

JUNE 6, 1974

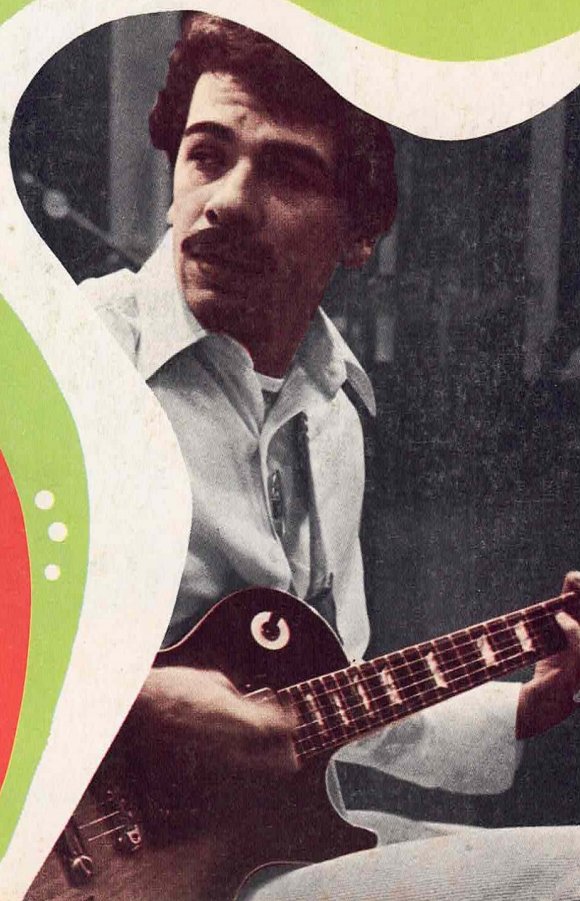
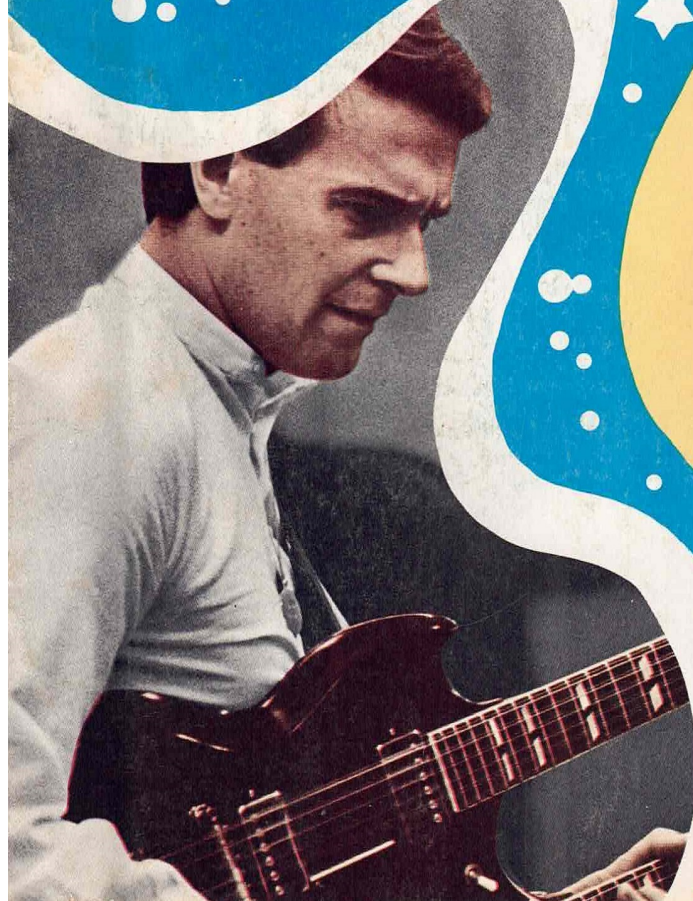
50c

# downbeat<sup>®</sup>

ICD08270

jazz-blues-rock

**Carlos Santana**  
**Mahavishnu John McLaughlin**  
**How To Handle Dr. Fowler's**  
**Ubiquitous Substitute Chord**





In the center of  
the world of rock,  
Ovation's carved  
its name.

Our solid body  
rock man's tool

Is our newest  
claim to fame

Double octave  
tapered neck

To speed that  
funky sound—

A built-in  
pre-amplifier

To lift you  
off the ground.

Ovation's rock can  
take you there,

When you and it  
become a pair.

# OVATION ROCK



For more detailed information on  
Ovation products, send 50¢ to  
Ovation Instruments, Inc.,  
New Hartford, Conn. 06057.  
Poster versions of this ad are also  
available from Ovation at 50¢ each.

- ☐ Information  
☐ Poster

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_  
Zip \_\_\_\_\_

A KAMAN COMPANY

DB

## down beat

June 6, 1974

(on sale May 23, 1974)

Vol. 41, No. 11

### Contents

- 12 **Phil Upchurch:** "Jammin' With Phil" by Chuck Mitchell. Known as one of jazz' top technicians, Phil Upchurch has always played in the shadow of more emotional stylists. Here he steps out to let people know he doesn't think of himself as a jazz musician but a *groove* player.
- 14 **John McLaughlin:** "Mahavishnu's Apocalypse" by Jim Schaffer. The most influential guitarist in the '70s, John McLaughlin has moved further ahead into the realm of jazz/classical fusion. His new album and his new Orchestra are detailed in this in depth rap. For openers, the band's 11 pieces, features violinist Jean-Luc Ponty, and on record is accompanied by Michael Tilson Thomas and the London Symphony.
- 16 **Carlos Santana:** "Santana's White Hope" by Ray Townley. Santana emerged in the late '60s direct from the red-pepper barrios of San Francisco's Mission District to establish a radically new Latin/rock sound. The many long winters since then have taken their toll; Carlos now finds himself in the dawning of a new spring and a more cosmic sound. Wheat germ, anyone?
- 18 **Jimmy Garrison:** "Bassist In The Frontline" by Herb Nolan. But what about the man who supplied the bottom to 'Trane's long flights of fancy? He's with Elvin now, laying down the beat as well as improvising like a lead player. And he has a lot to tell you about the function of the string-bass in the world of jazz.
- 19 **Record Reviews:** Woody Herman; Gato Barbieri; Billy Cobham; Milt Jackson; Chase; Cecil Payne-Duke Jordan; Chico Hamilton; Johnny Griffin; Eddie Kendricks; David Amram; Ramsey Lewis; John Coltrane; Albert (Kumba) Heath; Carman McRae; Red Rodney; Supersax; Blue Freedom; Human Arts Ensemble.
- 31 **Blindfold Test:** Thad Jones-Mel Lewis. Part I.
- 32 **Profile:** James Benjimin. by Herb Nolan.  
Bobbi Humphrey. by Ray Townley.
- 33 **Caught:** NYJRC—"Classics Of The Forties"; Dizzy Gillespie; "Soundpiece For Jazz Orchestra"; Billy Taylor & The Music Of Oliver Nelson. by Arnold Jay Smith.  
Peanuts Hucko-The Glen Miller Band. by John Lissner.
- 36 **Perspective:** Stalking The Big Bands. by Neil Tesser.
- 38 **How To:** Make Guitar Sound Modern Without Lifting A Finger. by Dr. William L. Fowler.
- 39 **Workshop:** Dick Grove's arranging concepts. Part IX

### Departments

- 6 First Chorus
- 8 Chords & Discords
- 10 News
- 11 On The Road
- 42 City Scene

Cover Design and Art: Kelly-Robertson

president & editor	managing editor	assistant editors	production manager	circulation manager
Jack Maher	James P. Schaffer	Neil Tesser, Ray Townley	Gloria Baldwin	Deborah Kelly
contributing editors: Mike Bourne, Leonard Feather, Gary Giddins				
Klee, Herb Nolan, Robert Palmer, Patricia Willard, Herb Wong.				
Eric Gaer, Alan Heineman, Jon Hendricks, Peter Keepnews, Joe				
Charles Suber				
Dr. William Fowler				

Address all correspondence to Executive Office: 222 W. Adams St., Chicago, Ill. 60606.  
Phone: (312) 346-7811

Advertising Sales Offices: East Coast: Gregg Hall, 72 Greene Ave., Brooklyn, N.Y. 11238.  
Phone: (212) 638-0574  
West Coast: Frank Garlock, 6311 Yucca St., Hollywood, CA. 90028.  
Phone: (213) 465-0119.

Records reviewed by: Jon Balleras, Mike Bourne, Gary Giddins, Alan Heineman, James Isaacs, Wayne Jones, Peter Keepnews, Joe Klee, Gordon Kopulos, Eric Kriss, John Litweiler, Leonard Maltin, Steve Metcalitz, Chuck Mitchell, Dan Morgenstern, James O'Neal, Tom Piazza, Doug Ramsey, Robert Rusch, Harvey Siders, Will Smith.

### Correspondents:

Atlanta, David Moscovitz; Baltimore, Stanley Hall; Boston, Fred Bouchard; Buffalo, Chuck Ingersoll; Chicago, Neil Tesser; Cincinnati, Louis F. Lousche; Cleveland, C. A. Colomby; Dallas, Don Gilliland; Denver, Dave Roeder; Detroit, Ben Shaw; Houston, Linda Perkins; Kansas City, Colleen Forster; Los Angeles, Patricia Willard; Miami/Ft. Lauderdale, Don Goldie; Minneapolis/St. Paul, Bob Prottzman; New Orleans, Paul Lentz; New York, Arnold Jay Smith; Philadelphia, Eric Nemeyer; Pittsburgh, Roy Kohler; St. Louis, Richard A. Jones; San Francisco, Todd C. Barkan; South-west, Bob Henschen; Syracuse/Rochester, Ray Boyce; Washington, D.C., Paul Anthony; Montreal, Ron Sweetman; Toronto, Jack Batten; Argentina, Alisha Krynsky; Australia, Trevor Graham; Central Europe, Eric T. Vogel; Denmark, Birger Jorgenson; Finland, Don Bane; France, Jean-Louis Ginibre; Germany, Claus Schreiner; Great Britain, Brian Priestley; Italy, Ruggero Stassi; Japan, Shoichi Yui; Netherlands, Hans F. Duifer; Norway, Randi Hultin; Poland, Roman Waschko; Sweden, Lars Lystedt.

Printed in U.S.A. Second-class postage paid at Chicago, Illinois and additional mailing offices. Copyright © 1973 by Maher Publications, a division of John Maher Printing Co. all foreign rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Published biweekly, except monthly during January, July, August and September. We cannot be responsible for unsolicited manuscripts and photos. Nothing may be reprinted in whole or in part without written permission from the publisher. Subscription rates \$9 one year, \$14 two years, \$19 three years, payable in advance. If you live in any of the Pan American Union countries, add \$1. for each year of subscription, to the prices listed above. If you live in Canada or any other foreign country, add \$1.50 for each year. down beat articles are indexed in the down beat handbook '74. Microfilm copies by University (Microfilm), Ann Arbor, Mich. and microfiche copies (by Bell & Howell).

MAHER PUBLICATIONS: down beat, Music Handbook '74, NAMM Daily.

If you're moving, please let us know four weeks before changing your address and include a current down beat address label with your new address and zip code.

POSTMASTER: Send Form 3579 to down beat, 222 W. Adams Street, Chicago, Illinois 60606



CABLE ADDRESS downbeat  
Members, Audit Bureau of Circulation





It's a long way from Frisco's Mission District, 14th and Market, to spiritual enlightenment and the Sri Chinmoy Self-Realization Center in the Queens. For that matter, it's a long and rocky road from learning the burrito blues from a Tijuana dude called Xavier, to counterpointing the awe-inspiring jazz improvisations of Mahavishnu John McLaughlin.

But the path is being traversed.

At first, our traveler looked like any street hustling Chicano from the endless barrios of the Bay Area; his hair was wild and frizzed-out, his lips greased with the wine of ghetto festivities and the sensuality of Latino manhood. The music that he played was jingo-rock, a fierce combination of multiple rhythms, rock textures and a driving, emotional blues guitar—Olatunji, Willie Bobo and B. B. King in one youthful wail.

One thing about our traveler, however, did make him stand out from the crowd, but you had to strain to see it; for submerged behind the burly hair and sharp duds were tranquil, child-like expressions that stood in marked contrast to the sneering, macho stances of his compadres.

Today, that gentleness has come to the surface, like a beam of light breaking through the ethnic, and ethical, smog. His hair is much shorter, only a Pancho Villa mustache graces his smooth facial contours. The garments he chooses to cover his body with are simple, even stark: white sneakers, white trousers, white sweatshirt. Only an image of the guru on his sweatshirt—or sometimes just a button—breaks the canescence.

His music, now, is more involved with wave than rhythm; the chords are more complex, the melodies more eternal. It soars amid the heavens, while before it cooked across our earth. But a common note remains from his previous life—a lyrical blues emotionalism.

For no matter what his avowed path, Carlos Santana, now devotionally Devadip, will never lose his boyhood romanticism.

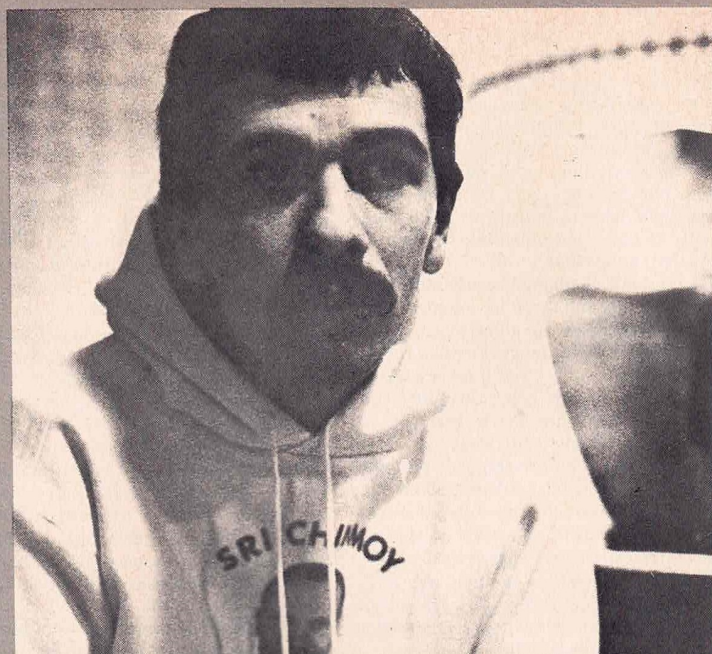
**"P**eople want to know why I changed my music, even my own mother. They say, 'I miss hearing the old stuff. How come you don't go out and check all the other bands in the clubs. They're playing like you used to.' I say, 'I gotta move on.' My convictions are very, very strong and they're getting stronger because I feel I'm awakening to a higher, a deeper reality."

Santana had just done an all acoustic concert with Mahavishnu John McLaughlin at which their wives, Mahalaksmi and Urmila Santana, had added spiritual tone and percussion. A large percentage of the audience wanted something more akin to rock 'n' roll. Afterwards, there was no chic, wild party. People retired to their rooms, almost as if the bells of complin had tolled.

Sitting in the lobby of the Holiday Inn where he was staying, Santana spoke quietly but enthusiastically about the new direction his life has taken.

"We meditate, we pray, there are certain types of food, certain types of people we hang around. After a while you

16 ☐ down beat



LINDA WING

## santana's white hope

by ray townley

*"The happiest man is he who can connect the evening of his life with the beginning."*

—Dante

*"When I first talked to Mahavishnu, it wasn't so much Mahavishnu as it was guru. I said, 'Man, I thought you were from Mars.' Like I found myself when I first saw him—the band had split up—I found myself dreaming about this cat like three times out of a week. I said, 'What's wrong with me? I don't go for cats, why the hell is this cat so much in my mind?' So, when I talked to him, I found out it wasn't Mahavishnu doing these things to me in my dreams. It was the call of my spiritual master; and it's not even my spiritual master, it's God inside my spiritual master, inside of me, inside of everything. The only thing, the spiritual master is a little closer to the Supreme than we are. It's just like Mahavishnu is closer to this perfection because he practices it. The guru is infinitely closer than we are because his body's his instrument. Just like Mahavishnu, his guitar is his instrument."*

—Devadip Carlos Santana

begin to listen to certain types of music ... you begin to demand a lot more. Like music I used to hear, you know, it just makes me yawn, puts me to sleep now. It's dead. It's very temporary and comes from a lower consciousness. Whereas music from India and music from John Coltrane, I can go to sleep to it and have some incredible dreams and wake up and have some beautiful actions.

"The other kind of music I can't stand to listen to any more. It's almost like what we're hearing now (*motions toward the hotel p.a. system*), MUZAK, but played by musicians who have more chops. You can tell when a musician is playing this music, and no matter how beautiful his tone, or how many chops he's got, it sounds like cocktail music.

I asked Carlos if he could tell instantly if a certain music was spiritual in nature. "There are things I can hear from children, things I can hear from different songs, like the tone, you know what it does? My hair goes straight up. I can hear just one note—a cat doesn't have to have a lot of chops, of course it helps, but he doesn't have to have a big understanding of his instrument. If what he's playing, he really plays from his inside, I can feel it. You can tell if

somebody's playing from in his mind and soul and somebody else is catching up with his lawyer. What's happening? His income tax?"

*Who would you say are the greatest exponents of that spiritual music you talk about? Coltrane?*

"I like a lot of things—the great ones: Miles, Jimi Hendrix, Coltrane. I like a lot of stuff Sly does, although I know it's temporary. Things by John Coltrane are played with so much determination; the determination is there even before he plays. You can tell through the music the personal changes he's going through: what time he wakes up, how much he practices, what his feelings are, what he's thinking while playing a particular number. It's not like he's playing to impress anyone, you know. He's playing because he is.

"Indian music, Aretha Franklin, there's a lot of music—even a child, a child has this aspiration. Aspiration is like when a children say, 'Yeah, I want to watch TV. I want to play this song for you. I just want to be in your arms.' So this spontaneous aspiration reflects through your art whatever motivates you."

At one time in Santana's life, religion—Catholicism, the neighborhood



mission parish—was only an institutionalized reality. But a meeting with Larry Coryell opened him up to further spiritual vistas. "Well, you see, this girl friend of mine asked me if I knew who Larry Coryell was because he was looking for a place to stay for the night. I told you, 'Sure, I know who Larry Coryell is. He can stay over my house.' So I met him that way.

"At the time, he was still a disciple of Sri Chinmoy and had this transcendental picture of him. That was the first time I saw the guru's face and I was very, very shocked at it. I was aspiring but my determination hadn't been solid enough to say, 'Okay, here goes . . . I'm going to get into this, I'm going to live it, I'm going to be it. He made me aware of Sri Chinmoy, but he never told me what this new religion had done to him. I guess for that you had to see Larry on stage. I could see this monster playing his guitar and it was so beautiful, so courteous, so nice. I said, 'Whew!' Later, Larry had other convictions, of course, that made him discard Sri Chinmoy. My own awareness never really became completely clear until I read Paramahansa Yogananda. That helped to bring me back to Sri Chinmoy.

"At that time, spiritual masters, to me, were like priests. Catholics. I didn't even believe in Catholicism. Through Sri Chinmoy I have found the highest thing that I can have in this lifetime. The highest, the best. It's serenity of the Supreme. Since I can remember, I used to evaluate. Not compare, evaluate. I used to check out other members of the old band, go into their hotel rooms, see that one was into Miles, one into Jimi, another into the Rolling Stones, still another into the Beatles. Finally I'd say, 'Well, which one is it?' Which of this music has the essence of the everlasting, you know, which means it's more sincere than just slick and hip. It's as simple as that."

*When you had the old band, was there a lot of dissention among the members who didn't understand the path you were heading down?*

"At first everybody was in agreement. That's what made the band so strong—we all had the same determination, the same goal. Then one day the drummer, Michael Shrieve, brought all these records of Miles and Coltrane, and he tells me, 'Man, listen to this stuff. Some of the notes you play remind me of this.' So I started listening to Miles and John and I said, 'Man, I don't play nothing like this. These cats are out there.'

"All I knew at that time was blues. Mostly old things, Ray Charles, Bobby Blue Bland, Little Milton, things like this. But after a while, I got tired. 'Man,' I said, 'I'm not going to drink all my life, drink this three-chord blues. I want to instigate happiness.' I mean blues can instigate happiness in a different way, but it's two different levels. So, I noticed the band was getting too settled in its ways. All people wanted to do was play rock 'n' roll, and I love rock 'n' roll, but when it comes to the rock 'n' roll of Chick Corea, Mahavishnu, there's no comparison. What they play is not just a mask, a loud, glittery nowhereness. It's true joy.

PHOTO—SHELLY RUSTEN (CIRCA 1969)

"After I did that album with Buddy Miles, which was really out to lunch, you know, I came to my senses. I heard it back and it opened my eyes to putting my foot down and saying, 'That's it, man!' I asked myself, 'Am I just going to be one of those cats who are fooling themselves and fooling everybody else or am I . . . ?' I began checking out other things. I checked out Peter Green, his convictions, I checked out Mahavishnu."

I asked him how his Latin musical background comes into play with his new music. "I didn't have no Latin background at all. When I started playing Latin music with the first Santana, it was very new to me. All that I knew was the blues. To me, Latin music was very, very corny. Very, very corny. It used to bring me down because I didn't know very much about it. Until one time, it was one or two o'clock in the morning, and I started listening to this album by Ray Barretto and it knocked me out. This is Latin music. This isn't corny. There were a couple of things, like the beats . . .

"The only cats I like in Latin music right now are Barretto and Eddie Palmieri because they're always progressing. I still demand even more 'cause I gotta have a plate with salad, not just one thing; I have to have Brazilian music, Indian music, and most of all, it's gotta be cooked with the essence of spirituality. Otherwise it's like putting a TV dinner before your face, saying give me the money."

Almost everything Carlos talks about ends with a glowing statement on the Supreme. It was difficult keeping him on any one steady track. "I'm doing this album with Turiya Aparna (Alice Coltrane) and the things that I hear now are of another essence. She really helped me a lot, helped to inspire me to get out there and play. I had written most of the songs for this album with notations for other people around me to play at the designated spots. But I wasn't playing that much. She said, 'No, that's not what's happening. You've got to play because your presence is needed, because if your presence is not there, it's not happening. You've got to play.' So I started playing and she said, 'Yeah, that's it!' So I feel like I'm just beginning to bloom. Like at the concert tonight, I feel like I'm the seed and the seed is planting. Even if I hit just one note, just one note that gets across to somebody, then the next time that person sees a rock 'n' roll band playing with ten Marshall amps cranked up all the way, you know, they're going to demand more. They're going to demand more than just loud noise and the same licks.

"What I listen to is something like Aretha's music, where a note is just, man, it just gives you chills all over yourself. Dionne Warwick, Miles. And after a while, it's a melody, it's something that brings it all back home. I'm, I guess the word is freak, for melodies. That's what I listen for, even if a note is corny, man. If you like the way it's phrased, later on you can, in turn, make that thing something else, make it really pretty. That's what makes people stop, that's what bends their minds, bends their backs and straightens them out. They stop what they're doing, stop

yawning through life, and say, 'Wow, what's that? What does that sound like?' It's really like showing someone a picture of themselves."

The new album that Carlos mentioned will be in the stores in early June. Entitled *Illuminations*, it will feature Turiya Alice Coltrane, Jack DeJohnette, Dave Holland, saxophonist Jules Broussard who also adds some tamboura drone, percussionists Armando Peraza and Tom Coster and Santana. The music is spiritual and avant-garde in nature.

Since our discussion, Carlos, for whatever reasons, has decided to do another album with the Santana band. They're rehearsing now with plans for an autumn release. It'll include some members of the original band, Jose Cepita Areas, Michael Shrieve, and, on bass, Dave Brown. Tom Coster and Armando will also be in on it. From all rumors, the band cooks more, and harder, than ever.

Santana's emotional spontaneity is exemplified by the fact that during our conversation, he made it quite clear that he was through with the old band. Now he's tight with them again. It's all part of the changing same, I guess. "Actually, the band, to me, is gone," he told me emphatically. "My whole being demands something else. Last year, that's what it was for last year, and it was really, really good. The energy was still there, the energy is still there, but I can see Cepita and Michael going in different ways from me. They both are working on albums of their own. I respect Mike because he's going in a musical way. I respect Cepita because he's a very great musician, but I don't like what he's doing. To me, that stuff I was hearing way before I was born. The stuff Cepita is playing is dead to me, it's of the past. He's a great musician when he plays with other great musicians, but I don't think he's honest in what he's trying to portray at this moment. I mean, he might think he's honest, but I don't think so, I think he's cheating himself. At least, my soul demands more than what I hear."

The sudden changes that occur in Santana's life are part of an all-or-nothing attitude toward life. Carlos Santana is hot-blooded; his music, no matter how spiritual, is always of the flesh; his convictions, no matter how seemingly fickle, are always totally sincere for that moment.

Right now, Santana is looking toward the infinite: "I'm going to start searching for another drummer and a bass player and I'm going to tell my manager that it's time to start looking for something else. I just gotta do it, man, I have to do it because I would feel really bad if I was on stage with the wrong people, playing the wrong music. It's not that they can't do where I want to go. It's just that I hear something and if I'm alone on stage, I can't go any higher with it than myself. It's like running a relay. When you don't have the brothers to completely go out and strive together, you're not going to win the race with your own goal. I don't want to play music to pay the rent. I can always sleep in the park when it comes to that. I grew up being poor. I want to play music like Turiya plays . . . waves, infinite waves of sound."

db