kiss* might date from late 1969 and the rest from ca. January '70, when this personnel (with Upchurch on bass) was playing in Chicago.

Since then, there have been other changes, and only Davis and Longo remain in the current Gillespie group. Still, the album is the best impression we have of Dizzy's music as it is today.

He's always been a "rhythm man," as he once put it, so there are no adjustments needed to get into today's beats. Diz has run the gamut from flat-footed swing through bop accents and Afro-Cuban and Latin to 5/4, so the Boogaloo is no problem.

The music here all moves, and hopefully, though this is on a new, small label, some of it has gotten to the hipper jockeys, both soul and jazz. The vocal version of *Closer*, with Diz's engaging, warm singing and gospel flavor, backed with *Soul Kiss*, a rocking novelty, would make a good single, and for all I know, it might be one.

But chances are that the album will be overlooked, also by the buyers, which would be a shame. *Matrix*, *Alligator*, *Let Me*, and *Ding-a-Ling*, all Longo compositions (he also did *Kiss*), have good helpings of splendid trumpet. *Let Me* is a particularly groovy, strictly jazz blues, and Dizzy's slow, Harmon-muted preaching, while not quite up to heard-in-person standard, is a gas. *Alligator* has some stylish

Records are reviewed by Chris Albertson, Mike Bourne, Bill Cole, Don DeMicheal, Alan Heineman, Wayne Jones, Larry Kart, John Litweiler, John McDonough, Dan Morgenstern, Don Nelsen, Harvey Pekar, Doug Ramsey, Harvey Siders, Carol Sloane, and Jim Szantor.

Reviews are signed by the writers.

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

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fast stuff in Diz's patented vein. Here and there, there's some experimenting with multiple tracking, used sparingly enough to come off. *High*, a pretty bossa-nova tune, has lyrical trumpet (you can hear where Miles copped), and there's more of the same on *Ding-a-Ling*, which sounds not all like its title.

On that one, there's some fine, strong Moody tenor, but there's woefully little outside the ensemble from him elsewhere. No wonder he quit! His brief bit on *High* is just lovely.

Longo doesn't solo much either, but has a nice spot on *Let Me*. His writing fits Dizzy to perfection. Davis makes effective ensemble contributions, as does Gayle on *N'Bani*, a good piece by Diz. Lee is a fine drummer, with that certain New Orleans thing that still seems to be there (c.f. Ed Blackwell), Upchurch is an above-average Fender bassist, and the rhythm work is good throughout, sometimes even great.

Odd that Dizzy Gillespie, though he's far from being in obscurity, isn't more in the limelight of music today. In all essential respects—as a creative musician, brilliant instrumentalist, master showman, human being—he is qualified to be a superstar. And there is not the slightest doubt that he can reach the young. Major record companies and smart managers, get hip to Mr. John Birks Gillespie! He has it all . . . a lot more than he was able to show here. —Morgenstern

## PAUL HORN

PAUL HORN AND THE CONCERT ENSEMBLE—Ovation 14-05: *Look Of Love*; *Siciliano* (from Bach's *Flute Sonata No. 2*); *Alone Together*; *Magnificat*; *Stolen Moments*; *Presto* (from Bach's *Flute Sonata No. 1*); *Paramahansa*; *Golliwog's Cake Walk*; *The Gentle Rain*; *Concerto in D* (Second movement, by Castelnovo-Tedesco); *Light My Fire*.

Personnel: Horn, flutes, piccolo, reeds; Libbie Jo Snyder, flutes, piccolo; Bruce Ematine, Tim Weisberg, flutes; Joyce Collins, piano, electric piano, harpsichord; Chuck Collazzi, electric and classical guitar; Dave Parlato, acoustic and electric bass; Bart Hall, drums, percussion.

Rating: ★★★★★

For the genuine eclectic, this album is a dream come true. For the musicians involved in this undertaking, it must have been a source of great satisfaction. For the executives at Ovation, however, there would necessarily be the mixed emotions that accompany the release of a superior product that has little chance of breaking even.

There is some rock, but not enough to satisfy a bubble-gummer; some classical,

but the symphonic buff is never content with excerpted pieces. As for the jazz fan, his favorite sounds are also intermittent. But as I've already pointed out, the true eclectic will have a field day—like you, truly, who was able to pull out the original classical recordings to hear how arranger Horn, Collazzi and Lon Norman treated them.

Well Bach, Palestrina, Debussy and Castelnovo-Tedesco never had it so good. Equally important, even Burt Bacharach never had it so good: his *Look of Love* is prefaced with a high-calorie flute tar right out of the dawn sequence in Ravel's *Daphnis et Chloe* ballet score. While the other flutists fade to the background—where they come up with some ghostly echo effects—Horn stretches out on another horn, the alto sax, and the rhythm gets rockier as Parlato's electric bass line gets more adventuresome.

Flute lines intermingle with harpsichord and guitar in a very restful arrangement of the *Siciliano*. From the serene discipline of the Bach sonata, Miss Collins displays her masculine keyboard approach in the Tatumesque ad lib tempo cadenza to *Alone Together* based on its release. When the rhythm enters, it's straight ahead in all respects: stand-up bass behind the first piano solo; a good bass solo with old-fashioned comping from brushes and piano jabs; exchanges of eights and sixteens between piano and drums. All dated—but so are Bach and Palestrina. The track is just one well-appreciated jam session.

Palestrina's *Magnificat* comes in for a sober, straightforward reading—as straightforward as flutes in an echo chamber can be. It contrasts effectively with the chambered flutes in the Oliver Nelson original *Stolen Moments*, which finds a set of sophisticated extensions over traditional blues in a minor mode. The tag on the horn carries it beyond the usual 12 bars. (Perhaps those are the stolen moments.)

The Bach *Presto* is an excellent reworking: what Bach had originally scored for one flute and an obligato harpsichord spread more realistically among at least three flutes, guitar and harpsichord, and what sounds like bowed bass doubling the harpsichord. Lon Norman's conception is more realistic since the *Presto* is built on a no-nonsense, three-part fugue. Perhaps the most impressive aspect of the "updating game" is that this version swings.

I don't know what *Paramahansa* means. I only know it gives off a Don Ellis ambience with rock-tinged ostinatos and