

WINNERS! 31st International
Critics Poll

O U R 5 0 t h Y E A R

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FEATURES

14 **down beat's 31st ANNUAL INTERNATIONAL CRITICS POLL**

Upsets! Old Favorites! Close Races! Runaway Winners! And all the results of our 31st annual International Critics Poll—including Albert Ayler's election to the Hall of Fame, **db's** Lifetime Achievement Award, and more than a few surprises.

18 **STEPS AHEAD**

A.k.a. Michael Brecker, Eliane Elias, Peter Erskine, Eddie Gomez, Mike Mainieri—a supergroup for the '80s? Find out, as Howard Mandel probes the new quintet's prolific past and quizzes them on their future.

22 **THE ELECTRIC MILES—PART TWO**

In which Greg Tate explores Miles Davis' plugged-in status from the sources of *Jack Johnson's* electro-funk to the roots of *Star People's* bluesy humor, via the outer space/pan-ethnicism of *Agharta*—and in so doing uncovers some surprising and revealing cultural influences.

DEPARTMENTS

6 On The Beat, by Charles Doherty.

8 Chords & Discords

10 News

25 Record Reviews: Miles Davis; Anthony Davis; B.B. King; Warren Vaché; Steps Ahead; Jimmy Witherspoon; Joe Turner; Johnny Dyani; Gary Windo; Duke Ellington; The Blasters; Dave Edmunds; Mose Allison; Lester Bowie; Waxing On: Guitar Wars (Kenny Burrell, Tal Farlow, Nathan Page, Bireli Lagrene, Stanley Jordan, Phil Upchurch, Mike Elliott, Rob Carroll, John Scofield, James Emery, Raymond Boni, Derek Bailey).

43 Blindfold Test: Joe Sample, by Leonard Feather.

44 Profile: Terence Blanchard, by Lee Jeske.

46 Caught: The Fabulous Thunderbirds, by Larry Birnbaum; Henry Threadgill, by Don Palmer; Derek Bailey, by Kevin Lynch; Mike Westbrook's Brass Band, by Lee Jeske.

Pro Sessions:

48 "How To Tame The Tone Row—Part I," by Dr. William L. Fowler.

50 "The Studio As Compositional Tool—Part II," by Brian Eno.

61 Pro Shop

63 City Jazzlines

64 Ad Lib: "What Makes A Festival?," by Sam Freedman. *Terence Blanchard*

Cover photo of Steps Ahead (from left, Eddie Gomez, Mike Mainieri, Peter Erskine, Michael Brecker, and Eliane Elias) by Darryl Pitt.

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Hall of Famer Albert Ayler



Steps Ahead



Miles Davis



Terence Blanchard

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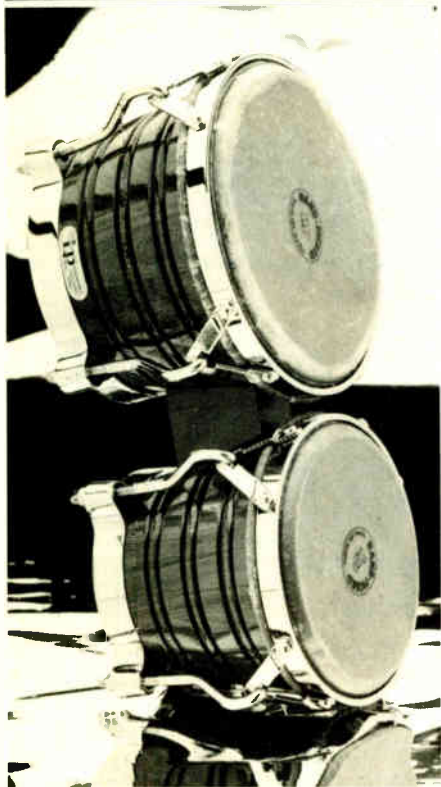
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ON THE BEAT

BY CHARLES DOHERTY

Sure as birds got to fly and fish got to fry, the International Critics Poll dominates the August issue of **down beat**. Now in its 31st annual edition, 56 critics from across the States and around the world voted for their favorites in 35 categories; in 30, the critics selected winners in both Established Talent and Talent Deserving Wider Recognition divisions. Two new categories were added for '83—Jazz Group was semi-cloned into Acoustic Jazz Group and Electric Jazz Group, and Pop/Rock Artist joined up.

Albert Ayler, seemingly a perennial runner-up since his death in 1970, becomes the 57th member of the **down beat** Hall of Fame—the 17th saxophonist inducted. And the **db** Lifetime Achievement Award goes to author/critic Leonard Feather.

There is a surprisingly high percentage of first-time winners this year—three new Established artists and 14 TDWRs. Wynton Marsalis continues to be a popular choice with both our critics and our readers (he swept three categories in the '82 Readers Poll—Trumpet, Jazz Musician of the Year, and Jazz Album of the Year). Now the critics, after awarding him two straight TDWRs, elevate Marsalis to the top Est. Trumpet for the first time (Olu Dara steps in as TDWR). Hall of Famer Art Blakey's Jazz Messengers captured the Acoustic Jazz Group (Est.) for, surprisingly, their first win in any **db** poll. And another venerable name, Ray Charles, is also a first-timer, snapping Stevie Wonder's seven-year reign as top Soul/R&B Artist (Est.) by a narrow two-vote margin. (There were a number of other close races, with seven decided by a single vote, and one tie.)

The other new winners, TDWR division, include: Rob McConnell (Arranger); Muhal Richard Abrams (Big Band); Ronald Shannon Jackson/Decoding Society (Electric Jazz Group); Alvin Batiste (Clarinet); Jane Ira Bloom (Soprano Sax); Paquito D'Rivera (Alto Sax); Bill Laswell (Electric Bass); John Hicks (Acoustic Piano); Walt Dickerson (Vibes); Bobby McFerrin (Male Singer); Rare Silk (Vocal Group); Johnny Copeland (Soul/R&B Artist); and Bruce Forman (Guitar—in a tie with Emily Remler, who posts back-to-back wins).

Donald Fagen (Est.) and King Sunny Adé (TDWR) inaugurate the Pop/Rock Artist category, and in the Record Label category, Elektra Musician (barely more than a gleam in Bruce Lundvall's eye at this time last year) quickly warmed the hearts of our critics to rise to the top.

Upset winner of the year: Nana Vasconcelos, who breaks Airtio Moreira's nine-year stranglehold on Percussion (Est.)—Airtio had won every year since

the category was created. Comeback of the year: Gary Burton, whose first Vibes (Est.) win since '75 stops Milt Jackson's consecutive streak at seven. Longevity honors again go to Jimmy Smith, top Organ (Est.) for two decades (comeback of the year, honorable mention, to Smith, who tied Sun Ra last year, only to more than double Sonny's votes this year).

Other longevity citations (Est.): Sarah Vaughan (Female Singer) for nine straight wins (though Betty Carter led until the last ballot was counted!); Anthony Braxton, top Clarinet for seven years; it's six in a row for Cecil Taylor (Acoustic Piano), Stephane Grappelli (Violin), and Zawinul (Synthesizer); and five straight for Pepper Adams (Baritone Sax) who racked up the highest vote total (157), and the Akiyoshi/Tabackin aggregation (Big Band). Longevity award, TDWR-wise, goes to Amina Claudine Myers, the only Organ winner of the '80s.

There are also a few interesting double winners this year. Besides his Big Band (TDWR) win, Muhal Richard Abrams' Black Saint LP *Blues Forever* was named Record of the Year (Black Saint's Giovanni Bonandrini captured Producer honors). And keyboarders Zawinul (Est.) and Lyle Mays (TDWR) swept both the Electric Piano and Synthesizer categories. Other interesting doubles: it's back-to-back wins for the Flute pair of James Newton (Est.)/Ira Sullivan (TDWR) and the Acoustic Bass duo of Charlie Haden (Est.)/Fred Hopkins (TDWR); while on Trombone, Jimmy Knepper (Est.)/Ray Anderson (TDWR) have been on top for three straight years.

So the critics have had their say for '83; now it's your turn. The ballot and voting instructions for **down beat's** 48th annual Readers Poll are on page 60. Use the critics' choices as a reference to what you may have missed, but please vote for the best that you have heard during the past 12 months.

This month: If you haven't already checked out this issue's Record Reviews, when you do, you'll notice that we have added photos of selected record covers while dropping our complete listings of song titles and personnel. We're curious as to how you, our readers, feel about these changes, so please drop us a line, pro or con—hey, you can even toss it in with your Readers Poll ballot.

Next month: Al Di Meola offers electronic enlightenment; Louie Bellson shares the secrets of swing; Grammy-winner Gatmouth Brown still sings the blues; and we take a reggae journey with Sly and Robbie; plus, of course, all our regular departments. **db**

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Peter Erskine's reasons for playing Yamaha System Drums.



Yamaha makes professional equipment with the professional player in mind. They're just amazing-sounding drums, and the fact that their shells are perfectly in-round has a lot to do with it. The head-to-hoop alignment is consistent; the nylon bushing inside the lugs are quiet and stable so Yamahas tune real easy and stay in tune, too. I have a 5½" snare and it's good as anything out there. It speaks fast, with a really brilliant sound and a lot of power. When you hit it hard, the drum just pops. And the throw-off mechanism is quick and agile, with good snare adjustment—it's a basic design that works.

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CHORDS & DISCORDS

New music kudos

This is a letter I've been meaning to write for a long time. On behalf of myself and the New Music Distribution Service, I would just like to express a note of gratitude, not just for what you've done for NMDS, but also for the coverage **down beat** has afforded new music in general. Not only after countless years of covering jazz have you kept up with current trends and movements without looking down on any particular style, but you've also managed to be the only major national publication to devote space to the current happenings in contemporary classical music. I don't know what more I can say. Thank you.

Yale Evelev/NMDS New York City

"deebee" deluge—second salvo

When Jim Fuller of Brook Mays Music Store here called with the news that the Arts Magnet High School Jazz Ensemble's recording had been selected by **down beat** to win the Best High School Jazz Ensemble Award, we were very pleased and proud indeed.

On behalf of the students, faculty, staff and alumni at the Arts Magnet High School, I want to thank the judges, editors, and staff of **down beat**. The award is gratefully acknowledged and sincerely appreciated by all who were involved in our project.

Dr. Douglas Cornell Arts Magnet H.S. Coordinator of Music Dallas

It was a great thrill to receive the news of our "deebee" award. As you know, for the past four years we have been a bridesmaid, but never a bride. So, again hard work and perseverance pay off in handsome dividends. The award means so much to all the students and myself because we are so aware of the many fine jazz programs throughout the country, and to be in the same category as Eastman, Northern Colorado, and Fullerton makes the award even more meaningful.

Please relay to all of the people involved in the "deebee" awards our sincere thanks and know that this particular competition has served as an ongoing incentive for excellence.

Ron Modell NIU Jazz Ensemble Director De Kalb, IL

Sweets from Candie

Thanks for the profile on Barbara Donald (*db*, May '83); I was beginning to wonder if your magazine was capable of covering a female artist without superfluous reference to dress or figure.

Writer Paul DeBarros did a good job without the sexist trimmings. Now if we could only eliminate the "underrated" cliché from your magazine's vocabulary, think what top-rated women would emerge.

Vivien Candie

Philadelphia

Prez lives!

I feel it is important for you to let your readers know, in response to the letter by Gunner Lindqvist (*db*, May '83), that there is a lot of work being done on Lester Young these days. Although Lindqvist seems most interested in biographical work, I should first mention my book (*Lester Young*, Boston: G.K. Hall, 1983), which is primarily an analysis of his music with many transcribed solos. Also, *db* contributor John McDonough has done superb biographical research, much of which was published in his booklet to the Time-Life Lester Young LP set. Some of it also appeared in *db* (Jan. '81). And there is also a professor of history from California, Douglas Daniels, who is doing marvelous work reconstructing Young's family tree, which he will eventually publish as a book.

Lewis Porter Tufts University Assoc. Prof. of Music Bedford, MA

How To huzzah

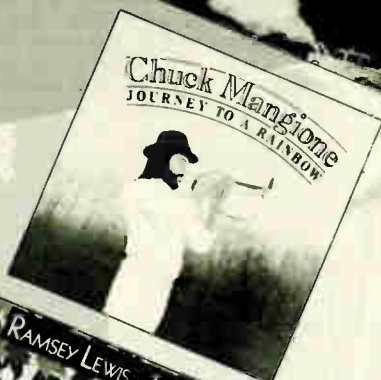
Re: "How To" Pro Sessions by Dr. William L. Fowler.

I have been reading your column in **down beat** for around five years. The thorough and unique way in which you cover special subjects, to me, is unsurpassed.

I will be teaching a small class in theory and harmony at one of the local music stores. I would like to expose my students to your resourcefulness, but would feel like a thief by reproducing my own collection of your columns in any way. Do you have a collection or publication encompassing this type of material that I could offer them? I would really appreciate your help.

John Mazurowski Batavia, NY

db's "How To" author has collected his tips in a number of publications such as Take Another Look At The Keyboard and Take Another Look At Linear Bass Patterns. Of the latter, no less than George Duivivier calls it "a wonderful book containing a wealth of knowledge . . . stimulating, refreshing, of extreme interest, and an invaluable aid in teaching." Dr. Fowler's books can be ordered from Fowler Music Enterprises, 808 S. Alkire St., Lakewood, CO 80228, or call (303) 986-7309.—Ed.




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ND fest toasts silver anniversary

SOUTH BEND, IN—The Collegiate Jazz Festival at Notre Dame University, the oldest ongoing college jazz festival in the nation, recently celebrated its 25th anniversary.

In keeping with a long-established de-emphasis on competition, the judges—Ron Carter, Branford Marsalis and Wynton Marsalis, Jim McNeely, Dan Morgenstern, and Tony Williams—did not select "winners," but singled out four big bands and two combos from a field of 15 participating ensembles as outstanding. These were the Eastman School of Music Ensemble (Rochester, NY), the Fredonia (NY) College Ensemble, the Michigan State University Ensemble, the Virginia Commonwealth University Ensemble, the Northeastern Illinois University Combo, and Saxology, a combo from Eastman.

In addition, the judges awarded 23 citations to Distinguished Performance to individual instrumentalists, arrangers, and singers of their choosing, under a festival rule which replaced the "best" awards in specific limited categories of previous years.

According to CJF Chairman Bob O'Donnell, this liberalization of the rules succeeded in bringing the festival closer to realizing its goal of recognizing "diversity and

individuality" within jazz. The festival has been student-run since its inception, which is seen as one of the reasons for its longevity by CJF faculty advisor Father George Wiskirchen, a pioneering jazz educator and one-time **down beat** columnist who has been teaching jazz at Notre Dame since 1972, but has been involved in various capacities with CJF from the start.

Fr. Wiskirchen sees "the escalation of professionalism and competence and musicianship" as the most significant change in the festival over the years. "The soloist level has just gone out of sight, and the high school bands that you hear in festivals and competitions today are playing music that is harder than the stuff college bands were playing back then," he said.

CJF can point with pride to the players who received some of their earliest recognition there. A partial list includes (in rough chronological order) David Baker, Bob James, Omar Clay, Gene Bertocini, Marvin Stamm, Don Menza, Joe Farrell, Cecil, Ron and Dee Dee Bridgewater, Michael and Randy Brecker, Jim McNeely, David Sanborn, Chico Freeman, and John Clayton.

Cited for Distinguished Performance were trumpeters Jeff Beal (Eastman) and Rod McGaha



NOEL NEUBURGER

ALL HAIL (FROM) COLUMBIA, except critics' choice trumpeter Wynton Marsalis, the featured guest artist at Columbia College's recent showcase concert in the Windy City. Marsalis was backed by a specially assembled Chicago rhythm trio on a pair of standards; he also performed with the Columbia College Jazz Ensemble under the direction of composer-in-residence William Russo; additional performances by the 30-student All School Chorus and 12-student Swing Choir rounded out the show, which was capped by a rousing finale (pictured above) of Take The 'A' Train featuring all the performers.

(Northeastern IL), solo, and Rich Hearing (MI State) and Erving Quartmen (Northeastern IL), lead; trombonists Jeff Nelson (Fredonia), Kevin Quinn (Notre Dame), and Phil Tulga (Eastman); alto saxophonists Paul Carr (Texas Southern), Charles Pillow (Saxology), and Arthur Porter (Northeastern IL); tenor saxophonist Conrad Ziarniak (Fredonia); flutist Joel McNeely (Eastman and Saxology); pianists Jeff Helmer (East-

man) and Jamshied Sharifi (M.I.T.); bassists Kenny Davis (Northeastern IL) and Bill Grimes (Eastman); guitarist Charles Smith (Northeastern IL); drummers Bernie Dresel (Eastman) and Greg Rockingham (Northeastern IL); singer Dolores King (VA Commonwealth); and arranger/composers Jeff Beal (Eastman), Vince Mendoza (Ohio State), and Brian Scanlon (Saxology).

—michael morgan

potpourri

Hang on to those old discs folks, **Sotheby's**, the world-renowned auction house that usually has Rembrandts and Picassos under the gavel, held their first jazz record auction in Chester, England, earlier this summer . . . way up north the **Alaska Jazz Society** bowed, importing talent and publishing a newsletter; get in touch with the AJS c/o Lynne Maiden-Burrell, Box 764, Anchorage, AK 99510 . . . Heath homecoming: it was 40 years a'coming, but the **Heath Brothers** (Percy, Jimmy, and Albert) finally concertized in Wilmington, NC (birthplace of their grandparents and father, as well as Percy, and a summer home to all) at UNC as part of the St. Thomas Celebration of the Arts . . . flutin' in Philly: the 11th annual Convention of the **National Flute Assn.** is skedded for 8/18-21 in the Bellevue Stratford Hotel in Philadelphia and comes complete with

lectures, concerts, master classes, exhibits, and the finals of the NFA's Young Artist Competition; details from Myrna Brown, 805 Laguna Dr., Denton, TX 76201 . . . award winners, pro division: the National Endowment for the Arts gave \$20,000 **Jazz Master Awards** to Count Basie, Kenny Clarke, and Sonny Rollins . . . the '83 **German Phono-Academy Jazz Award** went to the Vienna Art Orch. for their hat Hut disc *Suite For The Green Eighties* . . . award winners, student division: the **G. Leblanc Corp.** has announced the winning entries in the Holton MF Admiral contest; Kevin Richardson of Anaheim, CA took the grand prize (a custom-photographed, silver-plated Holton ST-550 MF Admiral trumpet, an all-expenses paid trip to rehearse and perform with Maynard Ferguson, and more); Kathy Ann Kirkland of Raleigh, NC won the first

prize (a silver-plated ST-550), and Terry Rodecker of Tulsa, OK took the second prize (a lacquered ST-550); 50 third prize winners received Maynard Ferguson tour jackets; 100 fourth prize MF t-shirts were also awarded . . . and Broadcast Music Inc. awarded cash prizes to 15 young (15- to 25-year-old) student composers in their 31st annual **BMI Awards to Student Composers** competition . . . those winners may want to try their hand in the Yamaha Music Foundation's third **International Original Concert**; last year 14 composers were selected from the 450 entries and invited to Japan to perform their own works; again this year, the IOC is open to all applicants, regardless of age, nationality, or musical background (both pros and amateurs are welcome) provided they perform or conduct their own original composition; the IOC Committee of the Yamaha Music Foundation (24-22, 3-Chrome, Shimomoguro, Meguro-ku, Tokyo, Japan) has more info and application forms; deadline is Oct. 1, 1983 . . . the fests refuse to

rest: Artpark's (Lewiston, NY) **All That Jazz!** series has B.B. King 8/2, Melba Moore 8/3, Dizzy Gillespie with the Moe Koffman Quintet 8/4, Preservation Hall 8/7, Oscar Peterson/Joe Pass 8/13, Spyro Gyra and McCoy Tyner 8/14, and Pete Fountain 8/23; (716) 754-9001 for the latest . . . Edmonton, Alberta, Canada, becomes **Jazz City '83** 8/14-21; the lineup includes Dizzy, Betty Carter, Alive, Dave Holland/Anthony Braxton, Dewey Redman, Woody Shaw, Bob Wilber/Bechet Legacy, Art Ensemble Of Chicago, more; the Edmonton Jazz Society (403) 458-0404 has details . . . the **Down East Jazz Society's** seventh annual fest covers the Camden-Rockport metropolises 8/19-20 with Roger Pemberton, Joy Spring, Dave Powers, Bright Moments, and the Royal River Philharmonic Band; details from DEJS, Box 446, Rockport, ME 04856 . . . **Wimbledon Music Inc.** (1888 Century Park East, Century City, CA 90067) offers a *Percussion Music Catalog* jam packed with literature for the rhythm minded . . .



NOJ&H fest parties hearty

NEW ORLEANS—Partying is serious business here in the Crescent City. Over the past 14 years the 10-day New Orleans Jazz and Heritage Festival has arrived at a place next in importance to that of Mardi Gras' Fat Tuesday as a city-wide celebration—and for music lovers way ahead of it.

This year the festival stayed

about as big as it's been in recent years despite the pullout of the Schlitz Brewing Company as underwriter (Stroh's, which purchased Schlitz last year, just wasn't as interested). Admissions to the 12 evening concerts reached 25,000, and the Heritage Fair, a smorgasbord of music, regional cooking, and crafts, topped

220,000.

Among the highlights of the evening concerts were the gospel night tribute to the late Mahalia Jackson (herself a New Orleans native); Bobby McFerrin's vocal duets with himself; Jon Hendricks' New Orleans debut (!) with an excerpt from his now rarely heard *History Of The Blues*; Hendricks' phenomenal sideman Bob Gurland, whose vocal imitation of trumpet playing was both excellent music and astoundingly accurate in timbre and style; Oscar Peterson's triumphant return to New Orleans with a set that held the audience literally spellbound; local vocalists Germaine Bazzle and Lady B. J. (Joanne Crayton); Elvin Jones on board the Riverboat President; the historic overcoming of the racial partition between Cajun and zydeco music as Clifton Chenier jammed with Doug Kershaw, Dewey Balfa, and Mark Savoy; Lonnie Brooks, brought in to sub for Albert Collins and ending up stealing the whole show; and the infectious Ballets Bacoulou d'Haiti (pictured), who had everyone dancing in the aisles on the "Caribbean on the Mississippi" boatride/concert.

Among the 246 different musical presentations at the Heritage Fair, highlights included the continuous music in the Gospel Tent, the Widespread Jazz Orchestra, the Mike Peller Quartet, Big Joe Turner with Dave Bartholomew's orchestra, Hot Strings of N. O., the Dirty Dozen Brass Band, the James Drew Quintet with saxophonists Paul McGinley and Rick Margitza, Steve Masakowski's Mars with Dave Liebman, the Pfister Sisters, Art Hodes' solo performance, Pete Seeger's return, Alvin Batiste, the Al Belletto Quartet with pianist Rusty Mayne, the Turtle Band of Belize, the N. O. Saxophone Ensemble led by Tony Dagradi, Pharoah Sanders, and the appearance of another Marsalis brother as bandleader: trombonist Delfeayo (age 17—and watch out for Jason, now age six, who just might top them all).

Food offerings this year included barbecued goat and alligator piquante, in addition to the usual Creole and Cajun offerings—e.g., crawfish etouffee, jambalaya, hot boudin, oyster patties, cochon de lait—and the N. O. Italian specialty, the muffledetta sandwich. —joel simpson

Carmichael Jazz Society debuts

BLOOMINGTON, IN—Hoagy Carmichael wrote in his memoirs, *The Stardust Road*, that a song is "found," not composed. When he found *Stardust* on a lonely night here in his home town, he first played the melody on the piano at the Book Nook, a favorite hang-out of Hoagy and friends like Bix Beiderbecke. Since then, there've been a thousand recordings of *Stardust*, according to Frank Gillis, former curator of Indiana U.'s Archive of Traditional Music—more recordings than of any other song ever found. So it was inevitable that during the recent inaugural weekend of the Hoagy Carmichael Jazz Society here, *Stardust* was played again and again. And so was *Georgia On My Mind*, among all the other Carmichael classics.

Frank Gillis played with Bloomington's trade band, the Royal Garden. Irregulars, remembering some of Hoagy's not-so-familiar songs like *Moonburn*. Pianist Dave McKenna, the featured artist of the concerts, played only five Hoagy songs in his usual repertoire, but when the audience called out for *Skylark* and *Two Sleepy People*, he "re-discovered" the tunes with the greatest affection.

The Hoagy Carmichael Jazz So-

ciety is but one of the projects of Harvey Phillips, Distinguished Professor of Music at IU and a non-stop tuba enthusiast. With the same determination he's applied to tuba evangelizing, he gathered together Hoagy lovers (and just jazz lovers) to promote Carmichael's music and the music that inspired Hoagy, to present concerts by artists like McKenna (and upcoming concerts by Roger Kellaway 9/2-3, Dick Hyman 11/25-26, and, hopefully, Marian McPartland), and, his greatest concern, to encourage young musicians.

"I want the society to eventually provide scholarships for young musicians who've shown interest in the music and the legacy of Hoagy Carmichael," Phillips said, "and to be a catalyst to bring about more national and international performances of Hoagy's music. I hope also to bring together all the jazz societies around the country."

There's a pizza joint now where Carmichael first played *Stardust*, but "the memory of love's refrain" still resounds in Bloomington. If you're interested in the society, write for information c/o the Harvey Phillips Foundation, P.O. Box 933, Bloomington, IN 47402.

—michael bourne

big city beat

ATLANTA

Kool Fest '83 here (co-sponsored by the Atlanta Symphony) shapes up like a peach: 8/7 the symphony kicks things off with a freebee that also features local jazzers; 8/8 the Wynton Marsalis Quintet offers another freebee (site to be announced); 8/9 George Benson, Herbie Hancock, and Dizzy Gillespie concertize at the Fox Theater; 8/10 it's Oscar Peterson with the symphony at Chastain Park; 8/11, Gerry Mulligan, Dave Brubeck, Stan Getz (Fox); 8/12, the symphony with Mel Tormé and George Shearing (Chastain); 8/13, Manhattan Transfer (Fox); 8/14, the Clark College Jazz Band with Jarreau (Chastain); more info from (404) 892-0017 . . .

BALTIMORE

The Eubie Blake Jazz Festival takes over the Pier 6 Pavilion with Cab Calloway 8/10, Jazz Legends On Film 8/11, Dave Brubeck & Anita O'Day/Harry "Sweets" Edison 8/12, Herbie Mann & Wynton Marsalis 8/13, and two final events 8/14—a picnic with Max Morath, Maxine Sullivan, and others, and B.B. King and Joe Turner/Jay

McShann; WJZ-TV sponsors the fete, and info can be had by calling (301) 837-4636; don't overlook the crab cakes . . .

CHICAGO

Joe Segal's 28th annual **Charlie Parker Month** brings Phil Woods to the Jazz Showcase 8/17-21; (312) 472-4300 for the rest of the lineup . . . Geraldine de Hass & Assoc.'s **Jazz Unites '83-84 Festival** follows up the successful 7/9 Muddy Waters Tribute (starring Albert King) with other South Shore Park freebees: Dorothy Donegan/Betty Carter 7/16-17, Jimmy Smith/Count Basie 8/13, Oscar Peterson/Eddie "Lockjaw" Davis 8/14; (312) 873-7474 . . . the second Kool/city collaboration for the Jazz Institute's fifth annual **Chicago Jazz Festival** is skedded for 8/29-9/4; updates on the JIC Hotline (312) 666-1881 . . .

DETROIT

The Montreux/Detroit/Kool Jazz Festival hits Motor City 8/31-9/5 with (among others) Ramsey Lewis, New McKinney's Cotton Pickers 8/31; Tribute To Count

CONTINUED ON PAGE 54

NEWS

Muddy Waters, 1915-1983

CHICAGO—Muddy "Mississippi" Waters, pioneer of electric urban blues and a primary influence on an entire generation of popular musicians, died of cardiac arrest Apr. 30 in his sleep at his west suburban Westmont home. He was relatively inactive during the last year due to illness.

Born McKinley Morganfield on Apr. 4, 1915 in Rolling Fork, MS to sharecroppers, Muddy was raised by his grandmother Della, who allegedly gave him his public name for his fondness for playing in a nearby tributary of the Mississippi River.

As a teen he began singing and playing harmonica at local gatherings, and subsequently—influenced by recordings and personal contact with early Delta blues giants such as Charlie Patton, Robert Johnson, and especially Son House—took up the guitar and developed an earthy yet cutting bottleneck style with a depth of feeling all his own. He was first recorded by field folklorist Alan Lomax for the Library of Congress at Stovall's Plantation in '41 and again in Clarksdale in '42.

Muddy, who "always wanted to be great," moved to Chicago in '43, taking a job by day and playing neighborhood clubs with Blue Smitty and Jimmy Rogers at night.

Struggling to be heard over the din, according to Waters they "got the idea of pluggin' in to electricity" to "put a little drive to it," melding Delta tradition with urban energy. Though recorded by Mayo Williams in '46 (the sessions were not released by Columbia until last year), Waters began to gain recognition when Sunnyside Slim took him off his day job to play with him on a date for Leonard Chess' Aristocrat Records in '47.

In '48 Aristocrat (later Chess Records) called him back for his own session, which led to the seminal series of recordings in the '50s in which an increasingly urbane Muddy was joined variously by blues giants like Little Walter Jacobs, Big Walter Horton, Jimmy Rogers, Otis Spann, Willie Dixon, and James Cotton, recording such classics as *Honey Bee*, *Got My Mojo Workin'*, *Rollin' Stone*, *Long Distance Call*, and *Hoochie Coochie Man*. In the late '50s he began to tour in Europe, and he played Carnegie Hall with Memphis Slim. This, combined with his legendary concert at the Newport Folk Festival in 1960, brought him to the attention of a much larger, and no longer predominantly black, audience.

During the '60s he continued to



The late Muddy Waters jamming with members of the Rolling Stones, from left, Ron Wood, Mick Jagger, Waters, and Keith Richards.

encourage and support younger and unrecognized musicians, recording with tenorman J. T. Brown and guitarists Matt Murphy, Earl Hooker, Buddy Guy, and Sammy Lawhorn. He also provided an inspirational touchstone for a generation of young white blues aficionados who would go to concerts and clubs to hear him play, and occasionally sit in. As dozens of white blues bands from Canned Heat to Cream covered his songs, and popular artists such as Bob Dylan and the Rolling Stones acknowledged his influence, an increasing audience turned to the "godfather of the blues" to discover their own musical roots.

Seriously injured in an auto accident in '69, the '70s saw him return somehow mellower, yet more robust than ever. He toured with his

own groups and did concerts and recordings in North America and Europe, acknowledging the recognition from artists who had become more popular than he, and bringing authenticity and tradition back into the music he had helped spawn. Muddy, who never got rattled, settled the question "Can a white man play the blues?" by hiring promising young white musicians for his band.

In recent years, with the help of his manager Scott Cameron, he was reunited with Columbia Records on their Blue Sky label for a series of excellent albums, was featured in several films and video programs, garnered six Grammy Awards, and made triumphant appearances at ChicagoFest and again at the Chicago Jazz Festival.

—jim dejong

AMC, NAMM sponsor song fest

CHICAGO—Songwriters who have dreamt of having their tunes heard by the "right" people, or those who like the excitement of national competition and the lure of big cash prizes will go for the Original Song Festival '83, a national songwriting contest sponsored by the American Music Conference (a nonprofit music education and research association) and the National Association of Music Merchants.

Regional and national winners in the debut of this nonprofit event will be awarded \$40,000 in prizes, including cash, musical instruments (from Roland and Yamaha), recording equipment (from Fostex and Shure), and a professionally recorded demo tape and song publication.

Contestants may enter any number of songs in any of the three contest categories: pop/contemporary (inc. jazz, soul, reggae), rock/new wave (inc. fusion, funk), and country/folk (inc. blues, gospel). Only the music (and lyrics, if included) will be judged. Elabo-

rate arrangements and professional quality recordings are not necessary; no live performances are required. Contestants retain rights to their songs.

Contest info and entry forms must be picked up at and returned to one of the 132 participating music retail stores in 35 states. No information will be sent through the mails, and entries made through the mail will not be accepted. The judging will be conducted by professionals in the music business. There will be winners selected in all three categories in all 35 regions, in addition to three national grand prize winners.

All entries must be made by September 1, 1983. Regional judging will be completed in October, and national winners will be announced in November. Names and locations of participating dealers may be obtained from AMC, 1000 Skokie Blvd., Wilmette, IL 60091, 312/251-1600, or from NAMM, 500 N. Michigan Ave., Chicago, IL 60611, 312/527-3200.

—arch stanton

final bar



Kal Winding, one of modern jazz' premier trombonists, died of a heart attack May 6 in Yonkers, NY. He was 60. Winding was born in Denmark, but his family moved to the U.S. in 1934. He began his career with such big bands as

Stan Kenton, Benny Goodman, and Charlie Ventura, but made his biggest impact in the mid-'50s when he teamed up with fellow bop trombonist J. J. Johnson to co-lead a popular group. After that band split up, Winding divided his time between the jazz and commercial fields, continuing to work with multi-trombone bands whenever he could. In '71-'72 he toured with the Giants Of Jazz (Gillespie, Monk, Stitt, Blakey, McKibbin). Recently he had been living in Spain and had formed a touring ensemble with trombonist Curtis Fuller called Super Bones.

Jimmy Mundy, who wrote arrangements for Earl Hines, Benny Goodman, Count Basie, and many others, and who played saxophone in bands led by Hines, Erskine Tate, and others, died Apr. 24 of cancer in New York City at the age of 75.

Bernie Plitch, Toronto reed soloist in Third Stream, big band, studio, and symphonic situations, died Apr. 7. He was 55.

You don't explain it. You feel it.

Marvin Stamm and Woody Shaw on Life, Music and Yamaha's new 6000 Series trumpets.

The following is a conversation between two of the foremost trumpet players in the world. Marvin Stamm, one of the most respected studio players around today, and Woody Shaw, whose accomplishments in jazz are legendary.

MS: Woody, about thirty years ago, my dad gave me some good advice that I'll pass on to my own kids. He told me whatever I picked to do for a living, make sure I really like it. Because I'll probably be doing it for a long, long time. For me, the answer was music. And I've never regretted it.

WS: There's nothing like it. We're actually making a living doing what we really love.

MS: For sure. You can't beat it.

WS: And so many good things happen to you. Like last Saturday in Newark. They gave a concert for me and gave me an honorary degree from Arts High. There were three great high school orchestras. I saw my old trumpet teacher. Man, I cried for half an hour.

MS: That's what music's all about. You don't explain it. Not really. You *feel* it. It comes from deep inside. The trick is getting it out. And if I don't have the right horn, I can't do it. That's why I'm so excited about these new Yamahas. And it's fun to be excited about a horn again.

WS: Right. You can play anything on them. And everything comes so



much easier. I don't use as much energy to play. It's like they took all the best parts of the great trumpets and rolled them into one. On the European Tour I just finished, several classical players came up to me and asked about the horn...

MS: They were hearing something.

WS: Yeah. And I know what they were hearing. Because sometimes it feels like I can just reach out and touch the notes.

MS: Absolutely. I can play a soft ballad. It responds. I can play loud and fast. It responds. Brilliant, fat, rich sounds. It comes from the way these horns are made.

WS: You said it. From the very first time I picked up my Yamaha horn, it was so on. The intonation's so perfect, it took me a week to get

used to it! The high G's were like silk. And on the slow things where I'd always used a flugel, I end up staying with the trumpet 'cause it can give me the kind of full, dark sound I want. My trombone player said, "Woody, I never heard you sound like that before." I said, "Me neither." I really love this horn.

MS: So do I. My reputation as a studio player is based on versatility, and this new horn from Yamaha is the epitome of versatility. It got me to switch when I thought I never would.

WS: You're absolutely right. You know what horn I used to play. Nothing was going to make me change but one thing. A better trumpet.

MS: You have to respect Yamaha quality. Not just their instruments, but the way they believe in giving back to the community. They're sensitive to people and to music, and they're dedicated to bringing out the best in life throughout the world.

WS: Amen to that, Marvin. Amen to that.

The new 6000 Series professional trumpets from Yamaha. For information, visit your authorized Yamaha dealer or write to Yamaha Musical Products, 3050 Breton Rd. S.E., P.O. Box 7271, Grand Rapids, MI 49510.



YAMAHA

31st Annual Intern



VALERIE WILMER

HALL OF FAME

- 18 **Albert Ayler**
- 7 Eubie Blake
- 7 Johnny Dodds
- 7 Sarah Vaughan
- 7 Mary Lou Williams
- 6 Stephane Grappelli
- 6 Oscar Peterson

tion of new music in the '60s, has been elected the 57th member of the **down beat** Hall of Fame—nearly 13 years after his tragic and mysterious death by drowning in Brooklyn's East River.

Ayler was born in Cleveland on June 13, 1936, and as a child

his earliest musical lessons, on alto, came from his father, who played violin and tenor ("... somewhat like Dexter Gordon," according to Ayler). In addition to brief studies at Cleveland's Academy of Music, the teenaged Ayler learned the basics of his craft in the local clubs and bars, and eventually went on occasional tours backing such r&b practitioners as Little Walter and Lloyd Price.

During his three years in the Army, Ayler was stationed in France, which allowed him to come in contact with such expatriate musicians as Dexter Gordon, Don Byas, and Albert Nicholas. It was during this time he switched to the tenor—"It seemed to me that on the tenor you could get out all of the feelings of the ghetto."

It was after his return to Cleveland from the Army that local musicians noticed the change in Ayler's playing: he was less inclined to follow a standard tune's chord changes, attempting instead a more direct, more emotional response to melody and phrasing. Also he had begun to develop his unique tonal characteristics—an extended tenor range which jumped from gruff r&b-styled honks made popular by Big Jay McNeely and Illinois Jacquet to previously unexplored upper register harmonics and shrieks; a full, deep, occasionally braying tone; and a wide, steel-belted vibrato which, in retrospect, has been linked to early New Orleans reed players.

Though Ayler was often accused of ignoring, or worse, shattering traditional musical concepts with his individual playing and collective group improvisations, much of his music can be heard today as a throwback to the improvised polyphony of New Orleans ensembles, and his love of marches, fanfares, anthems, and folk-like spiritual themes can be traced to such sources as New Orleans brass bands and the Holiness church. Unique to Ayler, and what proved to be so influential to musicians like John Coltrane, Pharoah Sanders, Archie Shepp, and a host of younger saxophonists today, were his "floating" sense of rhythm, his cultivation of emotionally charged fragments of melody rather than a dependence or strict adherence to conventional harmony, his soaring, passionate, seemingly boundless energy, and his simplicity and lack of structural artifice.

The titles of some of his compositions reflect Ayler's concern for emotional directness—*Spiritual Unity*, *Music Is The Healing Force Of The Universe*, *Truth Is Marching In*, *Our Prayer*, *Holy Holy*. Though the majority of his "classic" recorded work was centered around live and studio dates in 1964-65 (mainly documented on out-of-print ESP and Arista-Freedom LPs, some of which are available as European imports), one can trace a definite evolution in Ayler's playing, from his debut 1962 Copenhagen recordings (the second of which features his first masterpiece—an emotionally arresting version of *Summertime*, which combines equal parts of Sidney Bechet and Johnny Hodges with Ayler's already idiosyncratic sense of phrasing and harmonic freedom) to his later, critically questioned Impulse records (in a heavily measured, simplified rock and r&b vein); there is nevertheless consistently evident a desire for communication, a questing sense of self-expression, the cry of jazz.

—art lange

ational Critics Poll



Two years ago the editors of **down beat** established the Lifetime Achievement Award, the purpose of which was to recognize the debt jazz owes to a select circle of individuals whose contributions to the music have *not* been as performers. This has allowed us to consider the significance and importance of the many related areas of activity without which jazz would not exist today in its present form, and indeed would probably not exist at all. In evaluating such non-musical contributions, we have been guided by two basic criteria: Has the individual advanced the music in a fundamental way? Has his/her contributions stood the test of time?

In honoring individuals with the Lifetime Achievement Award, we have found we have also acknowledged the vital importance of the fields they represent. John Hammond was the first recipient; as record producer, he preserved some of the greatest jazz performances in history. George Wein was the second; as businessman and impresario, he vastly expanded the reach of jazz to new audiences.

This year **down beat** presents the Lifetime Achievement Award to Leonard Feather, who as journalist, chronicler, critic, and publicist has observed and reported the story of jazz as its history has unfolded, developed, and moved forward, often in directions requiring considerable insight to properly gauge without the benefit of hindsight.

No artistic movement can go far without someone to interpret its significance to the general public. In this sense Feather has truly been an educator of enormous influence. One might argue that Charles Edward Smith or Marshall Sterns possessed a greater sense of history; or Andre Hodeir or Martin Williams, a more sensitive critical depth; or Otis Ferguson or Whitney Balliet, a greater literary flair. Yet, Feather has combined parts of all these disciplines in a unique combination and wielded them longer and with more impact than any other figure among jazz' leading journalists.

Feather began his career writing for the *Melody Maker* in England. As early as October 1935, however, his byline began

appearing in **down beat** reporting on jazz in his native England. He came to the United States in 1938 and was associated through much of the '40s with **down beat's** principal competitor, *Metronome*. Because of his influence as a writer/critic, Feather also supervised many important record dates and organized such historic events as the Esquire Concerts at the Metropolitan Opera House. He is also an accomplished pianist, and has written songs recorded by notable jazzmen.

In 1955 he published the first edition of *The Encyclopedia Of Jazz*, which, in its various editions, has remained jazz' basic biographical reference source book ever since. Among his other important works, *The Book Of Jazz* (1957) is probably one of the most widely read overviews of jazz history instrument by instrument.

It is a critic's duty to be disagreed with. However, as witness to often revolutionary changes within jazz over nearly five decades of reporting, Leonard Feather has brought perspective and intelligence to his coverage and criticism that has led him to see through the trivial to the significant. His most significant lifetime achievement, therefore, has been to help create an improved understanding of jazz among its advocates and an appreciation and respect for the music along the broader horizon of 20th century culture. Many others share credit for this, of course, but Leonard Feather has done it longer and more consistently and for a larger public than anyone else. For that, we at **down beat** salute him. —the editors

RECORD OF THE YEAR



- 7 Muhal Richard Abrams *Blues Forever* (Black Saint)
- 6 Thelonious Monk *Live At The It Club* (Columbia)
- 5 Herbie Hancock *Quartet* (Columbia)
- 5 World Saxophone Quartet *Revue* (Black Saint)
- 4 David Murray *Home* (Black Saint)
- 4 Henry Threadgill *When Was That?* (About Time)

REISSUE OF THE YEAR



- 7 Pee Wee Russell *Pied Piper Of Jazz* (Columbia/Commodore)
- 6 Roy Eldridge *The Early Years* (Columbia)
- 5 Ella Fitzgerald Sings *The Ellington Songbook Vol. 2* (Verve)
- 5 Thelonious Monk *Brilliant Corners* (Fantasy/Riverside)
- 4 Count Basie *Reunion At Newport* (Verve)

CONTINUED ON NEXT PAGE

31st Annual International Critics Poll

- 4 Miles Davis *Live At The Plugged Nickel* (Columbia)
- 4 Thelonious Monk *Memorial* (Milestone)
- 4 Thelonious Monk/Gerry Mulligan *'Round Midnight* (Milestone)

RECORD LABEL

- 10 Elektra Musician
- 8 Black Saint/Soul Note
- 4 ECM

RECORD PRODUCER

- 9 Giovanni Bonandrin (Black Saint/Soul Note)
- 5 Michael Cuscuna (Independent)
- 5 Norman Granz (Pablo)
- 3 Manfred Eicher (ECM)
- 3 Carl Jefferson (Concord)

BIG BAND

- 89 Akiyoshi/Tabackin
- 69 Count Basie
- 62 Sun Ra
- 42 Carla Bley
- 32 Gil Evans



Talent Deserving Wider Recognition

- 31 **Muhai Richard Abrams**
- 30 Rob McConnell's Boss Brass
- 21 Globe Unity
- 18 Gerry Mulligan
- 16 Bob Florence

ACOUSTIC JAZZ GROUP

- 75 **Art Blakey**
- 60 Art Ensemble Of Chicago
- 43 World Saxophone Quartet
- 40 Phil Woods
- 35 Old And New Dreams

TDWR

- 29 **Air**
- 15 Wynton Marsalis
- 13 Dameronia
- 12 Hal Russell's NRG Ensemble
- 12 World Saxophone Quartet

ELECTRIC JAZZ GROUP

- 99 **Weather Report**
- 64 Ornette Coleman
- 46 Ronald Shannon Jackson
- 37 Miles Davis
- 37 Pat Metheny
- 12 James Blood Ulmer

- 24 **TDWR**
- 24 **Ronald Shannon Jackson**
- 14 Material
- 10 Everyman Band
- 8 Crusaders
- 8 Defunkt
- 8 Simon & Bard

COMPOSER



ROGER RESSMEYER

- 71 **Carla Bley**
- 56 Toshiko Akiyoshi
- 30 Muhai Richard Abrams
- 28 Ornette Coleman
- 26 George Russell

TDWR

- 36 **Anthony Davis**
- 29 Muhai Richard Abrams
- 19 Roscoe Mitchell
- 13 Ronald Shannon Jackson
- 12 James Newton

ARRANGER

- 117 **Gil Evans**
- 69 Toshiko Akiyoshi
- 60 Carla Bley
- 19 Bob Brookmeyer
- 17 Muhai Richard Abrams
- 17 George Russell

TDWR

- 19 **Rob McConnell**
- 18 Muhai Richard Abrams
- 17 David Murray
- 16 Anthony Davis
- 16 Mike Gibbs
- 15 Slide Hampton

TRUMPET

- 86 **Wynton Marsalis**
- 53 Dizzy Gillespie
- 51 Woody Shaw
- 50 Lester Bowie
- 46 Miles Davis



BOB SHAMIS

- 45 **TDWR**
- 24 **Olu Dara**
- 24 Tom Harrell
- 18 Terence Blanchard
- 17 Lester Bowie
- 16 Leo Smith

TROMBONE

- 98 **Jimmy Knepper**
- 61 Albert Mangelsdorff
- 46 Roswell Rudd
- 34 George Lewis
- 31 Bob Brookmeyer



DARRYL PITT

TDWR

- 46 **Ray Anderson**
- 45 Steve Turre
- 39 Gary Valente
- 32 Craig Harris
- 21 Joe Bowie

SOPRANO SAX

- 130 **Steve Lacy**
- 71 Wayne Shorter
- 38 Zoot Sims
- 34 Bob Wilber
- 24 Evan Parker
- 18 Dave Liebman

TDWR

- 60 **Jane Ira Bloom**
- 33 Branford Marsalis
- 31 Evan Parker
- 17 Jan Garbarek
- 17 Roscoe Mitchell
- 17 Ira Sullivan

ALTO SAX

- 106 **Phil Woods**
- 68 Ornette Coleman
- 60 Benny Carter
- 60 Lee Konitz
- 45 Arthur Blythe

TDWR

- 36 **Paquito D'Rivera**
- 30 Oliver Lake
- 29 Richie Cole
- 20 Marshall Allen
- 16 Eddie "Cleanhead" Vinson

TENOR SAX



PAUL NATKIN/PHOTO RESERVE

- 67 **Sonny Rollins**
- 48 Stan Getz
- 47 Archie Shepp
- 46 Zoot Sims
- 37 Johnny Griffin

TDWR

- 43 **Ricky Ford**
- 34 Von Freeman
- 30 Branford Marsalis
- 29 Bennie Wallace
- 22 David Murray

BARITONE SAX

- 157 **Pepper Adams**
- 80 Gerry Mulligan
- 78 Hamiet Bluiett
- 29 Henry Threadgill
- 28 Nick Brignola

TDWR

- 44 **John Surman**
- 42 Ronnie Cuber
- 32 Charles Tyler
- 25 Hamiet Bluiett
- 21 Henry Threadgill

CLARINET

- 65 **Anthony Braxton**
64 John Carter
61 Buddy DeFranco
48 Benny Goodman
43 Kenny Davern
TDWR
58 **Alvin Batiste**
53 John Carter
27 Perry Robinson
21 Phil Woods
11 Theo Jörgensmann

FLUTE

- 126 **James Newton**
67 Lew Tabackin
57 James Moody
28 Frank Wess
23 Sam Rivers
15 Jeremy Steig
TDWR
33 **Ira Sullivan**
26 Henry Threadgill
25 Frank Wess
17 Lloyd McNeil
16 James Moody
16 Sam Rivers

VIOLIN

- 135 **Stephane Grappelli**
66 Leroy Jenkins
56 Billy Bang
32 Michal Urbaniak
30 Jean-Luc Ponty



- TDWR
60 **John Blake**
42 Billy Bang
17 Joe Kennedy
17 Didier Lockwood
15 L. Subramaniam

MISCELLANEOUS INSTRUMENT

- 89 **Howard Johnson**
(tuba)
46 Toots Thielemans
(harmonica)
45 Abdul Wadud (cello)
33 David Grisman
(mandolin)
TDWR
27 **Abdul Wadud** (cello)
18 Tom Varner
(french horn)
14 Toots Thielemans
(harmonica)
13 Red Callendar (tuba)

VIBES

- 107 **Gary Burton**
103 Milt Jackson
92 Bobby Hutcherson
34 Red Norvo
30 Jay Hoggard
TDWR
58 **Walt Dickerson**
56 Jay Hoggard
34 Mike Mainieri
26 Bobby Hutcherson
20 Bobby Naughton

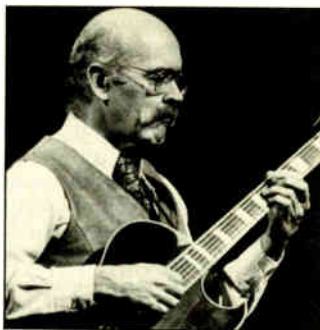
ACOUSTIC PIANO

- 77 **Cecil Taylor**
51 McCoy Tyner
48 Oscar Peterson
35 Tommy Flanagan
29 JoAnne Brackeen
26 Muhai Richard Abrams
TDWR
24 **John Hicks**
23 Anthony Davis
14 Tete Montoliu
13 Ran Blake
13 JoAnne Brackeen
13 Michel Petrucciani

ELECTRIC PIANO

- 78 **Zawinul**
76 Chick Corea
46 Herbie Hancock
34 Sun Ra
TDWR
27 **Lyle Mays**
15 Stanley Cowell
12 George Cables
8 Jasper Van't Hof

GUITAR



- 70 **Jim Hall**
66 Joe Pass
58 Tal Farlow
47 Kenny Burrell
30 Derek Bailey
TDWR
31 **Bruce Forman**
31 **Emily Remler**
27 John Scofield
25 Ed Bickert
17 Kevin Eubanks

ACOUSTIC BASS

- 87 **Charlie Haden**
65 Ron Carter
62 Niels-Henning
Ørsted Pedersen
40 Cecil McBee
29 Eddie Gomez
29 Dave Holland
TDWR
35 **Fred Hopkins**
27 Cecil McBee
20 Aladár Pege
19 George Mraz
18 Harvie Swartz
18 Buster Williams

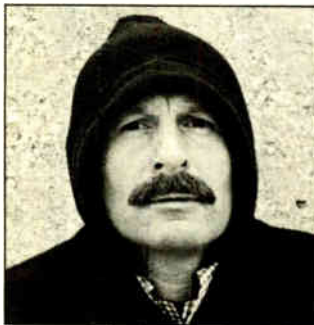
ELECTRIC BASS

- 103 **Steve Swallow**
68 Jaco Pastorius
50 Jamaaladeen Tacuma
30 Stanley Clarke
24 Miroslav Vitous
TDWR
31 **Bill Laswell**
28 Jamaaladeen Tacuma
23 Marcus Miller
22 Gerald Veasley
19 Eberhard Weber

ORGAN

- 110 **Jimmy Smith**
53 Sun Ra
33 Shirley Scott
28 Jimmy McGriff
17 Charles Earland
TDWR
32 **Amina Claudine Myers**
25 Carla Bley
16 Clare Fischer
14 Dick Hyman
13 Shirley Scott

SYNTHESIZER



- 90 **Zawinul**
73 Sun Ra
28 Richard Teitelbaum
24 Herbie Hancock
23 Lyle Mays
TDWR
36 **Lyle Mays**
22 Richard Teitelbaum
18 John Surman
11 George Lewis
10 George Gruntz

DRUMS

- 100 **Max Roach**
63 Art Blakey
58 Elvin Jones
55 Ed Blackwell
45 Jack DeJohnette
TDWR
32 **Ronald Shannon Jackson**
20 Famoudou Don Moye
18 Steve McCall
16 Andrew Cyrille
15 Billy Higgins

PERCUSSION

- 70 **Nana Vasconcelos**
61 Famoudou Don Moye
34 Aíto Moreira
27 Paulinho da Costa
20 Ray Barretto
TDWR
24 **Famoudou Don Moye**
21 Jerry Gonzalez
11 Collin Walcott
10 Mino Cinelu
10 Jose Rossy

MALE SINGER

- 82 **Joe Williams**
59 Mel Tormé
36 Big Joe Turner
33 Mark Murphy
29 Ray Charles
25 Jon Hendricks
TDWR
61 **Bobby McFerrin**
19 Mark Murphy
16 Mose Allison
15 Mike Campbell
15 Dave Frishberg
15 Johnny Hartman

FEMALE SINGER

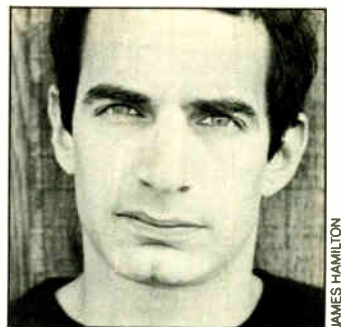


- 118 **Sarah Vaughan**
114 Betty Carter
46 Ella Fitzgerald
45 Sheila Jordan
35 Carmen McRae
TDWR
40 **Sheila Jordan**
26 Jeanne Lee
21 Meredith D'Ambrosio
21 Shirley Horn
17 Karin Krog

VOCAL GROUP

- 91 **Manhattan Transfer**
61 Hendricks Family
45 Jackie & Roy
22 Singers Unlimited
TDWR
26 **Rare Silk**
13 Hendricks Family
11 Bug Alley
9 Hi-Lo's

POP/ROCK ARTIST



- 17 **Donald Fagen**
14 King Crimson
12 Police
10 Stevie Wonder
9 Talking Heads
TDWR
16 **King Sunny Adé**
10 NRBQ
9 Shockabilly
8 The Roches
7 Talking Heads

SOUL/R&B ARTIST

- 43 **Ray Charles**
41 Stevie Wonder
25 B.B. King
21 Marvin Gaye
13 Otis Rush
TDWR
19 **Johnny Copeland**
11 Buddy Guy
10 Clarence "Gatemouth"
Brown
10 Dr. John
9 Big Joe Turner

CONTINUED ON PAGE 55

STEPS AHEAD

Brecker/Elias/Erskine/Gomez/Mainieri

by Howard Mandel

On-stage, Steps Ahead presents itself without elaboration as a close-knit, self-confident band of jazz professionals, calm in repose but concentrating intently when making music. At the band's center is bearded, wiry Mike Mainieri, his whole body following through on the action of his wrists and attached mallets coming down *hard* on the vibes. Michael Brecker perches on a stool, tenor sax hung like a pendant against his full upper frame. Eliane Elias plays piano facing towards the band. Eddie Gomez stands straight aside his upright bass, probably the correct stance he learned at Juilliard. Though Peter Erskine is hidden behind his drums, from the firm rhythmic control he exerts one can imagine his head bobbing to the pedal kicks, cymbal splashes, and snare-tom combinations that move Steps Ahead along.

On record, notably the eponymous debut LP released in the U.S. last spring by Elektra Musician, now in the upper realm of the *Billboard* jazz sales chart, Steps Ahead is a sophisticated sound striving for your attention. The tracks, all originals by band members or ex-members, are melodic but complex, restive but with changes. Brecker's horn speaks softly in the low register, as he does himself, but rises to a clear, direct, and soulful address around the octave change—and his breath controls the dynamic contour and placement of every tone and phrase with extreme care for the communal context. Mainieri comps expertly with four mallets, and breaks into dazzling solos; Elias finds her own way, accenting smartly, aiding the rhythm section's sense of definition, which is thoughtfully refined by Gomez' motion, distinct whether he's plucking or bowing, and Erskine's rediscovered subtlety since his release from the high-volume needs of Weather Report.

Steps Ahead, then, could be a significant musical force in these mid-'80s: five veteran players, for all their experience still young, devising a repertoire that's fresh, accessible, and tasteful for an audience that likes natural acoustics, polished concepts, and intellectually honest emotions. There is balance and dimension in this quintet, as in the Modern Jazz Quartet or Codona—a *composed* balance, rather than the balance of contrasting soloists over a dependable base. The players of Steps Ahead relate to each other not with the near-mystical communion of the great Coltrane quartet or the provocative trend-setting of Miles' classic fivesome, but as a team, or as Gomez suggests, "a family. We're there for each other." They relate in a way that their listeners can *hear*.

What follows is the clan speaking of itself, Elias from a pay phone on the road, Gomez and Brecker over one lunch, Mainieri and Erskine over another. Steps Ahead has a "New York kind of vibe"—Mainieri's phrase—and its members have lives of conflicting schedules, fully committed time, and far-flung responsibilities; it's surprising and ironic that Elias emigrated from her native Brazil and the four Manhattan-based studio/touring band/irregular gig survivors were brought together in Japan, all to find their interest dovetailing in the creation of a stable band. First Eliane Elias' story:

"I came to the States in 1981, in August," says the newest member of Steps Ahead. "I met Eddie Gomez in Paris before I came to New York, and also Peter—we played together in a trio. I had gigs of my own when I first got here with Eddie, Peter, Bob Mintzer, and Randy Brecker—you must write that I'm married to *him*, not to Michael as people think when they see us in the band together.

"It was like a big coincidence how things happened. I wanted to put a demo together, about a year ago. Eddie and Peter and Michael played on it, and Mike Mainieri was the producer, so in a way we started together before I joined the band.

"In Brazil it was a little hard for me. I always wanted to play, to *really* play, but there are few places to do that, only a few night clubs. The biggest thing I was doing there was with famous singers—Toquinho, a guitarist and composer, and



PHOTOS BY SYNDEY BYRD

Vinicius de Moraes, a poet and lyricist. I toured for three years and made a record with them, before Vinicius died. I mean, I worked with many good musicians—there are a lot of good musicians in Brazil—but they all had the problem I did. We were happy to play in the small jazz club, but the way to survive was to play things we didn't even want to, jingles and that kind of thing. Most of the musicians in Brazil read **down beat**, even if they can't read English. Like me, I got it and *looked* at it.

"In Brazil we had the best music school for learning jazz or any kind of music, called by its initials, CLAM. That's for 'Centro Livre De Aprendizagem,' which in Portuguese means something like 'Free School for Learning Music.' I started studying when I was 13. I had a teacher, but I learned by playing and listening hard to records, which I started buying when I was 14. I'd write down solos of the guys I liked, and analyze them—the older guys influenced me, and the modern groups, too. I heard a lot of Bill Evans and Wynton Kelly and Red Garland—I loved Miles—and Tatum, George Shearing, Herbie Hancock, Chick Corea, Keith Jarrett. My mother plays piano; she could have been a good musician. My grandmother plays very beautiful classical guitar, and although my sister is a doctor, my younger brother is studying drums right now.

"Anyway, when I was 15, I was music director of the piano department, teaching scales and everything, until I was 19, when I left because I had so much work on the road. I was already working pretty hard by 18—I'm 23 now.

"I went to Europe right before I moved to New York, so I could check out different places—London and Paris—but I wanted to move to New York since I was a little kid. My parents gave me a lot of support—they knew I could be in Brazil and be very unhappy, or move to New York. I came here as a tourist, knowing nobody, not speaking the language—I've since learned it by ear—but I met the guys; I played with Ronnie Cuber, and Bob Moses with Steve Swallow, and the guys from Steps Ahead.

"I'm not really learning piano anymore, but New York is such a great place. I hear other conceptions; I get so many influences. There are great players here—I like JoAnne Brackeen and Cecil Taylor, too. Every solo, every note, I'm enjoying it. Maybe I can't say I'm learning, but my music is changing—it's becoming more like myself. I'm getting more definite about my playing.

"I think soon Steps Ahead will be playing more of my music, but I'm going to put a band together with Randy pretty soon, playing Brazilian music, which will be funky, too. I played synthesizers in Brazil, so maybe I'll use a little Minimoog with Randy. It's going to be pretty good."

Just how to best let all their music shine—that's a topic consuming the interest of the rest of Steps Ahead when we meet; the band had lately finished its first official U.S. tour, making 11 gigs in two weeks—without carrying its own sound equipment. "Much to our dismay," Brecker sighs. "It's harder to work that way."

"Carrying our own sound system is really crucial to the whole thing getting off the ground," Gomez adds. "We just did colleges, we did some clubs, and we did a couple of halls. The situation is always different, because the halls are always different, and the equipment is always different. You just can't count on anything. This was a Southwest regional hit; we did New Orleans, Dallas, Houston, Phoenix, Washington [DC], Charlotte [NC], and colleges in Lubbock, Texas; Wichita, Kansas; Greeley, Colorado. . . . Last year, on our way back from Japan, we hit Hawaii and did a few dates in the States as Steps, but that didn't really count. We had no record out, no road manager. . . ."

"It was a labor of love," Brecker says quietly. "I think the first band I went out touring with was Dreams. We did a lot of college dates. After Dreams, it was Horace Silver, Billy Cobham, the Brecker Brothers, Chick Corea, and about 50 other acts," he smiles quickly, thinking perhaps of his tours with Joni Mitchell and Pat Metheny and who knows who else.

"I spent 11 years with Bill Evans," Gomez adds. "Prior to

that, my first big shot was with Gary McFarland, when I was in my third year at Juilliard; he called, and I left school—I wanted to *play*. I did a little bit with Gerry Mulligan, Jim Hall, Jeremy Steig, then I joined Bill. Since Bill's trio, I haven't committed or spent as much time with any other band as I have with Steps Ahead—and I'm hoping to spend at least 11 years with it. More."

But since Gomez and Brecker both get studio session calls, and seem to have their fill of recording associations, what are the benefits of being in a band?

"The advantage for me, I guess, is expression," says Brecker. "The ability to express things, emotions, things musically you just can't do any other way. It's pretty self-explanatory. When you have your own band or are involved in a cooperative band, you have a hand in the decision making, musically and otherwise—the opportunity to write, to express your own individuality more than in a sideman situation, or doing record dates. And this is a cooperative band," he attests, "and it *does* work. It's rare; there are good and bad things about it, but it seems the good outweighs the bad in this case, because the people involved are pretty mature."

"Yeah," nods Gomez, "I think the advantages for me are that playing in a band is generally the way jazz music has evolved. Maybe that's not so much the case now, but still it's a fact. In order to evolve, I think you *have* to be in a musical family. And that's one of the reasons I'm in the band, because I think it's nice to be able to count on certain things you can have from other people. A band is something you nurture; hopefully it gives you something back, and that's very fulfilling."

"I have to agree with Eddie," says Brecker. "We're watching something grow before our eyes; we can count on each other and contribute musically, and we're relying on the importance of collaboration, which even in jazz is sometimes underestimated. Dreams was a cooperative band, but we were a lot younger then, and maybe you have to learn how to cooperate, to have a cooperative band."

"I've known Michael a long time," Gomez explains. "I knew Randy first, but I remember meeting Michael around '68 or '69, when his reputation was that of the young up-and-coming tenor player—when I heard him, his reputation was certainly justified. But we've been playing together just in the last five or six years. We started doing these festivals in Japan, so called 'All-Star' things, that led to Steps Ahead. I've known Mike Mainieri for 15 years—since the Jeremy and the Satyrs days—and Peter, I must confess I didn't know his playing until he joined Weather Report, and didn't really become familiar with his playing until he joined this band. The original members were Don Grolnick on keyboards and Steve Gadd on drums, but they both had to leave. I'm glad to say we all parted amicably; Don, we hope, will write some more music for us, and Steve I hang out with over the weekend—we're good friends, and though I miss playing with him, I'm glad at the way things have turned out. The band as it stands now is a *band*."

"The band sounds quite different now than it did three years ago," Brecker goes on. "We pulled out some older tunes on this last tour, just to try them, and they sound totally different with Peter and Eliane. The band is growing, is what I'm trying to say."

"Of course, we have to rehearse all our material," Gomez says. "For the last record we all wrote, and it involved a fair amount of rehearsal. The music evolves during performance, though, and from just playing together, trying things out. But growth boils down to being a band, and doing it a lot. Like anything else."

Brecker continues, "Since we're all from diverse backgrounds, we've been able to attract some people who never understood or liked jazz, but identify with what we're playing. They're able to understand through some weird osmosis—it's not a conscious play for them on the band's part, which is what I like about it. Of course, we have good nights and bad nights, or rather, some nights are better than others. There's a certain

kind of communication that occurs spontaneously; when it's happening . . ."

"... Then we're really a band," Gomez concludes. "Initially it was strange that we should have to go all the way to Japan in order to play, but in retrospect, having played there a lot, it makes a lot of sense. It's a great place to play music—they're very much aware of music in general, not just jazz—and you feel like you're respected for what you're doing. So it's not that surprising that Japan was the place that encouraged us to stay together."

"The audiences there are great," Brecker affirms. "I first went there with the Plastic Ono Band in 1975, then with the Brecker Brothers, with Chick together with Eddie, and with Steps—I love it over there." Though Steps—with Grolnick and Gadd, rather than Elias and Erskine—have three albums on Nippon/Columbia, the band's thrust is now in the U.S.

A change of voices, but a continuation of themes; Peter Erskine and Mike Mainieri are also concerned about sound systems, the first from his experience with Weather Report's need for massive sound for enormous locales, and the second from his knowledge of sound reproduction, which has stood him in stead as a record producer (three Carly Simon LPs, Japanese albums by guitarist Kasuki Watanabe, Art Farmer with Joe Henderson, Ben Sidran, and Dave Liebman) as well as a gigging player. Says Mainieri, the band's senior member at age 45, "We've had some problems, mainly with p.a. engineers doing sound for us, because most of them are used to doing sound for rock & roll groups. Whereas in terms of frequencies, for rock the bottom is in the bass drum, as far down as 60 cycles, then you go up to the electric bass, then your keyboards, guitars, vocals, whatever on top, in this band it's the opposite. The acoustic bass is the bottom. Then there's Peter's bass drum. After the bass drum, I try to layer the bottom part of the piano, then reinforce the piano's upper frequencies to make it really bright, slide the vibes in there, and just lay the tenor up. It's interesting that when I go out into the house during sound checks, the house soundman usually has it just the other way around. People who go from concert to concert are used to hearing the bass drum hit them in the chest, but in any jazz band the bottom comes from the bass."

He offers this comment without judgment or bias; "I always thought I could work in any context," Mainieri claims—reasonably, when one considers his past with Buddy Rich and Wes Montgomery, with Tim Hardin, Paul Simon, and Laura Nyro, with the 17-piece band White Elephant and the smaller group projects he recorded for Arista, such as his album *Love Play*, or his duets with pianist Warren Bernhardt, *Free Smiles*.

Mainieri's first producing was an outgrowth of his Gnu Music Inc. company, in which he composed and arranged for tv, radio, and other commercial clients. "I'd been on enough sessions to know I could do as well or better than most of the producers behind the glass," he relates, not immodestly, "and my first opportunity, a challenge I wanted to prove I could handle, was Carly's *Come Upstairs* album. It was successful; we had a hit song, *Jesse*. I used Steve Gadd, Tony Levin, and Hugh McCracken, but also played with rock musicians who didn't read well, were used to a click track, whose whole musical sense comes not from technique, but from a different place. It was raw, but I could relate to it." And with Steps Ahead? "Up to now I've written probably more than 60 percent of the material, and in recording and mixing I probably contribute a little bit more than the rest of the band, because I have a little more experience doing it. But I don't impose any production ideas—my whole idea in this band was to let that stuff go. I write a tune; if everybody digs playing it, we perform it first, then go in and record it—just let it live, let it happen. After that, my contributions are just basic stuff that most engineers do anyway; since we work usually at studios I'm familiar with, like the Power Station, the engineers know me from other projects."

"My contribution is always trying to get the drums too loud

in the mix," jokes Erskine. "But Mike's expertise does come in handy; he knows the tech-speak, which a lot of musicians don't, and that ignorance makes it hard sometimes to be clear. Plus, he and Michael kind of play off each other when the band is really taking off."

Mainieri shrugs off the gentle compliment. "I love to comp, and I really feel that's a forte for me; basically that's how I learned to play with four mallets. As a kid I never had a keyboard player or guitarist in my band—it was a tenor player and myself, bass and drums, 'cause we just couldn't afford that fifth guy. I've had jazz bands since 1952, and I just loved tenor players, so the harmonic burden was always on my shoulders. I really dig playing behind Michael, and it's usually a set-up for my solo, though he's a tough guy to follow. In terms of energy, he'll drain the audience and the rhythm section of emotion. He's just that kind of player."

"I think Eliane has added another dimension to the music, too; it's taken me a while to get used to working with her, because with Grolnick we worked hand-in-hand, but I really enjoy her rhythmic sense. There's something in her playing—a Brazilian plays a samba differently than an American does, and nobody plays it like her. She's going to be teaching us to do that, I'm sure."

"When we were doing the album, I encouraged her to exploit that rhythmic thing even more," Erskine mentions. "It's so graceful; it adds so much."

"The advantages of Steps Ahead? It's a combination of factors for me," Mainieri continues. "The process has been slow. But I've been on the road since I was 14, with Paul Whiteman, with Buddy Rich until 1966, then the rock music was something that was fresh and exciting to me—music I wanted to learn and play. So I settled in New York in the '60s, after I got married, and I got involved in the studios. I was doing 20 or 30 sessions a week; I had my own jingle company; I was really very busy. But I felt like I was losing my identity as a jazz musician. So I decided in '72, '73, to get out of the studio scene, get back to writing and performing, and be a little more selective."

"That brought me up to '78. I got a record deal with Arista, did some recording with the Brecker Brothers on their Montreux live album which I produced, and I started getting excited about playing again. I hooked up with a manager, Christine Martin, who manages Steps Ahead now; we got a deal on Warner Bros., and I did the *Wanderlust* album on which Peter played, and I had my own band for a short tour, with Omar Hakim, Eddie Gomez, Warren Bernhardt, and Bob Mintzer. But I also wanted a vehicle for some straightforward music, so I called Gadd, Gomez, Grolnick, and Brecker, and that was the genesis of Steps. There was a conflict for me while I had my own band, too, but the opportunities were far fewer for Mike Mainieri, vibist, and it cost me a small fortune, my own, to do that tour. I found Steps was serving the purpose for me to get back into my playing, and then, too, I found I finally had a really excellent instrument that allowed me to play everything I heard in my head. This band, it turned out, could play more than straightforward music—though it's not a fusion band; there's an acoustic piano and acoustic bass, and to me fusion bands have electric basses and Rhodes or Fender pianos, and there's a groove structure that limits your freedom. Eddie and Peter have more freedom, harmonically and rhythmically."

Erskine interjects, "We *have* been talking about getting into some music that has more of a rhythmic continuum, more of a hypnotic or floating effect. But fusion to me always means someone with a lot of notes, someone who seems stuck in the electric mud. It had its thing, but our band is a fusion of different elements, and it doesn't seem like a 'fusion' effort."

"I think we're adding Third World kinds of rhythms," says Mainieri.

"Steps Ahead is a real payoff for us," Erskine takes over, "because what we've learned over the last few years is coming to fruition in this group. We can feel and sense what we know;

it comes out in the playing. And we can also see what we don't know, so we can plainly see the room for the growth that will make our music better. For me, it's the most potentially enlightening situation I've been in. Sonically, I feel a little more exposed in this group than in Weather Report—there's a certain transparency in the sound, so you can hear everything—and the volume level is not so devastatingly high; now I can get into being a little lighter, playing more like a real musician, *playing* with the sound.

"And the more we work the more successful we'll make this. The band has gone over wherever we've played—'cause even if our music conception might change here or there, the quality of the playing is so good. In Germany and Switzerland, for instance, we did some concerts where we played a 15- or 20-

minute free piece. We did that in a college here in the States, too, and people went nuts. I was shocked."

"We just believe this is going to work," says Mainieri with assurance. "We're gonna make it happen. A band that's as committed as this band is is unusual. In terms of my own self esteem, I have certain responsibilities as an artist, as a vibist, to continue as a performer, which I kind of let go for about 10 years. I think eventually the record industry is going to move in the direction of cable and video; for now, the future of jazz and instrumental music is international. Without Europe and Japan, most jazz musicians would starve. But Steps Ahead can play Paris—I was waiting for the boos, but they loved us. And it was good in Berlin. Our thing is international."

So into the future strides Steps Ahead.

db



STEPS AHEAD SELECTED DISCOGRAPHY

STEPS AHEAD—Elektra Musician
60168
STEP BY STEP—Better Days
(Nippon/Columbia) YF-7020

SMOKIN' IN THE PIT—Better Days
(Nippon/Columbia) YB-7010/11
PARADOX—Better Days
(Nippon/Columbia) YF-7044

STEPS AHEAD'S EQUIPMENT

Though all the members of Steps Ahead are eager to expand their working base, to have a crew and sound equipment to take on the road, all have settled on their personal instrumentation after long experimentation and shopping around.

Ellane Ellas, of course, uses whatever piano she's provided with on the road, and has not yet added Minimoog or any other electronic keyboard to the primarily acoustic blend of Steps Ahead.

Eddie Gomez says, "The bass I've been playing lately is the one I've been playing since I was about 16 or 17 years old. It's about 50 years old, but it's nothing special. I have a couple other instruments I've recorded with, but this one is my main baby because I've had it so long. I do amplify my bass—I don't want to name it, because I'm not an endorser, but I have a pickup which amplifies the instrument. For years I didn't, till about 1968, so I played in a lot of groups where I just couldn't hear myself. I played with Miles, when Tony Williams was in the band, with just a mic in front of the bass, and I couldn't hear a note. I didn't think anyone else did, either. I guess they felt it, or else were just pleased I showed up. But one other thing I've done that has changed my life is that I put my bass now in a huge trunk, which goes underneath the plane with the baggage when I travel. I used to travel with the instrument in the cabin, and it was a huge hassle; I would have nightmares before I went on the road, a lot of anxiety that it would block someone's view of the movie, or have to be stashed in a bathroom. And I never suffered any damage to my basses, but I did suffer psychic damage, just from being concerned about it."

"I play a Selmer Mark VI tenor sax; I've had it about five years," says **Michael Brecker**. "It's older than that, though; it's used. And I use a Bobby Dukoff mouthpiece, #8, fairly open. Medium reeds for now. I'm in the process of changing my equipment, because I'm hearing something a little different that I want for my own sound. I can't verbalize what direction I'm moving in—you can't talk about sound, sound's different, and words mean different things to different people. But when I change, I can feel a difference in resistance in my mouth. I've been concentrating on tenor, exclusively, for several years now; I don't like the idea of doubling on soprano, unless I have something serious to say on the instrument. Otherwise, doubling doesn't appeal to me."

"I've been playing a Yamaha Custom Recording Series set," **Peter Erskine** says. "A 20-inch bass drum with a slight amount of padding inside; it gives a better low end for some of the more contemporary stuff we're trying to do—I was using an 18-inch bass drum, but I moved up. I have 10-, 12-, and 13-inch rack toms, a 14x14 floor tom and an 8x14 snare drum. I use Remo Weather King Ambassador coated heads on all my drums. Cymbals? A K. Zildjian 20-inch ride, a K. 15-inch crash, an 18-inch A. Zildjian flat ride, a 16-inch swish, and 14-inch New Beat hi-hats. I use Vic Firth sticks, wood-tipped. This set-up is specifically designed for Steps Ahead. It's all Yamaha hardware, pedals, and everything. With Weather Report, for the most part, I had larger drums, except for one tour where I used a really small set, to try going back to the Eric Gravatt approach. The set I'm using now doesn't need to be large, because it's not a high-volume situation. This particular drum set has a warm kind of sound, and it seems to blend well with the rest of the orchestration, with Mike's vibes and Eddie's bass. The cymbals work well in both acoustic and electric contexts. And the bass drum with padding can work really well in a jazz setting if you know how to make it sound properly. There are cases I've heard where the bass drum is packed too tight, it's played a bit too loudly, and it's too up-front. I get a good, flat, solid bass drum sound that any good house engineer can get a good sound with. I think when I first joined Steps Ahead, I thought of it as more of a bebop vehicle than I do now; but I know now we're not a bop band, we're a combination of things. And this set lets me play what I need to."

"I use a Deagan Commander vibe," explains **Mike Mainieri**, "which I had customized by Wayne Yentis, a computer expert who's done custom work for Herbie Hancock and Zawinul. He hooked up a computer interface that allows me to trigger an Oberheim OB-X synthesizer through my vibes, either pre-programmed things or events I program myself. So basically it's electric vibes, the computer interface, the OB-X Eight Voice. I use a Roland amp, a Roland Space Echo, a Lexicon digital delay, and sometimes a vocoder. And I use Musser Mike Mainieri Model mallets (try saying that three times fast). I've been using this set-up for a couple years, but recording-wise I've introduced it on the *Steps Ahead* album. I did use a synthvibe, basically an AKS synthesizer which was touch-sensitive, triggered by the static electricity in the body, but it was stolen more than a year ago. It wasn't an acoustic instrument; it was a piece of plexiglass about two-feet high and seven-feet long, with gold-painted copper bars, so it looked like a big xylophone or vibraharp keyboard; I used to set it up on-stage, and it looked amazing, and it was great to play 'cause you could play with hands or mallets, and you could do swirls and other outside stuff you can't do with anything else. I bought my first Minimoog in '73 or '74, but we use just a touch of it, as spice, like the right amount of spice in a good sauce, in Steps Ahead. The idea of using electronics is just to give the music a little dimension, to make it sound a little transparent, or something like that."

THE Electric MILES

B Y G R E G T A T E

Part 2

DISCUSSED IN PART ONE of this essay was how Ron Carter and Tony Williams proposed a quantum model of the bebop universe—one wherein freedom and structure became wedlocked to the improvisational/compositional urge underlying all jazz. As in the labyrinthine narratives of Jorge Luis Borges, this seeming chaos of order and precision had a character half-polymath and half-mad, one part whimsical in nature, one part obsessive about functional design. From the resultant music we can deduce Miles gained insights from Carter and Williams into the ways in which jazz could be disintegrated and rearranged without having ever seemed to change face. What funk and black rock brought to Miles' speculations isn't unlike what considerations of gravity bring into speculations about four-dimensional space-time—namely a feeling for how the earthly parts of our being impact upon our perceptions of the cosmos, spatially and temporally. And similarly to modern physicists, Miles found in embarking upon his electric journey the relativity of his quantum experiments to the everyday ebb and flow of Afro-American popular culture.

Though the soundtrack *Jack Johnson* was recorded before either Fillmore date, it stands as the culmination of everything Miles had been reaching for since *Filles De Kilimanjaro*. A masterpiece, a landmark, a signpost, and a synopsis, the record sums up the first leg of Miles' electric reincarnation. What makes it a masterpiece is no less Miles' constructivist trumpet bursts than Michael Henderson's extraordinary bass playing on *Right Off*, where Henderson's lines function as both an anchor and a flow chart, giving the music mucho cool, bottom, and movement. This performance can be heard as either 20-or-more minutes of imaginative grooving, or as 20-or-more metamorphic and metalogical minutes of extremely composed bass improvisation. In terms of instrumental prowess, it is rivaled only by mentor James Jamerson's work on Marvin Gaye's *What's Goin On*, Boogie Mosson and Bootsy's more condensed rides with P-Funk, and Marcus Miller's throwdown on *Fat Time* from *The Man With The Horn*. Two models besides Jamerson which Henderson might have used were Carter (behind the infinity patterns on *Madness from Nefertiti*) and Buster Williams (check the fluid undergirding he gives Hancock's aqua-velvet arrangements on *The Prisoner*).

Jack Johnson is a signpost because it's a prelude to every major act of fusion in the '70s; on *Right Off* we hear where Zawinul learned to weave funk and bop into an organic continuum, hear John McLaughlin wail with Billy Cobham bashing away

behind him, and hear Herbie Hancock break down on electric keyboards like solo and rhythm parts were one and the same. On *Yesternow*—whose creepy bass part is ripped right off of James Brown's *Say It Loud I'm Black And I'm Proud*—we not only get a taste of Miles' direction from here on out, but can catch wind of Return To Forever and the harmolodic funk of Ornette Coleman and James Blood Ulmer (dig the overlays of polytonal thematicism against pulse). Besides all this prophetic stuff however, *Jack Johnson* is a bitch because of Miles' brilliant use of space and swinging single notes, and for the funk-up rhythms and passing chords he provokes McLaughlin into. (Their dialog here goes beyond call-and-response into formulating a communications system as complex as the Yoruba people's talking drums.)

Following *Jack Johnson* came *Live-Evil*, which tracks like a gonzo invasion of the ghetto by technically advanced booty snatchers from a parallel universe. This music finds counterpart only in the mutant funk rites George Clinton was taking to the stage around the same time—though I'll give Frank Zappa and Captain Beefheart their props for wallowing in similar sties on the other side of the tracks. Listening to this music is like listening to a "History of the Blues" as told by Richard Pryor, George Romero, and Sun Ra. In it wretched excess is the norm, sinister-but-sarcastic sums up the tone, and blues riffs are continually being splattered like blood bags and revived as cartoon zombie figures. The trick about the music is that its textures rather than musicianship make it sound like garbage, like maggot-brained cosmic slop or, if you will, like cosmic debris (to cross-reference a funk-a-zappic tune or two). Because of this, to truly love the music you have to want in on this filthy mess as a way of life. I favor Clinton's and Miles' worlds over Zappa's and Beefheart's because Don and Frank run romper runs by dictatorship whereas Miles and Uncle Jam are more like groundskeepers at insane asylums for black and white radicals. Leading us back to the notion of genius through democracy rather than fascism, Miles took this principle even further than George, however, by nailing "The One" through collective subversion rather than perverse collective arrangements.

In this sense *Live-Evil* is also a riotous avant garde revival of New Orleans polyphony like the Art Ensemble Of Chicago, using the blues to speak in tongues ancient and to the future. Besides, what Gary Bartz' sax does with Ornette and Shorter is all-out funk personified; what McLaughlin does to the blues and ragas is mondo pervo; Jack DeJohnette suspends backbeats in a levitation act like Houdini wouldn't believe; Keith Jarrett comps with Worellian weirdness; Henderson's



STEVEN E. GROSS

bass lines are as absurd as the adventures of Plastic Man; and Airtio is a hoot. As for Miles, nobody outside of Hendrix and Jeff Beck has ever played a more hilarious wah-wah pedal.

Between bands in 1972, Miles conjured up a session which took its cues from Sly's *There's A Riot Goin' On*, Stockhausen's *Telemusik/Mixtur* date, and once again, *The Streets* (though this time we're talking the streets of the world). In *On The Corner* Sly's Riot vocalese turns up in Miles' raspy, guttural trumpet (only as Sly's singing sounds like Miles talks; who's influencing whom I wonder?). Sly's synaptic minimalism figures heavy in the big-band-converts-into-drum choir arrangements (only you get hints of this hookup in *Sivad on Live-Evil*, too, and Stockhausen's theories on random, mixed, and reprocessed sounds are a presence in *Gemini/Double Image*, where two contrite melodies cross each other for a showdown on a sci-fi set). But from Ian Carr's new bio we learn Miles got excited over the *Telemusik/Mixtur* work because of how distortion converted acoustic sounds into electronic colors. Miles subverted this process to transform African, Indian, and funk rhythms into a One-World Festival. Anybody who thinks Talking Heads came up with anything new in terms of synthcraft and uncanny rhythm mixes on *Remain In Light* better check this one out, not to mention Bernie Worrell, Junie Morrison, Stevie Wonder, Edwin Birdsong, Leon Sylvers, and

Greg Phillinganes—to name a few bloods overlooked in the race to crown Byrne and Eno the Kings of electric swing (Paul Whiteman and Benny Goodman, look alive).

Except for Miles' incendiary improvs, 1973's *In Concert* is little more than a sad rehearsal date put out for public consumption. The album which followed—*Get Up With It*—though is notable for three reasons: the protopunk *Rated X* which lays the groundwork for *Agharta*, and for two 30-minute-plus works, *He Loved Him Madly*, a wake held in honor of Ellington, and *Calypto Frelimo*, a "dub fugue" in honor of the freedom fighters who liberated Mozambique from Portuguese oppression. The Ellington funeral is ambient music for the hereafter. Its colors, moods, and textures derive from Tibet, India, Micronesia, and Memphis. The three guitars favor sitars and soul band strokes; Miles' organ smears remind one of Tibetan harmonium voicings, while Henderson's bass sinks to lows as gut-plummeting as those in gamelan music. Across this aural sarcophagus Miles' horn sobs and hobbles like a bereaved widow in a shroud. Beyond mourning Duke, the piece seems to suffer more from wanting to join him in the afterlife.

Calypto Frelimo is a fugue because it is orchestrated with antiphonal coordination through its 32-minute thematic evolution. It is dub because, as in that Jamaican craft, musical ideas are restructured by their echoes, or if you will, by shadows of former selves. The work is also a suite in three movements: allegro, adagio, and allegro non troppo. As in reggae, the tonal center is a single bass drone, though in the adagio section, Henderson's suspenseful line variations and declensions dramatize the polytonal modulations of organist Miles and guitarists Pete Cosey and Reggie Lucas.

Cosey's staccato guitar simultaneously functions like a second set of congas to Mtume's, a second rush of cymbals to Al Foster's, a second steel drum simulacrum to Miles' Gnostic organ, a second rhythm guitar to Lucas', and as one of three solo voices. In effect, the ensemble music isn't dissimilar from that of Sunny Adé or Steve Reich—especially in terms of its conversion of multiple melodies into polyrhythms and subtly swelling formal metamorphoses. Where Miles' work goes beyond theirs is in having his trumpet and Cosey's guitar improvise a swinging infinity of new colors, lines, lyrically percussive phrasings, and needlepoint-by-laser stitchings out of the given melody. The singularly transcendent thing about jazz is that it allows one human being's voice the right to assume universal proportions through self-expression in a collective framework. And because Cosey and Miles can continually solo, and enhance rather than rupture the communal fabric of the calypso, they celebrate jazz as a way of life and as an aesthetic model for the human community.

Where these principles take on their highest form of expression outside of Miles is in the music of Ornette Coleman's *Prime Time* and the Art Ensemble Of Chicago. Where Miles goes beyond them on *Dark Magus*, *Pangaea*, and *Agharta* is in having an entire band of improvising composers on-stage creating a pan-ethnic web of avant garde music locked as dead in the pocket as P-Funk. Heard in its 100-minute entirety, 1974's *Dark Magus* tracks as a surrealist collage of the crossroads where African rites and urban Afro-American means converge. In this it resembles the work of black artists Romare Bearden, Bettye Saar, and David Hammons, and poet Jayne Cortez. In the music we hear a patchwork assemblage of guitar and saxophone multiphonics riff over a logjam of percussion until squelched by more Gnostic organ and inaudible hand signals from Miles. What keeps this frenzied jungle boogie in sync are the systolic bass vamps of Henderson, who by this time had assumed as dominant a role in the band as the bass had in black pop, thanks to Larry Graham. Miles' horn work here is the finalized fusion of Stockhausen and Sly, scribbling blurbs of feline, funky sound which under scrutiny take on graphic shapes as wild and willed as New York subway graffiti. On *Dark Magus* Cosey's guitar leads are a cross between Miles, backlooped Hendrix, and Trane's sheets-of-sound. On *Pangaea* and *Agharta* his lines sizzle into exotic scales distorted to

run subterranean channels while orderly tracking to thematic resolution.

Like Miles and Cecil Taylor, Cosey is a constructivist whose improvs affirm fellow architectonic-anarchist Taylor's belief that music from a man's innards will systematize that gut-bucket spillage on its own terms. For Cosey those terms derive from years studying the guitar systems of the country bluesmen, and from applying the microtonal intervals of sitars and koras to electric guitar. (In conversation recently, Cosey told me he has "32 systems for tuning the instrument," meaning Glenn Branca can sit down and Robert Fripp has got a lot of scales to go.) Cosey's improvs extend upon the orchestral guitar techniques of Hendrix by likewise moving successive waves of harmonic distortion (that's *noise* to you, mom) which have the logic and density of symphonies and the filth of the blues. Where his vast scalar armament takes him beyond

Hendrix is in the elongation of microtonal scales into multidirectional hooks and tentacles of curvaceous, screeching sound. What's even more amazing is that he makes these monstrous creations swing like a Basie band arrangement or a tenor solo by some of his former employers named Sonny Stitt and Gene Ammons. For what it's worth, protopunk axeman Robert Quine claims Cosey as an influence, and hearing *Agharta*, *Dark Magus*, and *Pangaea* will make you think Keith Levene, Andy Gill, Adrian Belew, and Robert Fripp oughta own up too. Besides Hendrix, the only music which comes close to his in terms of all-out heavy metal furor and invention is the Sex Pistols' *Never Mind The Bullocks*, hardcore punk's Bad Brains, and what Eddie Hazel roared out of the gate with on Funkadelic's *Superstupid* in 1971.

While Cosey and promethean firebreather Sonny Fortune dominate *Agharta* and *Pangaea* as soloists, these LPs are also magnificent ensemble works. Because by 1975 Miles, through his decades-old practice of paying cats to practice on the bandstand, had created the world's first fully improvisational acid-funk band—by which I mean one capable of extemporaneously orchestrating motifs from Santana, Funkadelic, Sly, Stockhausen, Africa, India, and the Ohio Players (check how their 1974 hit *Fire* gets revamped on *Agharta*'s first side). The band's cohesion amidst sonic chaos knows no parallel in fusion, funk, rock, or in either the black or white avant garde. And while others may have achieved similar ends since, these furthermuckers (sic) were making it up night after night on the road, making new music every time they hit like they'd been possessed by whatever god or demon demands that black musicians push themselves all the way out there and then some. In the final analysis, this is music in the spirit of jazz to me, r&b, New Music, and by way of abstraction, even the gospel truth.

Before we end I'll admit to being unable to take Miles' comeback seriously. Not that I'm alone in this mind you: I don't think Miles does either. And more than anything, what the release of his new LP *Star People* has convinced me is that The Return of Miles Davis has to be understood as one of the goofiest promotional campaigns in the history of hype, to be understood at all. This isn't to say Miles hasn't occasionally pulled off some miraculous music since we've been graced by his presence again. It is to say, however, that when you take a good look at his new packaging imagery . . . well, you can't say it doesn't do Madison Avenue proud. Figure it as a movie treatment and the scenario would run something like so: alleged to be drug-ridden, debilitated, and dying of cancer, jazz' legendary Prince of Darkness returns from a six-year sabbatical to triumphantly reveal functional chops and heroic recovery from a painful joint operation. His first act is to release an album sporting the title *The Man With the Horn* (just like it was some 1950s film noir flick) and fronting slick cover art that wouldn't be out of place as a Vogue cologne advertisement. Next comes marriage to a famous actress, surprisingly cordial and candid interviews in *Ebony* and *People*, followed by pictures in *Jet* that depict the brooding black brujo laughing and shaking hands with fans and tuxedoed-down at bourgeois black affairs where Our Hero almost looks like he was born up in there (which he was, remember). Months later comes the concert tour album, *We Want Miles*, a title which in the best Madison Avenue tradition sought to create demand for a commodity by trying to convince the public they were dying to have it in the first place. Now comes *Star People*, an LP of simple blues variations containing cartoon aesthetic artwork by Miles and liner notes wherein the maestro explains his music to Leonard Feather, then defines his contributions to modern art thusly: "All Drawings, Color Concepts and Basic Attitudes by Miles Davis." Is he kidding us or what? Hard to tell with a man who admits, as he did to Cheryl Hall, that he's always been a big ham at heart. Nevertheless, for all the ribbing Miles definitely seems a happier, healthier human being than ever before, and I'm glad. Up to a point. Which is to say that when it comes to

CONTINUED ON PAGE 54



PAUL NATKIN/PHOTO RESERVE

MILES DAVIS' EQUIPMENT

Miles Davis' main axe over the years has been the Martin Committee model trumpet (via the G. Leblanc Corp.); he still uses the mouthpiece he has had since he was around 12 years old—its cup is similar to a cornet's, a hair on the deep side, and has been custom outfitted with a battery-powered Carl Countryman (Redwood City, CA) model EMW microphone/Schaffer-Vega (NYC) wireless system combo that allows Miles to roam freely around the stage. He often plays the horn with a Harmon mute. The Martin horn was a favorite of trumpeters in the '40s and '50s and was out of production for a number of years until reintroduced a few years ago, much to the pleasure of Miles and other trumpeters. Miles' Committee has a .460 bore, a hand-burnished bell, and a special coating of several layers of a black lacquer finish, through which certain portions of the brass is custom etched. In the post-*Bitches Brew* era Miles wired his horn through a number of effects devices, including a King wah-wah pedal, a phase shifter, and/or an octave divider. During this same time period he was also fond of noodling on Yamaha synthesizers, usually generating organ-type tones. Last summer he toured with a Rhodes electric piano in tow, and on this year's *Grammy Awards Show* he played an Oberheim OB-Xa synthesizer; he carried both keyboards on his recent European tour.

MILES DAVIS SELECTED DISCOGRAPHY 1966-83

MILES SMILES—Columbia PC 9401
E.S.P.—Columbia PC 9150
SORCERER—Columbia PC 9542
NEFERTITI—Columbia PC 9594
MILES IN THE SKY—Columbia PC 9628
FILLES DE KILIMANJARO—Columbia PC 9750
WATER BABIES—Columbia PC 34396
BITCHES BREW—Columbia PG 26
AT FILLMORE—Columbia CG 30038
BLACK BEAUTY—CBS Sony SOPJ 39/40
JACK JOHNSON—Columbia KC 30455

LIVE-EVIL—Columbia CG 30954
ON THE CORNER—Columbia KC 31906
IN CONCERT—Columbia PG 32092
BIG FUN—Columbia PG 32866
GET UP WITH IT—Columbia KG 33236
AGHARTA—Columbia PG 33967
DARK MAGUS—CBS Sony 40AP 741/2
PANGAEA—CBS Sony SOPZ 96/7
THE MAN WITH THE HORN—Columbia FC 36790
WE WANT MILES—Columbia C2 38005
STAR PEOPLE—Columbia FC 38657



In *Star People* Miles seeks to assert his mastery of the time-honored blues and demonstrate the maturation of his iconoclastic electric ensemble. Blunt editing and cavalier disregard for the polished studio sound usually preferred by artists of his stature don't dull the excitement or stifle the power of Miles' newly amended band, in which John Scofield shares the growing guitar responsibilities with Mike Stern, electric bassist Tom Barney takes over for Marcus Miller, and Mino Cinelu's percussion, with Al Foster's peculiarly amplified trap drums, transparently veil a mix that simulates an icy, empty hall.

Saxist Bill Evans gets little blowing space, and it's not clear just how Teo Macero and Gil Evans contributed to this project, but no matter. Miles dominates the album. He claims "All Drawings, Color Concepts, and Basic Attitudes," and his keyboard work is increasingly functional, but of course it's his relentlessly expressive trumpet vocalizing his very own idiom that absorbs all our attention. His organ clusters stir the initial intense activity of *Come Get It*, until he darts in, brass at lips, snapping and squeezing ever more pitches into his fast glisses. Stern answers by unreeling an original heavy gauge solo, and from that point on Miles' flinty charges, his mewing vulnerability, his cynical riverboat tricks, his playful sentimentality, his stabbing attack, rhythmic ease, and convincing feel for all the material are the prime causes eliciting heightened response most noticeably from the guitarists, but actually from the group as a whole.

One of several strange, brief "interludes"—organ or Oberheim synth, funky plucked bass, stray guitar figures, outlandish clanging—is inserted to cover the segue from *Come Get It* to *It Gets Better*, a lazy swinging blues to which Scofield adds fragments that are smart and gut-nudging. Barely audible, Miles murmurs underneath him; they trade half choruses to a fade. *Speak* is the complex cousin to *Shout* from *Man With The Horn*—a full band surge that glints and

throbs, packed densely as a harmolodic rave up.

Side two opens with the title track, an unhurried, 18-minute-plus blues that is also interrupted by a blatant tape cut, setting us adrift just as Miles has effortlessly seduced us, toying with four innocent tones. *U 'N' I* presents more contrast: Miles and Evans alternate playing the jaunty eight-bar melody, to the bass and drums' somewhat ominous bottom. The tune could be from an ancient show score, and no one varies it much, but the light approach is refreshing and unexpected. *Star On Cicely* closes the LP; it's a tightly arranged number, trumpet and soprano led, bass bouncing it, and keyboard accents (Miles? while he's blowing, as Leonard Feather's liner notes aver?) kicking it along.

Then you'll want to hear it all again. Despite the roughshod production—at high volume, bass hum and guitar distortion become apparent, and the drums still sound weird to me—*Star People* is an audacious, ambitious advance for Miles in the '80s. As on his last release, the live two-fer *We Want Miles*, the trumpeter's technique is commanding, but here's the first album he's made in years that forges a strong band personality. *Star People* couldn't be created by any group other than Miles' young sextet. When his ideas demand all-out elegance, Miles will have these musicians up to that challenge, too.

—howard mandel

ANTHONY DAVIS
VARIATIONS IN DREAM-TIME
—India Navigation 1056
★★★★

The combination of jazz and classical music, often referred to as Third Stream, has had a mixed history of success. All too often, improvising musicians were pitted against over-inflated orchestral compositions, with little sense of integration. In the '60s and '70s, artists like Anthony Braxton, Cecil Taylor, and others looked not towards the older classical traditions, but to the classical music of the 20th century. They found a shared sensibility of tonality and structure in the music of Bartok, Schönberg, Cage, and others and brought it into a small group context. It is in this meeting ground that we find Anthony Davis' *Variations In Dream-Time*.

Variations isn't so much an attempt to write classical jazz, but rather to create composed structures for improvisers. Davis is so successful that the lines between composition and improvisations blur, an appropriate occurrence "in the dream-time." On the title track, pianist

Davis takes us into the inner world of the dream state with its own logic of order and form. The ominous suspense of Abdul Wadud's droning cello and Davis' tense chords subtly shift into a Kafkaesque cycle of instruments running from each other, but going nowhere. J. D. Parran's clarinet sings a playful downward scale while Wadud and trombonist George Lewis enact a call and response. Throughout, the instrumentation is shifting, roles are changing, and like a dream, nothing remains the same for long. But like the best dreams, one is captivated in the flow of motion where nebulous memory and fantastic imaginings are equally real.

Dream-Time doesn't float aimlessly, but moves effortlessly. Its second half, *Drones & Clones*, mixes odd time signatures, pointillistic blasts, and stop-start ostinato patterns in an intricate sequence of role changing. Out of the unison staccato theme, drummer Pheeroan Ak Laff emerges with snare rolls that would only be appropriate for a marching band in a trance. Wadud and Davis exchange exclamatory phrases while Ak Laff stealthily alters the pace into a surging vamp. Everyone circles in interchangeable holding patterns with only bassist Rick Rozie keeping the original theme alive, throbbing subconsciously underneath and providing the touchstone to which the ensemble returns.

Neither *Variations In Dream-Time* nor its flip side, *The Enemy Of Light*, leaps at you with heroic solos and the swelling crescendos of a linear-time composition. But they have a visceral, compelling presence that makes this Davis' most mature release to date as a leader.

—john diliberto

B. B. KING
BLUES 'N' JAZZ—MCA 5413
★★★★ 1/2

For his 41st album, blues master King has surrounded himself with a clutch of jazz players—saxophonist Arnett Cobb, trumpeter Woody Shaw, vibraphonist Warren Chiasson, and guitarist Billy Butler are among the best-known of them—and sought to recreate something of the straightforward blues and r&b approach of his early to middle period recordings. A return to his roots, in other words, with apparently no pop or commercial considerations obtruding either on the choice of material or its presentation. Just what we King fans have been waiting for, right?

Well, yes and no. The album, despite its strong blues orientation, is more than a little disappointing. The performances

RECORD REVIEWS

never once come close to the fire and excitement of King's early handling of this sort of material, and the songs themselves are too dated-sounding to engage his imagination overmuch, with the result that he fails to make them emotionally convincing. He gives it his best shot, but after 35 years and 40 albums, King's played this stuff long past the point where he can animate it with sufficient freshness, involvement, and emotional persuasiveness to bring it truly alive. While in years past King often gave the impression he lived or believed his songs—his recordings were *that* riveting—now he's merely performing them. That, unfortunately, is the feeling that runs through the performances in *Blues 'N' Jazz* and prevents its being anything more than a pleasant attempt at recapturing past glories.

A better and more involving selection of song materials would have helped quite a bit, as would greater imaginative freshness in the orchestral settings. Maybe next time.

—pete welding

WARREN VACHÉ
MIDTOWN JAZZ—Concord CJ-203
★★★★½

The trio format in which mainstream stalwart Warren Vaché is presently heard is one that marks a significant departure from the cornetist's many previous outings on the Concord label. First, this group has been a regular working unit, albeit on and off, for the last three years. Second, and even more important, the trio is Vaché's self-avowed "major interest" these days.

Even upon first exposure to this album, it will not be difficult to understand the reasons for this preference, since there is a remarkable cohesiveness and unity of intent at work here, and this feeling of gestalt pervades each of the trio's performances. Of course, Vaché's constantly growing confidence as both an instrumentalist and improviser affords him the ease necessary for such a potentially intimidating role, one that could quickly defeat a lesser player. His widely admired burnished sound, warmly sensitive and comfortably intoned, is no mere veil, though, for it supports both a courageous imagination and a rapidly advancing command of difficult intervals. For an ideational compass, moreover, he can rely on a far broader range of inspiration than most musicians his age, spanning, as it were, virtually the entire scope of relevant jazz.

Though not as well known as his excellent credentials would suggest, pianist

John Bunch is nonetheless as formidable a musical ally as one could hope for—slightly boppish, but with strong roots in classic swing. Filling out the trio is one of the most impressive acoustic bassists to have emerged in recent years; Phil Flanigan, like Vaché and his other boss, Scott Hamilton, comes by his traditional roots quite legitimately, for all are products of a jazz-oriented familial background. Vaché's father, Warren Sr., is not only one of the guiding lights of the Jersey Jazz Society and editor of *Jersey Jazz*, but is also an active bassist as well; Flanigan's father, Lon, is an accomplished saxophonist and clarinetist and a frequent participant in the monthly concerts of the Hot Jazz And Alligator Gumbo Society Of South Florida.

Vaché plays cornet on *I'm Old Fashioned*, *I Let A Song*, *Tempus Fugit*, *Out Of Nowhere*, and *I'll Remember April*, and flugelhorn on the remainder of the program. The differences in sonority between the two instruments are slight, however, for the soloist is obviously following the "inner sound" that presumably guides his every move. If he were to pick up a Boy Scout bugle, the resultant tone would probably be just as round, dark, and mellow as it is throughout the performances that comprise this album.

—jack sohmer



Here it is, an album loudly announcing a new genre: acoustic fusion.

Now that is not necessarily a brickbat, mind you. What we have here are three veterans of fusion and/or jazz-pop (Michael Brecker, Peter Erskine, and Mike Mainieri), one hard-core acoustic player (Eddie Gomez), and one unknown quantity (Eliane Elias), playing tightly structured, glossy pieces that are not very involving, do not necessarily stick in your craw, and do not mine any new ground, yet are professional, polished, and easily digested. This is slick, noose-tight playing that makes up in smoothness what it lacks in grit.

Steps Ahead has, after a number of years on and off together (pianist Elias replaces Don Grolnick), found a sound of their own—a lush, cushy sound. Erskine's drumming is busy and, at times, heavy-handed; Brecker's tenor sax tone is hard and glittery, only occasionally squealing toward the hinterlands or wallowing in the froggy bottom; Mainieri gives us plenty of fat reverb from his vibes; Gomez is a master of the high, feminine bass sound; and Elias turns out to be a brisk, engaging pianist. The problem here is that the album keeps on one, well-trodden path for most of its length. The pieces are usually at an uptempo, the solos are never particularly awe-inspiring, and the players rarely show any guts. Only towards the end of the second side do things take on different hues—Mainieri's *Skyward Bound* is almost a ballad, Erskine's *Northern Cross* displays some steam that harks back to the old Blue Note days, and *Trio* is an interesting improvised piece between tenor, vibes, and Gomez' rich arco bass.

It's the sheer professionalism that makes this an enjoyable LP. After a while the lacquered sound of the album begins to wear the listener down, but, in small doses, *Steps Ahead* provides a nice, clean-cut session with five players who are pointing an alternative route to the brazen, boring fusion work that is still selling records, while eschewing the fusion of jazz and classical music that is appealing to a number of their contemporaries. This may prove to be the *An Officer And A Gentleman* of jazz records—a polite, temperate piece of work that is going to find a large audience, shell-shocked by too many special effects and in the mood for a romantic, leisurely change of pace.

—lee jeske

JIMMY WITHERSPOON
SINGS THE BLUES—Muse 5288
★★★★

JOE TURNER
LIFE AIN'T EASY—Pablo 2310-883
★★

It would be easy to dismiss these records as pleasant exercises in nostalgia: Witherspoon and Turner have both been singing (and recording) the blues for over 40 years. Witherspoon is backed here by a group of veteran musicians dedicated to recreating a sound that dates to the 1930s, and most of the material on the album is associated with Jimmy Rushing in his heyday with the Basie band. Similarly, the Turner album brings together a crew of experienced players headed up by the venerable

trumpeter Roy Eldridge, although most of the material is "new"—five of the six tunes are autobiographical originals by Turner.

The Witherspoon album (recorded in Paris in 1980), although it appears to be more old-fashioned in concept and material, is much more satisfying. In his liner notes, Francis Davis says that Witherspoon's approach to the Rushing tunes is "faithful but not literal," and that is a good description of the project as a whole. This isn't a museum-piece recreation, but a surprisingly fresh *updating* of a great traditional idea: the blues singer backed by a swinging jazz band.

Witherspoon has a rich, expressive voice (possibly the purest vocal instrument to ever sing the blues), and his phrasing and inflections are masterful. He bends and stretches syllables over and around the notes, using his impeccable timing and vocal elasticity to wring maximum emotion from the most time-worn phrases. On *Goin' To Chicago*, it sounds as if he is barely able to choke back his tears, while *Boogie Woogie* finds him roaring with delight.

The Savoy Sultans back up Witherspoon with riffing exuberance. Their arrangements, written by Panama Francis and George Kelly, are clean and carefully structured, yet loose enough to provide a flexible backdrop for Witherspoon's phrases. Aside from Francis, the musicians are not particularly well known as individuals—certainly not as famous as the players on Turner's album—but they form a smooth, cohesive group. As soloists, they tend to understate, sometimes with stunning results. Irv Stokes' mournfully elegant trumpet on *I Want A Little Girl* is a prime example, but there are many others.

The Turner album, recorded in 1974, is annoyingly inconsistent. For the most part, it rides along on the sheer power of Turner's voice and the strong grooves laid down by bassists Ray Brown and drummer Earl Palmer. There is little else to admire. The playing is surprisingly sloppy, the intonation ragged, and the lackluster head arrangements do not do justice to the considerable talents of the musicians. The sound is thin and unbalanced, and five of the six tunes are overwhelmed by the heavy-handed, roller-rink organ playing of Jimmy Robins.

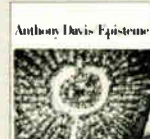
Turner, although every bit as masterful as Witherspoon in extracting meaning from blues clichés, sounds weary and a bit distracted. His best effort is *Plant Your Garden*, an agriculturally suggestive slow blues that features a raw solo by r&b saxophone legend Lee Allen. Eldridge shines on *Morning Glory*, a snappy two-

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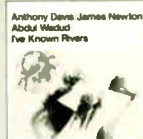
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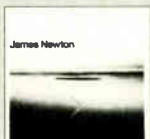
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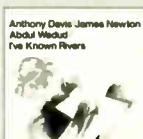
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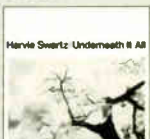
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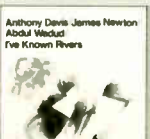
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RECORD REVIEWS

beat with Robins on piano (mercifully), but he is curiously subdued elsewhere.

Turner's singing in any setting is worth hearing, but he has done far better work for Pablo, especially on the albums with Count Basie. Witherspoon, on the other hand, has rarely sounded better than he does here, and his album makes a strong case for a musical style that is as valid today as it was 40 years ago. —jim roberts



Within Johnny Dyani may be germinating one of the more intriguing and politicized voices in jazz. But, on the evidence of *Mbizo*, Dyani's inner muse has

yet to find its fullest or finest expression. There is no shame in the shortfall, for even John Coltrane spoke of not being able to play the music in his head, and at least Dyani is hearing things of an individual nature.

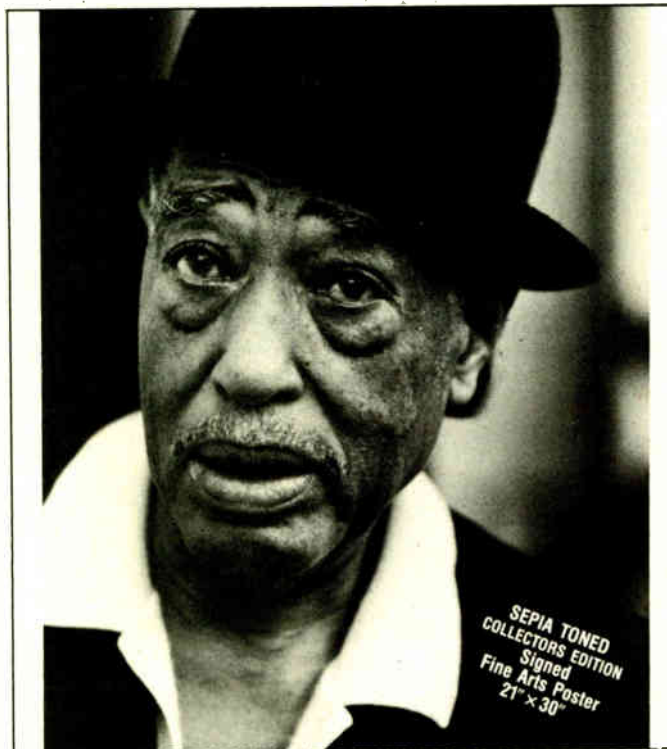
The sound of his bass, drum, and two-saxophone quartet might be likened to that of a pared-down Charles Mingus ensemble—a reference not easily missed considering one selection is entitled *Dedicated To Mingus*. Like his fellow bassist, Dyani establishes his resonant pulse as the center for langorous, angular, yet propulsive heads. All is the sound of spontaneity. The problem is that Mingus, through his excellence as a composer and his catalytic charisma as a bandleader, could sustain the invention for long performances; Dyani's works tend to unravel too soon, leaving exciting ideas in search of a thesis to join them.

Dedicated To Mingus is the most fully realized of the four selections, in part because it is the shortest, the most focused and compressed. Dyani, as usual, well anchors his group, and, in this case, the tumultuous conversation between Churchill Jolobe on the cymbals

and Dudu Pukwana and Ed Epstein on the saxophones maintains tension and holds one's interest. In other moments on the album, notably *Dorkay House*, Pukwana uses Dyani's melodic statement as the foundation for some pursuits that recall Archie Shepp and Sonny Rollins. But overall the quartet sounds thin, particularly for a live recording. Perhaps production or engineering created part of the problem, but SteepleChase's track record is of high quality.

As an expatriate South African (as is Pukwana), Dyani brings political as well as musical ideas to bear. Coming from a black born in the land of Steven Biko, there can be little doubt to what a song entitled *House Arrest* refers. And in the tolling of Dyani's bass and the stark snare drumming of Jolobe, a very foreboding sort of blues develops. Again, though, the passage from theme into solos squanders much of the intensity; the saxophones are assertive enough to disrupt the aura of soft treachery, but not driven enough to argue on their own.

Still, 48 minutes of music from one evening in Scotland is hardly the substance for a final judgment on Dyani.



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Perhaps he would fare better with a larger band or a studio recording, or maybe he simply needs more time. But as a bassist and an incipient composer, enough of *Mbizo* calls for anticipating Dyan's future.

—sam freedman



Is multifaceted reedman Gary Windo really heading towards punk rock these days? No, it's more like '50s dance music. Or maybe it's avant-disco. Darned if I know what it is. Harmolodics maybe. Windo does it all on his new "concept

album," *Dogface*. It's rocking good fun, a little off kilter, and they may have to surgically remove his tongue from his cheek.

Windo's past credits don't lend much definition to his musical whereabouts. He's done work with the Psychedelic Furs, Robert Wyatt, Ian Hunter, and was recently part of Carla Bley's band. He performs here with his wife Pam, a rather "outside" pianist even by Bley's standards. Most musicians employed here are associate members of Pam Windo And The Shades, a somewhat subterranean New York aggregation. The blues-rock band NRBQ joins them on three cuts.

Windo's sax style isn't what you'd call comforting. As the band, the K9's, start to loosen up on the opening *Puppy Kisses*, his sax comes on like a smoke alarm. Windo doesn't just speak by melody. He howls and blasts streams of ear-bending and gut-wrenching sax that somehow click in the musical framework. He also barks while he plays—literally. I think I hear him *panting* too. Talk about a guy

losing himself in his work. . . .

Pam Windo and guitarist John Platania play off each other with spry fills on *Puppy Kisses*, with Platania sounding a bit like Michael Gregory Jackson electrified. On *The Husky*, Platania and Gary Windo take off on solos at the same time, and all hell breaks loose. There's a garage-band intensity to this album, and to each combination of players.

Guard Duty and *Baxter* sound like they could be off a *Peanuts* tv special, with Snoopy chasing around the neighborhood. The calm of *Baxter* is broken as Windo goes into a ridiculous vibrato effect. I think it's parody, folks. "Sorry Elvis, sorry boy," Windo says as the lazy horns rest at the end of a jumping version of *Don't Be Cruel*. An equally smoking shuffle is *That's All*, led by Al Anderson's bluesy guitar and vocals.

A repeating tom-tom chant and guitar effects that lash out like sounds from the animal kingdom set the backdrop for *Rex And Spot Meet The International Bitches*. Spot gets the cold shoulder from a German Shephard, French poodle, and En-

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glish Setter before whining, "It's a dog's life, Rex."

If you have a dog, let it listen to *Dogface*. My dog really liked the frantic John Philip Sousa-meets-Art Ensemble feeling of *Hound* and the anarchist *Lassie Breaks Out*, which sounds like the whole kennel broke out. Cats may find the record a bit disquieting, needless to say.

—robin tolleson



I must confess, when *Afro Bossa* first came out in 1963, I ignored it for two or three years, assuming it to be a sop to the bossa

nova craze, then at its peak. In so doing, I postponed needlessly the pleasure of hearing one of Duke Ellington's landmark albums of the decade, a fizz of rhythmic contrasts which I discovered had nothing to do with the bossa nova. The title track, in fact, was a bolero!

What makes the album so distinctive is the way the solos and orchestra interact. The arrangements are not simply transitional bridges linking a string of solos or punctuating a single solo. They have a wholeness about them that makes ensemble and soloist full and equal partners. And such has not always been the case with Ellington. Over the years *Afro Bossa* has held its own within an Ellington sub-tradition I will arbitrarily call "mysterioso," that line of compositions whose lineage includes *Blue Reverie*, *Echos Of Harlem*, *Creole Love Call*, *Bakiff*, *Conga Brava*, and so on. To this line *Afro Bossa* adds *Purple Gazelle* and *Moonbow*, which mark the return of Cootie Williams after 22 years; the beautiful and haunting *Sempre Amore* drenched in the dark passions of Ray Nance's violin; *Bonga*, full of fragile interplay between the orchestra (with plunger-muted brass) and Nance, Williams, Lawrence Brown, and Jimmy Hamilton; and *Pyramid*, a 1938 small band classic whose dimensions are expanded in this performance. *Afro Bossa* may well be among the half-dozen or so finest Ellington works of the LP era.

About the time Ellington recorded *Afro Bossa*, he also decided to play Pygmalion with himself. The result was *The Symphonic Ellington*, which featured his regular band alongside "500 of Europe's finest musicians"—mercifully not all at once, however. His familiar *Tone Parallel To Harlem*, for example, gets bigger but doesn't grow in the process. The brass parts occasionally become thick and heavy, showing the stretch marks of this sudden weight gain most. The strings add sweetness and sweep to a piece that is intrinsically neither sweet nor sweeping. Yet, *Harlem* retains its Ellingtonian proportions and character still, and makes a welcome supplement to the earlier, more famous version on Columbia.

La Scala and *Non-violent Integration* are items of no particular compositional consequence, but *Night Creature* is a most engaging program piece indeed. Since this is its only recording, it is also an ideal candidate for expanded treatment, not being in competition with earlier or later "definitive" performances. Duke's explanations, quoted in Stanley Dance's notes, of each of the three parts are sheer flights of imaginary fantasy, not, I suspect, to be taken too seriously. But the music is thematically solid, nicely developed, and

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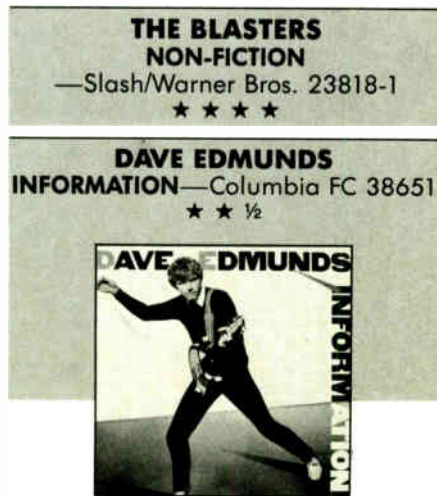
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—Musician

Record One (with Root to the Source): Lester Bowie, trumpet; Ari Brown, saxophones; Art Matthews, piano; Fred Williams, bass; Phillip Wilson, drums; Fontella Bass, vocals; David Peaston, vocals. Record Two (*The One and Only*): Lester Bowie, trumpet and other sounds.

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in the case of the second part (a blues) full of stylish intrigue. The string motifs behind Johnny Hodges' alto and Lawrence Brown's trombone are gems of appropriate tension. *Night Creature* is the real find in this otherwise middle-level Ellington collection. —john mcdonough



They call it a rockabilly revival. They point to the popular success of the Stray

Cats. They mention all these new groups sporting ducktails and long sideburns, greasy attitudes, and names like the Rockcats and the Shaking Pyramids, Silvertone and Shakin' Stevens. But one thing most of these young bands aren't reviving is the spirit of the *original* rockabilly. Removed from its historic time and place, much of the new rockabilly sounds stiff and forced. The young musicians often seem afraid to break from tradition and add something of themselves to the music they play.

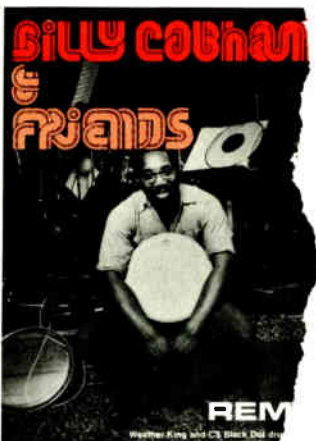
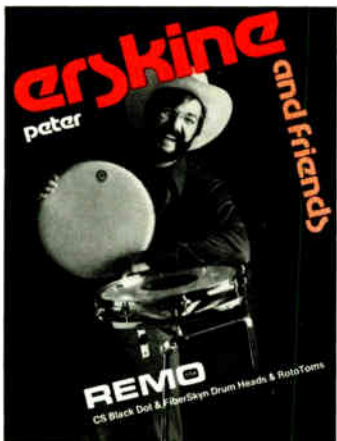
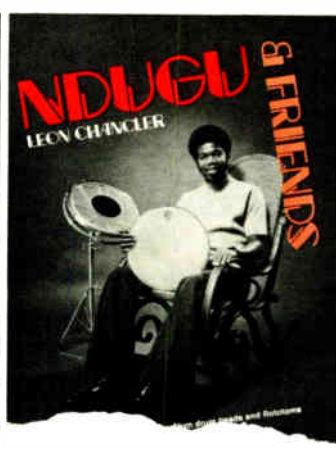
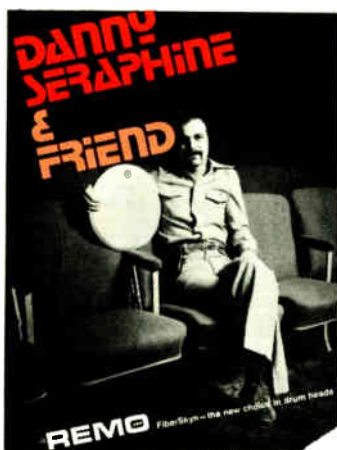
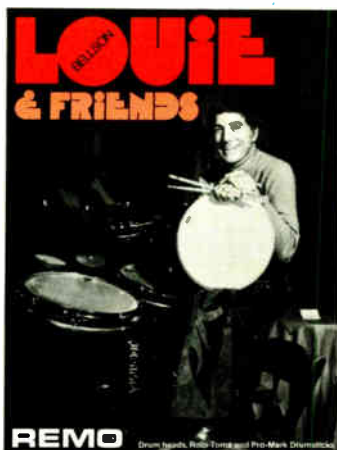
There are a few members of the new breed who *do* know how to mix the past and the present and come up with something new. Dave Edmunds and the Blasters both know how to make great contemporary rock & roll records that carry on the spirit of the original Sun Sessions without merely aping them.

Edmunds is probably the father of the current rockabilly revival. For over a decade this Welshman has been breathing fire into a classic musical form. (He even produced half of the tracks on the American release of the Stray Cats' first album.) Edmunds' latest album, *Information*, is a daring attempt to bring rockabilly into the computer age. Drum

machines and synthesizers are listed in the credits, and Electric Light Orchestra mainman Jeff Lynn produced a couple of tracks (*Slipping Away* and *Information*). For much of the album, this fusion is successful. The opening song, *Slipping Away*, is a good example of Edmunds' '50s/'80s mix. With a drum machine providing the beat and a synthesizer pulsing away a la the Who's *Won't Get Fooled Again*, Edmunds offers a vocal bathed in echo and a twangy guitar solo seemingly borrowed from a '60s Buck Owens record.

More traditional are *Don't You Double* and *Don't Call Me Tonight*, rock rave-ups in the style of Eddie Cochran's classic *Twenty Flight Rock*, and *I Want You Bad*, a remake of an obscure NRBQ song (aren't they all?) that features a blistering guitar solo from Edmunds. Strangest song here is *The Watch On My Wrist*, which is ostensibly a '50s ballad, except for the fact that Edmunds has put his voice through a vocoder or something similarly electronic. This cut rivals Billy Lee Riley and the Little Green Men's *Flying Saucers Rock 'n' Roll* for sheer weirdness.

Unlike Edmunds, the Blasters are not interested in using instruments of the



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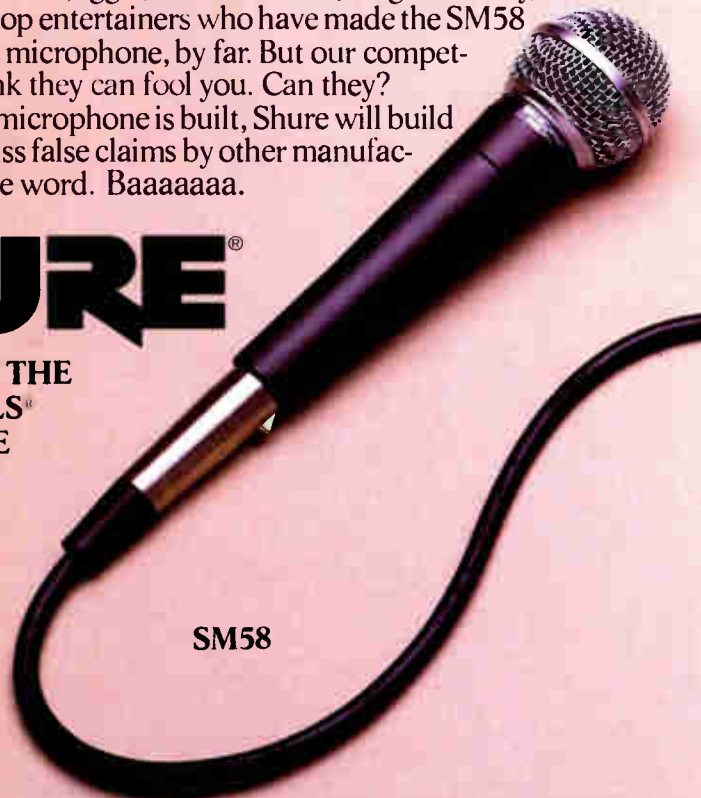
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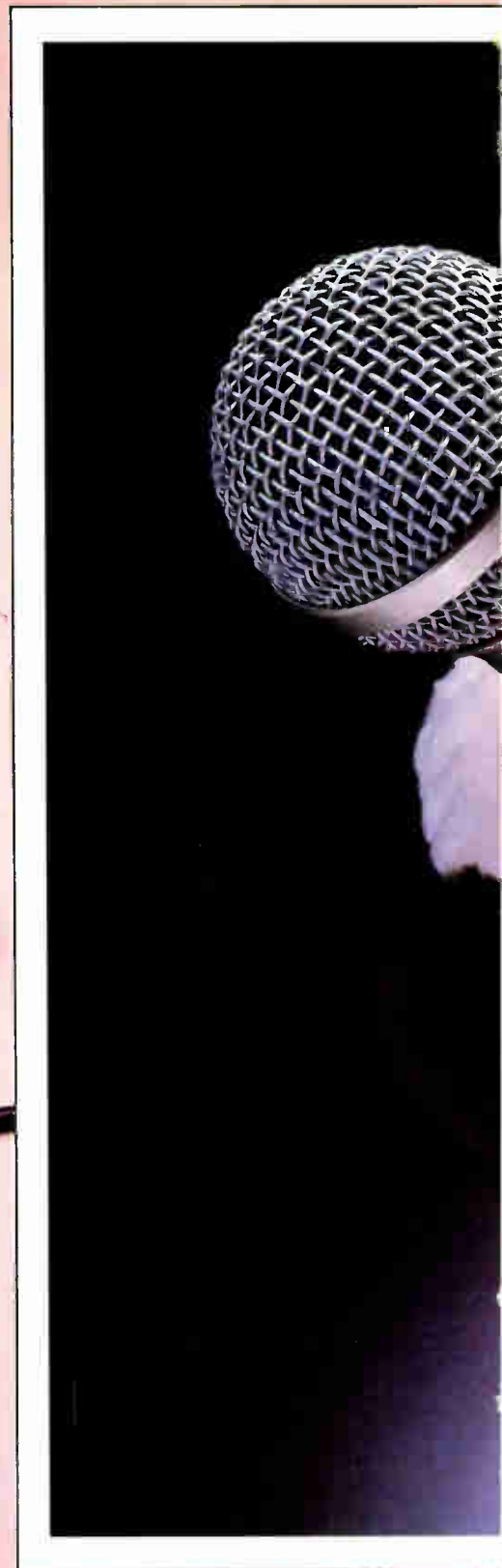
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'80s to reinterpret the '50s. Actually, to merely call the Blasters music rockabilly does a disservice to the band. They play a varied bag: tracks on *Non-Fiction* would sound good mixed with blues, r&b, rockabilly, and country & western material cut in the '50s.

The Blasters include the Alvin brothers, Dave and Phil, along with legendary '50s saxman Lee Allen, saxophonist Steve Berlin, keyboardist Gene Taylor, drummer Bill Bateman, and bassist John Bazz. But it is the Alvins who lead this combo. Dave provides the flashy Chuck Berry-styled guitar that runs through most of the songs, and writes songs that stand up against the great rock tunes of the '50s and '60s. He is simply a superb lyricist, writing rock poetry when most rockers are simply writing rhymes. In a song about Hank Williams' death, *Long White Cadillac*, Dave sets the scene like this: "Night wolves moan/The winter

hills are black/I'm all alone/Sitting in the back/Of a long white Cadillac." Dave's brother Phil has a bluesy voice with a touch of the South that is perfect for interpreting tales of real life America, cheating husbands, neglected lovers, dashed hopes. These tales really take hold over the backdrop of honking saxophones, boogie woogie piano pounding, and rip-it-up guitars. Must be heard to be believed.

—michael goldberg

MOSE ALLISON LESSONS IN LIVING

—Elektra Musician 60237-1

★ ★ ★ ½

Mose Allison is a limited artist of undeniable appeal. One is tempted to categorize him as a *stylist* rather than a *musical thinker*, and such pigeonholing is accurate as far as it goes. But it does not go very far. It is not so much that Allison has

critics' choice

Art Lange

NEW RELEASE: Miles Davis, *Star People* (Columbia). The band is hot, electric, tight; the arrangements are arresting; and Miles plays the blues.

OLD FAVORITE: Dmitri Shostakovich, *Six Preludes And Fugues (from Op. 87)* (Seraphim). The late Russian composer's piano injects these haunting pieces with majesty and soul.

RARA AVIS: Rolf Wikström's Hjärtslag, *Bluesman* (MNW). From the delta to the fjords: this B.B./Jeff Beck-styled guitarist offers Scandinavian singing and stinging urban blues.

SCENE: Sonny Rollins at the U. of Illinois-Chicago Jazz Festival, with an exhibition of energy, effervescence, and tenor madness.

Charles Doherty

NEW RELEASE: Jack DeJohnette's Special Edition, *Inflation Blues* (ECM). This edition contains Rufus Reid and special guest Baikida Carroll in addition to mainstays John Purcell and Chico Freeman, and remains special down to the leader's vocal on the title tune.

OLD FAVORITE: Bobby Bland, *Dreamer* (ABC/Dunhill). Mayhap a tad overproduced and certainly slicker than his Duke days, but Bobby never sounded more soulful.

RARA AVIS: Ornette Coleman, *Who's Crazy? (Affinity)*. This recently released double-LP import of a '65 soundtrack finds the OC Trio (David Izenzon, Charles Moffett) cookin' complete with some raw, primal Ornette on violin and trumpet.

SCENE: Muhal Richard Abrams in peak form coaxing synth sounds (and many others) out of an acoustic piano at the AACM 18th Anniversary Festival in Chicago.

John Diliberto

NEW RELEASE: Miles Davis, *Star People* (Columbia). Miles vamps on the electro-blues, hard-edged, taut, and cerebral at once.

OLD FAVORITE: Klaus Schulze, *X (Brain)*. Perhaps the definitive road-map into the inner space of electronic dreams.

RARA AVIS: Oliver Messiaen, *Das Orgelwerk* (Schwann-AMMS Studio). Seven records of pipe-scorching organ music.

SCENE: Lotus in an East-West synthesized fusion of tablas, Indian violin, synthesizers, and free-funk guitar. The time-stopping drone of the tamboura has become a synthesizer. At Philadelphia's Painted Bride Art Center.

Robert Henschen

NEW RELEASE: Peter Gabriel, *Security* (Geffen). Experimental rock, cross-cultural concepts, lyrically intense to the point of creating its own lexicon.

OLD FAVORITE: Wayne Shorter, *Native Dancer* (Columbia). Solid jazz cuts with Herbie Hancock alternating with Milton Nascimento vocals.

RARA AVIS: Biff Rose, *Children Of Light* (Tetragrammaton). Unkempt singing/songwriting with off-balance laughs and touching sensitivity. Good luck finding a copy. Good luck finding Biff.

SCENE: After The Fire on MTV; the rekindled simplicity of new rock and its mutual influence on r&b.

styled his music, but that through his music he has styled himself. He has created a persona, a character as vivid as a Mark Twain invention. Indeed, as a country boy with a slow Southern humor metamorphosed into street-wise and consummately hip urban cynicism, Allison is himself a mid-20th century Twain, the bite of whose wit is that much the keener for its coolly drawled delivery.

Having created his persona, Allison has rarely deviated from it and has done almost nothing to develop it further. It is true that in *Lessons In Living* the balance between country blues shouter and urbanized blues singer is tipped a bit more toward the city. His piano playing, too, is less roughly hewn—though the deliberately rustic quality of Allison's instrumental technique has always owed as much to Bela Bartok and modern classical keyboard practice as it has to backwoods musicianship. Nevertheless, Mose does here pretty much what he's done before on some 30 albums—and not just stylistically, but in repertoire as well. *Wild Man On The Loose, Your Mind Is On Vacation, Seventh Son, Middle Class White Boy, I Don't Worry About A Thing*—they're all here, again.

Although the essentials of this album present nothing new, there are at least two marginally significant firsts worth noting. This is a live recording of Allison's first appearance at the Montreux Jazz Festival, an incongruous setting for his music and perhaps responsible in some part for the soft-pedaling of the country component. Equally incongruous is the choice of sidemen. There's Jack Bruce (of Cream fame) on bass, Eric Gale on guitar, Lou Donaldson on alto saxophone, and, on drums, Billy Cobham. None of these players is associated with Mose Allison's kind of music and, except for Cobham, none has played with Allison before. But each works out remarkably well here, adding new sounds, yet without altering the final Mose-ness of the music.

Donaldson's dark and eloquent alto solo on *You Are My Sunshine* should be singled out for special mention. This, in fact, is the most interesting cut on the album; slow, moody, even haunting, and almost adventurous harmonically, it is the only song that diverges appreciably from routine Mose—which sounds like a damnation I do not intend. Routine Mose is very good music, after all, and routine Mose is also a durable and delightful musical character, cool, warm, mean, charming, and disarming. Nor is the routine always realized as satisfyingly as it is here. Last year Allison cut *Middle Class White Boy* (Elektra Musician

El-60125), his first album in about six years. Workmanlike but tepid, it was a disappointment. *Lessons In Living*, however, is Mose Allison at his best.

—alan axelrod

LESTER BOWIE
ALL THE MAGIC!—ECM 1246/7
★★★★ / ★ ½

Lester Bowie is a genuine eclectic. He's a

man of many hats, two of which are on display here—the snappy straw boater of Bowie the vaudevillian, and a wilted felt job representing the indulgent, solo Bowie.

All The Magic! is a double album that, most certainly, should have been two separate single albums (if the second one deserves release at all). First up is Bowie's jazz/soul/gospel/rock & roll revue, previously known as the Root To The Source

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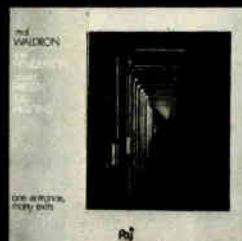
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RECORD REVIEWS

band. It consists of a freewheeling inside/outside jazz band (Bowie, trumpet; Ari Brown, tenor sax; Art Matthews, piano; Fred Williams, bass; Phillip Wilson, drums) and a pair of gospel-tinged soul singers (Fontella Bass and David Peaston) touching a number of the bases that fall under the Art Ensemble's heading of Great Black Music: there's a rollicking calypso (Albert Ayler's *Ghosts*), a tribute to Louis Armstrong, some free stuff, some unadorned soul music (Peaston's belting of *Everything Must Change*), and some hybrid rock & roll (*Let The Good*

Times Roll). The spirits are high, the singers are powerful and genuine, and the whole album struts nicely. Peaston, in particular, is a real find—he reminds one of Aretha Franklin in his ability to translate the gospel idiom into popular music, and in his penchant for wall-rattling high notes. Frankly, I don't understand why Bowie didn't turn both LPs over to this ensemble. Those who have seen this band in concert know how much more there is than these seven numbers—including the appearance of Martha Bass, Fontella's mother and a real live,

dyed-in-the-wool gospel singer. Bowie could have used this album to put the Root To The Source band on the map—a map that should include those islets where Bowie is dismissed as just an avant garde jazzman, not as a purveyor of all sorts of music. Instead this is tacked onto an album that is as inaccessible as anything the man has ever done—not to mention the fact that the thing just isn't much good.

This second album is an indulgence, pure and simple. It is a grab-bag of effects—*Thirsty?* sounds like Bowie blowing into a tub of water (three-and-a-half-minutes of that), while *Down Home* sounds like him blowing his horn into his sock drawer. And on and on. *Almost Christmas* employs a church-bell effect, and I don't have to tell you what happens on *Miles Davis Meets Donald Duck*. Get the picture? The album is simply a bore. Oh, there are good bits here, mind you—two pieces called *Organic Echo* in which Lester plays his horn into a piano for a nice, echoey effect, and other moments where Bowie plays pretty trumpet that doesn't sound like a large animal being drowned or tortured. But for the most part, this half of *All The Magic!* contains most of the nonsense.

In sum—a schizophrenic set which could have easily been labeled *The Best And Worst Of Lester Bowie*. —Lee Jeske

Electro-Harmonix Digital Delay



The new Electro-Harmonix Digital Delay is the first offering by the newly reorganized E-H, and if they continue in this vein, the company will really give the Japanese something to worry about.

First of all, this is the smallest long delay unit I've ever seen—you don't even need a rack for it. Secondly, because it has such a long delay time, which can be used to store sounds and play them back, you have, in essence, a "Frapp-in-the-Box," if you will—meaning that you can use this box to stimulate the tape loop effects that have made Mr. Robert Fripp famous, without two tape machines. Because you have such a long time between the time you play and the time it comes around again (from eight to sixteen seconds, maximum), you can sound like more than one player at any given moment.

As a matter of fact, one of the important functions of the E-H digital delay line is to overdub yourself live using the freeze function that takes whatever is in the "circuits" at the time and stores it. Then it plays it back right away. So you can



dub over that part, and layer it up. The designers have included a click track that you can hear, but which doesn't get recorded, to allow you to synchronize yourself. This unit also interfaces to the E-H line of deluxe rhythm boxes (and perhaps to some others) so that you can automatically sync the repeats to the tempo.

The E-H Digital Delay is also capable of producing a digital flange, which I like a lot. In sum, there is a lot that you can do with this unit, and in traditional E-H fashion it is priced at a half or a third of any similar unit. The unit is quiet, easy to use and easy to stow away in a shoulderbag.

—Peter Mengozzi
March, 1983/Guitar World

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KENNY BURRELL: *LISTEN TO THE DAWN*

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TAL FARLOW: *COOKIN' ON ALL BURNERS*

(Concord Jazz 204) ★ ★ ★ ★

NATHAN PAGE: *PAGE-ING NATHAN*

(Hugo's Music 109) ★ ★ ½

BIRELI LAGRENE: *15 (Antilles 1009)*

★ ★ ★ ★ ½

STANLEY JORDAN: *TOUCH SENSITIVE*

(Tangent 1001) ★ ★

PHIL UPCHURCH: *REVELATION (Jam 011)* ★ ½

MIKE ELLIOTT: *DIFFUSION (Pausa 7139)* ★ ★

ROB CARROLL: *ENSTASIS (Umbrella GEN 1-14)*

★ ★ ½

JOHN SCOFIELD: *OUT LIKE A LIGHT (Enja 4038)*

★ ★ ★ ★ ½

JAMES EMERY: *ARTLIFE (Lumina L007)*

★ ★ ★

RAYMOND BONI: *L'HOMME ÉTOILÉ*

(hat Hut 3510) ★ ★ ½

DEREK BAILEY: *AIDA (Incus 40)* ★ ★ ★ ★

The guitar has a longer continuous history as a jazz-related instrument than any other. That history stretches back to the

electro-harmonix

earliest days of the blues, and—through the guitar's close relative, the banjo—all the way to Africa. In the blues, the guitar originated a colorful, multifaceted role that included percussive strumming, single-note lines, and the evocative whine of a bottleneck against the strings. But the early jazz bands restricted the guitar's role, and it became a purely supportive, background instrument.

In the late 1930s the work of Charlie Christian and Django Reinhardt transformed the guitar's role. Their brilliant solos brought the guitar up front with the horns, a liberation that was aided by technology in the form of the amplifier. They were followed by a whole generation of new guitarists, some of them brilliant improvisers, but these guitarists all tended to have a similar tone and approach to the instrument, a horn-like style that had been defined by Christian's work. Although elevated to a major solo instrument, the guitar was still trapped within a role that limited its potential.

Now the guitar is in the midst of another liberation. The advent of fusion opened up new sonic vistas for guitarists, and players from Sonny Sharrock to Pat Metheny have found individual sounds that are as distinctive as the tones of Lester Young or Miles Davis. A further exploration of the guitar's potential is being conducted by experimental guitarists in the United States and Europe, and many of these players are working with the very same sounds—the percussive strumming, the whines and twangs—that the early blues players employed.

The tradition of Charlie Christian is still very much alive, though, and it would be hard to find a guitarist who plays in the classic jazz style any better than **Kenny Burrell**. He is a consummate craftsman, and his deceptively smooth solos are deeply rooted in the blues. *Listen To The Dawn* is elegant and straightforward, a soulful exploration of five standards and three Burrell originals, with tastefully swinging accompaniment provided by Rufus Reid (bass) and Ben Riley (drums).

Tal Farlow also plays in the classic style, but his solos are denser and more intricate than Burrell's, and he pushes the beat much harder. Farlow prefers standards, often uptempo, and his sound has a hint of a percussive edge to it. He also likes to play extended passages with false harmonics, producing a bell-like sound that is a contrast to the "straight" guitar tone. *Cookin' On All Burners* is perhaps a bit less sublime than Farlow's last Concord album, *Chromatic Palette*, but his energy and imagination are still very much in evidence.

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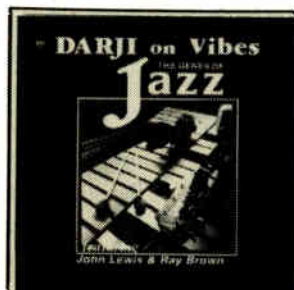
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Philip Elwood, Music Critic—San Francisco Examiner



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RECORD REVIEWS

Nathen Page is an articulate soloist who plays a big-body, semi-acoustic jazz guitar (like Burrell and Farlow), but his sound is quite sharp—a compromise between the classic horn-like tone and the biting sound of a blues guitarist. Page has an angular, restless style, but *Page-ing Nathen* is bogged down by too much insignificant material, including some light funk and a couple of meandering ballads. Interestingly, Page's best work is

heard on two tunes written by saxophonists: John Coltrane's *Moment's Notice* and Joe Henderson's *Inner Urge*.

If Charlie Christian was both widely admired and widely imitated, then Django Reinhardt was mostly just admired. Now, some 30 years after Reinhardt's death, **Bireli Lagrene** has emerged as his heir-apparent. Lagrene is an out-and-out disciple of Reinhardt, right down to the big acoustic guitar, the

chunka-chunka string band format, and *Sweet Georgia Brown*. More importantly, he has captured the essence of Django's playing, his Gypsy heart and melodic imagination. He might be dismissed as a nostalgic imitator were it not for the fact that Lagrene is still a teenager: the title of *15* (his second release on Antilles) refers to his age at the time it was recorded. His speed and overall technical facility are astounding, and he has remarkable harmonic sophistication, despite the "old-fashioned" setting. Freed from the oompahing rhythm guitars on a couple of cuts, Lagrene hints at the developments still to come for his raw but prodigious talent.

Stanley Jordan is another surprising young guitarist (although, at 24, he is an old-timer next to Lagrene), and his approach to the instrument is totally unorthodox. He hammers-on with both hands on the fingerboard, playing his solid-body electric in the same manner as a Chapman Stick. This gives him a most unusual sound, but, unfortunately, it seems to be more of a novelty than an innovation. Jordan is hampered here by his original material, which is simply not very interesting. His best effort is a brief blues called *Jumpin' Jack* on which he manages to play bass, rhythm, and lead all at once, but he would do well to apply his unique style to a record of more substantial material, as he apparently does in his live performances.

Phil Upchurch also plays a solid-body electric guitar, but his approach is much more familiar. Although Upchurch is a versatile session musician, *Revelation* is mostly shallow pop/jazz, and Upchurch's scratchy guitar sound barely penetrates the murky synthesizer textures and saccharine vocals. His solos are mostly just strings of funky licks, although he does close the album with a solid if unspectacular chord-melody version of *I've Grown Accustomed To Her Face*.

Like Upchurch, **Mike Elliott** is an accomplished player swimming upstream against his material. Elliott, another experienced session guitarist, runs through most of the familiar funk/fusion bags, but he is a much stronger player than writer. His album is the kind that guitarists love to steal riffs from, but it isn't much to listen to from beginning to end. Elliott has clearly mastered a variety of acoustic and electric styles and knows how to create varied textures with layers of guitars, but the empty pyrotechnics on *Diffusion* bring Shakespeare's line about "sound and fury" to mind.

The group led by Canadian guitarist **Rob Carroll** is a singular example of an electric band that is actually much closer

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—Montreal Gazette

PAT METHENY GROUP *Travels*

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to jazz than rock in conception. It is a classic quintet, and Carroll shares the front line with saxophonist Ron Allen, playing the heads in unison and soloing much as a horn player would. Carroll plays a solid-body electric, but he favors a clean, even sound and virtually no effects—i.e., he is much closer to Charlie Christian than John McLaughlin. His long, looping solo lines are reminiscent of Pat Metheny, although Carroll has wisely chosen not to imitate Metheny's sound. *Enstasis* is an interesting if uneven album, but it's a bit too homogenized to be very memorable.

Blandness has never been a problem for **John Scofield**, whose style is neither mainstream nor fusion nor experimental, but a little of each. *Out Like A Light* is a live recording of his trio. Although digitally recorded, the album suffers from dirty sound. Still, the music is so good it doesn't matter. Scofield plays with a raw, distorted sound, launching salvos of jagged lines against the rumbling backdrop of Steve Swallow's bass and Adam Nussbaum's drums. Most of the tunes hurtle forward energetically, but Scofield also shows great delicacy on *Melinda*, a

chord-melody solo that is in the classic jazz guitar tradition.

Artlife is the first solo album by **James Emery**, and it is a showcase for the many different sounds that Emery extracts from various acoustic and electric guitars. His solo pieces are abstract and a bit sterile, but Emery shows more emotion on two duos with violinist Leroy Jenkins. He is a master of timbres, and he works with the full range of guitaristic effects: bends, pull-offs, clusters, harmonics, rapping on the wood, plus a variety of electronic alterations. Emery is definitely on to something, but this album gives the overall impression of an intriguing approach that is not yet fully formed.

European experimentalist **Raymond Boni**, recorded live on *L'Homme Étoilé*, sticks to his electric guitar and uses effects that are somewhat quaint: reverb (lots of it), tremolo, a wah-wah pedal, a fuzztone, and a whammy bar. This was the standard equipment for most psychedelic rock guitarists in the 1960s, and many of Boni's solo improvisations do sound like Jimi Hendrix interpreting the works of Anthony Braxton. Boni mixes

spacy sound effects with long, skittering scalar lines and clattering chords, but his saving grace is his sense of humor. On the second side of the album, he delves into some truly bizarre fuzztone effects: cries, howls, meows, oinks, grunts, foghorns, underwater motorcycle races, thunderous belches. It's a tour-de-force display, and the audience can be heard chortling its approval.

Derek Bailey's *Aida*, which contains three long solo pieces recorded at solo concerts, is a virtual catalog of the "other" sounds that can be extracted from an acoustic guitar. Bailey constructs sonic episodes from a blizzard of harmonics, twangs, squeaks, and clunks that are interspersed with brief melodic fragments and furiously strummed chords; he then strings these abstract episodes together. His improvisations have their own internal logic, and they are quite mesmerizing despite their unconventionality. Although his style places him at one extreme of modern guitar playing, Bailey's mastery of rhythm and percussive effects also connects him, full circle, with the work of the early blues guitarists.

—jim roberts

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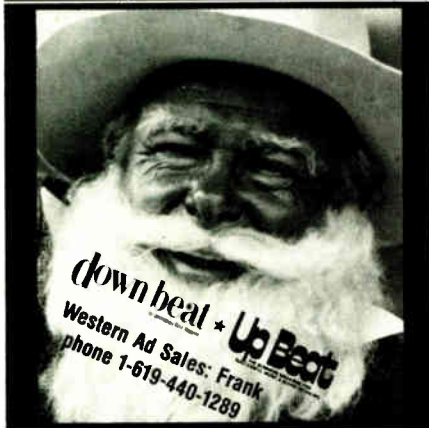
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CONCORD JAZZ

Art Farmer, fancy flugel front '82 quartet in bop and lyrical mode, *WARM VALLEY*. **Ernestine Anderson**, soulful crooner sings nine samples of life in the big city. **Laurindo Almeida/Charlie Byrd**, a pair of classically oriented jazzy acoustic guitarists combine in a *LATIN ODYSSEY*. **Ray Brown/Monty Alexander/Sam Most**, provocative bass/piano/flute trio tackles standard jazzers and pop tunes, *A RAY BROWN 3*.

SACKVILLE

Buddy Tate, '78 date w/ Toronto rhythm section by ex-Basie tenor giant, *QUARTET*. **Jim Galloway**, Scottish Swing soprano saxist joins forces w/ Jay McShann, Don Thompson, Terry Clarke, *THOU SWELL*. **Don Thompson/Ed Bickert**, piano/guitar stylings from the Canadian duo, *DANCE TO THE LADY*.

DISCOVERY

Gerald Wilson, veteran big band leader waxes his '80s orchestra digitally, *JESSICA*. **Dick Berk**, drummer and his youthful Jazz Adoption Agency do the bebop deed, *THE RARE ONE*. **Herb Geller**, '75 production from the rarely heard altoist, w/ guest vocalist Mark Murphy, *RHYME AND REASON*. **Sue Raney**, songstress plus the Bob Florence trio *SINGS THE MUSIC OF JOHNNY MANDEL*.

COLUMBIA

Miles Davis, John Scofield's guitar added to regular band highlights Miles recasting of his blues roots, *STAR PEOPLE*. **Bob James**, pop-jazzer reworks themes from his tv music for *Taxi*, *THE GENIE*. **Various Artists**, Toshiko, Herbie, Wayne, Lew, Tony, et al. join for *JAZZ AT THE OPERA HOUSE*. **Arthur Blythe**, altoist and his cello/guitar/tuba/drums in six Monk tunes, *LIGHT BLUE*. **Chuck Mangione**, mellow flugel and his working quartet paint a pastel path in *JOURNEY TO A RAINBOW*. **Peck Kelley**, rare '57 Commodore recordings of this Texas Swing piano legend, *JAM*. **Tommy/Jimmy Dorsey**, final sides by the brother-led orchestra, featuring ballads, spirituals, and swingers, *THE FABULOUS DORSEYS IN HI-FI*. **Jean-Pierre Rampal**, classical flute master tackles a ragtime program and *PLAYS SCOTT JOPLIN*.

PABLO

Louie Bellson, '82 big band hits the road piloted by the dynamic drummer, *THE LONDON GIG*. **Eddie "Lockjaw" Davis/Harry Edson/Al Grey**, three ex-Basieites recreate JATP excitement sans audience, *JAZZ AT THE PHILHARMONIC*, 1983. **Oscar Peterson/Milt Jackson**, rare piano/vibes pairing provides fireworks from *TWO OF THE FEW*. **Michel Legrand**, composer's tunes done jazzily, w/ septet inc. Zoot Sims & Phil Woods, *AFTER THE RAIN*. **Joe Turner**, blues belter from KC in '74 outing adds Eldridge, Al Grey, Lee Allen as front line, *LIFE AIN'T EASY*. **Joe Pass**, two LPs of

mostly acoustic solo guitar standards from '73 sessions, *VIRTUOSO #4*.

FANTASY/MILESTONE

Tom Coster, ex-Santana keyboarder heads quintet plus guests and Journey's drummer Steve Smith, *IVORY EXPEDITION*. **L. Subramaniam**, Indian classical violinist goes electric w/ friends inc. Tom Scott, George Duke, Larry Coryell, *SPANISH WAVE*. **John Coltrane**, two-fer reissue of long unavailable '57 LP *Cattin'* plus the title LP, *BAHIA*. **Ron Carter/Hank Jones/Sadao Watanabe/Tony Williams**, live '78 gig, one-half previously issued *Live Under The Sky*, *CARNIVAL*.

MUSE

Arnett Cobb, more music from the '78 jam w/ Buddy Tate and Cleanhead Vinson, recorded *LIVE AT SANDY'S*. **Sonny Stitt**, recorded in June '82 just before he died, these are *THE LAST STITT SESSIONS VOL. 1*. **Stephane Grappelli/Hank Jones**, a '79 single LP of quartet swing featuring the violinist & pianist, *A TWO-FER*.

GRAMAVISION

James Newton, flutist finds inspiration in Strayhorn's, Anthony Davis', and original pieces played by septet, *JAMES NEWTON*. **Bob Moses**, all-star big band outing of originals from the drummer, chronicling *WHEN ELEPHANTS DREAM OF MUSIC*. **Jay Hoggard**, vibist throws his mallets into the pop-jazz ring w/ this smooth program, *LOVE SURVIVES*.

CIRCLE/GHB/AUDIOPHILE

Ben Webster, two too-brief LPs of the classic tenor's World transcriptions from '44, one as issued, and one alternate takes and fragments, *THE HORN*. **Eddie Condon**, the leader's inaudible guitar plus Pee Wee, Big T, Maxie K., the usual gang in World transcriptions of 1944 *JAM SESSIONS*. **Wild Bill Davison**, hot cornet w/ the Condon crowd in tow, more World music from 1943. **Art Hodes**, in trio alongside Mezz Mezzrow and Danny Alvin, '44 World takes and outtakes, *APEX BLUES*. **Knocky Parker**, '81 recording of trad tunes by octet inc. Pee Wee Erwin, and his *CAKEWALKING JAZZ BAND*. **Bunk Johnson**, legendary N.O. trumpeter and septet caught on '44 World transcriptions, giving *SPICY ADVICE*. **Bob Crosby**, two orchestral dates done for World transcriptions offering *MORE 1938*.

Maxine Sullivan, spy singer going strong on '75 session w/ Ted Easton's Jazzband, *MAXINE*. **Dick Haymes**, '49 and '52 numbers from big band vocalist, originally World transcriptions, *IMAGINATION*. **Shep Fields**, proponent of the "Rippling Rhythm" approach to big bands in cuts from 1947-50. **Dean Hudson**, big band vet updates some classic Swing chestnuts in 1982. **Harry James**, World transcriptions of the trumpeter and his orchestra vintage 1954. **Loonis McGlohon**, piano/bass stylings suited for background or listening, *LOONIS IN LONDON*. **Barbara Lea/Boborough/Dick Sudhalter**, sing and play songs by Hoagy Carmichael as *HOAGY'S CHILDREN*.

CONTINUED ON PAGE 42

SOME THINGS YOU JUST CAN'T BUY BY MAIL.

On March 25 this year, the night before she was to compete in the State Solo and Ensemble Festival, Laurin Buchanan dropped her piccolo. The accident knocked several keys out of alignment; the instrument was unplayable.

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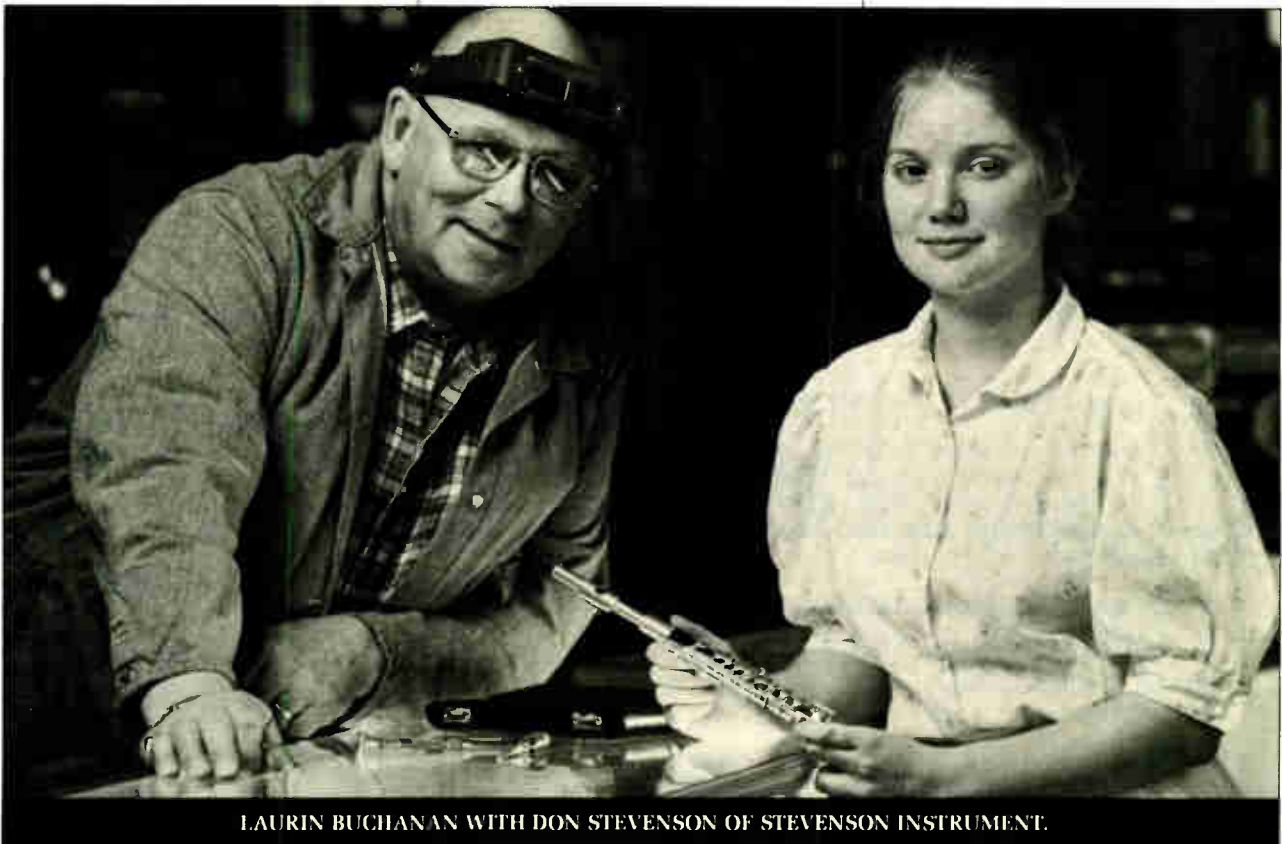
he hopes will provide a return.

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This issue is a real concern to the editors and publisher of *down beat* magazine. We ask you to support your local music dealers because of the support they provide to you.

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Max Roach/Connie Crothers, nonpareil percussionist and promising pianist do duets, from New Artists Records, SWISH. **Kirk Lightsey**, solo piano from Dexter's pianist,

from Sunnyside Records, LIGHTSEY 1. **Patrick Godfrey**, solo piano in a Windham Hill vein, from Apparition Records, BELLS OF EARTH. **Sandy Owen**, solo piano originals in a conversational vein, from Ivory Records, SOLILOQUY. **Joseph Kubera**, pianist performs works by the 12-tone composer Josef Hauer, from 1750 Arch Records, ATONALE MUSIK (1920-22). **Jean-Luc Barbier**, plays composed works for solo saxophone from various sources, from ReEntry Records, TOKONOMA. **Rob Wasserman**, David Grisman's bassist waxes one sans accompaniment, from Rounder Records, SOLO.

John Abercrombie/Jan Hammer/David Earle Johnson, lots of jammin' and stinging guitar/keyboards/drums interplay, from Plug Records, THE MIDWEEK BLUES. **Steve Holt**, pianist with guest Bob Mover's alto plus Canadian regulars, from Plug Records, THE LION'S EYES. **Bernie Charles**, jazz fiddler does standards and the title tune original, from Berne-Viol Records, BLUE VIOL. **Eric Tingstad**, solo compositions for guitar, from Cheshire Records, ON THE LINKS. **Gregory**

James, guitar-led quartet features db record reviewer Robin Tolleson on tubs, from Rogue Productions, MADAGASCAR. **Ian Dogole**, percussionist packs "global fusions" into his band's funk-jazz, from Dr. Unit Records, ALONG THE ROUTE. **Thursday Group**, guitar-led quartet in eight originals by Douglas Lichterman, from Pathfinder Records, THURSDAY GROUP.

Rova Saxophone Quartet, Italian import of new sax sensibilities times four, from Fore 80/Eight Records, INVISIBLE FRAMES. **Paul Murphy**, drummer boots Jimmy Lyons, Karen Borca, Dewey Johnson, and MaryAnne Driscoll, from MAD Murphy Records, CLOUDBURST. **Kent Eanes**, flutist fronts sextet in varied program, from BWL Records, FRESH AIR. **Mofungo**, another entry in the free-funk-jazz sweepstakes, from Zoar Records, OUT OF LINE. **Wolfgang Dauner/Albert Mangelsdorff**, free-wheeling piano/trombone duets from Germany, via Mood Records, TWO IS COMPANY. **Ack Van Rooyen**, trumpet-led septet does mostly original charts, from Mood Records, HOMEWARD. db



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1 DAVE GRUSIN. *SHUFFLE CITY* (from *DAVE GRUSIN AND THE N.Y.-L.A. DREAM BAND*, GRP). Grusin, composer, keyboards; George Young, tenor saxophone.

It sounded like a mixture of rhythm & blues bands from the '50s that had some ties with today's fusion music. At times it sounds too well-planned to me; at other times, it got a little looser. I believe that my favorite spot in it is the tenor solo.

The composition was rather vague to me; I don't remember too much of it afterwards, other than the sound of it and the technique of how it was put together. It was a live recording, and was very good in that aspect. Overall I thought it was very nice. I'd give that three-and-a-half stars.

2 THELONIOUS MONK. *OFF MINOR* (from *THELONIOUS MONK WITH JOHN COLTRANE*, Jazzland). Monk, piano; John Coltrane, Coleman Hawkins, tenor saxophone; Ray Copeland, trumpet; Wilbur Ware, bass; Art Blakey, drums.

That sounded like Monk. It isn't one of my most favorite things he's ever done. I always look forward to hearing Monk. He generally created a lot of pleasure.

In this particular record, what I didn't like was the feeling of the drums and the bass. At times it felt like it was bogged down. The technique of recording . . . I hear a lot of sock cymbal on two and four, which seems to weight everything down, and I did not hear the movement of the cymbals with the actual drive. With the heaviness of the backbeat of the sock cymbal, it tended to make everything feel heavy to me.

I loved the composition and how the band played it, but as it got into the solos, I really didn't feel any sort of swing in it, or any groove. And I believe it was due to the actual recording technique of the sock cymbal just being out that loud.

I'm not really sure who else was playing; at times the drummer reminded me of Blakey without all of the fire. The saxophonist, I'm not sure if it was Charlie Rouse. As far as Monk's playing goes, he's always captivated me with his feeling, his comical playing, and also I love his runs, which seem to come out of that school of the '30s, or that time period where it sounds like he's using whole-tone scales, or the same scales that Tatum used. I'll give that three stars; no, two-and-a-half.

3 MCCOY TYNER. *HYMN-SONG* (from *SUPERTRIOS*, Milestone). Tyner, piano, composer; Eddie Gomez, bass; Jack DeJohnette, drums.

That sounded like McCoy Tyner. I'm not sure who the other players were. I did

Joe Sample

By LEONARD FEATHER

The Crusaders, a band once synonymous with straightahead jazz, has undergone an evolution that has spanned three decades and has placed several of the original members in powerful positions as successful purveyors of pop, funk, and r&b fusion.

Back in the mid-1950s in Houston, a group of teenagers called the Swingsters got together at Phyllis Wheatley High School to play school dances around town. Later known as the Modern Jazz Sextet, they were Joe Sample, Wilton Felder, Stix Hooper, Wayne Henderson, Hubert Laws, and bassist Henry Wilson. Laws and Wilson left before the group, having settled in Los Angeles, began its career as the Jazz Crusaders, first recorded on Pacific Jazz Records in 1961.

After dropping "Jazz" from their name in 1980, they aimed at a wider audience. By the late 1970s Henderson had dropped out to become an independent producer, and in



1978 the remaining members began recording their own LPs for MCA Records. There are now four Joe Sample albums, the most recent being *The Hunter*, MCA 5397.

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

like the composition; I thought it was something that could be played on different instruments and with different bands and it would hold up throughout the transitions from this band to the next band.

It was McCoy, and as always he knocks me out with his rhythmic drive and his technique at the keyboard. The drummer was playing well, exciting; it sounds like it's the drummer McCoy has used on his usual albums that he recorded, say, in the early '70s up to mid-'70s, but I can't think of his name right now. But everyone was playing well, so I'd give it four stars.

4 GEORGE SHEARING/ MARIAN MCPARTLAND. *BORN TO BE BLUE* (from *ALONE TOGETHER*, Concord). Shearing, McPartland, piano.

My first thought was that it was a couple of pianos playing, but as I began listening more, it didn't sound like it. But it sounded like a ghost sound of a second piano in the background that suddenly vanished.

As far as the composition goes, it reminds me of a song that Nat King Cole sang, *Gee, Baby, Ain't I Good To You*, although it's not that composition, just that type of song. It's like a standard song that had blues overtones in it. At first I thought it was a pianist out of that period, say, the '30s and '40s, but as he got into his solos it didn't sound like a 1940s type of right-hand soloing style. It

sounded like a current player, using the technique of the stride piano in that particular song. I understand, because I do the same thing; I love the stride playing, and yet in my right hand, I don't play in the manner of the '30s and '40s.

I'd say overall I liked it very much, and I'd give it three-and-a-half stars.

5 CHARLES LLOYD. *THE CALL* (from *MONTREUX '82*, Elektra Musician). Lloyd, tenor saxophone, composer; Michel Petrucciani, piano; Pallo Danielsson, bass.

My thoughts were that it was Coltrane, but as I began listening I realized that it wasn't Trane. The mood of the quartet seemed like it was in the style of Trane with McCoy Tyner and other guys he had at that particular time. But I don't think it was Trane or McCoy playing.

Although I was pleased with all of the individual playing—and I believe they should get five stars on the actual playing—I don't think as an overall group they came off with that magic that Trane's group had a way of producing as a unit. Individually, though, I really loved the effort that everyone was putting out; it was taken to that point of taking-a-chance playing, and I like that a lot.

The piano, although I recognized it was very good playing, for some reason didn't move me emotionally as much as the bassist did. I was very turned on with his ideas, his technique, but I just didn't get a feeling of satisfaction out of it. Based on that, I'd give it four stars. db

Terence Blanchard

The trumpet chair in Art Blakey's band has a history of excellence, and Blanchard fills it admirably.

BY LEE JESKE

Once upon a time the world looked to New Orleans for its supply of hot and sassy trumpet players. That time has come again.

"I had an aunt who went to school with Ellis Marsalis and, like him, she was a piano player," says Terence Blanchard. "As I was growing up, she really tried to get me going in local activities, like district band and stuff like music camps. So one summer, between my fifth and sixth grade years, she enrolled me in summer camp, and that's where I met Wynton and Branford Marsalis. As a matter of fact, me and Wynton were sitting way on the end . . . we were the saddest cats in the band."

When Wynton Marsalis left Art Blakey's Jazz Messengers—after giving that unit a new shot of vitality and being hailed far and wide as the greatest thing since canned tuna—everyone said, "Who is going to take that seat now?" Well, when you leave Art Blakey's employ, you're supposed to send somebody to the master's infamous audition nights to replace you. Wynton Marsalis sent Terence Blanchard, his New Orleans "homey." Blakey, one of the sharpest eyes for talent the jazz business has ever seen, gobbled the young brassman up.

Was there a letdown after Wynton? Nope. As a matter of fact, many listeners hailed the sharpness of the trumpeter's attack and the romanticism in his heart, and thought that they were still listening to Wynton Marsalis. One of the souvenirs that Blanchard sent home from his first tour of Europe was a photo from a French paper showing him being hugged by his boss over the caption, "Art Blakey avec Wynton Marsalis."

"I was born and raised in New Orleans," says the 21-year-old Blanchard. "My father was a manager for an insurance company and used to sing opera around town as a hobby. I started playing piano when I was five years old, taking classical lessons. In the fourth grade I



TOM COPI

had a trumpet, but I wasn't really serious about it. I didn't get serious until I went to the New Orleans Center for the Creative Arts in high school."

NOCCA is a New Orleans version of the celebrated High School for the Performing Arts in New York (prototype for the movie and tv series *Fame*). Students take academic courses in the morning and then study an art discipline in the afternoon. However, when Blanchard entered NOCCA, it wasn't exactly a prestigious move. "They had a lot of problems when the school first opened," he remembers, "because everybody thought that by being an arts school you'd go over there and do nothing but goof off all day. So a lot of teachers didn't push students to go to the school when I was going to it."

Though Blanchard auditioned for NOCCA on trumpet, the only private music lessons he had taken up to then were on the piano. "NOCCA just turned my head around," he says. "Ellis Marsalis knew that I played piano, and he gave me a tape of Miles Davis' *Someday My Prince Will Come* and said, 'Listen to the piano player.' So I listened, and instead of listening to the piano player, I listened to Miles. After that I was into Miles . . . I'm still into Miles. I was so much into Miles I got sick. Then after that I really got into Clifford Brown. Those are my two main influences to this day—Miles and Clifford."

Once the trumpet grabbed hold of young Blanchard, that was it. He'd play around town wherever he could—a dixieland gig on a Sunday afternoon, subbing with a big band at the Blue Room, even doing a month on piano in a stage

show—in addition to his morning academic classes and afternoons at NOCCA, studying counterpoint, harmony, etc. I ask Terence if there was any feeling of tradition, being a jazz trumpeter in New Orleans, the home of Armstrong, Oliver, Bolden, and the rest.

"Well, the tradition had been lost for a long time," he says. "I mean, there were trumpet players in New Orleans, but no trumpet players who ventured forth, like Wynton, and who really wanted to *do* something. There are a lot of trumpet players in New Orleans who can play, but they just stay in New Orleans and really don't try to apply themselves as far as thinking about their career. A lot of them are just happy about what they're doing, and there's nothing wrong with that, really. Wynton and the rest of us were the first in a long time who really wanted to do something different musically."

Marsalis, who Terence is quick to point out is a year older than he and who has been studying the trumpet a lot longer, left New Orleans, and Blanchard followed a short time later, to attend the jazz program at New Jersey's Rutgers University. Blanchard landed at Rutgers without a dorm room—they were all taken—so he spent a couple of weeks in the home of the jazz program's director, Paul Jeffrey. Jeffrey was playing tenor in Lionel Hampton's band and invited Terence along, with his horn, to hear the band in Philadelphia. Hampton, no mean spotter of talent himself, heard the trumpeter fooling around on the horn before the concert, asked him to play a blues, and told him he'd be hearing from him. A week later Blanchard joined the Lionel Hampton Orchestra, and subsequently spent 1980 and '81 shuttling between gigs with Hamp and school at Rutgers. Then, in February of 1982, Wynton Marsalis called.

"Wynton had just done his album, he had just come off the tour with Herbie, and he was still playing in the band with Art, but he was getting ready to break it off and just get his own band, so he had called me to come and take an audition at Fat Tuesday's. A couple of other trumpet players came down, I auditioned, and they just hired me for the gig. I had three days to learn all the music. Then it was off to Chicago for a week, a couple of gigs in Reno and Boston, and then we went to Europe for 10 weeks."

Blanchard is now the musical director of the Jazz Messengers, and has contributed several numbers to the band's book. In the year since he signed on with Blakey, he has also managed to meet, and play with, almost every trumpet player he has wanted to—Dizzy Gillespie (who

pulled the trumpeter out of the ad hoc big band assembled for a recent New York taping of a cable television show of the music of Thelonious Monk and, with the cameras *not* rolling, prodded him into a blistering workout on *Straight, No Chaser*, the elder Gillespie grinning whenever the younger Blanchard threatened to out-bop the master), Woody Shaw, Clark Terry, and Freddie Hubbard. Yet he has never even seen his longtime idol, Miles Davis, perform live, let alone met him.

Currently Blanchard shares an apartment in Brooklyn with the rest of the Messengers' front line (altoist Donald Harrison and tenorist Jean Toussaint). He is in no hurry, he says, to follow Wynton Marsalis' lead too closely. "Right now," he says, "I'd just like to stay with the band and develop my writing and more skills on the trumpet. I'm not eager to go out on my own right now. I just want to take my time; I'm not in a hurry to go anywhere."

Certainly, keeping up with Art Blakey is going to keep him quite busy enough. After we speak, Terence is on his way to help rehearse a specially formed Blakey big band, where he's the section leader of a trumpet grouping of Marsalis, Wallace Roney, Jon Faddis, and himself. But what about the inevitable future date when he gets ready to kiss the Messengers goodbye? Is New Orleans holding any other young trumpet secrets?

"Oh yeah, man," says Terence Blanchard. "He's called Leroy Jones, he's about four years older than me, and this cat is ferocious—*ferocious!*" db

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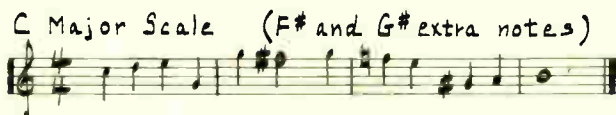
HOW TO tame the tone row—Part I

BY DR. WILLIAM L. FOWLER

William Fowler, composer/clinician/professor (University of Colorado, Denver) holds a PhD in Music Composition and is db's Education Editor.



Conventional melody moves mostly along the notes in some traditional seven-note scale, only occasionally touching chromatic notes along the way:



Not so the tone row: it lines up all 12 notes of the chromatic scale, in any order, sounding them all before any one of them recurs. Here, for example, is a tone row by Mark Hiskey, a perceptive young composer from Denver:



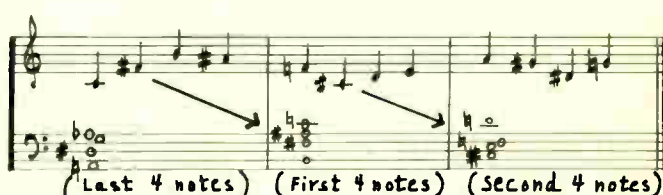
The original purpose of the tone row, as defined some 60 years ago by its foremost practitioner, Arnold Schönberg, was to free melody from the necessity of belonging to some key. To preserve this freedom from tonality, reasoned Schönberg, not only the row itself, but its harmonic accompaniment as well had to avoid conventional construction and progression. A row could accompany itself by imitation, thus setting up unexpected vertical intervals:



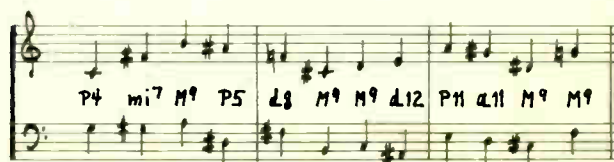
A row could run its course over a single pedal tone (in this case the last note in the row), thus making each vertical interval different from all the others:



Or the last four notes of the row could make a chord to accompany the first four notes in the melodic line, and so on:



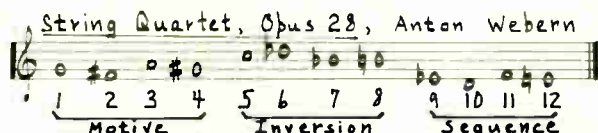
Or these same chords could be sounded note by note to form non-tertian intervals with the melodic notes:



In his later years, Schönberg relaxed such self-imposed restrictions, as did his followers, until now the tone row has become an ideal way to unfold a continuous succession of fresh notes, whatever its accompaniment idiom might be.

As the fresh notes unfold, tone rows which furnish recognizable melodic features sound more conventional and are thus easier for the ear to grasp than those which merely line up a series of totally unrelated tones.

One of Anton Webern's rows, for example, features a four-note motive, then the same motive inverted four notes higher, and finally the same motive as a sequence three notes lower:



Hiskey's row features three intermittent chromatic lines. The first note begins an ascending chromatic line upwards from C to D \sharp . The second note begins an opposing chromatic line which descends from F \flat down to that same D \flat , which consequently becomes the goal of both lines. Meanwhile, the third note begins still another chromatic line which moves downward from B to its own goal, the final G of the entire row:

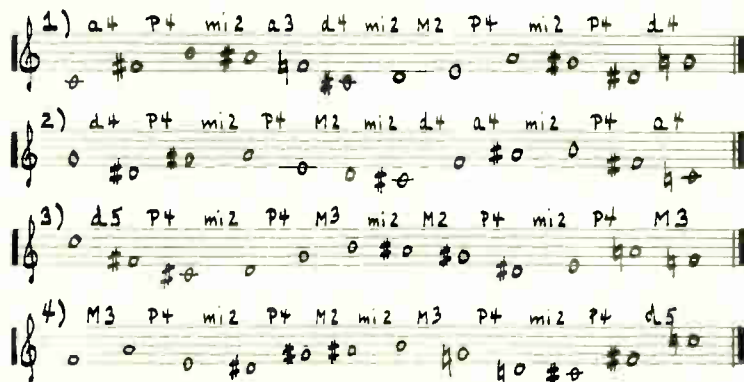


Because of these features, Hiskey's row can change its character by placing the notes of one or another of these chromatic lines on accented beats:



If a row sounds interesting in its original form, it also will sound interesting played backwards, or upside down, or backwards and upside down at the same time. When revamped in these ways, Hiskey's row retains its chromatic characteristics but reverses its various chromatic directions and goal-tones.

- In 1), the original row, the pitch-peaks form a chromatic line from B down to goal-tone G;
- In 2), the same row backwards (retrograde), the pitch-peaks form a chromatic line from G up to goal-tone B;
- In 3), the same row upside down (inverted), the pitch-peaks form a chromatic line from C down to goal-tone A;
- In 4), the same row both upside down and backwards, the pitch-peaks form a chromatic line from A up to goal-tone C:



By such permutations, one tone row generates differing but related rows. Part I of this article has looked at the tone row itself and its atonal accompaniments. Part II will look at ways to accompany the tone row with tonal harmony. db

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This takes us to reggae, which is a very interesting music in that it's the first that didn't base itself around the standard approach of making work by addition. Earlier I said the contemporary studio composer is like a painter who puts things on, puts things together, tries things out, and erases them. The condition of the reggae composer is like that of the sculptor, I think. Five or six musicians play; they're well isolated from one another. Then the thing they played, which you can regard as a kind of cube of music, is hacked away at—things are taken out, for long periods.

A guitar will appear for two strums, then never appear again; the bass will suddenly drop out, and an interesting space is created. Reggae composers have created a sense of dimension in the music, by very clever, unconventional use of

echo, by leaving out instruments, and by the very open rhythmic structure of the music. Then, too, someone like Lee Perry, a producer who's always been very intelligent as far as using the constraints of the situation goes, might find there's hiss building up on tracks he's used over and over. A Western engineer might get frightened by this, and use all sorts of noise reduction and filtration. Perry says, "Okay, that's part of the sound, so we'll just add something else to it and use it." This adds an ambiance of weirdness behind what was straightforward reggae.

Which puts me in mind of the first piece on *Music For Airports* (Editions EG). I had four musicians in the studio, and we were doing some improvising exercises that I'd suggested. I couldn't hear the musicians very well at the time, and I'm sure they couldn't hear each other, but listening back, later, I found this very short section of tape where two pianos, unbeknownst to each other, played melodic lines that interlocked in an interesting way. To make a piece of music out of it, I cut that part out, made a stereo loop on the 24-track, then I discovered I liked it best at half speed, so the instruments sounded very soft, and the whole movement was very slow. I didn't want the bass

and guitar—they weren't necessary for the piece—but there was a bit of Fred Frith's guitar breaking through the acoustic piano mic, a kind of scrape I couldn't get rid of. Usually I like Fred's scrapes a lot, but this wasn't in keeping, so I had to find a way of dealing with that scrape, and I had the idea of putting in variable orchestration each time the loop repeated. You only hear Fred's scrape the first time the loop goes around.

There are other examples of things I do with loops and editing based on fairly simple material, to get singular, very rare events I couldn't have foreseen. But perhaps I should mention that you only have control of your studio composition to the pressing plant—then the reproduction is completely arbitrary. So when I mix a record, I mix on at least two speaker systems—and often more than two—so I'm not mixing just for optimum conditions. Most of my records don't sound good in optimum conditions, where there are very large speakers which are extremely well balanced and have lots of high and low frequencies. I mix, really, for what I imagine most people have—medium-priced hi-fi—and for radio a bit as well. It's the very naive producer who works only on optimum systems. **db**

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LONDON

Actual '83 runs 8/23-28 at the Institute of Contemporary Arts and features Steve Lacy, Iskra 1903, Toshinori Kondo, Alex von Schlippenbach, Keith and Julie Tippett, more . . .

MINNEAPOLIS

The City of Lakes is swamped this summer: head for Creekside Center, 98th and Penn S. on 8/20 at 1 p.m. for a jazz fest sponsored by **Bloomington Arts in The Park**: the Red Wolfe Quartet, Eddie Berger and the Jazz All-Stars, Upper Mississippi Jazz Band, and the Jimmie Bowman Trio round out the diversified program . . . our town's **Music in the Parks** free concert schedule at Lake Harriet Band Shell: Dixie Kats 7/25, Tangletown Ramblers 8/1, Sound Trax Big Band Jazz 8/6, Deep North Dixieland 8/15, KTNW (jazz radio) Night 8/20, Dean Brewington Quintet 8/29, Phelps Jazz Workshop 9/3, Swift Current 9/4, Tan-

gletown Ramblers 9/5; 7:30 p.m. . . . **Nicollet Island** concerts: Auraflex 8/7, Phelps Jazz Workshop 8/14, Samoa 8/31; 7 p.m. . . .

NEW YORK

The **Jazz Forum**, the highly regarded loft run by trumpeter Mark Morganelli, was recently evicted from their Greenwich Village locale; undaunted, Morganelli telephoned Village Gate impresario Art D'Lugoff and has taken up residency there through the summer, at times combining his bookings with the Gate's lineup, resulting in such interesting double-bills as the recent pairing of Art Blakey's Jazz Messengers with James Blood Ulmer . . . speaking of the **Gate**: that venerable Village institution just celebrated its 25th anniversary; it's been a landmark at Blecker and Thompson since the days when some liked Ike . . . pianist **Mal Waldron** and his band taped an anti-apartheid concert recently at the United Nations as part of the U.N.'s radio service which beams four anti-apartheid programs a day (in English, Afrikaans, Xhosa, and Sotho) into South Africa . . . Gypsy Rose Lee and other burlesque stars peeled there in the '30s and '40s, but now the building at 15th St. and Irving

Place is, on the weekends anyway, **Swing Plaza**, offering interesting double-bills of big name jazz; call (212) 477-3728 for the latest . . .

PHILADELPHIA

The **Philadelphia College of the Performing Arts** is expanding its jazz studies program with additional faculty (tubaist/bari saxist Howard Johnson, guitarist Ed Flanagan for starters) and curricula in Sep., offering a Bachelor of Music degree with a Jazz/Commercial Music Major . . .

PORTLAND, OR

The **Mt. Hood Festival of Jazz** marks its second summer 8/6-7; last year about 15,000 journeyed 30 miles east to the Mt. Hood Community College site; this year features VSOP II with Herbie, Ron, Tony, and the Marsalis brothers, the Gerry Mulligan Quartet, and the Ahmad Jamal Quartet on 8/6; Spyro Gyra, the Louie Bellson Big Band, and the Marsalis Quartet 8/7; others . . .

SAN DIEGO

The **Concerts By The Bay** series at Humphrey's, the new outdoor facility sandwiched between Humphrey's Restaurant and the Half Moon Inn, brings in McCoy Tyner 7/29 and B.B. King 8/23-24; others are planned . . .

SAN FRANCISCO

The Miles Davis Sextet and the Gil Evans Orchestra perform separately, and hopefully there'll be some mix and match, at the **Greek Theatre** 7/22; Pat Metheny's there 7/23, Jarreau 8/26; info at (415) 835-4342 . . . the **Concord Jazz Fest** at the Concord Pavilion in Concord, CA, runs 8/5-7 with Carmen McRae, Woody Herman/Rosemary Clooney, Milt Jackson/Ray Brown, others; (415) 676-8742 . . . the Fairmont's **Venetian Room** brings in Ahmad Jamal 7/16-31, Jon Hendricks & Co. 8/2-14, the Four Freshmen 8/16-28, Jackie & Roy 8/30-9/7; (415) 772-5000 . . .

SEATTLE

Kool Fest '83 hits town 7/30-8/7, again co-sponsored by the Seattle Symphony; headliners include Miles Davis, Spyro Gyra 7/30; a jazz picnic with Elvin Jones, Steps Ahead, Barbara Donald's Unity, Tania Maria, others 7/31; Charlie Rouse Quartet, Hubert Laws, Nancy Wilson 8/1; Lionel Hampton, Carmen McRae 8/2; Ralph Towner/Gary Peacock/Jerry Granelli, Dizzy Gillespie, Art Blakey and the Jazz Messengers, Jon Faddis 8/3; Sam Rivers, Julian Priester, VSOP II (Herbie, Ron, Tony, Wynton & Branford) 8/4; then a day off before it's two jazz film days; (206) 447-4782 . . .

DAVIS

continued from page 24

Miles' new band and new music, my ambivalence towards the situation tends toward the critical side.

That said I'll in fact force my hand here and say that to these ears, Miles' new band is the first one to ever become progressively *less* interesting to listen to as time marches on. And for my money the most profoundly musical moments I've had with Dewey's new crew are to be found on *The Man With the Horn*, while the most banal are on *Star People*. For sheer structural complexity nothing Miles has done since matches *Fat Time* on *The Man With the Horn*—a lean blues march featuring extraordinary bass from Marcus Miller, whose supple line variations and asymmetrical turnarounds supply enough power and imagination to deserve credit as a solo show of force alongside the killer guitar work of Mike Stern, guitar made all the more stirring in its movements by Miller's telepathic shadowing, shading, and undergirding of them. Nor when you talk about gut-bucket funk has any other of Miles' new music come close to matching *Backseat Betty*, where again Miller's rump-rolling funk grinds can be heard to spur Miles to some of the sexiest, tenderest trumpet work of his career as a funkateer. And on *Aida*, the bassist's sproingy ricochet shots and declensions provoke Miles to heraldic scalar peaks and daring intervallic leaps, revealing the trumpeter at the top of his form rather than trying to regain it.

Seeing Miles at Avery Fisher for his New York premiere in 1981, I was struck by how restrained Miller seemed while Stern and hornman Bill Evans were given ample noodling space. Stern is a guitarist of sure power but limited imagination, and while by his own admission he's more a bebopper than a rocker, hearing him in behind say, Cosey, Fripp, Belew, and Eddie Hazel, is a somewhat atavistic experience. Evans is a player of gorgeous tonality and rigorous logic, but somehow

he just never catches fire. With Miller kept under wraps, the backbone of Miles' new band is, of course, drummer Al Foster, whose driving downbeats and crisscross fills whirl up a poly-rhythmic firestorm that at least maintains an illusion of power behind this band. Though, again, after hearing the Cosey/Henderson-fronted unit, this group's funk comes off like so much staid hackwork, while its oblations to 4/4 seem calculated to satisfy Miles' old crowd as the funk pulls in a new one.

Now, what I've come to love about *Star People* is that it doesn't sound like Miles wants this band to become capable of anything but playing a simple blues. And while seeing Miles in concert recently made me think he was trying to reconstruct his mystique out of thin air, *Star People* reveals him capable of delightful self-parody. Like Picasso when he ran out of ideas, Miles has taken to enjoying poking a little fun at himself. So that on *Star People* we hear the innovator of modern music make a big to-do out of playing muted blues clichés over funk vamps that were old in 1970, hear him riotously romp through a cornball Tin Pan Alley variation like he was born yesterday, find him spurting soul band trumpet squeals in and out of a number whose head and rhythm arrangement come across like a cross between Basie, Bird, and James Brown. Moreover, we find Miles enjoying working with musicians not on the cutting edge, but on the backburner of bebop conservatism. (If guitarists Stern or John Scofield play one new lick here, it's news only to maybe, say, T-Bone Walker.) On the other hand, I'm not going to say the record doesn't swing when it wants to, and all in all it just may be the most accessible LP Miles has ever made. (I mean it could've come out on CTI, you know?) Furthermore, when you stop and consider the source of this oldhat comedy routine, it kinda leaves you in stitches. (When genius mocks itself, what other response is there?)

When Miles first came back, I thought it was with a whimper—but I was wrong: Miles Davis has come back to partay y'all. Laugh with him at your own expense. **db**

THE CRITICS

Following is a list of critics who voted in db's 31st annual International Critics Poll. Fifty-six critics voted this year, distributing nine points among up to three choices (no more than five points per choice) in each of two categories: Established Talent and Talent Deserving Wider Recognition. Selections in the Hall of Fame and various record categories received single points for each vote. The participants were:

Joachim Berendt: Author, *The Jazz Book*; editor, *The Jazz Calendar*.

Larry Birnbaum: Contributor, db; *Chicago Reader*.

Fred Bouchard: Contributor, db; *Swing Journal*; *Jazz Times*; *Patriot Ledger* (Quincy, MA).

Michael Bourne: Producer and critic, WFU (Bloomington, IN).

Owen Cordle: Contributor, db; *Jazz Times*; *Raleigh (NC) News & Observer*.

Chris Colombi: db Correspondent (Cleveland); *Cleveland Plain Dealer*.

Carol Comer: db Correspondent (Kansas City); executive director, Women's Jazz Festival.

Willis Conover: International music broadcaster.

Tom Copl: Contributor, db; jazz photographer.

Albert DeGenova: Managing Editor, *Up Beat*; saxophonist, The Tirebiters.

Charles Doherty: Managing Editor, db; drummer, The Tirebiters.

R. Bruce Dold: Contributor, db.

Francis Davis: Contributing Editor, *Musician*; *Boston Phoenix*; *Philadelphia Inquirer*.

John Diliberto: Contributor, db; *Keyboard*; radio producer.

Jose Duarte: International Jazz Federation; Portuguese radio; *Jazz Forum*.

Leonard Feather: Contributor, db; author, *Encyclopedia Of Jazz*.

Sam Freedman: Contributor, db; *New York Times*.

Frank-John Hadley: Contributor, db.

Randi Hultin: db Correspondent (Norway); *Dagbladet*; *Jazz Forum*.

Lee Jeske: db East Coast Bureau Chief; *Jazz Journal*; *Jazz (Australia)*.

Larry Kart: Critic, *Chicago Tribune*.

Peter Kostakis: Contributor, db; music critic.

Art Lange: Associate Editor, db; bassist, The Tirebiters.

David Lee: Editor, *Coda*.

Jeff Levenson: Managing Editor, *Hot House*.

John Litweller: Contributor, db; author, *The Freedom Principle: Jazz After 1958*.

A. James Liska: db West Coast Bureau Chief; *Daily News (Los Angeles)*.

Jaap Ludeke: db Correspondent (Netherlands).

Lars Lystedt: db Correspondent (Sweden); *Orkester Journalen*.

Terry Martin: Jazz Institute of Chicago archives.

John McDonough: Contributor, db.

Barry McRae: *Jazz Journal*.

Mark Miller: *Toronto Globe & Mail*.

Bill Milkowski: Contributor, db; *Guitar World*; *Jazz Line*; *Output*.

Dan Morgenstern: Director, Institute of Jazz Studies (Rutgers).

Herb Nolan: Editor, *Up Beat*.

Brian Priestley: db Correspondent (Great Britain); author, *Mingus: A Critical Biography*.

Doug Ramsey: *Jazz Times*; *Texas Monthly*; *Chronicles of Culture*.

Robert Rusch: Editor, *Cadence*.

Brian Sanders: db Correspondent (Las Vegas); musician; KNPR.

Bill Shoemaker: Contributor, db; advisory board, New Music America: Washington '83.

Joel Simpson: db Correspondent (New Orleans); *Gambit*; *Wavelength*.

Chris Sheridan: Contributor, db; *Cadence*; *Jazz Journal*; discographer.

Jack Sohmer: Contributor, db; musician/teacher/writer.

Chip Stern: Writer/musician.

Ruggero Stassi: db Correspondent (Italy); editor, *Modern Jazz (Italy)*.

Frank Tenot: *Jazz (Paris)*.

J. N. Thomas: db Correspondent (San Francisco); *Coda*, *City Arts*.

Robin Tolleson: Contributor, db; *Modern Drummer*; *BAM*.

Luis Vilas-Boas: Producer, Cascais Festival (Portugal).

Ron Welburn: Institute of Jazz Studies (Rutgers); *Jazz Times*; *Rockingchair*.

David Wild: Contributor, db; *Coda*; *Cadence*; author/pianist/discographer.

Russell Woessner: db Correspondent (Philadelphia); WXPN-FM; *City Paper*.

Rafi Zabor: Sole Gorbey of Nofnof & a prince among men.

Dieter Zimmerle: Editor, *Jazz Podium* (Germany); producer, Seuddeutscher Rundfunk.

Michael Zwerin: *International Herald Tribune*.

MORE RESULTS

Hall of Fame: Lionel Hampton—5; Kenny Clarke—4; Gil Evans—4; Jo Jones—4; Eddie Jefferson—4; Sun Ra—4; Sonny Stitt—4; Teddy Wilson—4; Horace Silver—3; Muddy Waters—3; Jimmy Blanton—2; Sid Catlett—2; Tadd Dameron—2; Herbie Nichols—2.

Record of the Year: Art Ensemble Of Chicago, *Urban Bushmen* (ECM)—3; Art Blakey, *Keystone 3* (Concord)—3; Clifford Brown/Max Roach, *Pure Genius Vol. 1* (Elektra Musician)—3; Chico Freeman, *Tradition In Transition* (Contemporary)—3; John Lewis, *Kansas City Breaks* (Finesse)—3; Dewey Redman, *The Struggle Continues* (ECM)—3; Steve Reich, *Tehillim* (ECM)—3; Phil Woods, *Birds Of A Feather* (Antilles)—3; Weather Report, *Procession* (Columbia)—3; Albert Ayler, *Lórrach/Paris 1966* (hat Hut)—2; Albert Ayler, *Swing Low Sweet Spiritual* (Osmosis)—2; JoAnne Brackeen, *Special Identity* (Antilles)—2; Chick Corea, *Trio Music* (ECM)—2; Miles Davis, *We Want Miles* (Columbia)—2; Roy Eldridge, *At Jerry Newman's* (Xanadu)—2; Bill Evans, *California Here I Come* (Verve)—2; Bill Evans, *Paris Concert Vol. 1* (Elektra Musician)—2; Stan Getz, *Pure Getz* (Concord)—2; Bobby Hutcherson, *Solo/Quartet* (Contemporary)—2; Thelonious Monk, *Live At The Jazz Workshop* (Columbia)—2; Art Pepper, *Goin' Home* (Fantasy)—2; Various Artists, *Fathers And Sons* (Columbia)—2.

Reissue of the Year: Bill Evans, *The Interplay Sessions* (Milestone)—3; James P. Johnson (Time-Life)—3; Rahsaan Roland Kirk, *The Inflated Tear* (Atlantic)—3; Frank Teschemacher (Time-Life)—3; Count Basie, *Paradise Squat* (Verve)—2; Clifford Brown/Max Roach, *Brown/Roach* (Emarcy)—2; Illinois Jacquet, *Cool Rage* (Verve)—2; Charles Mingus, *East Coasting* (Affinity)—2; Art Tatum, *Pieces Of Eight* (Smithsonian)—2; Tony Williams, *Once In A Lifetime* (Verve)—2.

Record Label: Antilles—2; Concord—2; Gramavision—2; hat Hut—2; Muse—2; SteepleChase—2.

Record Producer: Bruce Lundvall (Elektra Musician)—2; Bob Porter (Independent)—2; Nils Winther (SteepleChase)—2.

Big Band: Woody Herman—27; Mel Lewis—20; George Russell—19; Globe Unity—16; Boss Brass—13; Buddy Rich—11; Muhal Richard Abrams—8. **TDWR:** Jaki Byard—13; Capp/Pierce Juggernaut—13; Savoy Sultans—13; Sun Ra—11; Saheb Sarbib—10; Charli Persip—9; Horace Tapscott—9; Gerald Wilson—9; Carla Bley—8; Dameronia—8; George Gruntz—8; Willem Breuker Kollektief—8; Vienna Art Orchestra—8; Pierre Dørge New Jungle Orchestra—7; Lionel Hampton—7; Liberation Music Orchestra—7; George Russell—7; Mike Westbrook—7; Widespread Jazz Orchestra—7; Maiden Voyage—6.

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Arranger: Benny Carter—14; Sun Ra—14; Slide Hampton—11; Jimmy Knepper—11; Quincy Jones—9; Ernie Wilkins—8; David Murray—6. **TDWR:** Bob Florence—13; Bill Kirchner—11; Henry Threadgill—11; Sun Ra—9; Bill Holman—8; Quincy Jones—8; Claus Ogerman—8; Mike Westbrook—8; Jimmy Knepper—7; Saheb Sarbib—6; Alexander von Schlippenbach—6.

Trumpet: Freddie Hubbard—44; Don Cherry—41; Clark Terry—32; Leo Smith—23; Chet Baker—8; Ruby Braff—8; Warren Vaché—7. **TDWR:** Warren Vaché—12; Ted Curson—11; Woody Shaw—11; Chet Baker—10; John McNeil—10; Stacy Rowles—10; Baikida Carroll—9; Wallace Roney—9; Enrico Rava—8; Kenny Wheeler—8; Doc Cheatham—7; Vaughn Nark—7; Bobby Shew—7; Freddie Hubbard—6; Red Rodney—6; Jack Walrath—6.

Trombone: Bill Watrous—22; Slide Hampton—21; Al Grey—17; Ray Anderson—14; J. J. Johnson—12; Curtis Fuller—11; Vic Dickenson—10; Carl Fontana—8; Paul Rutherford—8; Julian Priester—7. **TDWR:** Paul Rutherford—17; George Lewis—15; Albert Mangelsdorff—13; Julian Priester—11; Rob McConnell—10; Eje Thelin—9; Benny Powell—9; Roswell Rudd—7; Conrad Bauer—6; Günter Christmann—6; Vic Dickenson—6; Curtis Fuller—6; Britt Woodman—6.

Soprano Sax: Roscoe Mitchell—17; Sam Rivers—17; Ira Sullivan—14; Jane Ira Bloom—11; Joseph Jarman—9; Archie Shepp—9; Jimmy Heath—7; Charlie Mariano—6; Grover Washington Jr.—6. **TDWR:** Bill Evans—16; Steve Potts—15; John Surman—15; Joseph Jarman—14; Zoot Sims—14; Jim Galloway—10; Dave Liebman—9; Ann Patterson—8; Bob Wilber—7; Lol Coxhill—6; Chico Freeman—6.

Alto Sax: Paquito D'Rivera—23; Richie Cole—20; Oliver Lake—20; Julius Hemphill—12; Anthony Braxton—8; Jackie McLean—8; Henry Threadgill—8; Art Pepper—7. **TDWR:** Donald Harrison—15; Roscoe Mitchell—15; Jemeel Moondoc—14; Arthur Blythe—12; Lanny Morgan—12; Lee Konitz—11; Benny Carter—9; Carol Chaskin—8; P. J. Perry—8;

Arnie Lawrence—7; Charles McPherson—7; Zbigniew Namyslowski—7; Henry Threadgill—7; Emil Mangelsdorff—6; Steve Potts—6.

Tenor Sax: Chico Freeman—28; Dexter Gordon—25; David Murray—25; Dewey Redman—15; James Moody—13; Lew Tabackin—12; Warne Marsh—11; George Adams—9; Wayne Shorter—9; Bud Freeman—7; Sam Rivers—7; Al Cohn—6; Ricky Ford—6; Eddie Harris—6. **TDWR:** John Gilmore—20; Buck Hill—19; Chico Freeman—16; Pete Christlieb—13; Odean Pope—12; Billy Harper—10; George Adams—8; Michael Brecker—8; George Coleman—7; Jan Garbarek—7; Kalaparush—7; Joe McPhee—7; Buddy Tate—7; Lew Tabackin—7; Scott Hamilton—6.

Baritone Sax: John Surman—22; Ronnie Cuber—13. **TDWR:** Wallace McMillan—14; Nick Brignola—11; Peter Brötzmann—9; Joe Temperley—9; Jack Nimitz—7.

Clarinet: Bob Wilber—40; Jimmy Giuffre—21; Alvin Batiste—10; Perry Robinson—8; Art Pepper—7; Phil Woods—7. **TDWR:** Chuck Hedges—10; Putte Wickman—10; Tony Coe—9; Jimmy Giuffre—7; Dick Johnson—7; Johnny Mince—7; Buddy Tate—7; Willem Breuker—6; Rolf Kuhn—6.

Flute: Sam Most—14; Hubert Laws—7. **TDWR:** Sam Most—13; Bud Shank—12; Chico Freeman—10; Robert Dick—7; Steve Kujala—7; Lew Tabackin—7.

Violin: Joe Kennedy—17; John Blake—16; Didier Lockwood—15; L. Subramaniam—6. **TDWR:** Leroy Jenkins—13; Phil Wachsmann—13; Claude Williams—12; Darol Anger—11; Svend Assmussen—11; L. Shankar—11; Michal Urbaniak—9; David Prentice—7.

Miscellaneous Instrument: Anthony Braxton (misc. reeds)—19; David Eyges (cello)—19; John Clark (french horn)—12; Chico Freeman (bass clarinet)—11; Bob Stewart (tuba)—10; David Darling (cello)—7; Rich Matteson (tuba)—7; David Murray (bass clarinet)—6. **TDWR:** David Eyges (cello)—12; David Murray (bass clarinet)—11; Andy Narrell (steel drums)—11; John Clark (french horn)—9; Don Cherry (dossn' gouni)—8; Paul McCandless (oboe)—7; Vernon Reid (banjo)—7; Bob Stewart (tuba)—7; Joe Daley (tuba)—6.

Vibes: Lionel Hampton—28; Walt Dickerson—25; Gunter Hampel—6. **TDWR:** Dave Friedman—18; Dave Samuels—14; Steve Hunt—13; Khan Jamal—13; Terry Gibbs—11; Steve Nelson—10; Lionel Hampton—9; Red Norvo—8; Hal Russell—7; Victor Feldman—6.

Acoustic Piano: Kenny Barron—21; Don Pullen—17; Dave McKenna—15; Jaki Byard—10; Hank Jones—10; Barry Harris—8; Cedar Walton—8; Randy Weston—8; Tete Montoliu—7; Mal Waldron—7; Monty Alexander—6; Chick Corea—6; Art Hodes—6; Roland Hanna—6; John Hicks—6; Keith Jarrett—6. **TDWR:** Jessica Williams—11; Martial Solal—10; Jean Baudet—9; George Cables—9; Don Pullen—9; Oscar Peterson—9; Duke Jordan—8; Amina Claudine Myers—8; Joe Albany—7; Dave McKenna—7; Alexander von Schlippenbach—7; Dick Wellstood—7; George Winston—7; Jaki Byard—6; Michele Rosewoman—6; Horace Tapscott—6.

Electric Piano: Bob James—16; Kenny Barron—12; Lyle Mays—12; Stanley Cowell—8; Joe Sample—7. **TDWR:** Cedar Walton—7; Kenny Barron—6; Ahmad Jamal—6.

Organ: Amina Claudine Myers—13; Count Basie—11; Carla Bley—9; Groove Holmes—8;

CONTINUED ON PAGE 60

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Synthesizer: Chick Corea—21; Brian Eno—16; George Lewis—9; Jeff Lorber—9; John Surman—9. **TDWR:** Wolfgang Dauner—9; George Duke—8; Jasper Van't Hof—8; Michael Beinhorn—7.

Guitar: John Scofield—24; James Blood Ulmer—23; Pat Metheny—18; Jimmy Raney—17; John Abercrombie—9; Barney Kessel—9; John McLaughlin—8; Ralph Towner—8; Herb Ellis—7; George Benson—6; Sonny Greenwich—6; Pat Martino—6. **TDWR:** Birelli Lagrene—16; James Blood Ulmer—13; Mike Stern—10; Eugene Chadbourne—9; Rune Gustafsson—9; Doug Raney—8; Kenny Burrell—6; Tal Farlow—6; Fred Frith—6; Marty Grosz—6; Ernest Raglin—6.

Acoustic Bass: Ray Brown—25; Malachi Favors Magoustut—20; George Duvivier—18; Milt Hinton—18; Fred Hopkins—13; Red Mitchell—12; Buster Williams—8; George Mraz—6. **TDWR:** Dave Friesen—12; John Lindberg—12; John Heard—11; Johnny

Dyani—10; Marc Johnson—10; Truck Parham—10; Rick Rozie—10; Malachi Favors Magoustut—8; Rafael Garrett—8; Barre Phillips—7; Don Thompson—7; Mark Helias—6; Dave Holland—6; Mike Richmond—6.

Electric Bass: Bob Cranshaw—14; Marcus Miller—12; Bill Laswell—9; Eberhard Weber—8; Amin Ali—6. **TDWR:** Abe Laboriel—15; Victor Bailey—13; Anthony Jackson—8; Stanley Clarke—7; Bill Takas—7; Miroslav Vitous—7; Jerome Harris—6.

Drums: Billy Higgins—18; Buddy Rich—11; Steve Gadd—10; Shelly Manne—10; Tony Williams—10; Louie Bellson—9; Roy Haynes—9; Billy Hart—8; Ronald Shannon Jackson—8; Philly Joe Jones—7; Steve McCall—7; Barry Altschul—6. **TDWR:** Pheeroan Ak Laff—13; Billy Hart—13; Cornell Rochester—12; Kenny Washington—12; Steve Hunt—11; Ed Blackwell—10; Wilbur Campbell—9; Dannie Richmond—9; Jack DeJohnette—8; Gus Johnson—8; Jo Jones—8; Peter Donald—7; Jeff Hamilton—7; Al Foster—6; Sonny Murray—6; Reggie Nicholson—6; Hal Russell—6.

Percussion: Guilherme Franco—18; Tito Puente—10; Han Bennink—8; Ed Blackwell—7; Mongo Santamaria—7; Jerome Cooper—6. **TDWR:** Pierre Favre—8; David Moss—8;

Paulinho da Costa—7; Warren Smith—7; Kahil El' Zabar—6.

Male Singer: Mose Allison—17; Jimmy Witherspoon—14; Al Jarreau—13; Johnny Hartman—12; Bill Henderson—8; Tony Bennett—6; Eddie "Cleanhead" Vinson—6. **TDWR:** Bill Henderson—13; Leon Thomas—13; Chet Baker—10; Bob Dorough—10; Jon Hendricks—8; David Peaston—8; Joe Lee Wilson—8; Al Jarreau—7; Jay McShann—6.

Female Singer: Jeanne Lee—10; Anita O'Day—8; Shirley Horn—7; Rosemary Clooney—6. **TDWR:** Carol Sloane—16; Tania Maria—13; Jay Clayton—11; Lauren Newton—11; Janet Lawson—10; Kim Parker—9; Dee Bell—8; Nina Sheldon—7.

Vocal Group: Persuasions—8. **TDWR:** Feather—8; Roches—8; Singers Unlimited—8; Persuasions—6.

Pop/Rock Artist: Al Jarreau—8; Joni Mitchell—8; Spyro Gyra—7; Dave Sanborn—7; Frank Zappa—6.

Soul/R&B Artist: Clarence "Gatemouth" Brown—11; Albert Collins—11; Earth, Wind & Fire—8; Grandmaster Flash—8; James Blood Ulmer—8; Muddy Waters—7; James Brown—6; Johnny Copeland—6. **TDWR:** Clifton Chenier—8; Albert Collins—6. db

down beat

48th annual readers poll

HALL OF FAME (see rules)

JAZZ MUSICIAN OF THE YEAR

POP/ROCK MUSICIAN OF THE YEAR

SOUL/R&B MUSICIAN OF THE YEAR

TRUMPET

TROMBONE

FLUTE

CLARINET

SOPRANO SAX

ALTO SAX

TENOR SAX

BARITONE SAX

ACOUSTIC PIANO

ELECTRIC PIANO

ORGAN

SYNTHESIZER

GUJAR

ACOUSTIC BASS

ELECTRIC BASS

DRUMS

PERCUSSION

VIBES

VIOLIN

MISC. INSTRUMENT

ARRANGER

COMPOSER

MALE SINGER

FEMALE SINGER

VOCAL GROUP

BIG JAZZ BAND

ACOUSTIC JAZZ GROUP (2 to 10 pieces)

ELECTRIC JAZZ GROUP (2 to 10 pieces)

POP/ROCK GROUP

SOUL/R&B GROUP

JAZZ ALBUM OF THE YEAR

POP/ROCK ALBUM OF THE YEAR

SOUL/R&B ALBUM OF THE YEAR

Your
Signature _____

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instructions

Vote for your favorite musicians in **down beat's** annual Readers Poll. **The Poll** for 48 years.

Your favorites want your support. Vote! You need not vote in every category. Cut out the ballot, fill in your choices, sign it and mail to **down beat/RPB, 222 W. Adams St., Chicago, IL 60606 USA.**

VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight September 1, 1983.

2. Use official ballot only. Please type or print.

3. **Jazz, Pop/Rock, and Soul/R&B Musicians of the Year:** Vote for the artist who, in your opinion, has contributed most to jazz, pop/rock, and soul/r&b in 1983.

4. **Hall of Fame:** Vote for the artist—living or dead—who in your opinion has made the greatest contribution to contemporary music. The following previous winners are not eligible: Cannonball Adderley, Louis Armstrong, Albert Ayler, Count Basie, Sidney Bechet, Bix Beiderbecke, Art Blakey, Clifford Brown, Benny Carter, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Paul Desmond, Eric Dolphy, Roy Eldridge, Duke Ellington, Bill Evans, Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Dexter Gordon, Coleman Hawkins, Fletcher Henderson, Jimi Hendrix, Woody Herman, Earl Hines, Johnny Hodges, Billie Holiday, Stan Kenton, Rahsaan Roland Kirk, Gene Krupa, Glenn Miller, Charles Mingus, Thelonious Monk, Wes Montgomery, Jelly Roll Morton, Fats Navarro, King Oliver, Charlie Parker, Art Pepper, Bud Powell, Django Reinhardt, Buddy Rich, Max Roach, Sonny Rollins, Pee Wee Russell, Bessie Smith, Billy Strayhorn, Art Tatum, Cecil Taylor, Jack Teagarden, Lennie Tristano, Joe Venuti, Fats Waller, Ben Webster, and Lester Young.

5. **Miscellaneous Instruments:** Instruments not having their own category, with these exceptions: Valve trombone, included in trombone category; cornet and flugelhorn, included in the trumpet category.

6. **Jazz, Pop/Rock, and Soul/R&B Albums of the Year:** Select only LPs issued during the last 12 months. Do not vote for 45s or EPs. Include full album title and artist's name. If your choice is part of a series indicate volume number.

7. Only one selection counted in each category.



here's your ballot

ELECTRONIC EQUIPMENT



Aquarian's Hi-Energy Miking System

AQUARIAN ACCESSORIES CORP. (Anaheim, CA) breaks the sound barrier for sound engineers and drummers alike with their new Hi-Energy Miking System. The system features AMS160 condenser microphones which offer the wide-range flat frequency response ideal for accurate reproduction of percussion instruments, and "shock proof" clamps that eliminate the need for boom stands (no stage rumble ever). And the system comes complete with the AMS600 Six-Channel Dynamic Range Extender and Power Supply (three-channel also available) that actually increases the amount of sound pressure level each mic can handle without overloading or distorting (no need for padding the mics either), resulting in a cleaner, hotter signal at the control board.



Randall RG40-112C Amp

New from RANDALL INSTRUMENTS INC. (Santa Ana, CA) is the RG40-112C Switchable high-gain guitar amp, a follow-up to their successful RG80-112SC. The RG40-112C is a 40-watt (RMS) extremely high-gain amp that features an all-discrete FET preamp with an input impedance of one megohm, an input sensitivity of less than one Mv, foot-switchable gain boost of 15 dB, and tone controls post master gain control for

maximum tonal range. A G12-65 Celestion speaker is standard. The RG-40 is also available as a power head only, ideal for use with the new Randall R-212TC and R-212BC mini-stack cabinets. Designed along the lines of the classic four-speaker stack cabinets currently popular, the new minis maintain that classic appearance on a smaller scale, resulting in lighter weight and easier portability while retaining the 130-watt (RMS) per cabinet power handling capability. Each cabinet employs two G12-65 Celestion speakers for a real "up front" sound.

GUITAR FAMILY

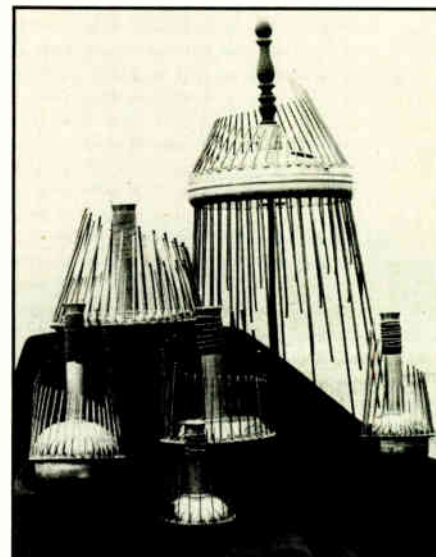


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PERCUSSION SHOP



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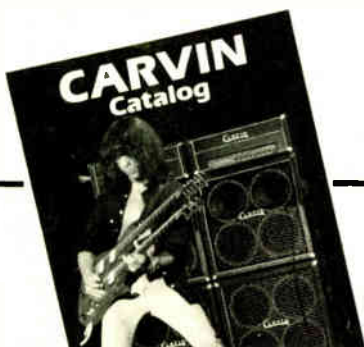
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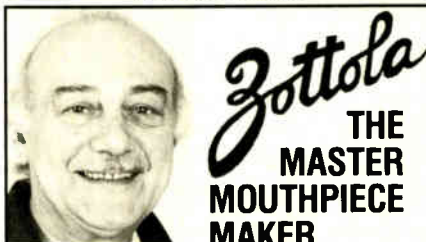
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What Makes A Festival?

BY SAM FREEDMAN

Muddy Waters died on the second day of the 1983 New Orleans Jazz and Heritage Festival. And at first the inclination was to wonder why the festival made no conspicuous mention of, much less dedication to, the blues giant's life and death. Personal, less formal appreciations did abound: Rufus Thomas' announcement of the death and his subsequent switch from honky tonk soul to a powerful blues song; a fine hourlong tribute on WWOZ-FM, the community radio station; a set of such Waters gems as *She's Nineteen Years Old* and *Walkin' Through The Park* early one morning by the Nighthawks on-stage at Tipitina's. Surely there were many more tributes I simply did not hear. But where was the official recognition, something on the order of the reverence the festival accords the late Professor Longhair?

The answer, I finally realized, is that the festival did not *need* to make a spectacle of its mourning, for it provided something more important and enduring: a living tribute to America's ethnic musics, or at least as many as have passed through New Orleans. Obituaries are fine for journalists, historians, and guilty consciences, but filling the air and the ears with our musical legacy matters far more.

That devotion to history is what separates the Jazz and Heritage Festival from so many other musical events, and makes it a model of what more cities ought to be doing. Certainly other festivals celebrate one area's musical traditions—the Delta Blues Festival, the Chicago Jazz Festival, and the Montreux-Detroit Jazz Festival all come to mind. But none match the depth or breadth of Jazz and Heritage. None seem to risk so much on largely unknown acts, masters though they may be. The Kool cigarette people deserve thanks for underwriting jazz festivals in cities from coast to coast, but in geographically spreading the music, they often seem to have constrained any individual festival's offerings to the safest, best-known—and least regional and idiosyncratic—performers.

If anything, the Jazz and Heritage Festival should prove that quirky—or seemingly quirky—bookings can succeed financially. This was the first Jazz and Heritage Festival in years to proceed without a single major corporate sponsor, Schlitz having relinquished the role



Ernie K-Doe

in the confusion surrounding its merger with Stroh's. And thus this 14th festival was one of the most important, for it revealed that a week of largely local music, folk music in its many guises, could draw crowds as well as did Stevie Wonder or Charles Mingus in years past.

The cynics who posited that this year's festival schedule was one of the weakest missed the entire point of the event. Surely one would love to hear the likes of Wonder or Ella Fitzgerald every year, but one comes to New Orleans not so much to hear the big names as to investigate the little ones (or at least those whose reputations drop off rapidly beyond the Louisiana state line). Who are Sampey and the Bad Habits, Doug Fontenot and the Country Cajuns, the White Eagles, the Dirty Dozen Brass Band? Thousands of people knew by festival's end.

Unlike other festivals, Jazz and Heritage has remembered its beginnings. Promoters and bankrollers did not found the festival; it began with musicians gathering in the park then called Congo Square in memory of the slaves and black freedmen it once welcomed. Local music still dominates the festival, and local musicians, as well as the bigger names, constantly were forging the connections from musical past to musical present.

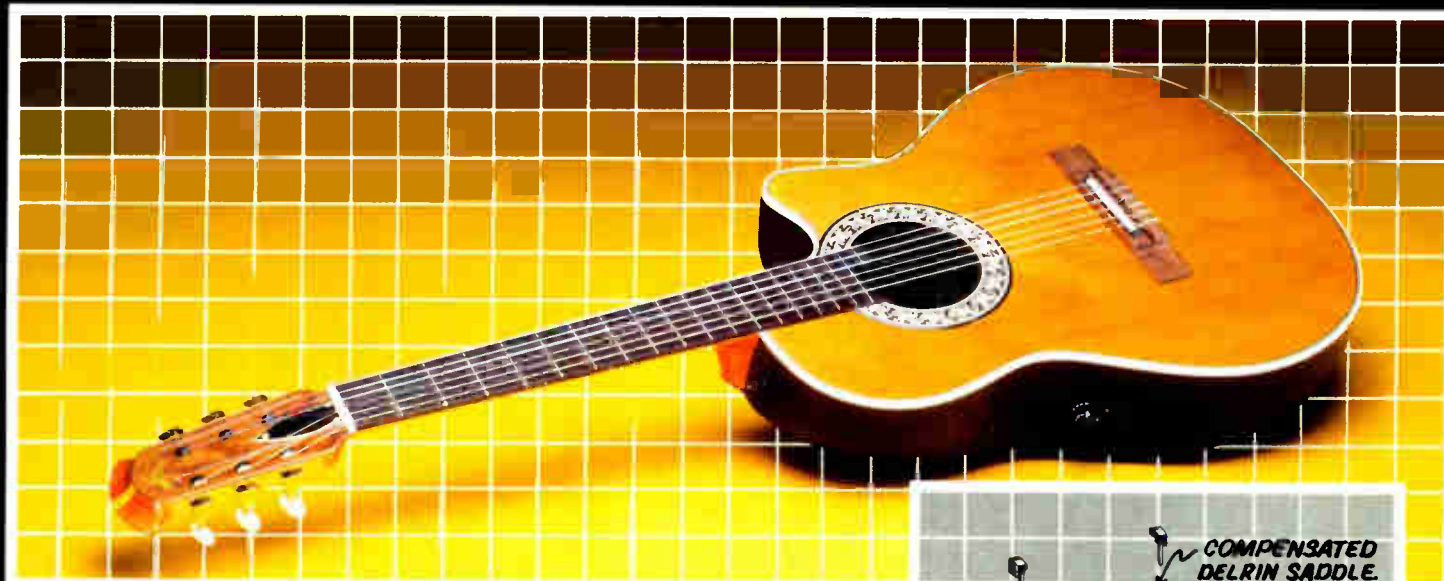
One heard the connections when the Ardoin Brothers Band, a black Cajun group, brought up one member's 13-year-old son to squeeze the accordion for a few numbers. One heard it when the Dirty Dozen took the instrumentation of a standard New Orleans brass band and delivered *Blue Monk* and *Feels Don't Fail Me Now*, and when in the middle of a standard blues, a local bar band, the Kenny Acosta Band, quoted

Charlie Parker's *Billie's Bounce*. Over the days, one heard the originators of *Sea Cruise* (Frankie Ford), *Tell It Like It Is* (Aaron Neville), *Mother-In-Law* (Ernie K-Doe). And when Al Green—albeit not a native of New Orleans, but an heir to its sounds upriver in Memphis—sang an entire set of gospel with the fervor of his earthy soul music—tearing off his coat and shirt for real, not for schtick—all sorts of musical genres became one.

None of this is meant to make the festival sound like a calculated, stuffy, museum-like sort of affair. One reason it works is because it is a pure visceral pleasure. Imagine walking between six music stages, four music tents, food and beer stands, crafts booths—you can't go 20 feet without some siren sound or smell luring you off-course.

But the festival also rises out of a community, and community and event, in turn, continue to renew each other. It is no coincidence that half the cabdrivers you meet go to Tipitina's or the Maple Leaf. It is no coincidence that, in the city that celebrates its musical heritage, WWOZ plays only music of (or derivative of) its home city. At 4:30 on a Thursday morning, musicians still wandered into Tipitina's to sit in. And at 3 a.m. on a Sunday morning, the radio reeled in the blues Top 20 from station KAAZ. The station broadcasts from Little Rock, but nothing could have been more fitting than hearing the countdown in New Orleans.

So perhaps that is the answer: there can only be one Jazz and Heritage Festival, because there is only one New Orleans. But other cities, other regions, have the history, have the potential to launch their own versions. I hope they begin soon. Jazz is only 70 years old and has evolved several times, often cannibalizing its past. Blues is about the same age, maybe younger, and already we wonder if it is dying. Oil exploration is opening up and changing Cajun country, whose isolation gave us Cajun and zydeco music. Dewey Balfa, the great Cajun fiddler, has white hair these days, and Clifton Chenier, weakened by diabetes and tethered to kidney dialysis treatment, needs help mounting the stage and strapping on his accordion. But both those men gave magnificent, enjoyable and, really, heroic performances on a boat cruising the Mississippi one night during the festival. A night like that ensures their memory, leaves their music ringing in our inner ears for years to come. But it makes you wonder, too, how many Balfas and Cheniers are dying silently in cities that overlook the greatness and riches in their midst. **db**



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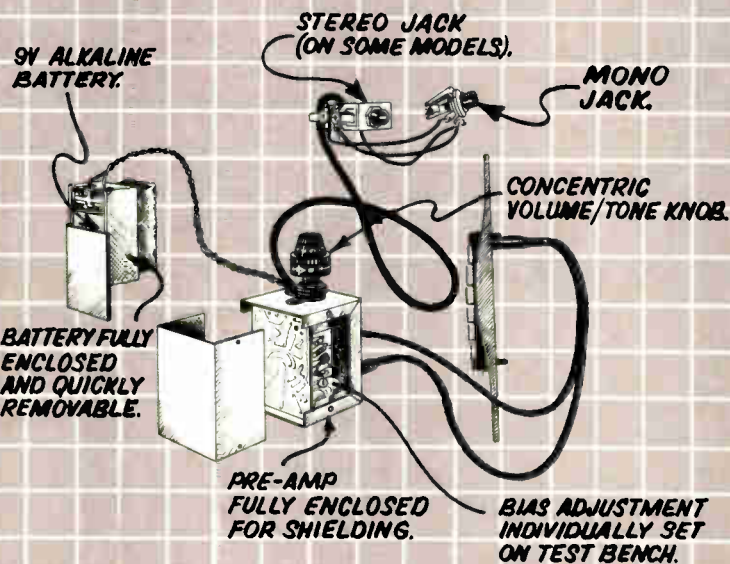
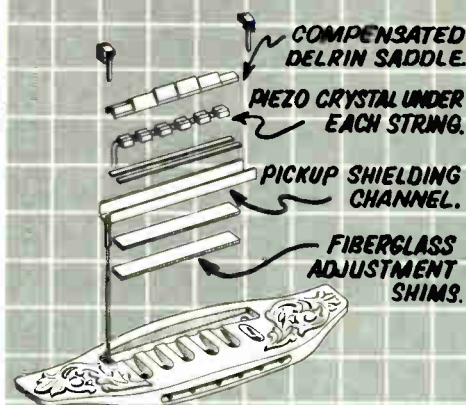
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