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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 fluegel, 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.



FEATURES

16 **BILL BRUFORD: A DRUMMER'S DISCIPLINE**

The discipline that allows one to be different, that is. Currently drumming for King Crimson and a host of outside endeavors, Bruford reveals his feelings on jazz drummers, ethnic plundering, and the quest for a percussive identity when quizzed by Art Lange and Charles Doherty.

20 **McCOY TYNER: PIANO VISIONARY**

With a past as historic and fulfilling as that of Tyner's, one would think he could rest on his laurels—but this keyboard titan continues to look to the future, as John Diliberto explains.

24 **THE ELEMENTAL MUSIC OF DANNY GOTTLIEB AND MARK EGAN**

Once rhythm-mates behind the electric flash and fancy of Pat Metheny, tub-thumper Gottlieb and bass-plucker Egan have joined forces with saxist Bill Evans and keyboarder Clifford Carter in Elements. Bill Milkowski finds out why.

28 **TRUMPETMAN MARVIN STAMM: BUSINESS BEFORE PLEASURE**

Take it from one whose brass has shone in nearly every kind of musical venture—big band, small combo, record dates, commercial sessions—there's nothing that compares with the opportunity to rear back and blow, as Gene Kalbacher discovers.

DEPARTMENTS

6 On The Beat, by Charles Doherty.

8 Chords & Discords

11 News

30 Record Reviews: Stephane Grappelli; Adam Makowicz; Red Holloway; Cornelius Bumpus; Craig Harris; Duke Robillard; Charlie Haden; Bill Evans; Steve Smith; Ethnic Heritage Ensemble; Jone Takamaki Trio; David Sanborn; Sadao Watanabe; Oregon; Phil Woods; Swinggrass; Waxing On: Recondite Records (John Zorn, John Zorn/Derek Bailey/George Lewis, I/S/M, Various Artists, Mofungo, Charles K. Noyes, Massacre, Fred Frith/Bob Ostertag/Phil Minton, Tom Cora/David Moss, Michael Lytle/George Cartwright/David Moss, Jill Kroesen, Ross Rabin/Wally Shoup, Diana David/Paul Gaudynski/Thomas Gaudynski, Catalogue).

41 Blindfold Test: Phil Woods, by Fred Bouchard.

44 Profile: John Zorn, by Bill Milkowski; Bill Frisell, by Russ Summers.

48 Caught: Tribute To Miles Davis, by Howard Mandel; Jack DeJohnette's Special Edition, by Jim Roberts; Your Neighborhood Saxophone Quartet/Willem Breuker Kollektief, by Fred Bouchard.

Pro Sessions:

52 "Philip Glass In The Studio," by David Garland.

56 "How To Smooth Out Chord Motion—Part III," by Dr. William L. Fowler.

58 Pro Shop

61 City Jazzlines

62 Ad Lib: "The Prima Donnas Behind The Glass," by John McDonough.

Cover photo of Bill Bruford by Jim Matusik.

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McCoy Tyner



Danny Gottlieb and Mark Egan



Marvin Stamm



John Zorn

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EXECUTIVE EDITOR
Jack Maher

MANAGING EDITOR
Charles Doherty

ASSOCIATE EDITOR
Art Lange

EDUCATION EDITOR
Dr. William L. Fowler

ART DIRECTOR
Christopher Garland

PRODUCTION MANAGER
Gloria Baldwin

CIRCULATION DIRECTOR
Deborah Kelly

CONTROLLER
Gary W. Edwards

PUBLISHER
Maher Publications

RECORD REVIEWERS: Alan Axelrod, Jon Balleras, Larry Birnbaum, Fred Bouchard, Jim Brinsfield, Owen Cordie, Paul de Barros, John Diliberto, R. Bruce Dold, Sam Freedman, Lars Gabel, Michael Goldberg, Elaine Guregian, Frank-John Hadley, Robert Henschen, Lee Jeske, Peter Kostakis, John Litweiler, Howard Mandel, John McDonough, Frankie Nemko, Jim Roberts, Ben Sandmel, Bill Shoemaker, Jack Sohmer, Robin Tolleson, Pete Welding.

CONTRIBUTORS: Jon Balleras, Larry Birnbaum, Bob Blumenthal, Tom Copi, Albert DeGenova, Lauren Deutsch, Leonard Feather, Andy Freiberg, Sam Freedman, Howard Mandel, John McDonough, Bill Milkowski, Paul Natkin, Herb Nolan, Veryl Oakland, Darryl Pitt, Pete Welding.

CORRESPONDENTS: Albany, NY, Georgia Urban; Atlanta, Dorothy Pearce; Austin, Michael Point; Baltimore, Fred Douglass; Boston, Fred Bouchard; Buffalo, John H. Hunt; Chicago, Jim DeJong; Cincinnati, Bob Nave; Cleveland, C. A. Colombi; Denver, Bob Cataliotti; Detroit, David Wild; Kansas City, Carol Comer; Las Vegas, Brian Sanders; Los Angeles, Zan Stewart; Miami, Jack Sohmer; Milwaukee, Joya Caryl; Minneapolis, Mary Snyder; Montreal, Ron Sweetman; Nashville, Phil Towne; New Orleans, Joel Simpson; New York, Jeff Levenson; Philadelphia, Russell Woessner; Phoenix, Robert Henschen; Pittsburgh, David J. Fabilli; St. Louis, Kevin Martin; San Francisco, J. N. Thomas; Seattle, Joseph R. Murphy; Toronto, Mark Miller; Vancouver, Vern Montgomery; Washington, DC, W. A. Brower; Australia, Eric Myers; Brazil, Christopher Pickard; Finland, Roger Freundlich; Germany, Joachim-Ernst Berendt; Great Britain, Brian Priestley; Italy, Ruggero Stassi; Japan, Shoichi Yui; Netherlands, Jaap Ludeke; Norway, Randi Hultin; Poland, Charles Gans; Senegambia, Oko Draine; Sweden, Lars Lystedt.

EDITORIAL OFFICES:

ADDRESS ALL CORRESPONDENCE TO
EXECUTIVE OFFICE: 222 W. Adams St.,
Chicago, IL 60606.
1-312/346-7811

ADVERTISING SALES OFFICES:

Midwest: John Maher, Sales Manager,
222 W. Adams St., Chicago, IL 60606
1-312/346-7811
East: Bob Olesen,
720 Greenwich St., New York, NY 10014
1-212/243-4786
West: Frank Garlock,
P.O. Box 645C, El Cajon, CA 92022
1-619/440-1289

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IF IF YOU DON'T HAVE THESE ALBUMS, YOU DON'T HAVE THESE PERFORMANCES.

Released in the U.S. for the first time ever, these albums are surprising and delighting jazz collectors the world over. They are vintage performances by contemporary legends such as Miles Davis, Thelonius Monk, etc., etc. The personnel and programs of these incredible albums are so rich and varied, we suggest a trip to your favorite record store for an afternoon of reading liner notes. That is the only way to get the complete significance of these newly-discovered records... the latest editions in the CBS Contemporary Masters Series.

Miles Davis. Double album, immaculately recorded in Tokyo and Berlin, 1964. With Herbie Hancock, Wayne Shorter, Ron Carter, Tony Williams.

Thelonius Monk. Double album with great sound. Live in Tokyo, 1963. With Charlie Rouse, Butch Warren, Frankie Dunlop.

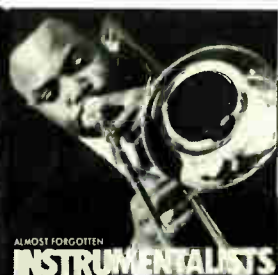
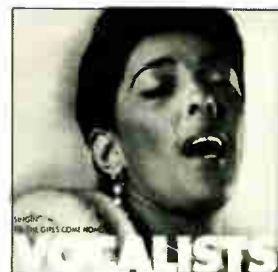
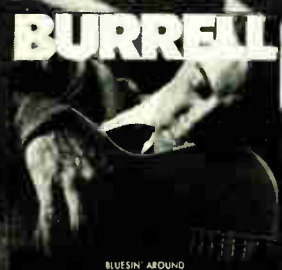
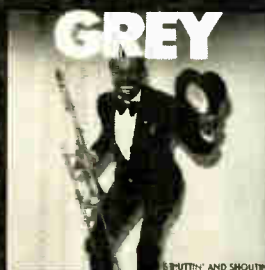
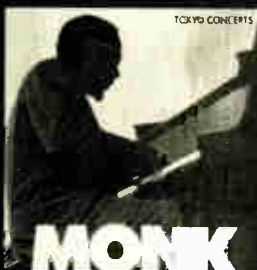
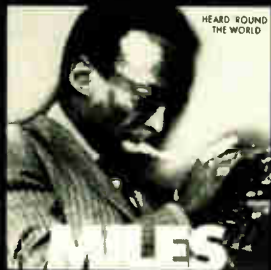
Al Grey. A giant of the trombone in mid-70's sessions produced by John Hammond. Lots of Al Grey/Ernie Wilkins originals, plus "Stardust" and "All Of Me."

Kenny Burrell. Hard to believe this was never released. 1961 / 1962 sessions with Illinois Jacquet, Hank Jones, Jack McDuff, George Duvivier. Produced by John Hammond.

Vocalists. Spectacular finds. Tony Bennett backed by Stan Getz, Herbie Hancock, Ron Carter, Elvin Jones. Carmen McRae with Louis Armstrong, Dave Brubeck, Gene Wright, Joe Morello. Plus Mose Allison, Lambert, Hendricks & Ross, Jon Hendricks, The Gordons.

Instrumentalists. Too many to list. These recordings, from 1955 to 1962 include a very early recording by The Montgomery Brothers Quintet (featuring Wes Montgomery) plus various groups manned by such immortals as J.J. Johnson, Nat Adderley, Eric Dolphy, Jimmy Heath, Randy Weston, Yusef Lateef, Clark Terry, Coleman Hawkins.

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ON THE BEAT

BY CHARLES DOHERTY

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From Baja to Bangor, "deebees" '84 is ready to soar, and all U.S. and Canadian music students better fly down to their local music retailers if they want to hop aboard.

What's a "deebee"? Well none other than the annual **down beat** Student Music Awards that we've been handing out for the last half-dozen years. Again this year the awards will be made with the cooperation and endorsement of the National Association of School Music Dealers. Thanks to NASMD's initial involvement last year, the '83 "deebees" were the biggest and best yet, attracting entries from over 2,500 student musicians. The judges are primed and ready for another record batch of entries. Don't disappoint them.

Once again participating NASMD members and other music industry sources will be contributing to a cash scholarship award fund. And the Berklee College of Music in Boston will continue to award scholarship prizes to winners of the high school divisions. Additional prizes include "deebee" plaques, pins, and certificates. Any 10- to 20-minute recorded (cassette tape or

disc) performance made after January 1, 1983 by U.S. or Canadian high school or college/university students enrolled at an accredited institution at the time of the recording is eligible—but you must get it to us by March 1, 1984. Your local school music dealer should already have official application forms, rules, and recording tip brochures. (If they don't, fill out the coupon below, and we'll see that they get them.)

You can enter your selections in one or more of the 17 categories, including jazz (soloists, groups, big bands, and studio orchestras), classical (soloists, chamber groups, symphonic bands, and orchestras), and blues/pop/rock (soloists and groups); top jazz vocalists (soloists, groups, and choirs) will also be recognized. Additional awards will go to the best original composer, the best jazz arranger, and the top recording engineers.

Times a 'wastin'. Remember we've got to have your entry in our Chicago office (**down beat**/"deebee," 222 West Adams Street, Chicago, IL 60606) by March 1, 1984. So wing it on down to your local school music dealer and get that application today! **db**

Enter now! down beat's 1984 "deebee" awards

Applications now accepted for the seventh annual **down beat** Student Music Awards competition.

Eligibility: Any 10- to 20-minute performance by U.S. or Canadian high school or college students recorded after January 1, 1983.

Awards & Prizes: Berklee College of Music scholarships, additional cash scholarships to be announced, plus "deebee" plaques, pins, and certificates.

Deadline: All entries must be in **down beat**'s Chicago office by March 1, 1984. Results will be published in the June '84 **down beat**.

How To Enter: Pick up "deebee" brochure and Official Application at your local music & sound retailer or use coupon below.

The 1984 "deebee" awards are offered in two divisions—high school and college—in each of 17 categories:

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3. Big Bands (10+) 4. Studio Orchestras

BEST JAZZ VOCALISTS

5. Soloists 6. Groups (2-9 members)
7. Choirs (10+)

BEST CLASSICAL INSTRUMENTALISTS

8. Soloists 9. Chamber Music Groups
10. Symphonic Bands 11. Orchestras

BEST BLUES/POP/ROCK INSTRUMENTALISTS

12. Soloists 13. Groups

14. BEST ORIGINAL COMPOSITION

15. BEST JAZZ ARRANGEMENT

16. BEST ENGINEERED LIVE RECORDING

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Toots sweet

I want to thank you and your staff for seeing that I got my **db** Poll-winner's plaques delivered to me at the NARAS (National Academy of Recording Arts and Sciences) Tribute Evening to me in New York—as well as the warm telegram. Needless to say, I am very proud and touched.

Toots Thielemans Montauk, NY

Swiss cheers

Enclosed herewith please find my application for subscription to your marvelous magazine **down beat**. I just wanted to include with it my heartiest congratulations for some of the best articles I've ever read over the subject jazz.

Although I am not a musician myself, I'm deeply into jazz, and I tend to rely most of the time on you for news of my favorite jazz musicians and on your record reviews. One last thing, just keep up the good work, and I'll be looking forward to receiving your next issue of **down beat** real soon. Thanks for everything you've done for the world of contemporary music right up till now.

Mark Chin Valais, Switzerland

A okay for db

Re: Old Wine, New Bottles, **db**, Oct. '83.

It's funny to see an article approving and applauding early country music and Western Swing, mentioning names that a great many of us were raised with like Roy Newman, Bill Boyd, Milton Brown, and others. For years **down beat** occasionally gave some "blurb" of notice to Bob Wills, Spade Cooley, Tex Williams, and a few other of the then-described "cowboy" outfits. Having back issues of **db** from '44-53, I got the impression the (then) writers looked down on what was called "Hillbilly Music," but in our part of the country, we called it "Western Swing." So it's refreshing here in 1983 to see a different attitude around the writers' references to our type of music.

A great many of us Southwesterners loved Tommy Dorsey, Glenn Miller, et al., and we read **down beat** faithfully. We didn't really like the occasional digs about Okie bands folding and going back to Okie land, but we've lived long enough to see its acceptance in your magazine, so it was well worth the wait.

Glenn P. White Bob Wills Roundup
Secretary/Treasurer Oklahoma City

Chords chord

I am a composer who was really only interested in classical, dixieland, big band, and a couple of other types of jazz before this summer when I went to a music camp. My teacher there was a great believer in contemporary music, and told me to write some. Although it was very different to me, I liked it. I wrote a piece using all kinds of different chords.

But, afterwards, I could think of no more harmonies. Then I picked up a **down beat**. Dr. William L. Fowler's "How To . . ." Pro Session showed me new chords which I could use. **db** also keeps me up-to-date on new jazz performers. It's showed me what things in jazz are going on and where, the newest musical products, and good books and records to get.

Thank you for producing such a good magazine.

David Cutler Walnut Creek, CA

Flugel flub

I have just finished reading the Wynton Marsalis Blindfold Test by Fred

CONTINUED ON PAGE 61



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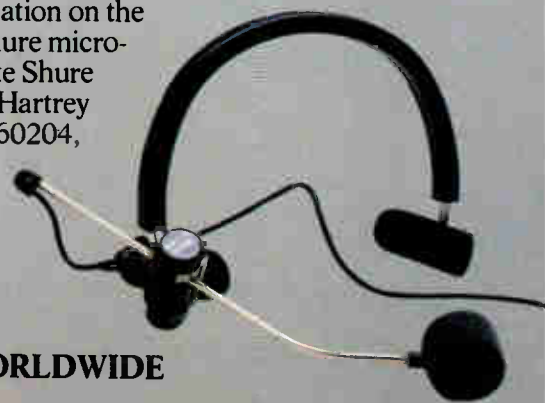
The Headset Mic is available in two versions. The standard SM10A (microphone only) and the SM12A which features a receiver for use as a monitor.

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World Radio History

PASIC's World Of Percussion

KNOXVILLE, TN—One year after the World's Fair left here, the World Of Percussion arrived with a bang in the form of the eighth annual Percussive Arts Society International Convention. Nearly 1,500 percussionists from around the world jammed the Knoxville Convention Center for four days of concerts, clinics, exhibits, and fun.

Though attendance was down slightly from the '82 PASIC in more accessible Dallas, the Exhibition Hall featured the world's largest (ever) display of percussion equipment. Gretsch drums, Sabian cymbals, and Simmons electronic drums were major new additions to an exhibitor lineup that included longtime PAS supporters Ludwig/Musser, Slingerland/Deagan, Yamaha, Tama, Pearl, Sonor, Premier, Rogers, Zildjian, Paiste, Remo/Pro-Mark, Calato/Regal Tip, and dozens of others.

Thursday the acoustically reverberant hall echoed with the indescribable din of over 50 kits being played nonstop—a continual cannon shot or an erupting volcano come to mind. Consequently, a 45-minute playing moratorium was called for each hour the rest of the convention.

Thus, during the lulls, PASIceers could explore the new equipment on display. Attracting crowds were drums like Tama's Artstars, Yamaha's Recording Ser-

ries, Ludwig's Modular and Atlas II Set-Ups, and Slingerland's Black Golds. Sabian's new cymbal sounds (from Canada via Turkey) competed for attention with established giants Zildjian and Paiste. Remo's pre-tuned gear and new muffling systems were intriguing. Show stick specials included Pro-Mark's Louie Bellson signature model, Regal Tip's Carmine Appice, and Vic Firth's Steve Gadd. And a revolutionary new wood snare shell from SOTA Percussion raised many an eyebrow—including Tony Williams' and Peter Erskine's.

The video/electronic age also arrived at PASIC '83 with Simmons perhaps the biggest hit. But the Siena Trading Corp. demonstrated an interactive electronic drum/video setup, and more vid was shown by Drummers Collective Inc.

Clinic-wise, the drum set instructor lineup was most impressive. Ed Thigpen (sponsored by Paiste and Slingerland) brushed up a storm; Peter Erskine (Yamaha) offered practical tips; Tony Williams (Gretsch), Louie Bellson (Remo), Ed Soph (Yamaha/Zildjian/Firth), Carmine Appice (Slingerland/Calato), and Danny Gottlieb (Ludwig) gave performance pointers in a variety of disciplines; Larrie Londin (Yamaha) shared his studio techniques; and Bill Bruford (Sim-



LISSA WALES

mons) went the electronic way.

But other areas got their due too, with numerous mallet, marching, and orchestral clinics abounding. A successful new idea introduced this year was the "hands-on" demonstrations/classes, with Larry Snider (steel drums) and Fathi Belalija (Middle Eastern hand drums) conducting several intimate sessions daily.

The concerts were many and varied. Standouts were Walter Mays' *War Games* for extended percussion (including gun and jackhammer) and professional wrestlers (two with ref and ring), performed by the Wichita St. U. Percussion Ensemble (J. C. Combs, conductor) with guests Ed Soph and Danny Gottlieb; and the world premiere of Louie Bellson's *Concerto For Percussion And Orchestra*. The orchestra was from the U. of Tennessee (W. Sande MacMorran, conductor); the soloists included Louie (pic-

ture) and Peter Erskine on trap sets, Ed Saindon on vibes, Vic Firth on timpani, and the piece was a gem.

Prior to his concert, Bellson was the guest speaker at the gala banquet where George Hamilton Green, the late xylophone master, was inducted into the PAS Hall of Fame. Additionally, over half-a-hundred valuable door prizes donated by the exhibitors were awarded.

The Percussive Arts Society is a nonprofit worldwide educational organization that promotes the communication among student, teaching, and performing percussionists. If drumming is your business or your pleasure, find out what all the noise is about—join PASIC '84 in Ann Arbor, MI (or '85 in Los Angeles, or '86 in Washington, DC). Membership details from PAS, 214 W. Main St., Box 697, Urbana, IL 61801.

—charles doherly

Duke's up

DURHAM, NC—Vibist Lionel Hampton and tenor saxophonist/arranger Paul Jeffrey recently conspired to bring a strong jazz education program back to Duke University here. Jeffrey, a former Hampton big band sideman (he also served stints with Charles Mingus and Thelonious Monk), heads Duke's jazz department, and Hampton donated \$10,000 to establish the Lionel Hampton Scholarship there.

"Duke University has had a very illustrious career in jazz before," Jeffrey said, citing Duke alumni Les Brown and Pat Williams and former artist-in-residence Mary Lou Williams. "I hope we can rekindle that in people's awareness."

The first spark was struck at a concert in late '83 when Hampton performed with the Duke Jazz Ensemble. The nearly four-hour program also included a string quintet, Hampton's big band

rhythm section, and Fayetteville trumpeter Ray Codrington, who played with the JFK Quintet in the early 1960s and recorded with tenor saxophonist Eddie Harris.

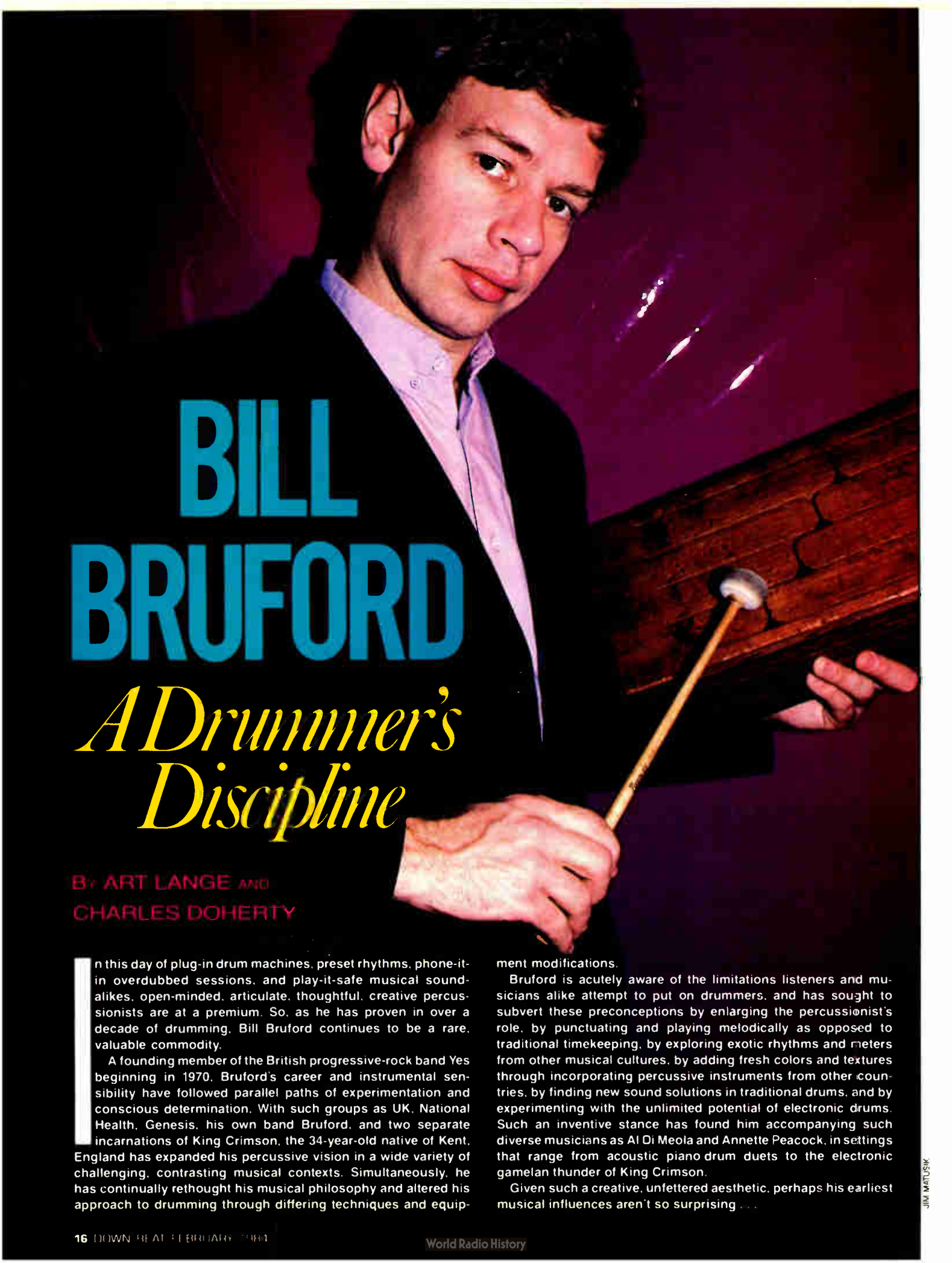
Hampton's "we-gotta-get-to-em" approach had the sellout crowd at Page Auditorium yelling for encores after a workout that yielded these highlights: Hamp's percussive, octave-voiced solo on *Just You, Just Me*, Codrington's magical presence of tone and Jeffrey's Trane/Dex/Rollins continuum on James Williams' *Minor Thesis*, Oliver Jackson's unflagging beat and cymbal intensity, and the student ensemble's technique and enthusiasm. The concert was recorded for distribution on Hampton's record label.

The annual Mary Lou Williams jazzfest, the Hampton scholarship, and Paul Jeffrey—all firmly established at Duke—are bringing jazz back to Durham. —owen cordle



JOHN J. WARNER

TRIPLE-HEADER: Bill Crowden's Drum Ltd. (Chicago) celebrated its 20th anniversary with an all-star clinic, *Drum Fever '84*, at the west suburban Hillside Holiday Inn, attracting an SRO crowd of nearly 1,200 Windy City sticksters to learn from Simon Phillips (pictured above, and sponsored by Tama drums and Zildjian cymbals), Danny Gottlieb (Ludwig/Paiste), and Chad Wackerman (Slingerland/Paiste). Tama co-clinician Dominic Famularo worked with Phillips, who was on the seventh and last stop of his Midwest clinic tour. The next five nights Dom joined up with Billy Cobham for his Tama-sponsored clinics at Gand Music And Sound in north suburban Northfield, followed by a north-western one at Roselle Music, and a Chicago-proper stop at the Guitar Center, before heading north to Wisconsin for two more clinics.



BILL BRUFORD

A Drummer's Discipline

BY ART LANGE AND
CHARLES DOHERTY

In this day of plug-in drum machines, preset rhythms, phone-it-in overdubbed sessions, and play-it-safe musical sound-alikes, open-minded, articulate, thoughtful, creative percussionists are at a premium. So, as he has proven in over a decade of drumming, Bill Bruford continues to be a rare, valuable commodity.

A founding member of the British progressive-rock band Yes beginning in 1970, Bruford's career and instrumental sensibility have followed parallel paths of experimentation and conscious determination. With such groups as UK, National Health, Genesis, his own band Bruford, and two separate incarnations of King Crimson, the 34-year-old native of Kent, England has expanded his percussive vision in a wide variety of challenging, contrasting musical contexts. Simultaneously, he has continually rethought his musical philosophy and altered his approach to drumming through differing techniques and equip-

ment modifications.

Bruford is acutely aware of the limitations listeners and musicians alike attempt to put on drummers, and has sought to subvert these preconceptions by enlarging the percussionist's role, by punctuating and playing melodically as opposed to traditional timekeeping, by exploring exotic rhythms and meters from other musical cultures, by adding fresh colors and textures through incorporating percussive instruments from other countries, by finding new sound solutions in traditional drums, and by experimenting with the unlimited potential of electronic drums. Such an inventive stance has found him accompanying such diverse musicians as Al Di Meola and Annette Peacock, in settings that range from acoustic piano drum duets to the electronic gamelan thunder of King Crimson.

Given such a creative, unfettered aesthetic, perhaps his earliest musical influences aren't so surprising...

Art Lange: What are your first musical memories?

Bill Bruford: My older sister playing rock & roll records, in the '50s; we had quite a lot of that American stuff—*Lipstick On Your Collar* by Connie Francis . . . it's getting real foggy now . . . Elvis: *Hound Dog*, definitely was a big hit in our house [in Seven Oaks], and England had a trad jazz boom—skiffle and New Orleans mini-booms. I can't quite remember which came first. There were all those people like Kenny Ball's Jazzmen and Acker Bilk, and I thought they were great. They were like rock groups at the time, I thought they were terrific. And watching big band drummers on British telly . . .

Charles Doherty: British drummers, or American ones . . . Buddy Rich?

BB: No, I don't remember coming across him. We're up to when I was 12 now, and there were drummers like Ronnie Burrell, Ronnie Stevenson, another English big band drummer who was very good. Then at this time my sister gave me a pair of brushes for my 12th birthday, and said, "Play these on the back of an LP sleeve, and they sound great," and you know, it's a good way to practice. I played with them for a bit, then I graduated to sticks, then sticks and a drum . . . you know, everybody built up a kit very slowly, as it was a lot of money.

AL: What kind of music did you start playing?

BB: I played along with my trad records—*Midnight In Moscow*, *Stranger On The Shore*, all that traditional jazz stuff that we had in England at that time and was pretty popular. Then I went off to a private boarding school when I was 13 and came under the influence of a bunch of 17-year-olds who were all big jazz freaks, but now we moved into bebop and Monk and the Riverside label and of course Blue Note—a huge stack of jazz albums which were great—and they had a jazz quartet which was not bad, fairly accomplished. One of them, who was 17 or 18, was leaving school and looking for a kid to show the drums to and take over the jobs—there was only one drummer in a school of only 500 or something, and the drummer plays in the orchestra and in the jazz group . . .

AL: Any particular Riverside drummer? Blakey or . . .

BB: Oh, all those guys, all wonderful. I wouldn't even discriminate; I thought they were all great—Elvin Jones, Charli Persip I remember very much, with Johnny Griffin's *Big Soul* band, a lot of soul-jazz, *Wade In The Water* and stuff like that. So this was very exciting, and some rarer stuff, Jackie McLean and other Blue Note stuff was all I grew up with. It was terrific, and then the Beatles came out in '64 or whenever, but didn't make much of an impression on that. I mean the jazz stuff seemed to burn that stuff to the ground, so nobody noticed that. I was learning drums from another guy who had a kit permanently set up, and he was showing me riding jazz time, and independence, we went through some of the early drums books together.

I was a jazz freak, there's no doubt about it, and at the same time I was crossing over into that burning British r&b with Graham Bond, which was almost jazz anyway, because the Bond band played *Wade In The Water*—that was John McLaughlin and Bond and Ginger Baker and Jack Bruce. For a 15-year-old up in an English night club in town, in London, that was *impressive* stuff. I mean, that was heady, you know? I can remember being physically transfixed by this music—which is presumably how 15-year-olds feel today when they hear the Rolling Stones I guess, because I never felt like that, but I do know what it feels like to be physically *changed* by music. I don't think they were playing that loud either. There were no microphones, just kit drums, upright bass, tenor horn, and Bond had these two huge Leslie cabinets—I mean, Hammond organs were new, a Hammond organ with a Leslie cabinet was new, having *two* was . . . this was in little bars in England. They played, you know, *Genius + Soul = Jazz*, Ray Charles, that was the standard bible for that band, but they played it so rough and so crudely . . . nobody could believe that stuff; they all thought it was great.

AL: What happened between there and your joining Yes?

BB: I was at the school; I played quite a lot of jazz; I was very influenced by the Graham Bond thing, so r&b was a middle ground between the Beatles at the very pop end of things and jazz. Strong r&b things were happening in London—John Mayall and those people were all playing the college circuits, and if you wanted to go out and hear a band, you'd go out and listen to them, and it was great. You couldn't go and hear McCoy Tyner and Elvin Jones—they weren't around. Then I got a place at the University in Leeds, and I met up with Jon Anderson and Chris Squire, and we formed a pop group, but I thought we were going to form a jazz group [laughs] . . . I didn't distinguish that much.

AL: Did the band do a lot of jamming? Or was it a song band?

BB: It was a song band. No, I don't think we ever played an informal note together, which is of course shameful, but the musicians in those days weren't very good, and unless you're going to play on one chord endlessly or play some tedious kind of 12-bar, I don't think it would have done us much good. It was an ideas band—you know, "If you do this on the bass and I do this on the kick drum and maybe it'll sound funny, and we could put this funny organ part on top and one way or another we'll sound different. And if we sound different, then we'll be famous." See that was unlike now, when you say, "If we sound *the same*, we'll be famous." Then it was "If we sound *different*, we'll be famous."

AL: Most of the bands that you've been involved with from Yes and Genesis and UK up to King Crimson, had been labeled by the media "art rock." Does that mean anything to you?

BB: Well, I know roughly what's going on, yeah. The pop scene in England was working class—it's a working class phenomenon. Then all these rich kids from universities, people like me, thought that it would be rather fun to join this kind of thing and add some new ideas to it, and these were kids who could play a little better, and who had maybe heard of Stravinsky and who maybe got fancy ideas about art school. There's a whole art school tradition. I think the term "art rock" is actually an import from England in the sense that those middle class art school kids had fancy ideas about dressing up and putting on stage shows and turning the whole thing out of the jeans-and-sweatshirts kind of a working class thing. Black Sabbath and Ozzy Osbourne are still the logical continuation of all that working class thing; art rock came in when those people sort of dived in on it in England and started making fancy chord changes, arrangements, things like that, all of which was non-rock & roll as viewed from Ozzy Osbourne's position.

I don't feel any part of any of this, incidentally. I'm simply putting on the critic's hat; I mean this is of no interest to me. I thought I was in a jazz group at the time anyway, so it shows how far off the rails I was.

AL: So eventually you went from Yes to Genesis to King Crimson.

BB: Well, King Crimson and Yes, although they're known as being the same thing over here, I think, were *entirely* different, and I think they still are. Yes was a vocal entertainment group modeled on the Fifth Dimension.

AL: In the *down beat* review at the time of the first King Crimson record, *In The Court Of The Crimson King*, which you weren't involved with, the reviewer said that on the record it sounded like a rock band trying to incorporate some jazz elements, but when the band played live, it sounded like a jazz band that would use some rock & roll elements. Now, when you went to King Crimson, did it feel more like a jazz band to you—was there stretching out or jamming in the band at the time?

BB: None of the people were remotely jazz musicians in any of these bands. They were just better musicians, I think, and while King Crimson was a darker sounding group, much more prone to the minor key, Yes was all sunny and diatonic and a sort of vocal group. Its leader, Jon Anderson, was from a northern club atmosphere where it was entertainment—people had paid their two pounds and wanted nice entertainment; things were done for show—whereas King Crimson



TOM COPI

McCOY TYNER SELECTED DISCOGRAPHY

as a leader

LOOKING OUT—Columbia 38053
LA LEYENDA DE LA HORA—Columbia 37375
HORIZON—Milestone 9094
4x4—Milestone 55007
13TH HOUSE—Milestone 9102
SUPERTRIOS—Milestone 55003
ATLANTIS—Milestone 55002
ECHOES OF A FRIEND—Milestone 9055
ENLIGHTENMENT—Milestone 55001
FLY WITH THE WIND—Milestone 9067
FOCAL POINT—Milestone 9072
GREETING—Milestone 9085
PASSION DANCE—Milestone 9091
SAHARA—Milestone 9039
SAMA LAYUCA—Milestone 9056
SONG FOR MY LADY—Milestone 9044
SONG OF THE NEW WORLD—Milestone 9049
TOGETHER—Milestone 9087
INNER VOICES—Milestone 9079
TRIDENT—Milestone 9063
EARLY TRIOS—MCA 4157
GREAT MOMENTS WITH...—MCA 4126
REEVALUATION: THE IMPULSE YEARS—MCA 4156
COSMOS—Blue Note LA460-H2
EXPANSIONS—Blue Note 84338
EXTENSIONS—Blue Note LA006-F
THE REAL McCOY—Blue Note 84264
TENDER MOMENTS—Blue Note 84275
ASANTE—Blue Note LA223-G
TIME FOR TYNER—Blue Note 84307
TODAY & TOMORROW—Impulse 63
LIVE AT NEWPORT—Impulse 43
NIGHTS OF BALLADS AND BLUES—Impulse 39
PLAYS ELLINGTON—Impulse 79
REACHING 4TH—Impulse 33
INCEPTION—Impulse 18

with John Coltrane

MY FAVORITE THINGS—Atlantic 1361
COLTRANE'S SOUND—Atlantic 1419
OLÉ—Atlantic 1373
COLTRANE LEGACY—Atlantic 1553
PLAYS THE BLUES—Atlantic 1382
AFRICA/BRASS—MCA 29007
AFRICA/BRASS SESSION VOL. 2—MCA 29008
LIVE AT THE VILLAGE VANGUARD—MCA 29009
IMPRESSIONS—MCA 29014
THE OTHER VILLAGE VANGUARD TAPES—MCA 4137
COLTRANE—MCA 29011
BALLADS—MCA 29012
COLTRANE & JOHNNY HARTMAN—MCA 29013
LIVE AT BIRDLAND—MCA 29015
AFRO-BLUE IMPRESSIONS—Pablo 2620 101
CRESCENT—MCA 29016
A LOVE SUPREME—MCA 29017
COLTRANE QUARTET PLAYS—MCA 29018
TRANSITION—MCA 29027
ASCENSION—MCA 29020
SUN SHIP—MCA 29028
MEDITATIONS—MCA 29022
FIRST MEDITATIONS (FOR QUARTET)—MCA 29030
LIVE IN SEATTLE—MCA 4134
THE PARIS CONCERT—Pablo 2308 217
SELFLESSNESS—MCA 29026
OM—MCA 29024
KULU SU MAMA—MCA 29021
LIVE IN PARIS—Affinity 16
COLTRANOLOGY VOL. 1—Affinity 7
COLTRANOLOGY VOL. 2—Affinity 17
BYE BYE BLACKBIRD—Pablo 2308 227
THE EUROPEAN TOUR—Pablo 2308 222

with Milestone Jazz-Stars

IN CONCERT—Milestone 55006

McCOY TYNER'S EQUIPMENT

McCoy Tyner is a Steinway recording artist, and that's the piano he has in his home. "I prefer a Steinway, but I'll play whatever's in the best shape when I play. The name of the instrument isn't important as long as it's in good shape, though I have my preferences."

another side of my musical personality. People have a tendency to lock you in and say you can't do this or that. I think that's unfair. If you have a track record of putting quality music out and you choose to do something in a different area of music with quality, you should be allowed to do that without criticism. You're still the same artist and you still have the same integrity, but you're doing something different."

Looking Out was a commercial disappointment for Tyner, and his self-designated swan song on Columbia Records. "I don't think that CBS had any serious intent of doing anything with the album," Tyner concedes. "I expected them to promote it like they would promote any album of that nature, but they weren't honest with me."

Tyner's commercial experiment had little effect on his concert performances. Shortly after the record came out, he did experiment with a live synthesist, including Paul Schaeffer from the *Late Night With David Letterman* tv-show band. But McCoy is not about to become electrified himself. "I've messed around with synthesizers," says Tyner, "but I prefer to use a synthesizer player for effect. I'm not into electronics in terms of playing them myself. I love acoustic piano. That's my instrument. That's my voice, and whatever I surround myself with is determined by what the idea will be. I don't think that electronic instruments will ever dominate my music. But I think it can add to it. And I've always said that. I've never had totally negative feelings about electronic instruments."

Tyner's current touring ensemble does include veteran funk and fusion electric bassist John Lee, but his role model here is clearly the acoustic bass. Also in the band is drummer Wilby Fletcher, saxophonist Gary Bartz, and longtime Tyner associate, violinist, and music director John Blake. In concert they hold up to some of Tyner's best units with swirling rhythms and expansive melodic improvisations. This group recently recorded their first album for Elektra Musician (untitled at this writing).

Discovering the processes and motivations of McCoy Tyner's music is a difficult task. He speaks in generalities about "hearing a different sound," as if he tunes in the radio of his mind and has only to find out how to get it out of the piano. Ask him about using the koto and dulcimer, as he has done on *Sahara* and elsewhere, and he says, "Yes, I was hearing a different sound then." The new directions of *Looking Out* occurred because "I'm hearing things differently now." So the origins of Tyner's style are also veiled.

"When I was in Philadelphia I was hearing something different," he recalls. "Being with Coltrane really gave me an opportunity to develop that. I was hearing more open voicings that would allow more freedom for the soloist. I just heard chords differently from a lot of people. I think that Thelonious Monk was an inspiration. He didn't lock a person in. He would leave a lot of space. Even though I fill up a lot more space than he did, I still like that open voicing because it allows the music to have more flexibility."

Perhaps Tyner's greatest flexibility and range come when he plays solo, something he hasn't done on record in 10 years, since *Echoes Of A Friend*. "A solo album is on the agenda," says Tyner. "I love to play solo. I think you're so free. You have the ability to change times, to resolve whenever you want. It's really an intimate sort of thing to play solo. It's truly a reflection of you because there's no one else there."

Perhaps that last line indicates Tyner's greatest strength: his own conviction in himself. While Tyner surveys the state of jazz at its lowest point, we must realize that its power would be even further diminished had it not been for the music of McCoy Tyner. When all else fails, McCoy Tyner is still there. Some people have accused Tyner of redundancy, especially during his Milestone period when he was putting out an album every six months. But scanning back across the two-dozen-or-so albums since *Sahara*, one can only be amazed at the fidelity of his own vision that he has maintained. McCoy Tyner is more than just a pianist or composer. He is an entire concept of music whose force remains undiminished. **db**

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THE ONE AND ONLY



The Elemental Music Of Danny Gottlieb And Mark Egan

BY BILL MILKOWSKI



ELEMENT MEN: Drummer Danny Gottlieb and bassist Mark Egan.

Drummers and bass players who work together for any length of time tend to become very close. There's a shared affinity for rhythm and pulse that naturally binds them together. The rapport between drummer Danny Gottlieb and bassist Mark Egan is a classic example. Over the past 13 years—playing together off and on in various contexts—they have become more than just friends. They're soulmates.

"We've lived and breathed together for so long, it's easy for us to play," says Gottlieb. "There's a certain understanding. Sometimes we can just go into the studio and turn the tape on and play without having to think about the music. You just know."

That special tightness has now manifested itself in the form of Elements, a multifaceted group that Gottlieb and Egan started in January of 1982 along with fellow University of Miami alumnus Clifford Carter on keyboards and Miles Davis-sideman Bill Evans on saxophones. Their debut album, originally released by the small Vermont label, Philo Records, was picked up and re-issued last November by Antilles Records. Their second LP, *Forward Motion*, is due out this month, and a third is already in the can. And with each subsequent album there has been steady growth. The members of Elements have coalesced as a unit and are now anxious to begin touring.

Recently, Gottlieb and Egan discussed their new joint venture with Elements and reminisced about the past, recalling

their formative years together at the University of Miami, their early professional gigs with the likes of Bobby Rydell and George Gobel, and their stint together with the Pat Metheny Group. Egan was with Metheny for three years before moving on to other things. Gottlieb stayed on for six years.

Gottlieb recalls his fateful meeting with the young guitar star from Kansas City: "I was in my second year at Miami when Pat came on the scene. This was 1972. I was introduced to him by Dan Hearle, a faculty member who had met Pat at a band camp and convinced him to come to Miami. He told me, 'There's this amazing guitar player . . . you're gonna freak out.' And as soon as we played together, I was just enthralled with his playing."

Hearle later put together a faculty/student jazz ensemble called Kaleidoscope. "Pat and I were sort of the main part of the rhythm section," says Gottlieb. "And that, as I see it, was really the beginning of the Pat Metheny Group." Metheny eventually left the University of Miami and transferred to the Berklee College of Music in Boston, where he hooked up with Gary Burton's band. Gottlieb later joined the group, replacing drummer Bob Moses, and when Metheny decided to form his own band in 1977, he called on both Gottlieb and Egan.

Egan was thoroughly immersed in the lucrative New York studio scene when he got the call from Metheny. He had come to town as part of a support group for

singer Phyllis Hyman (along with guitarist Hiram Bullock, keyboard player Clifford Carter, and drummer Bill Baulker), then hooked up with David Sanborn after that Hyman group broke up. He recalls that it was a difficult decision to leave the New York scene behind to join up with the then-unknown guitarist.

"At the time, Pat was kind of an underground figure. I had been enjoying some success in the New York funk scene, but it just seemed to me that New York was getting fuzaked-out. Fusion was a dead-end street, to me, after the Mahavishnu Orchestra. That was the epitome of it for me. But I really liked the ideas that Pat had. It was fresh and different from that whole funk-fusion thing I had been in. So for me it was basically a decision of whether I wanted to go out and do a really creative venture or stay within the security of the New York studio thing. Finally, after some soul-searching, I decided I might as well take a chance and go out with Pat."

Egan recalls the rough times they had early on. "We drove around for a year in a van, loaded our own equipment, played one-nighters in small jazz clubs and health food restaurants all over the states. And we'd make these ridiculous drives, like from Oklahoma City to Quebec in one night. But it was all for the love of the music. I really felt strongly about it at the time."

As Metheny's popularity grew following the release of the *Pat Metheny Group* and *American Garage* LPs, things began

progressing to a point where they had better accommodations, a road crew, air flights to the gigs—the works. “But at the same time that things developed in terms of logistics on the road,” says Egan, “it became apparent that the band was really a vehicle for Pat and that I was basically a sideman.”

This proved to be a frustrating situation for the bassist, who was eager to begin playing his own material. “In the past I’ve always enjoyed playing a lot of different styles of music,” he says, “but with Pat I found myself getting very limited in that particular role of being a sideman. And if you can imagine, we toured like 300 days a year for three years, on the road all the time, playing the same tunes every night. No matter what type of music you’re playing, it just has to change. Music is such that it has to have breath in it or it just becomes a show after a while. So it just got to a point for me where I wanted to play more, play with different people, and write my own music.”

* * *

Egan left the Metheny band in 1980, and Gottlieb stayed on for three more years, but the two close friends stayed in touch in the interim through occasional recording sessions, a brief stint together with Airtio, and by just hanging out and jamming during their free time. Finally, after six years of touring on the road with Metheny, Gottlieb decided to call it quits himself. The chemistry just wasn’t there anymore. The fun had gone out of playing.

“What was happening was Pat, for me, was getting sick of trying to force me to play a certain way, and I was getting sick of being forced to play a certain way. And it wasn’t a malicious thing. Pat is just the kind of person who scrutinizes everything you play so closely that it got to a point where it was real hard to relax and just play. I was so worried a lot of the time. It was like, ‘Is Pat gonna like what I play? What do I do?’ It was a great pressure.”

“It’s a hard way to play music,” he continues, “and Pat means well by scrutinizing things like that. I mean, it’s great sometimes to have someone really checking out your stuff. I remember doing gigs where I would get away with playing some real lame stuff, and no one would call me on it. But with Pat it just got to a point where we both needed to do something else. I needed the input to grow and figure out things for myself, and Pat needed a different thing in the group to go someplace else. I think he felt that he had taken it as far as it could go.”

Consequently, they parted company last year. Gottlieb began picking up studio work around New York, doing jingles, movie scores, and the occasional record date. Meanwhile, Egan had kept busy in the studios himself while going out on brief tours with Carly Simon, Gil

Evans’ big band, and Dave Matthews’ big band.

The idea for Elements had actually been formulating while Gottlieb was still in Metheny’s band. As Egan recalls, “We just wanted to go into the studio and put down some music, document some ideas. There was no record deal at the time. We just wanted to experiment in the studio.”

He adds, “Originally it was going to be a duo, just Danny and myself. But as things progressed, we started to think, ‘Well, it would be great if Clifford could play some synthesizer and piano.’ So we called him, he added his stuff to it, and it was great. At about the same time, I had been working with Bill Evans on his demo, so I started to think how great it would sound if Bill came in and played on a couple of tunes. And he did. It was exactly what it needed too. His playing totally made it happen.”

That demo was eventually released by Philo, and Gottlieb began promoting the record while out on the road with the Metheny band, contacting radio stations and media people in all the cities they passed through. “Our intention wasn’t to make money with it,” says Gottlieb. “We just wanted people to know that we had a record. We wanted them to know that this was the way we played music, if left to our own devices.”

Elements’ music is a blend of airy textures and lush romanticism inspired by a wide variety of influences—from Ravel to reggae, from Scriabin to Steve Reich.

Principal composer Egan listed such other influences as Miles Davis, Eberhard Weber, Steve Swallow, and Samuel Barber.

Gottlieb expanded on the Elements concept: “One of the things that we are naturally going for is to create a sense of breath and openness in our records. There’s a certain nonslickness to it . . . honest playing, is how we look at it, rather than trying to doctor it up and just clutter it up with a lot of things.”

“What we’re trying to do,” Egan adds, “is to strike a balance between composition and improvisation, so there’s enough structure to give it a mood yet there’s enough room within the mood to let the improvisers play.”

Clifford Carter, who put in a four-year stint with the 24th Street Band while Egan and Gottlieb were out with Metheny, says part of the uniqueness of the Elements sound comes from Egan’s approach to the bass. “Mark plays so harmonically that our roles actually overlap. So I often perform bass functions, and he often performs keyboard functions, and I love that kind of interplay.”

Bill Evans, whose own debut album with Elektra Musician is due out later this month, says he is attracted to the group’s open format. “I first got involved with Mark and Danny when they called me up to do a demo. I just popped in and played; I didn’t even know it was going to be a record, but I liked their general direction. It had a lot of freedom to it, a lot of colors and textures. And it definitely pointed to other records in the future.”

He adds, “The cohesiveness of Danny, Mark, and Cliff is unique. They play together real well, they get a certain sound, and they’re really serious when they go in to play. There’s no ego trips going on or any big leader scene happening. Everybody is just there for the music.”

According to Gottlieb, “There’s never any pressure on each other. It’s very relaxed, and we’re all in the same direction, so it’s a fun experience. When the music feels right and the friendship feels right, it’s always a real good experience.”

* * *

Egan, who Evans calls “super-sensitive,” has a collection of some 15 different basses to help him achieve various textures and moods. Part of his unique sound is achieved by overdubbing choruses of fretless and fretted basses. Gottlieb, who has an assortment of some 24 cymbals at his disposal, also does a lot of overdubbing, “which is something I always wanted to do with Metheny, but time never allowed for it.”

Gottlieb originally started out as a cello player in the fourth grade and stuck with that instrument for eight years before gravitating to the drums. “A real good friend of mine was playing drums in high school, and he seemed to be getting all

DANNY GOTTLIEB/ MARK EGAN SELECTED DISCOGRAPHY

with Elements
ELEMENTS—Antilles 1017

with Pat Metheny
PAT METHENY GROUP—ECM 1-1114
AMERICAN GARAGE—ECM 1-1155

with Gil Goldstein
WRAPPED IN A CLOUD—Muse 5229

with Mitch Farber
FARBERIUS—Muse 5276

with Ross Traut
ROSS TRAUT—Headfirst 9709

MARK EGAN

with Steve Grossman
PERSPECTIVES—Atlantic 19230

with Sonny Fortune
WITH SOUND REASON—Atlantic 19239
INFINITY IS—Atlantic 19187

with David Sanborn
PROMISE ME THE MOON—Warner Bros. 3051

with Jim Hall
CONCERTO De ARANJUEZ—CTI 8012

with Michael Franks
OBJECTS OF DESIRE—Warner Bros. 3648

with Walter Bishop Jr.
SOUL VILLAGE—Muse 5142

DANNY GOTTLIEB

with Gary Burton
PASSENGERS—ECM 1-1092

with Hubert Laws
SAY IT WITH SILENCE—Columbia 35022

with Pat Metheny
WATERCOLORS—ECM 1-1097

OFFRAMP—ECM 1-1216
TRAVELS—ECM 1-23791



PAUL NATKIN/PHOTO RESERVE

ELEMENTS' EQUIPMENT

Danny Gottlieb (pictured left) has two basic drum setups—small and large. He uses Ludwig drums (which he endorses), some with shells custom handmade by Joe MacSweeney's Eames Company. His small set includes a 14 x 20 bass drum, 8 x 12 and 9 x 13 rack tom-toms, a 14 x 14 floor tom, and either an Eames snare drum or a Ludwig hand-hammered bronze snare. His hardware is all Ludwig—201 Speed King bass drum pedals and Modular stands. His larger kit usually includes a 14 x 22 or 14 x 24 bass drum with a mix of six to eight toms, depending on the situation. With the Pat Metheny Group he was using 10-, 12-, 14-, 16-, and 18-inch toms, with various different snare drums. He also has some Yamaha drums which he occasionally uses for certain studio recording situations. ("The Yamaha drums tend to be very thin, the Ludwigs are right in the middle, and the Eames are very thick.") His heads are Ludwig Silver Dot, except on the snare, where, depending on the situation, he uses a Ludwig heavy coated, or a coated Remo Ambassador or Diplomat.

He also has a variety of cymbal setups, all Paiste (which he endorses). With Metheny he was using 24 cymbals on-stage. His hi-hats are 14-inch Sound Creation (heavy or medium) or Formula 602 heavy. He prefers flat ride cymbals and uses four 22-inch Paiste Formula 602's—a heavy, a medium with rivets, a medium without rivets, and a thin with one rivet in it. For crashes he's been using an array of 505's, 2002's, Sound Creations, and Rudes—14- and 18-inch Rude crash-rides; 15- and 16-inch crash, 18-inch medium, and 18-inch heavy crash 2002's; 15-inch crash, 18-inch crash, and 18-inch heavy crash 505's; plus a 20-inch 2002 Novo China, an 18-inch Sound Creation China type, 16- and 20-inch 602 China types, 2002 16-inch flat ride and 20- and 22-inch dark rides with rivets; and, of course, a potpourri of splashes, including an 8-inch 505, an 11-inch 2002, a 12-inch 602, and a 13-inch 505. And let's not forget his set of cup chimes and Sound Creation gong array. Or the prototype 24-inch flat ride cymbal on special order.

Stick-ly speaking, it's Ludwig 16A, Vic Firth 3A, and Pro-Mark 808 Billy Cobham models, all wood-tipped.

Mark Egan (right) has a wide assortment of electric basses, most of them made by M.V. Pedulia, a guitarmaker from Egan's hometown of Brockton, MA. He has an eight-string fretless, a five-string fretless, a four-string fretless, and a double-neck with four-string fretless and eight-string fretted necks. He also endorses Ibanez basses, playing an Ibanez MC 924 fretted and fretless as well as their RB 924. He uses Bartolini pickups and D'Addario XL-170 soft gauge strings on all his instruments. He plays through Walter Woods amps, and has an Ibanez digital delay, an Ibanez HD 1000 harmonizer, and an ADA stereo tap delay signal processor. The sound comes out of Electro-Voice speakers housed in Tiel cabinets.

Clifford Carter (second from right) plays a Rhodes electric piano and uses three synthesizers—a Four-Voice modular from Oberheim, a Minimoog, and a Voyetra analog from a small company in New York called Octave Plateau.

Bill Evans (second from left) plays Selmer balanced-action (28,000 series) and Mark VI (60,000 series) tenor saxophones with a Dave Gardella mouthpiece, and a Selmer Mark VI soprano with a Bobby Dukoff #7 mouthpiece. He uses various reeds, often Rico #3's.

the girls. That was the real attraction for me. So I started practicing drums, and eventually I became obsessed with them. I was banging on everything in the house, driving my folks crazy, but they were astonished at how quickly I took to them.

"Then in high school I heard that there was a famous drummer giving lessons at a music store down the street from our home in Union, New Jersey; it turned out to be Joe Morello. So I latched onto him, and I've been around him ever since. I still go to him for technical advice. He is simply the finest drum technician I've ever seen, and an incredible teacher as well. Whenever I have a question about articulation or a certain physical movement on the drums, I go to him."

Gottlieb has also recently been studying with Gary Chester, a drum guru who was the top studio drummer in New York during the '50s and '60s. The lessons in accuracy and control that he's learning from Chester are helping Gottlieb in the various studio gigs he is now undertaking. "What I'm trying to do is get as strong as I can in all the different bags," he says. "Studio work is a whole new thing for me. I never had to go into a McDonald's commercial before and sound like Stewart Copeland for 30 seconds, but now I'm learning how. I'd like to be able to develop that talent as well as play the way I do with Elements."

He also plans to get involved more with electronics. "I already have an Oberheim DMX, which was a present from Metheny. I used it on two tunes playing live with Pat, which was a real interesting experience. But I have yet to experiment with the Simmons electronic drums. I like the possibilities, although it hasn't been a priority to work on that yet. A lot of drummers complain that the touch on those Simmons drums is so responsive that they have a hard time playing on them. But with me coming from the Morello training, I'm home free because I use the natural rebound of the drum. So I think the articulation would be a lot easier for me on the Simmons. It just increases the palette of colors to work with. I'm excited by it."

He added that his personal favorite drummers today are Jack DeJohnette and Bob Moses, and listed Tony Williams and Mel Lewis as other important influences on his cymbal playing. He named one other significant influence on his career: "Morty Geist, the first music teacher I ever had, sort of made me realize that I wasn't going to be a cello player. He really encouraged me to practice the drums. And he also used to run the detention hall after school. He'd play records by Monk and Miles at the detention hall, along with a lot of big band stuff, so we used to go to there a lot, even if we didn't do anything bad."

Egan's musical background began with trumpet, the instrument his father

played. He enrolled at the University of Miami as an applied trumpet major, deciding against a career in oceanography, before eventually switching over to bass. "I had started fooling around with bass when I was 17, copying things that Jack Cassady with doing with the Jefferson Airplane or what Noel Redding was doing at the time with Jimi Hendrix—nothing really serious though. And what happened was there turned out to be a shortage of bass players in Miami, so I started getting called for bass gigs. I had been studying with Jerry Coker and was really into Miles by this time—*Bitches Brew* had just come out—but I began playing more and more bass because there was more opportunity to play. Then it got to a point where I needed to decide which way to go. It was a big decision for me, but I made it. So from there on I went totally gung-ho into bass."

He began studying the rudiments of the classical bass with Lucas Drew, and picked up knowledge on the electric bass from Don Coffman. But it was Jaco Pastorius who really inspired him to experiment on the instrument. "I was playing in a band with Ira Sullivan down in Miami called Baker's Dozen," Egan recalls, "and one night Jaco came by to play. He played me a tape he had made when he was with Wayne Cochran, and I couldn't believe it. I mean, I had been listening to Stanley Clarke playing real fast and doing his thing, and I dug him a lot. But when I heard Jaco play *his* thing, it completely turned me around to what you could do on the electric bass, as far as harmonics. So I began studying with Jaco for a while."

Another important influence he mentioned was Dave Holland, whom Egan studied with one summer in New York after his gig with Phyllis Hyman ended. Other influences and bassists he respects today include Will Lee, Anthony Jackson, Marcus Miller, and Steve Swallow. He adds, "Now my focus is zeroing on a sound that's really more like a sitar or a vina. I'm listening to a lot of Indian music these days, especially to a vina player named S. Balachander. That's kind of what I'm going for, that idea that there's a whole world of sound within each note."

Two non-bass inspirations he cites are Jascha Heifetz ("pure perfection") and John McLaughlin: "To me, he has the mastery of the instrument along with the spiritual intensity, essence, and purity that is where I want to go. If there are any other bands that I'd actually like to get involved with, it would be a band with John."

But for now, there is Elements, which remains his top priority. "We want to create positive music with Elements because I feel like it's needed desperately today," Egan says. "I want to lift people's spirits with eloquence as well as with intensity, rhythm, and subtlety." **db**

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CAN'T SLOW DOWN

ASIA
ALPHA

STEVIE NICKS
THE WILD HEART

RONNIE MILSAP
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SERGIO MENDES

DURAN DURAN
RIO

JZ TOP
ELIMINATOR

JUICE NEWTON
DIRTY LOOKS

ALABAMA
THE CLOSER YOU GET

BARRY MANILOW
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VOL. 2

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Of Moments

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AMERICAN MADE

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ROSS

THE KINKS
STATE OF CONFUSION

ANNE MURRAY
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HALL & OATES
H₂O

LOUIS CLARK
Royal Philharmonic
HONORED ON CLASSICS IV

BILLY SQUIER
EMOTIONS IN MOTION

PAT BENATAR
"LIVE" FROM EARTH

THE POLICE
SYNCHRONICITY

EDDIE RABBITT
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VOL. 2

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PYROMANIA

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GREATEST HITS

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- ◆ Oak Ridge Boys: Gt. Hits 44417
- ◆ John Cougar: American Fool 40331
- ◆ Van Halen: Diver Down 44205
- ◆ Bellamy Bros.: Gt. Hits 04770
- ◆ Rick Springfield: Living Oz 53844
- ◆ A Flock Of Seagulls: Listen 33905
- ◆ Lionel Richie 44354
- ◆ Rubinstein: Beethoven Con. 5 24408
- ◆ K. Rogers: We've Got Tonight 34557
- ◆ Quarterflash: Another Picture 33973
- ◆ John Denver: It's About Time 24563
- ◆ Triumph: Never Surrender 53938
- ◆ Sylvia: Snapshot 14747
- ◆ Rush: Moving Pictures 43915
- ◆ Best Beach Boys 23946
- ◆ Hank Williams, Jr.: Gt. Hits 34553
- ◆ Elton John: Too Low Zero 10196
- ◆ The Who: It's Hard 54190
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- ◆ Eagles: Gt. Hits, V.2 63318
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- ◆ Statler Bros.: Today 33753
- ◆ Stevie Nicks: Bella Donna 43739
- ◆ J. Geils: Showtime 13346
- ◆ Led Zeppelin: Coda 33759
- ◆ Best Best Merle Haggard 33505
- ◆ Chris Cross: Another Page 34400
- ◆ Bob Seger: Night Moves 43584
- ◆ Alabama: Feels So Right 53632
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- ◆ Joan Jett: I Love Rock 43995
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Trumpetman MARVIN STAMM

Business Before Pleasure

BY GENE KALBACHER

"In jazz, the smaller the group, the freer the music."

THIS OPINION, hardly a radical one, is shared by many musicians and music lovers. What's curious, however, is that this axiom is being put forward by Marvin Stamm, a trumpeter whose reputation rests largely on his work in big bands led by Stan Kenton, Woody Herman, Thad Jones/Mel Lewis, and Duke Pearson, and whose own two albums as a leader could hardly be called small combo outings. (*Machinations*, issued by Verve in 1968, found Stamm leading a large unit playing tunes composed for the occasion by John Carisi; *Stammpepe*, released last summer by Palo Alto, is an electronic quartet date augmented by a horn section.)

Then again, maybe Stamm's statement isn't quite so anomalous. Those with the least freedom, musical or otherwise, often understand—and cherish—it most. That is not to say that Stamm found his experience in road bands stifling. His recorded output with the above-mentioned bands, covering the period, off and on, between 1961 and 1972, shows him to be a dependable section player and, on featured numbers, a dis-

tinctive soloist. But, by and large, the 44-year-old trumpeter, who earns the bulk of his income as a studio musician these days, relishes every worthwhile opportunity to step out in a small group.

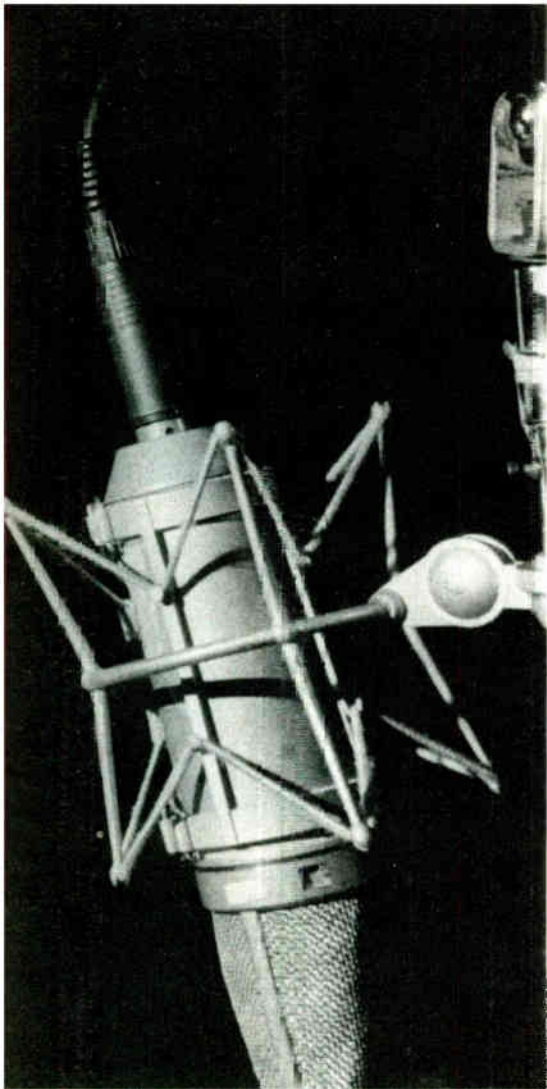
"You try to be as free as possible in whatever context you're in," says Stamm as he closes a window in the West Side apartment he has "borrowed" from a friend for the afternoon (the trumpeter lives in Purdys, NY, 50 miles outside Manhattan, with his wife and two young children). "There's less inhibition [in small bands]." Stamm continues as he returns to his chair, having drowned out the rumble of trucks passing below.

"In smaller bands there's more chance for invention, both harmonically and linearly. I think you can take more chances. There's less to clash against. There can be much more alteration of the music, more changes in the rhythms. Whereas when you're backed by an orchestra, the rhythm section can't all of a sudden just go out. Of course, when you're working with a band like Thad and Mel's down at a club and you start to do your solo, all of a sudden it was completely open and free. Wherever it went, it went. But, you only played one solo a night; everybody usually got one

solo. And, generally, you'd play the same [featured] tune all the time.

"With Woody and Stan, the solos were for so many bars. Very seldom did you have a solo where you really got to just play. If you blew for five minutes, you blew for five minutes. It was always in the structure of the orchestration. Very seldom were the charts opened up for you to improvise for long periods of time. Every night you knew that after three or four choruses, this was going to happen and that was going to happen, and you had to tailor your playing to that. Whereas in a quintet or quartet, you can just play and play, and every night it's different. Even if you play the same tune every night, only the chord structure is the same. The fewer the people," he reemphasizes, "the more freedom you have."

Freedom, within precise but musically uninhibiting borders, was the goal on the pop-influenced *Stammpepe*, says the trumpeter. Jack Cortner, a noted commercial arranger, composer, and longtime friend of Stamm's, hooked up with Chris Palmaro, keyboardist/synthesist for the *Saturday Night Live* tv show, to write eight tunes tailor-made to Stamm's



MITCHELL SEIDEL

trumpet and flugelhorn, on solos and in the horn section, is as varied in mood and tempo as it is in idiomatic and ethnic outreach. *Oriental Spice*, the first track, strikes a samba feel while *Carnevale*, the final number, hints at reggae before the horn section funks things up. In between, *Powerplay* accelerates in a pop-jazz direction, only to shift gear with Stamm's sinuous trumpet solo. Playing with a bold yet luminous elegance, Stamm, nicknamed the Torch, sometimes crawls into, rather than plays atop, the rhythm section. "There was a lot of pain," Stamm says of the project in retrospect, "but it was worth it."

When it is suggested that parts of the album are redolent of the hot/cold dynamism of certain Miles Davis orchestral collaborations with Gil Evans, Stamm recalls that one of the most difficult and painful passages on the album occurred during the recording of *Masque Afrique*, a tricky 12/8 tune. Relates Stamm: "I read something Miles once said. There was one tune he was having trouble with until he realized that the louder he played it, the less intensity it had; the softer he played it and the more he got into it from the inside, the more powerful an attitude it took on."

Behind a powerful rhythm section thrust on *Masque Afrique* that, he remembers, "lifted me up and led me to play louder and faster and more in the upper register," he came across sounding, in his own words, "like a technical soloist." During the break, Stamm put on the Harmon mute and, letting the length of the notes guide him, achieved a personal

sound on the next take by recognizing that loudness must not be confused with intensity.

Memphis-born Marvin Stamm knew by the age of 14 that he wanted to become a professional musician. And one particular tune, a 45 rpm record brought home by his older brother, sold him on the trumpet: Clyde McCoy's *The Sugar Blues*.

"It's a gimmicky kind of record," quips Stamm, a slight twang betraying his Tennessee upbringing, "but it caught my ear. At that time, going into the seventh grade, every student had to take a course in art, join the chorus, or play in the band." Having lost his youthful soprano singing voice, and having no aptitude for art, he chose the band.

After he graduated from high school, Stamm decided to attend North Texas State University, whose laboratory jazz band and trumpet teacher, John Haynie, had been heartily recommended by musician friends. "The environment was right—it was like putting some germs in a culture and letting them grow," he says of his college days, during which he played trumpet eight hours a day, six days a week. Besides working in the concert band, brass choir, and orchestra, Stamm spent his weekends playing in "ricky-tick" bands in country clubs and gigging in Dallas with musicians from Ray Charles' band. In the spring of 1960 at the Notre Dame Jazz Festival, where he won Outstanding Instrumentalist honors, Stamm caught the ear of Stan Kenton, whose band he would join upon graduation.

"Stan was very warm, very giving, very much for you," Stamm says of his two-year stint with Kenton, during which he appeared on five albums with the band. "When you left [Kenton's band]," he remembers, "it was like the son who left home. For several years he was very angry at me, but it was only because he didn't want me to leave; the band became his family."

Stamm didn't enjoy the same intimate relationship with Herman, whom he joined in 1965, but he was impressed by the bandleader's "innate sense about the music and how to touch people."

"When you go back and listen to many of the records Woody's done," Stamm says of his former employer, "you can see how he has taken great players and used them in the best contexts both for them as individuals and for the band. All the people from the old days—Pete Candoli, Shorty Rogers, the Four Brothers, Stan Getz, Zoot Sims, Bill Harris—he made them household names in jazz. And, also, he made his band very famous by using them. Woody has a heckuva sense of what to do with his band. That's why he's been around so long."

After one year with Herman, Stamm

CONTINUED ON PAGE 43

extensive range and glowing tone.

"Originally," Stamm recalls, "the idea was to use a jazz quartet [Marcus Miller, electric bass; Ronnie Zito, drums; Kenny Ascher, keyboards; and Stamm] plus percussionist [Sue Evans] with Chris doing some work on synthesizer. We wanted to use the synthesizer not as a gimmick but as part of the orchestral whole of the music." A horn section, not part of the original concept, was later added to fill out the orchestration. "The horn section," Stamm explains, "brought out the context the quartet is centered in, and, at the same time, doesn't get in its way like in a big band."

Stamm, who neither composes nor arranges, wanted "to walk in and have something completely new hit me in the face." And, he adds, "I like to have to struggle with it." Struggle he did. "These tunes don't fall into the A-A-B-A form," he points out. "Once you get the A section down, all you have to do is learn the bridge and you've got the tune. These tunes are different. You have to feel everything in different places. A lot of the things sound very, very simple, but I think they're a lot more complex when you try to get inside and play them."

Stamppede, featuring Stamm on both

MARVIN STAMM SELECTED DISCOGRAPHY

as a leader

STAMPEDE—Palo Alto 8022-M
MACHINATIONS—Verve 68759

with Stan Kenton

ADVENTURES IN JAZZ—Capitol 1796
ADVENTURES IN BLUES—Capitol 1985
ADVENTURES IN TIME—Capitol 1844

with Woody Herman

THE JAZZ SWINGER—Columbia 9352

with Thad Jones/Mel Lewis Orchestra

MONDAY NIGHT LIVE—Solid State 18048
CONSUMMATION—Blue Note 84346

with Duke Pearson

INTRODUCING THE DUKE PEARSON BIG BAND—Blue Note 84276

with Quincy Jones

WALKING IN SPACE—A&M SP-3023

MARVIN STAMM'S EQUIPMENT

Marvin Stamm plays Yamaha trumpets exclusively. "It's an easy horn to play," he says, "and it doesn't sacrifice the sound I want. As a player, the thing you have to satisfy more than anything else is what you want to hear out of your instrument—the sound that the instrument allows you to play. The Yamaha allows me a lot of openness and flexibility."

He found his flugelhorn, a Couesnon, on the wall of a music store in Reno, Nevada, in 1963. His trumpet mouthpiece is "a shaggy dog—it's in parts." The rim and cup were made by Warburton-Giardinelli and the stem by Schilke.

STEPHANE GRAPPELLI

HAPPY REUNION—Owl 021: *SHINE*; *VALSITUDE*; *SING FOR YOUR SUPPER*; *GOD BLESS THE CHILD*; *NUAGES*; *PARISIAN THOROUGHFARE*; *GRANDEUR ET CADENCE*; *STUMBLING*; *ET SI L'ON IMPROVISAIT?*

Personnel: Grappelli, violin; Martial Solal, piano.

★★★★★

LIVE AT CARNEGIE HALL—Doctor Jazz 38727: *I CAN'T GIVE YOU ANYTHING BUT LOVE*; *AS TIME GOES BY*; *CRAZY RHYTHM*; *GOLDEN GREEN*; *CHATTANOOGA CHOO CHOO*; *BLUES IN G FOR B.T.*; *NUAGES*.

Personnel: Grappelli, violin; Diz Disley, John Ethridge, acoustic guitar; Brian Torff, bass.

★★★★★

STEPHANOVA—Concord 225: *TUNE UP*; *THOU SWELL*; *NORWEGIAN DANCE*; *FULTON STREET SAMBA*; *MY FOOLISH HEART*; *LOVER*; *THE WAY YOU LOOK TONIGHT*; *STEPHANOVA*; *SMOKE RINGS AND WINE*; *TANGERINE*; *WALTZ FOR QUEENIE*; *SONNY BOY*.

Personnel: Grappelli, violin; Marc Fosset, acoustic guitar.

★★★★★

A TWO-FER!—Muse 5287: *THOU SWELL*; *THESE FOOLISH THINGS*; *SEPTEMBER IN THE RAIN*; *YOU BETTER GO NOW*; *HALLELUJAH*; *YESTERDAYS*; *MELLOW GRAPES*; *I'LL NEVER BE THE SAME*.

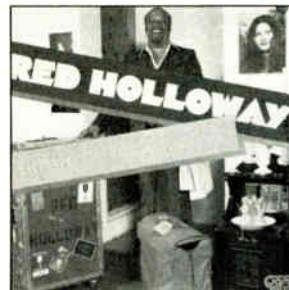
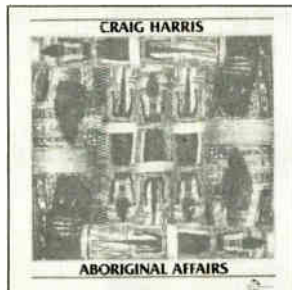
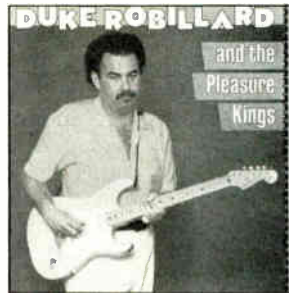
Personnel: Grappelli, violin; Hank Jones, piano; Jimmy Woode, bass; Alan Dawson, drums.

★★★★

There are classical moments in the music-making of Stephane Grappelli, as in the marvelously inventive capella treatment of the verse to *I Can't Give You Anything But Love* and the sustained quasi-fugal solo—a brilliant cross between an unaccompanied Bach sonata and a Tchaikovsky concerto cadenza—of *Nuages*, two cuts from *Live At Carnegie Hall*. But the violinist's virtuosity partakes more of a touchingly anachronistic *salon* tradition, the tradition of Fritz Kreisler. The amazing thing is that this wistful and delicately urbane style is put into the service of such vigorous jazz.

The style, we shall see, can be creatively liberating. But it also imposes some limitations. *A Two-fer!*, recorded in 1979, demonstrates that the Grappelli touch is not at its happiest in conventional jazz ensembles. Everyone plays very efficiently on this album, and the slow numbers—*These Foolish Things*, *You Better Go Now*, *I'll Never Be The Same*—are among them—are unexceptionably pretty. However, there is little sense of the musicians collaborating. Grappelli and Hank Jones, while equal partners here, do not so much play together as take turns playing solo.

Grappelli's collaboration with Marc Fosset on *Stephanova* is significantly more satisfying. Fosset's guitar calls to mind Charlie Byrd's, a skilled melding of classical technique, samba and bossa nova rhythms, and a touch of flamenco. But the classical feeling predominates. It certainly works well with Grappelli. Together, violinist and guitarist make even such trivialities as *The Way You Look Tonight* and *Tangerine* joyous and revealing. In at least two moments the "classicism" becomes pecu-



liarily contemporary: *My Foolish Heart* opens with an angularity akin to some Third Stream music, and the Rodgers and Hart standard, *Lover*, begins with a glissando-like *moto perpetuo* that summons up, albeit distantly, Philip Glass. The Grappelli devotee will welcome such fresh breezes, all the more because they do not blow away the essential Grappelli.

Nevertheless, classicism, in traditional or in contemporary guise, is not the best foil for Grappelli. If Fosset recalls Charlie Byrd, the combined guitars of Diz Disley and John Ethridge echo Django Reinhardt, who remains the violinist's most consistently congenial partner. Disley and Ethridge echo Reinhardt; they do not imitate him. It is a question more of capturing the spirit than the letter of the Grappelli/Reinhardt duo. Indeed, the guitarists of *Live At Carnegie Hall* play with more obvious technical brilliance than Reinhardt commanded, and the rich texture of two guitars driven with great energy is often spectacular. But always the melody, the lyricism—even if hard-driven at times—is primary, as it was with Django.

My remarks on *Live At Carnegie Hall* are not meant to imply that Grappelli is terrific only when he can recreate his own past glory. Far from it. The *Live* sides are in fact hotter and more adventurous (but less intimate and ingratiating) than anything that issued from the collaboration with Reinhardt in the 1930s. Grappelli walks down some new paths here, but they are paths that cross and recross the same old and always youthful springs that nurtured this violinist's earlier art.

These creative springs are apparent as well in *Happy Reunion*, but the paths that cross them are far more radically new than what we find in *Live At Carnegie Hall*. More accurately, they represent a new and remarkable synthesis of the *salon* style with a dazzling amalgam of stride, Thelonious Monk, Lennie Tristano, and a rendering of Fauré and Debussy in the accents of Bela Bartok, thanks to the far-reaching pianism of Martial Solal.

I've rated *Happy Reunion* as I have rated *Live At Carnegie Hall*—with five stars. But

Happy Reunion actually represents a very different order of accomplishment. It triumphantly manages what so much post-modern art attempts and achieves only to a limited degree at best: a fertile union of tradition and innovation. *Shine*, for instance, is a breathless burst of stride-influenced piano (one recalls Solal's '50s sides with Sidney Bechet) and something that must be called stride violin. *Valsitude*, a Solal composition, fuses French impressionism with an ultra-elegant and tonally sophisticated evocation, once again, of the *salon*. *Sing For Your Supper* is a demandingly angular treatment of the Rodgers and Hart standard in the manner of Monk and Tristano. *God Bless The Child* explores harmonic and rhythmic variations that are remote from the tune Billie Holiday made so familiar. And *Grandeur Et Cadence*, another Solal work, seems to incarnate Bartok as a Frenchman.

But this partial resumé does little to suggest the sense of originality these allusions to the past paradoxically evoke. Solal commands several apparently disparate traditions, while Grappelli is consummate master chiefly of one—and an anachronistic one at that. Yet this aging artist almost always succeeds in making anachronism contemporary, imbuing nostalgia with life and youth. Together, Grappelli and Solal have produced an album of fascinating, exciting, convincing new music founded on many traditions.

—alan axelrod

ADAM MAKOWICZ

THE NAME IS MAKOWICZ—Sheffield Lab 21: *A-FLAT ELEGY (FOR EARL HINES)*; *YOU DO SOMETHING TO ME*; *DIRTY BLUE*; *MOONDUST*; *TOUGH CHIC*; *PEARL GREY*; *BOP DO COMBO*; *PAST TENSE*. **Personnel:** Makowicz, piano; Phil Woods, alto saxophone; Marc Johnson, bass; Bill Goodwin, drums; Gene Estes, percussion.

★★★★★

This album gives one the feeling of a smoky winter afternoon in the late 1950s. Maybe that's

when Makowicz' jazz sensibilities were formed. He was born in Czechoslovakia in 1940 and moved to Poland at an early age, where he studied at the Chopin Secondary School of Music.

He shows the technique of a classical pianist—a European harmonic sensitivity and the ability to play long, even-noted lines at high speed. On previous albums he was mostly an Art Tatum disciple, but here a Bill Evans influence and his own originality—a certain Old World quality (most prevalent on his *Past Tense* and *A-Flat Elegy*)—come through, too.

Makowicz' writing—which includes everything here except Cole Porter's *You Do Something To Me*, evokes familiar moods—and the recording—direct-to-disc via a single-point stereo microphone—enhances the '50s perspective. *Pearl Grey*, which sounds like a ballad version of John Coltrane's *Giant Steps*, and the piano/bass/drums reading of *Elegy* and *Past Tense* are as wonderfully melancholy as a Hemingway Parisian scene. *Moon dust* is an abstract Gary Burton-ish melody featuring Estes' vibes. *Dirty* is the blues in slow motion, and *Bop* and *Tough* are bebop in orbit.

Altoist Woods breathes passion into every note, sweeping one up in his thrust: excellent, as always. Makowicz can match Woods' speed, but his rhythmic emphasis is less bouncy. Estes has a fine Walt Dickerson-like romp on *You Do*. Johnson and Goodwin bring good taste and quick reflexes to their duties.

The eclecticism in Makowicz' writing, his own broadening piano powers, and the output of his sidemen come together memorably in this session.

—owen cordle

RED HOLLOWAY

HITTIN' THE ROAD AGAIN—JAM 014: *No Tears (Over You)*; *Sylvia Is Her Name*; *Russell Square*; *Swiftly*; *Music For Making Love*; *Hittin' The Road Again*.

Personnel: Holloway, tenor, alto saxophone, vocal; Richard Reid, acoustic, electric bass; Dwight L. Dickerson, piano, Rhodes electric piano; Johnny "Shuggie" Otis, guitar; Jimmy Smith (cut 1), Gerryck King, drums.

★ ★ ★ ★

CORNELIUS BUMPUS

BEACON—Broadreach 5: *Know What I Mean*; *Eye To Eye*; *Inside You*; *Maybe Later*; *Waltz For Little Buddy*; *Who's On First*.

Personnel: Bumpus, tenor saxophone, flute, vocals; Paul Nagel, acoustic piano, Rhodes electric piano, Prophet 5 synthesizer; Marc van Wageningen, bass; Ray Obiedo, guitar (1, 3, 4); Bobby Rosenstein (1, 3, 4), Paul van Wageningen, drums.

★ ★ ★

Though both these sax men share the experiences of the rock music world (Holloway with John Mayall, and Bumpus with the Doobie Brothers), neither brings those influences into their personal efforts here. In fact, these two albums are so different in style and approach they seem to underscore the vast scope of what jazz has come to be—Holloway blowing fairly traditional blues and bop, Bumpus play-

ing pop-jazz and sometimes stepping slightly outside.

Hittin' The Road Again is Red Holloway's first album as leader since 1968, and with all compositions (except *Swiftly*) penned by him, it is a delight for its pureness. Considering his first road trip was with Roosevelt Sykes in 1948, it's not surprising Holloway's blues roots can be felt on every cut.

The LP opens with Holloway's full-toned tenor playing the soulful *No Tears*, and it's Holloway's sound (reminiscent of Gene Ammons') which really makes the album. *Music For Making Love* would not be that if not for the strong, yet whispering quality of the tenor. Holloway's roots are complemented by guitar solos by Shuggie Otis on *Sylvia Is Her Name* (a pure 12-bar shuffle) and *Hittin' The Road Again* (a slightly altered blues), solos which sound like they're direct from South Side Chicago. *Sylvia Is Her Name* also features Holloway singing (and obviously having fun at it) the "down-home" lyric. *Swiftly* spotlights the agility of bassist Richard Reid, who plays the up bop head in unison with Holloway. *Russell Square* is another swinging bopish tune with a fiery solo from pianist Dwight Dickerson, and features Holloway on alto blowing with a real affinity for the instrument, approaching it in a different manner than he would his tenor (not surprising after his years touring with Sonny Stitt).

Cornelius Bumpus has come a long way from *Taking It To The Streets* with the Doobies, and proves himself a well-versed, fluent tenor man. But he doesn't outshine the other musicians in his quartet; the beauty of this album is in the fine ensemble musicianship throughout. Unhappily, most of the compositions seem to be "formula fusion."

Two shining points, however, are *Waltz For Little Buddy* with a sensitive piano/flute lead, and *Who's On First*, which redeems the entire LP. An ear-catching melody, *Who's On First* features solos by each member of the quartet, with Bumpus pushing his tenor to the limit, moving outside and investigating the potential of his horn with overtones, false fingerings, and overblowing. Bassist Marc van Wageningen offers an outstanding performance throughout, marked by amazing technique, beautiful sound (Jaco-esque but different), and true musical sensitivity. On each cut the bass creates the groove, especially on those with brother drummer Paul, and Marc's solos on *Eye To Eye* and *Who's On First* are most noteworthy.

—albert de genova

CRAIG HARRIS

ABORIGINAL AFFAIRS—India Navigation 1060: *Dreamtime (Dawn)*; *Dingo*; *Down (As In Under)*; *Dreamtime (Dusk)*; *Awakening Ancestors*; *Diiribludu*.

Personnel: Harris, trombone, didjeridu; Ken McIntyre, flute, bass clarinet, alto saxophone; Anthony Cox, acoustic bass; Donald Smith, piano, vocals; Alonzo Gardner, guitar, electric bass; Andre Stobert, drums.

★ ★ ★ ½

Jazz often seeks out other cultures, finding inspiration in Asia, India, Africa, and Latin America and making those inspirations its

own. So it was inevitable that someone would find their way to Australia and its native Aboriginal culture. Craig Harris, a journeyman trombonist, has chosen this haunting and still-mystical musical culture as a filter for his own experiences. It's not that far afield for someone who spent two years in the intergalactic sound laboratories of Sun Ra.

Just as Sun Ra's furthest explorations are suffused with his deep understanding of the history and culture of jazz, Harris' ethnological forays are also rooted in American jazz culture. Sometimes a wonderful merger occurs, but at others they hover in indecision. Unlike the Aborigines, who see dreamtime as a separate but equally real existence, Harris' *Dreamtime (Dawn)* seems only half-asleep. It hovers in a drug-like blur of reality with slow, bluesy moods stumbling over broken meters, stretched-out in dislocated time.

But Harris subsumes himself to Aboriginal urges on *Awakening Ancestors*. He plays a didjeridu, an Australian wind instrument that's a long tube which rests on the ground and seems to bring its sound straight from the bowels of the earth. Shifting into a Ra-like somnambulist's rhythm, Ken McIntyre takes his flute in a slow-motion dance across the top, truly in dreamtime.

Harris isn't pretending to fabricate an Aboriginal artifact here, however, and some of his best playing comes in the swingtime. Donald Smith opens *Dingo* with some blistering Cecil Taylor-ish piano over Stobert's churning percussives and timely cymbal punctuations. Everyone gets in a brief statement before engaging in a free-for-all that reveals Ken McIntyre's roots in the pyromania of the '60s jazz avant garde. His alto exhorts Smith and Harris into a frantic dialog. Only Gardner's choppy, choked guitar seems out of place, speaking a different language entirely.

Harris is a fine player, but he hasn't acquired the distinctive tone and phrasing of immediate predecessors like Grachan Moncur III or Roswell Rudd (where are they now?), or rollicking contemporaries like Gary Valente. But he does show a keen ear for small group orchestrations on the gospel-blues of *Down (As In Under)*, featuring a gritty plunger solo, as well as the free-funk of *Dreamtime (Dusk)*, with his arcing trombone smears playing off of the swirling lines of what sounds like a shenai played by McIntyre. *Aboriginal Affairs* is an impressive debut from an emerging artist who is looking in some surprising but ultimately right places for his source points.

—john diliberto

DUKE ROBILLARD

AND THE PLEASURE KINGS—Rouner 3079: *Let Me Love You*; *Baby Please Come Home*; *My Plea*; *It's My Own Business*; *Tore Up*; *If This Is Love*; *Oh Babe*; *What This Means To Me*; *Just Kiss Me*; *One More Time*.

Personnel: Robillard, lead vocals, guitar; Thomas Enright, bass, vocals, guitar (cuts 6, 7); Tom DeQuattro, drums.

★ ★ ★ ½

Duke Robillard used to be a pretty exciting guy. When he was the leader of Roomful Of Blues, his fervent vocals and intricate, T-Bone Walker-

RECORD REVIEWS

style guitar parts really made the band go. When Duke left the band in 1980, a lot of people wondered how they would get along without him.

Actually, they've done pretty well, working consistently and making several respectable albums. Duke has been working a lot too, but this is his first post-Roomful album. Unfortunately, it's about as exciting as the baggy brown pants that Duke is wearing in the back cover photo.

What happened? I don't know, but this record has no spark. Duke's band is a stripped-down, three-piece unit (nothing wrong with that, as Stevie Ray Vaughan recently demonstrated), but his rhythm section sounds flat and listless, like a couple of guys who've been up for three days straight. To make it worse, Duke's singing and playing is routine—everything is worked out just right, but most of it is pretty ho-hum and uninspired. Maybe he tried too hard to be perfect and recorded too many takes.

Which is not to say that this record is all bad. There are a few tunes—notably a nasty little number called *Oh Babe*—that show Duke's potential for really cooking in this format. A live record might be a good idea, because good r&b just can't sound as lethargic as this album does.

—jim roberts

CHARLIE HADEN

THE BALLAD OF THE FALLEN—ECM 1-23794:

ELS SEGADORS; THE BALLAD OF THE FALLEN; IF YOU WANT TO WRITE ME; GRANDOLA VILA MORENA; INTRODUCTION TO PEOPLE; THE PEOPLE UNITED WILL NEVER BE DEFEATED; SILENCE; TOO LATE; LA PASIONARIA; LA SANTA ESPINA.

Personnel: Haden, bass; Carla Bley, piano, glockenspiel; Don Cherry, pocket trumpet; Sharon Freeman, french horn; Mick Goodrick, guitar; Jack Jeffers, tuba; Michael Mantler, trumpet; Jim Pepper, tenor, soprano saxophone, flute; Dewey Redman, tenor saxophone; Steve Slagle, alto, soprano saxophone, clarinet, flute; Gary Valente, trombone; Paul Motian, drums, percussion.

★ ★ ★ ★ ★

I still remember my excitement on first hearing *Music Liberation Orchestra* (originally recorded for Impulse, now reissued as Jasmine 55 and forerunner to the present Haden/Bley collaboration) several years after its 1969 release. That masterpiece of universality, inspired by songs from the Spanish Civil War, stood head-and-shoulders above the business-as-usual jazz (*Drinking Music*) that it parodied. In *The Ballad Of The Fallen* six participants from the original orchestra are reunited, joined by new players, and once more the creation aims straight for the moist, beautiful heart, where humanity's battle scars surround the cadence of life.

Fallen has greater formal directness and maturity than its predecessor. Gone is the patchwork fervor contained in "found" tapes of revolutionary songs. Absent is the plain old lvesian brazenness of the collage piece *Circus '68 '69*, in which Haden recreated the 1968 Democratic National Convention musically by

blending discordant organ tones and orchestral polyphony. Collective free improvisation, too, plays less of a part. Whether these omissions are pluses or minuses finally will depend on individual taste.

Carla Bley's tender, celebratory, martial, and mournful arrangements cover as wide an emotional range as before. Breakless segues between one theme and another link the recent title song from El Salvador with folk-rooted melodies from mid-'30s Spain, combine Haden and Bley originals with "New Song Movement" Quilapayun's anthem of Chilean resistance. On *Els Segadors* ("The Reapers"), the Catalan farmers' hymn of revolt, the purity of melodic line is perfectly balanced by inner voicings of tuba and a glockenspiel's delicate tracery. Yet the music is never smothered by form. Bley inserts into the program background riffing, duet (piano/bass on *Too Late*) and a cappella sections (Goodrick's flamenco guitar). Within her structures soloists deliver moving statements of Ellingtonian individuality in just the right places.

These sounds otherwise echo the past: think of *Ysabel's Table Dance* by Mingus or Ellington's *Latin-American Suite*. But with an important difference. It's not must music. The sound of surprise is ringing from behind barricades at the global soiree Ché never invited us to. *Viva Charlie and Carla* who did!

—peter kostakis

BILL EVANS

THE PARIS CONCERT, EDITION ONE—Elektra

MUSICIAN 9: I DO IT FOR YOUR LOVE; QUIET NOW; NOELLE'S THEME; MY ROMANCE; I LOVE YOU PORGY; UP WITH THE LARK; ALL MINE (MINHA); BEAUTIFUL LOVE.

Personnel: Evans, piano; Marc Johnson, bass; Joe LaBarbera, drums.

★ ★ ★ ★ ★

WITH SYMPHONY ORCHESTRA—Verve 2304

525: GRANADAS (GRANADOS); VALSE (BACH); PRELUDE (SCRIABIN); TIME REMEMBERED; PAVANE (FAURÉ); ELEGIA (OGERMAN); MY BELLS; BLUE INTERLUDE (CHOPIN).

Personnel: Evans, piano; Chuck Israels, bass; Larry Bunker, drums; with symphony orchestra arranged and conducted by Claus Ogerman.

★ ★ ★ ★ ★

TIME REMEMBERED—Milestone 47068: *WHO CARES?; IN A SENTIMENTAL MOOD; EVERYTHING HAPPENS TO ME; WHAT IS THIS THING CALLED LOVE?; TIME REMEMBERED; MY HEART STOOD STILL; LOVER MAN; BLUES IN F/FIVE; LOVE IS HERE TO STAY; 'ROUND MIDNIGHT; STELLA BY STARLIGHT; ISN'T IT ROMANTIC; THE BOY NEXT DOOR; WONDER WHY; SWEDISH PASTRY.*

Personnel: Evans, piano; Chuck Israels, bass; Larry Bunker, drums.

★ ★ ★

"I think what [people who have developed long and hard] arrive at is usually a much deeper and more beautiful thing than the person who seems to have that ability and fluidity from the beginning." That is Bill Evans quoted on the back of the Elektra Musician album, and the modesty is striking: he has always struck me as

an artist who emerged fullgrown and beautifully proportioned, like Venus springing from the brow of Zeus, and his career one of ceaseless probing of his gifts, refinement of this craft. Orrin Keepnews said he had a hard time convincing Evans to record, but the then-27-year-old pianist clearly had plenty to say in a fresh way when he made his '56 trio debut album *New Jazz Conceptions* (Fantasy OJC-025). The long, lithe lines were there, the bright sax-like phrasing. By '58's *Everybody Digs Bill Evans* (Fantasy OJC-068) the harmony was loosening, deepening, the penchant for threes (6/8, 3/4, those trademark triplets) was coming on stronger, those wonderful legato lines grew wings and soared. For that matter, his quicksilver and quizzical single-note line and singular delicate touch were virtually unmistakable even on George Russell's tidy and timeless '56 *Jazz Workshop* sides (RCA).

Among the wide array of Evans trio sides available, *Time Remembered* is a good, solid one. These are eight reissued sides and eight new issues, including a revelatory *Midnight* excursion, a delightfully piquant *Romantic* and the rarely heard beauty *Wonder Why*. After the traumatic hiatus in his career following the death of original bassist Scott LaFaro, Bunker and Israels came aboard, stayed several years, and here back him well. The whole set came from two nights (5/63) at Shelly's Manne Hole, and it's good to hear that extraordinary veiled *What Is This Thing* again. Israels plugs along manfully (*Stella* is his), Bunker is crisp and inventive with brushes, and Evans is his ineffable, luminous presence at the keyboard.

Evans' encounter with Claus Ogerman is one of the best that the wizard of sumptuous strings has had with jazz folk (cf. **db**, Dec. '82). The date is lucid and uncontrived, with splendidly arranged classics from soft touches like Fauré, Scriabin, Granados, and two each by Ogerman and Evans. Evans cuts a ray of sunlight through Ogerman's shimmering cathedrals of sound; Bunker and Israels know his every move and guide the beam. Given the beauty of this meeting, it seems odd that a pianist with such markedly commercial viability and orchestral sensibilities made few recordings in front of full orchestra. The potent confrontations with George Russell (*Jazz In The Space Age*, *Living Time*) seem to pit Evans against the orchestral grain; these flow most amicably. A gem too long out of print: get it while you can. For that matter, Columbia should get *Living Time* back in print.

The Paris Concert: incredibly fluid and romantic solo ruminations roll out of Evans' bottomless wellspring of feelings. Johnson and LaBarbera, as beautifully as they play, seem an afterthought at times, and come in only halfway (if at all) through most tracks. They are featured in extended solos only on lengthy side-closers, and obtrude only as acolytes on Evans' fantasias. The pianist here is communing in extraordinary intimacy with his music and the audience. His breathless performance, hallowed and hushed as church, rarefied as alpine air with wondrous vistas, clearly captivated the Parisians, and should stand as one of the most touching and spiritual performances of the latter Evans legacy.

—fred bouchard

STEVE SMITH

VITAL INFORMATION—Columbia 38955:

LOOKS BAD, FEELS GOOD; QUESTIONABLE ARRIVALS; V.G.; VITAL INFORMATION; ALL THAT IS; STOUGHTON TO STOCKHOLM SAMBA; 13TH MONTH.

Personnel: Smith, drums, piano (cut 7); Dave Wilczewski, tenor saxophone; Mike Stern, Dean Brown, guitar; Tim Landers, bass.

★ ★ ★ ½

When hugely successful rock musicians confess that deep down they actually would like to play jazz, that they have always admired jazz, and so on, it is time to watch out. So when Steve Smith, member of Journey and one of rock's top drummers, declared his jazz id (db, Oct. '83), I got nervous. And when Vital Information, his debut album as a leader away from Journey, came my way, I grabbed my red pencil and got ready to swoop down on any overly ambitious, highbrow deviations that might be in the grooves.

Well, shame on me and anybody who might have shared my apprehensions. Vital Information is as solid, direct, and hard-hitting as anything Smith has done with Journey, yet at the same time it provides a broader canvas for the drummer to expand his talent and all-encompassing, but cohesive, drum style.

Starting out with an intricate little bass vamp (*Looks Bad, Feels Good*) that gets milked and stroked for all its minimal structure is worth, Vital Information quickly dispels any other negative notions one might have had that these guys are merely slumming. Take *Questionable Arrivals* for example. It begins innocently enough with a nice groove and a catchy head played by composer Wilczewski. Then unexpectedly the tune surges, the rhythm ferments, and the saxist leads the group into a keening, irresistible rock hook. There is material enough here for at least two good songs, but by grafting that extra hook onto the already sufficient theme material, the band has created a stunningly effective rock tune that only gets better with repeated—and loud—playing.

The album is pleasantly varied, too. *All That Is*, laidback, moody, and played with great atmosphere by Wilczewski, slides into a heftier stride, giving way to another great moment: Mike Stern's beautifully controlled and arched guitar solo. Other strong solos are Dean Brown's fortuitously timed and ignited guitar soarings on *Questionable Arrivals* and, again, Wilczewski's commanding rock tenor licks on the same tune.

Throughout Smith and Tim Landers represent the pulse of the album. While the overall stylistic frame for Vital Information would be Billy Cobham's groups, Smith's leanings towards Tony Williams make the album less bombastic, more elegant than its influence. Smith plays flowingly and with a sure sense of dynamics, raising and lowering intensity levels seamlessly and supportively. And Landers confirms that he is a leading jazz-rock bassist: his vamps are elastic, and he provides the sophisticated pivotal axis in the tightly turned structures that characterize much of the band's writing. Only on V.G. and the title track does Smith seem to lose his sense of direction, allowing the music to disintegrate into lumber-

ing "free improvisations" that go nowhere. But that is a minor point. Vital Information is vital music. —Iars Gabel

ETHNIC HERITAGE ENSEMBLE

WELCOME—Leo 014: ONE LOVE, ONE PEOPLE (SLOWLY, BUT SURELY); MOMENT'S OPENING; SEARCH INSIDE; FLY; WELCOME DIFDA; WELCOME TO OUR LOVE.

Personnel: Kalaparush Maurice McIntyre, tenor saxophone, percussion; Edward Wilkerson, alto, tenor saxophone, clarinet, flute, piano, percussion; Kahil El'Zabar, drums, earth drum, percussion, voice.

★ ★ ★

JONE TAKAMAKI TRIO

UNIVERSAL MIND—Johanna 2074: RUPAVATI; LALIT; JOS . . . ; BHUPALA I; BHUPALA II; ASAVARI; KUU.

Personnel: Takamaki, soprano, alto, tenor saxophone, bass clarinet, flutes, ocarina, percussion; Samppa Salmi, drums, tabla, vibraphone, cimbalon, accordion, percussion; Antti Hytti, bass, Indian organ, synthesizer, Indian sitra, African finger-piano.

★ ★

While dance floors are being scoured like archaeological sites for "root" rhythms and sensibilities, the work of Jone Takamaki's trio, a Finnish unit involved with Indian music, and the Ethnic Heritage Ensemble, an aptly named AACM trio, suggest that looking outside one's immediate, commercially motivated culture for inspiration remains a rewarding practice. The mixed success met by *Welcome* and *Universal Mind* stems not from the obvious affinities the respective ensembles have for their source materials, but from their translation into contemporary vernaculars.

Like many Western musicians who attempt to interpolate traditional Indian music within a partially improvised context, the Takamaki Trio overemphasizes the meditative processes associated with the alapa, the raga's slow, out-of-tempo introduction, and does not bask in the sensual earthiness of the gat, the raga's culminating rhythmic dialog. Especially on such sparse, ruminative pieces as *Rupavati* and *Bhupala I*, Takamaki's reeds have an attack similar to Jan Garbarek's, and Hytti provides a plump Hadenesque bottom, but the lack of vivacious rhythms occasionally grinds the pace of the program to a halt. Salmi is not at fault, as Indian rhythms are too detailed for trap drums and the mystical properties of the music are too delicate for gongs. *Universal Mind* is not a pretentious conceit of what Indian music can be about, but neither is it a cogent one.

With the versatile El'Zabar as its backbone, the Ethnic Heritage Ensemble suffers none of the rhythmic shortcomings of the Takamaki Trio. Whether fanning the smoldering tenors of McIntyre and Wilkerson with well-shaped hand drum cadences on the buoyant *One Love* or spattering traps colors on *Welcome To Our Love*, which recalls the hushed processional



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RECORD REVIEWS

swagger of Roscoe Mitchell's *Odwalla*, El'Zabar is energetic, yet concise. Except for *Search Inside*, where the reedists unleash some biting screams and raspy shouts, *Welcome* has a somewhat subdued gloss. Particularly with a firebreather like McIntyre on board, *Welcome* would have benefited from at least one more ecstatic foray like *Search Inside*. But, as it stands, *Welcome* has many moments that warm and enliven.

—bill shoemaker

DAVID SANBORN

BACKSTREET—Warner Bros. 23906-1: *I TOLD U SO; WHEN YOU SMILE AT ME; BELIEVER; BACKSTREET; A TEAR FOR CRYSTAL; BUMS CATHEDRAL; BLUE BEACH; NEITHER ONE OF US.*

Personnel: Sanborn, alto saxophone, soprano, alto saxophone sections overdubbed; Marcus Miller, electric bass, Moog bass, piano, synthesizers, guitar, steel drums, timpani, percussion, vocoder; Michael Colina, synthesizers, piano, vocoder; Hiram Bullock, guitars, Rhodes electric piano, Moog bass; Steve Gadd, drums (cuts 1, 4); Ralph MacDonald, congas, percussion (2, 8).

★ ★ ★ ★

SADAO WATANABE

FILL UP THE NIGHT—Elektra Musician 60297-1: *SAY WHEN; ROSEBUD; FILL UP THE NIGHT WITH MUSIC; DREAMS COME TRUE; SOON COME; MORNING CALM; WESTSIDE DRIVE; SIDE STREET.*

Personnel: Watanabe, alto saxophone, soprano; Marcus Miller, bass; Jorge Dalto (4), Richard Tee, keyboards; Ralph MacDonald, percussion; Eric Gale, guitar; Paul Griffin, synthesizers; Steve Gadd, drums; Grady Tate, vocal (3).

★ ★

These albums received their respective ratings (subjective as the system may be) not in comparison to each other but for individual merit within their genre. Not even pretending to avoid the critic's trap of pigeonholing, both LPs fall into the category of jazz-funk or instrumental-pop—not a category to be ignored. To the jazz purist this music may be mundane and uninspired, but jazz-pop is a valid style, lucrative, and played here by accomplished musicians.

Backstreet and *Fill Up The Night* feature their alto sax-playing leaders exclusively, with no solos (except for short, isolated sections) from other instruments. Being that the bands on both albums are pretty much the studio "regulars" with their predictable grooves (it wouldn't be surprising if electronic bass and drum machines soon incorporated presets titled "Miller Pops," "Gadd Funk I," or "MacDonald Triangle with Shakers"), the success of each LP is dependent on the leader's playing, the compositions, and arrangements.

Backstreet is Sanborn. His unique sound (even the best imitators can't get it right) screams and whispers throughout in one of the most expressive alto sax voices to be heard anywhere today. The human quality of his

sound and phrasing, plus his uncanny sense of melody, is especially evident on *Neither One Of Us* (yes, the Gladys Knight hit). On this cut a chorus of human voices (singing the Pips' parts) lets Sanborn's alto take the lead singer's role in a moving interpretation of the melody augmented by his soulful improvisation.

The extensive use of electronic instruments (synthesizers, drum machines, vocoders, etc.)—to the point of sounding like contemporary rock, especially *Believer* and *Blue Beach*—adds new textures and renders a totally different effect than on past Sanborn albums (the most recent of which were becoming rather predictable). And what makes the potentially cold, emotionless electronics effective is the striking contrast they create to the warm, acoustic alto filled with Sanborn's unflinching soul. *Bums Cathedral* is a further contrast of textures with steel drums adding another color to the electronic background and Sanborn playing against either an electronically synthesized or electronically modified sax chorus—very intense.

Sadly, Watanabe's *Fill Up The Night* is unremarkable both compositionally and improvisationally (this from a saxophonist who has proved himself a fine player on previous efforts), and falls into what much of jazz-pop has become—background music. All the right ingredients (musicians) were assembled to turn out another formula album which might have been good (the heads are catchy and Watanabe is no instrumental slouch) if it wasn't made to sound so much like everything else (i.e. Grover Washington Jr., Bob James, Earl Klugh, old Sanborn, etc.). Two highpoints: *Say When* has an outstanding solo on the difficult soprano, an instrument on which Watanabe has developed an ear-opening sound; and *Dreams Come True* alternates between a slow funk and a double-time shuffle, and includes a nice change-of-pace acoustic piano solo by Jorge Dalto.

—albert de genova

OREGON

OREGON—ECM 23796-1: *THE RAPIDS; BEACON; TAOS; BESIDE A BROOK; ARIANNA; THERE WAS NO MOON THAT NIGHT; SKYLINE; IMPENDING BLOOM.*

Personnel: Ralph Towner, synthesizer, piano, guitar; Paul McCandless, soprano saxophone, oboe, tin flute, english horn, bass clarinet, musette; Collin Walcott, percussion, tongue drum, sitar, voice; Glen Moore, bass, viola, piano.

★ ★ ★ ½

Oregon has carved out a special acoustic space over the last 13 years. Its boundaries are defined by pristine atmospheres, an aura of mysticism and mystery and, contrarily enough, resonances that know no boundaries. Using Eastern sonorities and Western melodic sensibilities, Oregon sculpts one of the most surreal global syntheses around. As the title of a previous Oregon record suggests, they have taken the roots of world music and transported them into the sky.

This is the first Oregon LP since their hiatus three years ago, and while little has changed on the surface, there have been many altera-

tions in the attitudes of the players. The band has never hit you over the head with the ethnic origins of their music, but on the self-titled *Oregon*, those origins are completely subsumed. A primary reason for this is the extensive use of Ralph Towner's Prophet 5 synthesizer. Towner debuted his synthesizer on his last solo record (*Blue Sun*, ECM 23788-1), but I didn't suspect that it would become such an integral part of Oregon. Yet, Towner uses it on every piece and plays his renowned guitar on only three.

The synthesizer seems to have changed the ensemble's inner consciousness. It's a music of illusion, rather than pan-ethnic references. With the synthesizer's chameleon character and Towner's subtle shadings, origins and roots don't seem as important. On *The Rapids* Towner reflects McCandless' soprano in a distant, echoing mirror. Elsewhere, his drones merge with Walcott's bowed cymbals or create ghost-like percussion reinforcement to Walcott's acoustic drums and tablas.

The Renaissance feel that has informed most of Oregon's music is no longer as dominant as their search for 20th century tonalities. This record has four largely improvised group pieces, that refer more to contemporary composers George Crumb or Toru Takemitsu than Josquin or Machaut. It's often a music of sonorities, reverberations, and subliminal moods, rather than lyrical melodies.

But the soaring melodic airs of McCandless' oboe are still heard on *The Rapids* and Moore's gorgeous contemplation, *Arianna*. Moore in particular keeps this music from drifting into the ozone. His rich bass tones surge through with a reassuring warmth in this strange, but inviting land. With their new label, ECM (where they always seemed to belong) and this epistemically entitled album, Oregon suggests the rebirth of reincarnation, and the potential for growth.

—john diliberto

PHIL WOODS

AT THE VANGUARD—Antilles 1013: *SOUND OF THE VANGUARD; REET'S NEAT; REPETITION; ALL THROUGH THE NIGHT; NARDIS; IT'S TIME TO EMULATE THE JAPANESE; AIREGINI/THEME AND FADE.*

Personnel: Woods, alto saxophone, clarinet; Hal Galper, piano; Steve Gilmore, bass; Bill Goodwin, drums.

★ ★ ★ ★ ½

WOODLORE—Original Jazz Classics OJC-052 (Prestige 7018): *WOODLORE; FALLING IN LOVE ALL OVER AGAIN; BE MY LOVE; ON A SLOW BOAT TO CHINA; GET HAPPY; STROLLIN' WITH PAM.*

Personnel: Woods, alto saxophone; John Williams, piano; Teddy Kotick, bass; Nick Stabulas, drums.

★ ★ ★ ★

"Bebop is the Bach of our time," Phil Woods told me once in an interview. "It's about as far as you can take a form—form with a responsibility and using eighth notes and chords. You can't go any further unless you go into atonal music."

And Phil Woods is the ultimate bebop practitioner. Some fans even hold the heretical notion

that he surpasses Charlie Parker. He's certainly disciplined to the form yet free within its limits, as these two albums, separated by 27 years, show. Woods' freedom is the freedom to articulate any musical idea he envisions. He's got the technique—and the passion, always the passion, whether warping clarinet tones in a minor key (*Nardis*) or blowing bluesily on a '50s ballad (Neal Hefti's *Falling In Love*) or barking a blitz of notes at high speed (*Airegin*, or the second half of *All Through The Night*).

The 1982 Vanguard session catches the quartet in near-peak form. The interplay be-

tween Woods and drummer Goodwin is a particularly strong axis (e.g., *Reet's* and *Night*, where the drum breaks seem to tumble from Woods' alto and osmose back again), and the time feeling is looser, more laidback, and sleeker than on the '55 Prestige date. Pianist Galper has several thoughtful solos. He's not one to jump in and try to overwhelm Woods, preferring instead to begin sparsely and build to complex runs and floating block chords. Gilmore keeps good time and sets a mellow '60s solo mood (especially on bassist Red Mitchell's *It's Time*).

critics' choice

Art Lange

NEW RELEASE: Ethnic Heritage Ensemble, *Welcome* (Leo/Finland). Sensitivity and imagination highlight the reed/percussion interplay of this Chicago trio; exotic colors and lyrical flow make for mesmerizing music.

OLD FAVORITE: Miles Davis, *Filles De Kilimanjaro* (Columbia). At the time of release ('68), a pace-setting plunge into electric waters; today, Miles' heart-rendering lyricism over invigorating and pensive ensemble textures sounds positively neo-classical.

RARA AVIS: Kip Hanrahan, *Desire Develops An Edge* (American Clave). His estimable writing and production talents aside, Hanrahan's conceptual vision—combining Jack Bruce's vocals, Steve Swallow's music, soloists like Ricky Ford, John Scofield, Arto Lindsay, and John Stubblefield, and a wealth of Latin percussionists—is enlightening.

SCENE: Dizzy's normally scorching *Night In Tunisia* smoothed-down and souled-out by skanking guitar and lush horns, courtesy of the reggae-jazz band Third Eye, heard at the West End in Chicago.

Charles Doherty

NEW RELEASE: Charlie Haden, *Ballad Of The Fallen* (ECM). This '83 "Liberation Music Orchestra" retains a half-dozen fiery players from the '69 group, and though the improvis aren't as wild, the Carla Bley arrangements of the revolutionary (literally) songs are just as compelling.

OLD FAVORITE: Charlie Haden, *Liberation Music Orchestra* (Impulse). One listen to the above and you're obliged to re-listen to this five-star masterpiece that easily bears the test of time.

RARA AVIS: Various Artists, *The Best Of Louie, Louie* (Rhino). Ten versions of the three-chord classic including Richard Berry's do-wop original, Rockin' Robin Roberts' r&b cover (that inspired the original Kingsmen version, also included), plus marching band, hard rock, easy listening, acid rock, hardcore punk, disco, and choral renditions.

SCENE: The world premiere of Louie Bellson's *Concerto For Percussion And Orchestra*, with echoes of Duke, Wagner, Sousa, and Fred (Flintstone), and soloists Vic Firth on timpani, Ed Saindon on vibes, and Peter Erskine and Louie on traps; at PASIC '83 in Knoxville, TN.

Zan Stewart

NEW RELEASE: Zoot Sims, *Suddenly It's Spring* (Pablo). An endearing set of originals and known/unknown standards from one of mainstream's truly individual artists—and one who, amazingly, continues to grow.

OLD FAVORITE: Art Blakey, *Free For All* (Blue Note). This '64 band represents the power and glory of hard bop; intensity abounds, softened by Clare Fischer's gorgeous *Pensativa*, with wonderfully lyrical Shorter and Hubbard.

RARA AVIS: Randy Weston, *Carnival* (Arista/Freedom). One side of this classic is given over to the languorous, heartbeat-like rhythm of *Mystery Of Love*, with Weston's dark majestic piano clusters and star-bright trills stunning in their passion.

SCENE: Tenor saxist Pete Christlieb playing Gigi Gryce's *Minority* at Hop Singh's in Marina Del Rey, CA. After the uptempo performance of consummate creativity, club owner Rudy Onderwyzer exclaimed, "He doesn't play sax—he sings it."

Frank-John Hadley

NEW RELEASE: Big Sky Mudflaps, *Sensible Shoes* (Flying Fish). Blithe pop-jazz from Montana revivalists doing up Duke, Dizzy, and others in playfully reverential style. Features hip, toss-your-cares-away vocals, some by near-great Judy Roderick.

OLD FAVORITE: Lambert, Hendricks and Ross, *Sing A Song Of Basie* (Impulse). Still supreme vocalized jazz. Timeless maxim: "Hurry Up, Dig A Little Pony I Know/Say That So."

RARA AVIS: Airtio, *Seeds On The Ground* (Buddah). In less discerning hands, the battery of Brazilian percussion instruments Airtio favors would sound merely exotic. From 1971, with Flora Purim and Hermeto Pascoal.

SCENE: Dick Johnson in the Press Room, a Portsmouth, NH bistro, sending forth waves of heated bop from his alto sax, as if answering the wintry breezes outside.

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RECORD REVIEWS

The 1950s have been called "cool," but Woods wasn't buying that assessment at mid-decade when he made his first quartet recording. He swung flat-out, with technique to spare even then. His articulation was leaner, the vibrato less exaggerated, and the lines less volatile, but he propelled each note grandly. His flair for sequential patterns was already fixed, too.

Kotick, a big-toned bassist, Stabulas, an authoritative drummer a la Philly Joe Jones, and Williams, a percussive pianist caught between Teddy Wilson and Bud Powell, never let the music flag either. But the focus was the altoist and a program that included a blistering minor-key *Get Happy*, the clean romance of

Falling In Love, and several medium uptempo items. Nat Hentoff's original four-star rating still holds. —owen cordle

SWINGRASS

SWINGRASS '83—Antilles 1014: *MAINSTEM; SUBTLE SLEUTH; SOPHISTICATED LADY; SKIPPY; BLUE BUELL; LITTLE ROOTIE TOOTIE; FRIDAY THE 13TH; ALPHA CENTAURI.*

Personnel: Buell Neidlinger, bass; Peter Erskine, drums; Marty Krystall, tenor saxophone; Peter Ivers, harmonica; Andy Statman, mandolin; Richard Greene, violin; Fred Tackett, guitar.

★ ★ ★ ½

When Buell Neidlinger, the respected jazz and symphonic bassist (previous employers: Cecil Taylor, Boston Symphony Orchestra, Frank Zappa, countless more), went about forming a jazz-bluegrass group—Swingrass—he turned to several interesting musicians. Richard Greene and Andy Statman are world-class string band players, the former uncannily comfortable with improvisation; Marty Krystall and Peter Erskine have varied, impressive jazz credentials; the late Peter Ivers, a proto-punk, dabbled for years with acrid "blues" harmonica; and Fred Tackett has an enviable reputation for session adaptability and competence. As a group their music bursts forth—in concert and on this vinyl debut—as a fascinating hybrid instilled with sensible jollity, a collective sound animated in a prudent sort of way.

Swingrass '83 is especially impressive for overcoming the built-in stigma attached to such recorded ventures of jazz-bluegrass, classical-meets-jazz, and related novelties. Neidlinger's choice of material is intelligent and bold. Six of the eight selections come from the hallowed songbooks of Ellington and Monk. It's a formidable challenge, then, to stay true to the spirit of the masters' originals and also produce new, individualized musical effulgence. They do so, showing courteous respect to be at the core of their exuberance, showing the inanity of mimicry when confronting the inimitable.

Neidlinger's (and Krystall's?) eccentric arrangement of Duke's *Mainstem* makes for witty homage, not travesty; lightning-quick fiddler Greene thematically digresses as Ivers' harp and the rhythm section do a devilish simulation of a jug band. The treatment of the regal *Sophisticated Lady* has lace-textured mandolin cushioned by lush woodwind and strings. Yet the Monk pieces are the selections worth returning to again and again: saxophone and fiddle do well following the tortuous thematic/melodic trail in *Skippy*; *Little Rootie Tootie* is both serious and light with Krystall expressing some understanding of the iconoclastic composer's designs; and *Friday The 13th* features incisive solos by Krystall and Ivers over vaguely ominous rhythm backdrop.

Often enough the line of demarcation between jazz and bluegrass is shadowy, meaning this "Buellgrass"—what rocker Jerry Garcia calls the music—is a seamless merger of the two idioms. Recommended.

—frank-john hadley

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CATALOGUE: PENETRATION (hat Art 1997/98)

★ ★ ★

Why oh why do musicians shun conventions of melody, rhythm, and harmony to focus on babbling and bashing, squeaks and squabbles, disconcerting distortions and totally fractured forms? The question assumes conventions are as they always have been, when, in fact, both European classical and American jazz traditions encourage composers and improvisers to refresh the language, frequently turning just-created vocabulary into new conventions. As for the musicians: they shun conventions that aren't challenging; don't express what they hear, feel, or know; or don't allow sufficient room for original interpretation. Rather than why, we should ask what we'd be listening to *without* musicians who've been bored with what's been done, and gone on from there.

Fortunately, a significant number of uncompromisingly unconventional musicians are active right now. Call them what you will—post-modernists, no wavers, noise-makers, new experimentalists—the current radical generation is producing its own concerts in its own clubs, pressing its own records, creating its own theories, and determining the parameters of its interests. Though seemingly concentrated on the "loisaida" (Lower East Side of) New York, the young and the restless are everywhere—in Europe, in heartland USA, on the West Coast, and in the South. Given the slight chance they

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have to make back the money they put into their independent projects, you'd better believe these musicians are serious, however their stuff sounds at first.

Among the most dedicated musicians currently expanding the limits of what we regard as music—controlled sound—is **John Zorn**, reed-player, composer, and improviser. His albums, which often bear titles of games, are richly annotated and flawlessly engineered; his methods of play seem impeccable. *The Classic Guide To Strategy* comprises two of his spontaneous solo improvisations, each just under 20 minutes long, in which he chooses quickly and confidently among a tableful of mouthpieces, horn bodies, bubbling devices, and game calls, each selected for contrast to its precedent, and the movement it imparts to an almost narrative flow. Though neither part one, *Senki (War Spirit)* nor two, *The Moon In The Cold Stream Like A Mirror* is traditionally tuneful, Zorn is micro-conscious of pitched events and rhythmic pulse. He's developed intensely sensitive technique, and his array of instruments become like the various phonemes combining as a flowing tongue. In his own way, Zorn's approach to woodwinds is as spirited as was Coltrane's.

Zorn's interests are broad and deep—he's a fine "conventional" alto saxophonist, for one thing—and, admirably, he's involved himself in collaborations which both set him amid more familiar "dance" impulses (with the Golden Palominos) and reinforce his high level of abstraction. Among the latter is *Yankees*, wherein **Zorn** forms a keystone combination with guitarist **Derek Bailey** and trombonist **George Lewis**. Bailey actually wrote the book on free sound correspondence (*Improvisation*, 1980, Moorland Publishing Co. Ltd., POB 2, 9-11 Station St., Ashbourne, Derbyshire, DE6 1DZ, England), and has remarkable facility for surprise. Lewis, too, is witty and fluent; the trio is adept at creating discrete yet linked moments, intuiting the flux of sounds' tensions against silence. *Yankees'* five tracks, 18 to three minutes in length, seem superficially alike if we don't use our capacities for comparing one cluster with the last and the next, for comprehending a sense of the whole. The players seem less concerned with *what* they create than with their process and relationship *while creating*—probably rendering this album more satisfying to have made than to hear, unless one projects back to the instant of creation, understands each player's options and responses, and uncovers some basis for empathy. Otherwise the action may appear pointless, like baseball infielders practicing double plays during a pre-game warm-up. You observe the grace and variety of the exchanges, but they exist in no meaningful context.

In *Archery*, Zorn's two-disc boxed-set, we get every contextual clue: a chart of the possible duo and trio permutations of the cast of 12 (the stars-of-the-style gang, including Lewis, Polly Bradfield, Eugene Chadbourne, Anthony Coleman, Tom Cora, Robert Dick, Bill and Wayne Horvitz, Mark Kramer, Bill Laswell, and David Moss, prompted by Mark Smith), a graphic of the stereo field layout, an explanation of the elaborate rules within which the players create in total freedom, and tran-

scribed minutes of the choices they made. Lavish and ambitious, *Archery* challenges one's concentration.

Is it possible to perceive these four interrupted sides, brimming with fast-paced complexity, from enough distance to get some hint of their overall shape and the ensemble's intent? Michael Lytle's impressive live-to-two-track mix provides good separation, but can anyone distinguish the contributions of any one of three keyboardists, cellist, violinist, two guitarists, flutist, trombonist, and reed player for any duration without ignoring the others over the same period? The shifting textures and densities which Zorn's plan provokes sound patternless, however carefully he's sequenced them; this must be his purpose. Little can be deduced from the music itself, so your impression of the work derives from patterns you impose yourself. Though the production is spectacular, the aim of *Archery* is obscured by Zorn's very success: he orchestrates seemingly undirected, unpredictable, unrepeatable programs like no one else.

Many, but not all, of the other New Yorkers stretching the conventions maintain more elements of obvious structure and control. Elliott Sharp, principal of Zoar Records, bandleader, and multi-instrumentalist, opens *I/S/M's* second LP with a track rooted in the simplest bass figure, a sure anchor for the electronic sounds sweeping above it. Regular rhythmic gestures from guitars or percussion (Sharp and Michael Brown on the former, Al Diaz and David Linton on the latter) suggest hard rock; Sharp riffs on sax and delivers phonetic lyrics in imitation of rock vocalists' accents. That's all the song form there is here, but it's enough to organize the feedback and clangorous, uh, *harmodies* into beginnings, middles, and ends.

Peripheral Vision anthologizes eight irregularly active **Bands Of Lolsaida New York City**, and again steady (sort of) rockin' lends form to outward-bound efforts. V-Effect, the Scene Is Now, Crazy Hearts, Mofungo, the State, the Ordinaires, and Hi-Sheriffs Of Blue make loose music that harkens to the unpolished authenticity of early, out-of-tune San Francisco, the exhortative excesses of the Motor City, and New York's proudly unprofessional Fugs. Lyrics to *Lecture On Eighth Avenue*, *They Can't Get It*, and *Finding Someone* are fine, but other cuts fall (literally) flat. D.

Zoninsky, alto saxist, and whoever arranged the Ordinaires' tentet of strings, saxes, and guitars deserve recognition; otherwise, we learn what can be done by people with energy and ideas when chops and rehearsals aren't priorities or prerequisites.

Mofungo, with a whole album, *Out Of Line*, to itself, incorporates freeblowing, Beefheartian cross-rhythms and time changes behind 14 brief themes, carried by speech and singing or horn lines (Phillip Johnston and Dave Sewelson off the Microscopic Septet are among the guests of Mofungo—a quartet consisting of A. C. Chubb, Willie Klein, Jeff McGovern, and Robert Sietsema). Politically righteous, rough and ready to be intense, the band might be more fun live, but hasn't the power or diversity to make its disc more than fitfully endearing.

Charles K. Noyes, with intermittent help from Zorn, trumpeter Lesli Dalaba, and guitarist Henry Kaiser, employs drums and percussion in spare, irregular ways that are deliberately disorienting and discontinuous. From several debatable quotes from philosophers on the back album cover, it's clear Noyes is considering how much control it's possible, or desirable, for an artist to exert in pursuit of eternally communicative art. Connected to nothing outside itself, his work should in theory always be as potent as it was upon creation, but given such a hermetic attitude, even his most sensuous track (I like *Strait Of Hormuz*, with delicately bowed metal over gently fluctuating guitar) seems a trifle precious. Other cuts are even more arbitrary.

From the first track of *Killing Time*, **Massacre** proves its point is as aggressive as its group rubric, more purposeful than its album title. Guitarist Fred Frith (also vocalizing and playing Casiotone), four- and six-string bassist Bill Laswell, and drummer/percussionist Fred Maher have their craft under control, applying vivid effects, breaking for solos, and sliding through tight trio stop-times as though their foreboding sound was as natural as bebop. Their vocabulary is a crunching atonality, but their format is that of a power trio. Maher is solid, Laswell flexible and alert, Frith possessed by electric possibilities. *They're* convinced of what they're up to, and that certainly leaps from the grooves.

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made instruments as well as his guitar, joined synthesist and *musique concrete* manipulator **Bob Ostertag** at Public Access Synthesizer Studio, NYC, in January '81 to create a collage from tapes of U.S. and Central American broadcasts; vocalist **Phil Minton** participated in their August '81 concert in London with similar intent. The metallic electronics speak chillingly of torture and social tremors; the tapes of Super Bowl coverage and *Let's Make A Deal* baldly propose the irrelevance of North American cultural values to revolutionary situations in Nicaragua, El Salvador, and Chile. Programmatic, perhaps dogmatic, *Voice Of America* would seem too obvious for critical comment, were new music lovers more committed to political study than they seem to be.

Cargo Cult Revival, an absorbing duet by cellist **Tom Cora** and percussionist **David Moss**, also seems political (in subtext), due to its ominous tone and oblique references to exotic Third World, mostly Asian, sounds. Crudely resonant pluckings and gongs or cymbals like those from Japan and Bali abound. Moss, whose closely miked vocals range from baby talk to statesman-like utterances, occasionally dominates the performance (recorded live in real time, without overdubs), but he and Cora are mostly so close as to be inseparable. Attention to dynamics lends some details more weight than others, so over the course of two sides, something seems to happen.

What that something is remains evasive, as it is in the trio **Moss** constitutes with **George**

Cartwright (on soprano, alto, and tenor saxes, flutes, guitar, and talk) and **Michael Lytle** (on clarinets, tapes, and voice). Although whether *Meltable Snaps* it is composed or improvised goes unstated, it seems likely the extreme timbres, violent juxtapositions of gesture, and overlapping acoustic properties emerge from a plan less formal than those John Zorn proposes; this band operates by following its ears rather than by following preconceived rules. There are some jokes that seem cliché, a wavering pace, but, again, smart attention to dynamic and textural variation. I like the ghostly evocations of *Cane Cutters*, and know it would unsettle the most peaceful mind.

Jill Kroesen's *Stop Vicious Cycles* is musically progressive—doesn't it open in 9/4? Co-producer Peter Gordon, bassists Bill Laswell and Fred Smith, 'bonist Lewis, percussionists Tony Machine, Fred Maher, and David Van Tieghem, guitarist Jody Harris and Larry Saltzman, cellist Arthur Russell, and pianist "Blue" Gene Tyranny provide some extraordinary settings for her dourly satirical lyrics. Politics and power-relationships are Kroesen's themes; her voice is dark and impassioned, if not always steady. Patti Smith seems a likely influence, and, like Smith, Kroesen is not necessarily her own best editor—side two rambles on far too long. There's a punkish update of the old New Orleans hit *Ride Your Pony* (by Naomi Neville, a.k.a. Allen Toussaint) that is, ironically, an album highlight.

Scree-Run Waltz, a live performance by **Wally Shoup** and **Ross Rabin** recorded in

Denver in 1981; *Object Lessons* by **Diana David** and **Paul and Thomas Gaudynski**, recorded in Milwaukee in '82; and *Catalogue: Penetration*, recorded in Basel, Switzerland in '82 by Jacques Berrocal, Jean-Francois Pauvros, and Gilbert Artman, demonstrate that interest in freely associating improvisation, fast-switching among many instruments, extremes of timbre, and discontinuous time play is not restricted to New York residents alone. The Shoup/Rabin LP is not as well recorded as the David/Gaudynski production or the Swiss concert documentation. Both *Waltz* and *Lessons* proceed on the freest of principles, whereas *Penetration* lets rock riffs and standard song forms underpin absurdist vocals, derivative instrumental licks, and roaring electronics. Aficionados of the genre will find this last work most curious, a patchwork of compositional devices. The Milwaukee session features closer interplay and more sophisticated handling of similar instruments—cheap electronics, violin, percussion, and electric guitar—than the guys from Denver display. But we're on the edge of a new challenge here—how to expand the vocabulary of improvisation, how to express what music hasn't yet expressed, how to refresh the listener's ear and the musician's sense of fun. So there's no telling who may develop what in a language not yet fully invented, and which at least a couple dozen musicians are struggling to speak. (These records are all available from NMDs, 500 Broadway, NYC 10012.)

—howard mandel

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CONTINUED ON PAGE 59

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1 ART PEPPER. *ISN'T SHE LOVELY* (from *GOIN' HOME*, Contemporary). Pepper, clarinet, alto saxophone; George Cables, piano.

Dick Johnson and Dave McKenna? No, Art Pepper! Hmm, must be George Cables. Art's a great clarinet player. I came from a legit background, while Art came from that moldy, funky, kind of street clarinet, which I love. He had the control, too, more than you hear here. I remember going to hear him with Kenton as a kid at the State Theater in Hartford [CT]; he had a couple of years on me, but he was my idol. For this performance, two-and-a-half stars. Cables is beautiful; Art has sounded stronger.

Art's a tragic figure in jazz, one of the failed matadors. The legend that [equates] jazz and being f***ed up is one that I wish would die. Most of the cats today are pretty serious gentlemen. We need more life force, less death force to keep the music going.

2 PAQUITO D'RIVERA. *MARIEL* (from *THE YOUNG LIONS*, Elektra). D'Rivera, composer, arranger, alto saxophone.

That's Paquito, my amigo. We recently emerged together out of the cellar of Tomorrowland at Disneyland; we came up bashing. Paquito's mean; he's got that passionate Cuban fire. "Once he settles down, he'll smooth out a bit"—that's what they used to say about me, so right on, Paquito! Welcome to America! Four-and-one-half stars.

American music is still the strongest force, good and bad. Jazz exerts more influences than it absorbs. It's silly to play ragas in New Orleans. You can make a pygmy cry playing the pickups to *September Song*. The best thing to come out of World War II is that the music spread. If it weren't for the European and Japanese jazz fans, jazz men couldn't survive today; in fact, if it weren't for Japanese tourists in New York, the clubs couldn't survive!

3 JEMEEL MOONDOC. *JUDY'S BOUNCE* (from *JUDY'S BOUNCE*, Soul Note). Moondoc, alto saxophone.

Sounds like he's tongue-tied, or stutters. There's a certain articulation problem some of the younger saxophonists have; I call it "over-tonguing." They can't get the bop line to flow smooth. Everything sounds military. There's no legato; it's all percussive. It bothers me. I can't rate this; it's like a demo. He oughta—no, no lessons! I'd rather hear Ornette; he should study Ornette's articulation. I've nothing against copying; I've made a career of it.

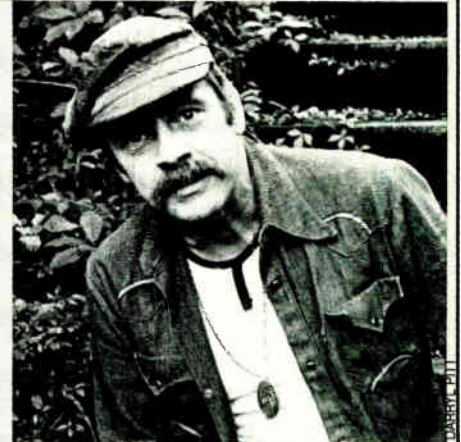
Phil Woods

By FRED BOUCHARD

You'd hardly recognize Phil Woods on the street these days. (Shed his cap! Cut his hair! Shaved his beard!) And you might get foxed if you walked in on him mid-set. (Dropped soprano! Back on the licorice stick!)

Yet Woods is one of the steadiest of the master reedmen: Delaware Water Gap (PA) has been his haven between gigs for a decade; his trusty High G's (Hal Galper, Bill Goodwin, Steve Gilmore) have been two-thirds intact (Galper joined in '81) for nearly that long; and that gritty, gutsy alto out front has been gunning down awards—nine consecutive *db* Readers Poll firsts, eight out of the last nine *db* Critics Poll firsts, and an '83 Grammy for Best Instrumental Group thanks to his "More" Live LP (Adelphi 5010).

The sharpshooter from Springfield, MA said about soprano sax, "I'll never play it again. Two albums were enough. I just wanted to prove you could play it in tune." About clarinet (an old Buffet with a new Selmer mouthpiece and La Voz medium



reeds): "I'm getting it to play louder without amplification, and it's really shouting." His clarinet work on *Nardis* sounded large and cool recently at Jonathan Swift's in Cambridge; Woods is justly proud of his all-acoustic band's projection and warmth, as can be heard on their latest LP *At The Vanguard* (Antilles 1013).

Though Dan Morgenstern covered Phil in a *db* cover story Jan. '82, this was his first Blindfold Test since 1978. He was given no information about the records played.

4 ARTIE SHAW. *THE MAN I LOVE* (from *CONTEMPORARY MUSIC FOR THE CLARINET*, Columbia). Shaw, clarinet; Herschel Kay, arranger. Recorded 1949.

The writing is beautiful, sounds like Robert Farnum strings. The clarinet is funny; those appoggiaturas are either a half-step over or under. He plays around the melody—bizarre. The wrong note in the right place. He has a nice sound. Jimmy Hamilton? Not Sol Yaged or Tony Scott. Barney Bigard or Buddy De Franco? It sounds '50s. Is it Artie Shaw? It's like his sound or somebody trying to do him.

[Later] Now those appoggiaturas make sense; that was part of Shaw's approach to music. The best. Anybody who gives the finger to the music business when he's on top is my kind of hero. He was the jazz clarinetist for me; he was the first cat to use strings, too, that Aeolian Hall concert. Pretty adventuresome for the time. Four stars.

5 JIMMY MOSHER. *QUASIMODO* (from *A CHICK FROM CHELSEA*, Discovery). Mosher, alto saxophone.

I have this record, and I love it. Jimmy's been away from the scene awhile, and it's great to see him back. He sounds wonderful here; five stars. He's also appeared with my rhythm section. We all love him dearly. I always considered him one of

the great alto players of the world. He's been tested by fire, understands the articulation and the genre, and comes from the same tradition as [Gene] Quill and me.

6 ARTHUR BLYTHE. *NUTTY* (from *LIGHT BLUE*, Columbia). Blythe, alto saxophone.

I don't know who this is, and I don't care. I think it's dreadful. We got another tongue-tied motherf***er here. It sounds like they're going out because they can't play in. Nobody's listening to each other—I get no feeling of group dialog, and I think they're having trouble finding "one." One star.

Tuba? That must be Arthur's group. It's impassioned without any statement of purpose. And the mix is cold! This was a throwaway; they should have gone for another take. I usually like Arthur's work; this disappoints me.

7 HENRY "RED" ALLEN ORCHESTRA. *THE CRAWL* (from *GIANTS OF JAZZ*, Time-Life). Don Stovall, alto saxophone; Allen, cornet. Recorded 1946.

I don't know this at all, but I love it. A beautiful band and superb alto playing. I can't quite hone-in on this player: Tab Smith? It's not Pete Brown, Scoops Carey, Earl Warren. Who? Don Stovall? Never heard of him. Gotta go out and find his records! Five stars! *db*

of it. I've always hated, in my own playing, this transparently obvious beat—I've always detested it. I'm happy to say it's getting less obvious, but that's hard in rock, too, where everyone wants this clear beat to dance to. Well, do you want to dance to this simplistic beat, or to a thousand Ghanaians stomping? And to get the looseness, too, in drumming is very hard, very hard.

CD: You've lightened up in your playing, from the King Crimson albums of the early '70s to today; more spacious, less busy . . .

BB: I'm stripping it down. It's partially due to the give-and-take of a band, in that [King Crimson guitarists] Adrian [Belew] and Robert both want to play a lot of the continuum. Therefore there's no need for me to play it. If they're not going to do that, I'll play time. But if they are going to do that, I'll play around with the pulse, and put sounds in on top of that. Tony [Levin, Crimson's bassist] is very encouraging in the sense that we can't all play this rapid, 16th- and 32nd-note movement. It gets covered by the guitars anyway; it gets insanely busy in that area. Therefore Tony thinks it would be much more effective if he and I stripped things down, and he's right, of course. So right there, of course, my hate mail increases: "Why have you sold out?" In fact, it has nothing to do with selling out; it has to do with being an intelligent musician and making the music work. And if stripping down your style makes it work, I will adapt my style to the musical environment I'm in.

CD: At one point you were the leader and composer of your own band, and then you chose to join King Crimson, which is a collective where the four egos are sublimated. Why?

BB: I think you run bands for a purpose. The people I know tend to join bands for what they can get out of the band. I don't just mean dollars, but what they can get out for their own

longevity and style and information as a musician. At the time I started my own band, I really wanted to hear my attempts at composition. It's entirely egocentric—you just want to try it your way, not because it's any better or any worse than anybody else's way, but because that will help you understand what it is that you do. And when you've acquired that knowledge, I don't think there's any necessity to keep on doing that; I'd rather go learn how to conduct myself with other musicians. And I can't think of three others I'd rather do that with than the current Crimson thing.

CD: How has the new album been shaping up?

BB: Well, Crimson's been on a very long dither; we'd gotten three-quarters of the way through the new album and reached a point where we had recorded a lot of stuff and wanted to take a break. It was providing a lot of questions; it was very interesting music. It's one of those albums that could go in a very extreme direction. It's not like *Discipline* or *Beat*—it's rather [pause] fascinating, but quite [long pause] abrasive music.

Then in the interim I did an acoustic piano and drums tour with [Moody Blues keyboardist] Patrick Moraz. I just borrowed a small Tama set and some Paiste cymbals, and Patrick played whatever acoustic piano was provided—usually quite nice ones, mostly Steinways and Bösendorfers. We've made a record of it [*Music For Piano and Drums*, Editions EG]; it'll be out soon. I hesitate to say it's jazz because it's not really a jazz record—we're hammering away furiously. It's improvised dialog for piano and drums. And the sound of the acoustic music—you know, the subtlety of cymbals and piano harmonics, the sound of the bass drum and the bass of the piano, that kind of intimacy—is like beautiful water in comparison to this fairly vitriolic and poisonous Crimson—some of the music that I've been working on was like that, and I like to be balanced. Somehow the further I go with the weird stuff, the nicer it is to come back to the simple instruments and say, "Now, yes, of course, this is the drum kit. I'd forgotten this." db

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left the band and returned to Memphis, where he pondered his future and did occasional work for a jingle company in Dallas. Declining offers to join the Count Basie and Harry James bands, he set out for New York, admittedly "scared to death," with \$3,000 in savings and no plan of action. One afternoon at a musician's hangout called Jim & Andy's, which Stamm remembers as "the real epicenter of the whole industry in New York," he befriended fellow trumpeter Ernie Royal. Stamm has seldom lacked for work since.

Trumpeters, by nature, are often considered a competitive, egotistical lot, but Stamm insists that "the musicians who made me in New York were the trumpet players. Ernie Royal, Bernie Glow, Clark Terry, Markie Markowitz, Snooky Young, Bill Berry, Mel Davis, Burt Collins, and many others went out of their way to help me. Because of their recommendations, I started working in town."

Camaraderie, not competition, was the prevailing sentiment among trumpet players in New York during the '60s, according to Stamm. "You'd go into a recording session and let's say one of the guys was having trouble with a part. Just before it became obvious to the leader, arranger, or producer, he might turn to

you and say, 'Marvin, can you cover for me for these eight bars and let me lay for the ending?' We'd do it quietly so no one heard, so no one knew but the three or four trumpet players around the microphone in the section. You'd cover it so he could rest and set for the hard part at the end. Nobody ever knew about it. As far as anyone knew, [the expected player] did it, and it was great. Since the trumpet is a very treacherous instrument, you never know when one day you'll be having problems and it's your turn in the barrel, when the guy sitting next to you can save your reputation and your career."

That *esprit de corps*, Stamm laments, is largely missing among trumpet players these days. "There's a lot more competitiveness," he believes. "One of the reasons is that a lot of the guys around now were not involved in road bands. There's a lot more 'I'm going to get it for myself and the heck with you.'" For his part, Stamm says he tries to heed the advice of Glow: "The only way you can repay us is that when a good trumpet player comes to town; you go out of your way to help him like we helped you." Says Stamm, "I've always kept that in mind."

The great trumpet players, Stamm asserts, citing Clifford Brown and Dizzy Gillespie among them, are master melody-makers who convey their human

qualities through their horns. What counts, Stamm maintains, is not how fast, how high, or how technical one plays, but rather how *personal*.

Jazz is Stamm's life, not his livelihood these days. Doing commercial jingles and promos for radio and tv—"They don't need virtuosos; they don't need stars"—affords him a lifestyle in which family involvement is his first priority. "Being a studio musician is like being a fine craftsman," notes Stamm, who also conducts college clinics and champions jazz education as "a means of infusing young players with a belief in themselves." Continues Stamm: "[Doing jingles] is a business. This is not music; this is the music business."

But is there enough real music, enough pleasure, for Stamm to offset or counterbalance his commercial jingle work? "Never enough," he admits. "But I found that when I took every rehearsal band and every rehearsal, I spent half the time being frustrated with the circumstances—either the club had a bad piano, or the owner was a drag, or the musicians wanted to waste an hour getting high first. Now I find that when I do get to play [among his current activities are gigs and recordings with the Bob Mintzer Big Band], I make sure that the circumstances are such that I'm going to get the most out of it musically. And that is what's important to me." **db**

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John Zorn

Bebop, Bugs Bunny, and Boulez influence the compositions of this sound manipulator, who's also adapted a few surprising reeds to his improvisations.

BY BILL MILKOWSKI

John Zorn has this problem. It seems that large segments of the world's population refuse to take him seriously. In England, Germany, Holland, and at home in America he has suffered "unspeakable abuse" from critics and audiences. Perhaps the fact that a significant portion of Zorn's repertoire involves playing various duck calls into buckets of water has something to do with this antagonism.

"People look at me, and I'm playing these duck calls all laid out before me on a table, and they just don't know what to make of it," says the 30-year-old, Manhattan-based improvising artist. "A lot of people have said how great the European audiences are, how appreciative and openminded they are," he continues, "but I have just as many, if not more, problems in Europe with the press and with audiences as I do here in New York. All I get is a headache from them and their closeminded views of what music is supposed to be. Especially in England. The first promoter who brought me over there, Anthony Wood, wrote a review after I split, apologizing for bringing me to England and talking about what a mistake it was. And he included all the usual lines like 'aquatic antics' and other nasty remarks. I'm so tired of reading reviews where all they talk about is how I sound like a herd of elephants or whatever."

The general public may never understand John Zorn or appreciate his music. He may never have a hit record or even a moderately successful one. And his playing may never inspire legions of aspiring musicians to take up the duck call as their main "horn." He knows this.

But Zorn is no joke. He's no court jester dabbling in water sports. And he's no art school brat playing performance-theater games. What Zorn is, as a steadily growing community of improvising artists and avant garde music supporters have come to realize, is a serious composer and ingenious musical architect. Through his experiments with systems



MITCHELL SEIDEL

and sound relationships, Zorn is paving bold new directions in improvising. The fact that he looks goofy and plays duck calls is merely a distraction, a ruse that most people can't get past.

Zorn's major compositions, which all carry sports names—*Lacross* (1977), *Hockey* (1978), *Fencing* (1978), *Pool* (1979), *Archery* (1979), *Jai Alai* (1980), *Croquet* (1981), *Track And Field* (1982)—have involved a number of familiar faces on the New York improvising music scene. Percussionist David Moss, cellist Tom Cora, violinist Polly Bradfield, and guitarist Arto Lindsay are frequent Zorn collaborators, as are guitarists Fred Frith and Eugene Chadbourne, drummer Anton Fier, keyboardist Wayne Horvitz, electronics wizard Bob Ostertag, and turntable manipulator Christian Marclay. All share Zorn's sense of playfulness coupled with John Cage-ian reverence for sound—all the sounds of the universe.

These extended pieces are among the most elaborate, large-scale productions in the New York avant garde, often requiring the use of a prompter to flash cues to a dozen or more musicians. They have been presented at such experimental music venues as the Public Theater, the Kitchen, and Richard Foreman's Ontological/Hysterical Theater. Zorn has released numerous recordings of his various works on Parachute Records (available through NMDS, 500 Broadway, NYC 10012).

One characteristic of Zorn's pieces is the abrupt changing of sounds. To hear it on record, one would assume that the effect is created in the studio through editing and tape manipulation. But

through Zorn's meticulous systems for organizing blocks of sound, he is able to enact these startling changes and extremely clean segues live in concert.

"That's my whole trip in a nutshell—those really fast changes," says the composer. "It's something that never really happens that much in improvisation. There's a lot of eye contact and talking and direct communication among musicians in my pieces. It's a kind of communication which has been so taboo in improvising. You're not supposed to talk; you're supposed to get up and blow. But I'm very, very interested in this idea of working with systems and communicating by word or eye contact or cue. My music is not a slow evolving of the music from thing to thing, which is a style that really developed through players like Derek Bailey and Evan Parker. It's more like . . . boom-boom-boom, those really fast changes from one world to the next, never staying on any one for a long period of time, always defining a certain thing, then moving on to something else very quickly."

Zorn's interest in this rapidly changing music was initially sparked at an early age by cartoon music. "That's definitely one of the major influences on me," he says. "I did my college thesis at Webster College in St. Louis on the cartoon music of Carl W. Stallings, who wrote for Warner Bros. during the 1940s. The guy is really a genius. When you just listen to his music, abstract it from the visuals of the cartoons, it's really incredible. There are a lot of abrupt changes in his music. And you can also see how Stallings' work related to Stravinsky's and to Webern's experiments in the early part of the century. Stravinsky's whole thing was working with blocks of sound and reordering them, which is also very important for me. His *Rite Of Spring* is a typical example of this. Throughout the whole piece, basically, all that's happening is boom-boom-boom, these quick changes."

Equally influenced by Harry Partch, Edgar Varese, and Philip Glass, Zorn began evolving his own concepts about music and sound while at Webster College. He had studied composition as a teenager with Leonardo Balada, the Argentine-born classical composer, while attending the U.N. School in Manhattan. But at Webster he was exposed to the music of the Black Artists Group, which was then fermenting in St. Louis.

"I remember asking somebody what kind of new music was around, and I was told to check out this saxophone player named Anthony Braxton," Zorn recalls. "I went to a record store and bought

Braxton's *For Alto* [Delmark 420/1], and it just totally freaked me out. There was something about it that attracted me. It had energy, but it also had that structural clarity that I was interested in."

Originally a piano student, Zorn decided to pick up the saxophone at that point. "I decided to learn the instrument the right way, and jazz seemed like the literature of the saxophone, so I got deeply into bebop. Anyone who plays the sax has got to come to grips with it in some way. I've made my peace with bebop, and I love playing it, and I continue to practice it at home and do an occasional bebop gig for fun. But I think the main reason I picked up the sax as a possible instrument was that I looked at it as a sound-maker more than anything else. There was something about the breathy quality that I was attracted to. So right away I began doing tonguing experiments on the sax—flutter-tonguing, double-tonguing, triple-tonguing, trying to get as many squeaks and sounds and chords as I could out of it.

"I was drawn to that kind of vocal quality inherent in the sax," Zorn continues. "And to me it fits right into the literature of the saxophone, with the sound-makers who existed in the '60s—people like Albert Ayler, John Coltrane, Roscoe Mitchell, Pharoah Sanders. They were all going for a very vocal kind of sound, that human crying sound."

Zorn says today he plays his alto saxophone (a Selmer, on which he alternates two metal mouthpieces—a Brilhart four-star with a #5 Rico reed and a Dukoff six-star with a #2 Vandoren reed) about 15 percent of the time during any given improvisational performance. The rest is devoted to his explorations with his countless duck calls (he prefers Olt, Weems, and Greenhead brands). "The first one I ever used was on Eugene Chadbourne's album, *The English Channel* [Parachute 007], in 1979. And from then on it just grew and grew," he explains. "It got to a point where I'd go into a hunting store in New York, and they wouldn't even want me around. They knew who I was after a while. I'd come into these stores and try out these duck calls, attaching them with some extra tape to my clarinet barrel or to my alto. And it would drive these people crazy. So now I only deal mail order. I call this nice woman on the phone at the Olt Game Call Company in Pekin, Illinois, and she knows who I am. She thinks I'm a big hunter, says she didn't know we had so many birds up here in New York City. I mean, I've got a million of 'em by now."

Zorn maintains that he is still "an alto head," as evidenced by a recent perform-

ance of Ornette Coleman's music he gave at his club, the Saint, with fellow alto player Tim Berne. "There was a time when I only played soprano," he says, "but it's taken a back seat to alto. That's what I'm about. Flute is not my thing. Bass clarinet doesn't have the precision and control I need. Alto and clarinet [a Buffet Crampon with stock, Selmer HS double-star, or extremely bright-sounding Bechler plastic mouthpieces, all with #5 Vandoren reeds] work just fine for me. And the duck calls."

He adds that eventually he would like to begin experimenting with electronics. "Just imagine what it would be like to get some pickup on my sax, maybe some for my mouthpieces and duck calls too, and get an underwater microphone, then plug those into digital delay, fuzz boxes, and wah-wahs . . . it boggles my mind what could come out of it. It's almost too complicated for me to step into right now, but within a year or two I'm going to have enough money to invest in electronics. Then, watch out."

As for Zorn's compositional outlook, he says, "I'm no longer interested in specific sound. I'm interested only in the relationships involved, in defining a territory and then letting improvisers play around in that territory. It's the kind of thing that composers like Henri Pousseur and Pierre Boulez dabbled with in the late '50s—working in an open form, having things able to shift around. It's also similar to Earle Brown's open-form works where he'd have maybe six elements—each totally composed—but they could be shifted around at random. And that kind of thing grew into Stockhausen's mid-period work, like *Plus-Minus* and *Kurzwellen*, which depicted relationships of sound. Not players, but sound itself.

"But what I've done is taken it beyond that point to something that exists even outside of time. There's no time line in any one of my pieces, where you'd begin at point A then move on to point B, C, and end at Z. Instead, it's a set of rules, kind of like game theory, that is meant to spark relationships among improvising musicians who then will fill in their own music in the gaps. I'm interested in making a major departure, taking all the parameters of music and changing them, attacking rhythm, harmony, and melody . . . something like what Ornette does. Ornette was a big step in jazz because he attacked all those parameters. And that's something I'm interested in, consciously thinking through and getting to a new place. And in spite of all the flak I've gotten in the past, I feel like I've just touched the tip of the iceberg." db

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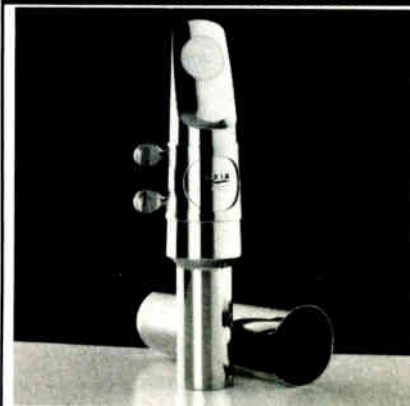
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PROFILE

Bill Frisell

A quest for new sounds and ever-shifting musical settings energizes Frisell's ever-expanding guitar vocabulary.

BY RUSS SUMMERS



DAFFRYL PITT

"I'm going to do a solo concert for the first time in my life soon," enthuses guitarist Bill Frisell. "This is terrifying, but no matter what the outcome, I'm sure I will have learned a lot!"

While Frisell is establishing himself musically with an increasingly busy workload, he is not one to rest on his laurels. Continuing to improve and expand upon his already unique, innovative style seems to be his main drive as a musician, and he doesn't intend on letting that drive go.

Frisell's style is not easy to pin down at first, but after several listenings, one may get the impression that his playing is largely derived from pedal steel guitarists. "I grew up in [Denver] Colorado," Frisell says, "and though I can't actually name you a steel guitarist that influenced me, that sound is around out there, so I must have absorbed some of it."

While in Denver, Bill also felt quite an impact from a guitar teacher who inaugurated Frisell into the world of jazz. Though listening mainly to pop and blues at the time, he explains, "If it wasn't for Dale Bruning, I probably wouldn't be playing anything resembling what I play now. He asked me if I'd ever heard of Charlie Parker—which I hadn't—so he then proceeded from there."

Bruning also introduced Frisell to guitarist Jim Hall, who would become one of Bill's guitar heroes along with Wes Montgomery and Jimi Hendrix. Frisell studied for a short time with Hall, and says of the experience, "We spent part of the time just playing, which was a great thrill for me at the time [1971]. He had me working on Bach's violin *Sonatas* and *Partitas*, while analyzing them harmonically, melodically, and for phrasing. He also showed me some less guitaristic ways of voicing, with fewer notes, dissonant intervals, and so on." Since the lessons only lasted two months, Frisell adds, "I've listened to him play a lot, so that's where I learned the most."

To further develop his technique, Frisell made the trek east to Berklee College of Music in the latter part of the '70s, and immediately took to it with much enthusiasm. "Coming from Colo-

rado," Bill explains, "I found the atmosphere in Boston very stimulating, as there was lots of playing going on all of the time." Favorite classes which helped shape Frisell's playing and writing skills included learning composition from Herb Pomeroy and Michael Gibbs, and with guitar teacher John Damian, who helped develop Bill's conceptual sense of playing in terms of shapes and colors.

Shortly after his stay at Berklee, Gibbs again proved to be an asset to Frisell's career, as he indirectly helped Bill get his initial connection with the ECM label. That connection was established when Frisell did a British tour with Gibbs, which featured Eberhard Weber on bass. Weber and Frisell were given a duet spot each night, which led Weber into asking Bill to play on his *Fluid Rustle* (ECM 1-1137) album. Frisell's appearance on that LP eventually led to more connections for the guitarist, as he found himself recording and touring with groups led by saxophonist Jan Garbarek and drummer Paul Motian.

Frisell finds his work with Motian (which can be heard on *Psalm*, ECM 1-1222) to be the most rewarding. "Playing with Paul has been a great learning experience," explains Frisell. "I have a lot of room in this band, as well as the freedom to try about anything I want, which makes it a situation that encourages growth. Musically, Paul supports everything I do, and it always feels like he knows every note I'm going to play."

Eventually, ECM's Manfred Eicher approached Bill to do an album, based on the strength of a solo tape with overdubs that he had sent Eicher. That album, *In Line* (ECM 1241), gives an excellent representation of Frisell's playing. The swooping, swelling collage of sounds on

Start, the glissando guitar (an effect achieved by rubbing a wooden stick across the strings, which Frisell claims he "stole" from Michael Gregory Jackson) which dominates *The Beach*, and the Ralph Towner-like acoustic excursion of the title track are all evidence of his well-executed versatility. In fact, the only instrumental assistance Frisell had was from bassist Arild Andersen, who played on five of the album's nine cuts.

Frisell's unique sounds are sketched out on a small variety of instruments. His equipment consists of a 1968 Gibson SG Standard, which is his "signature" instrument, an Ovation acoustic, a Fender Stratocaster which he recently purchased with the help of Lou Reed's guitarist Robert Quine, and a backup Les Paul Junior. The effects, which play an integral part in Bill's sound, consist of a Yamaha analog delay, Boss compression, an MXR Distortion Plus, and an occasionally used Boss Chorus. When needed, he will also use a Furman reverb unit for his acoustic. Bill's amps consist of a Lab Series L-7, a Music Man I-12 RD50, and a Peavey Special 130.

One device which probably gets the biggest workout is his volume pedal. According to Bill, "I started playing the clarinet when I was very young, and it was my main instrument for a long time. So, playing a wind instrument must have influenced my search for a sound. The volume pedal gives you a similar control over the attack of each note or the dynamics of a phrase the way your breath would on a wind instrument."

Frisell's style and versatility is getting him more and more work these days. One of his pet projects at the moment is being a member of drummer D. Sharpe's band. According to Frisell, "For more than a year I've been going to Boston almost every week to play with D. Sharpe's group with trombonist Gary Valente and bassist John Lockwood. This music is getting real strong, and I'm hoping we can get some work outside of Boston. People can dance to this stuff!"

Another Frisell project that has been garnering a lot of attention on the Eastern seaboard is Stone Tiger. That group started soon after Frisell played in a band supporting flutist Nicholas Pike. Mike Clark, who was the drummer on that date, informed influential electric bassist Percy Jones of Frisell's talents, which prompted the three to get together and jam. Jones was so impressed that he immediately asked Bill to join him on a Brand X session. The session fell through, which then gave Clark, Jones, and Frisell the opportunity to play as a trio. This band, with Lounge Lizard

drummer Doug Bowne replacing Mike Clark, has been bending more towards the rock end of the music spectrum.

Bill was also a "spirit voice" on Bob Moses' *When Elephants Dream Of Music* (Gramavision 8203), where he was told to "go mad" in a roomful of over 20 musicians. Pat Metheny keyboardist Lyle Mays was also a recent employer, as Frisell was part of a band on a video session that also included such notables

as percussionist Nana Vasconcelos and drummer Adam Nussbaum.

Add to that gigs with saxophonist Julius Hemphill's electrified Jah Band, more tours with Paul Motian, along with appearances on new releases from Motian, Jan Garbarek, and Tim Berne, and you've got one busy musician. But knowing how Bill Frisell thinks, these aren't just gigs and sessions as much as they are "learning experiences."

db

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- NASTY DANCE
- MAKE ME SMILE

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- LUSH LIFE
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Akiyoshi/Tabackin Band

- LAZY DAY
- LET THE TAPE ROLL

arranged by
John LaBarbera

- BETWEEN RACES (Mangione)
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TRIBUTE TO MILES DAVIS

RADIO CITY MUSIC HALL

NEW YORK—Miles Ahead: A Tribute To An American Music Legend was a four-hour-plus program, sponsored by the professional and fraternal Black Music Association, with dozens of jazz artists and a handful of pop stars, pre-taped testimonials, an honorary doctorate in music from Fisk University, speeches and plaques, and good-natured, heartfelt ribbing by Bill Cosby, among others, all celebrating Miles Dewey Davis Jr.—most simply and accurately described by someone as “trumpeter nonpareil.”

While the public outpouring of near-peer adulation may have momentarily flustered the founder of the cool blues, and the attempts to link him with some soul-gilded singers seemed somewhat beside the point, the evening's high percentage of inspired improvisation and conceptualization proved that Davis has, indeed, created and effected sounds the whole world's dug during the past four decades. And his stunning septet's short, climactic set this evening announced he's nowhere near done yet.

Pianist Don Shirley began the sold-out show with a sophisticated solo rendition of the *Adagio* from Miles' collaboration with Gil Evans—one figure conspicuously absent from the formal well-wishing, especially as the all-star orchestra conducted by Quincy Jones fleshed out the overture with re-arrangements by Slide Hampton of Evans-arranged Miles hits from *Sketches Of Spain*, *Porgy And Bess*, and *Miles Ahead*. Then came a juicy bop shot from Art Farmer, sultry love notes from singers Shirley Horn and Chris Connor, rousing vocalese from Jon Hendricks & Company and the Whispers' Scott brothers (a credible *Milestones*). Howard Hewett of Shalamar (funkifying Monk's 'Round Midnight), Peabo Bryson, Angela Bofill, and George Benson lifted voice, too, but for many Davis devotees, the highlights were mostly to be instrumental.

Here was tap dancer Honi Coles trading accents with traps master Roy Haynes, Herbie Hancock striding firmly through *Footsteps* with Ron Carter and Tony Williams keeping pace, J.J. Johnson interpolating an '80s Davis riff into his unaccompanied trombone version of the '60s *Solar*, and flugeler Farmer with trumpeters Jimmy Owens, Lew Soloff, Jon Faddis, Randy Brecker, Wallace Roney, and Maynard Ferguson trading



SKIP BROWN

choruses and fours before brilliantly harmonizing (Hampton's chart) a blues.

Here were Davis alumni—Jimmy Heath, George Coleman, Jackie McLean, Pepper Adams, Walter Bishop Jr., Buster Williams. Philly Joe Jones, Farmer, Owens, Johnson, and Hampton—rolling through *All Blues* and *Freddie The Freeloader*, with Benson adding a few bars of exceptional guitar. Grover Washington Jr. overcame sound problems with his soprano's pickup in a Coltrane-esque *So What?*, urged on by pianist Kirk Lightsey and drummer Grady Tate; Cicely (Mrs. M.D.) Tyson, generally credited with revitalizing her husband's spirit, recited a poem; vps from Columbia Records and Miller beer (!) gave gifts, and Cosby, waving his Groucho cigar, coaxed a croaked “Thank you” from the abashed honoree, resplendent in grey velvet suit and cap, very ready to play.

So Miles finally blew his own horn—with John Scofield, Bill Evans, Mino Cinelu, Al Foster, Steinberger-ed bassist Darryl Jones, and multi-keyboardist Robert Irving helping the legend live. New directions in music is what Miles makes—either his uncompromising, energized joy or the late hour drove a smattering of listeners more comfortable with his past than his present from the hall—and for once an official acknowledgment of a great musician's career included his work in progress.

—howard mandel

JACK DEJOHNETTE'S SPECIAL EDITION

UNIVERSITY OF MASSACHUSETTS

AMHERST, MA—Jack DeJohnette's Special Edition is a jazz phenomenon: a group that has maintained a consistent identity for four years despite having only one consistent member—DeJohnette himself. The first version of Special Edition, which recorded an eponymous album in 1979, featured a lineup of DeJohnette (drums, piano), Peter Warren (bass, cello), and reedmen Arthur Blythe and David Murray. When the second album, *Tin Can Alley*, came out in 1981, Blythe and Murray had been replaced by Chico Freeman and John Purcell. Now, a third album, *Inflation Blues*, has been released—Freeman and Purcell are still on board, but Warren has been replaced by Rufus Reid and trumpeter Baikida Carroll has been added as a “guest artist.”

According to the pre-concert publicity, this edition of Special Edition was supposed to include DeJohnette, Reid, Purcell, Murray, and Howard Johnson. Murray, however, couldn't make the gig, and was replaced by Marty Ehrlich. On the opening number, *Tin Can Alley*, Ehrlich immediately showed his mettle with a torrid alto sax solo that built to a tense, squealing climax before giving way to Purcell's cool, deliberate outing on tenor sax. After an ensemble section, the contrasts continued, as Johnson heated things up again with an upper-register baritone sax solo before Reid's calm, deliberately constructed bass solo.

An overlong “free improvisation” (led by DeJohnette, playing a synthesizer slung around his neck) eventually melted into the rich, woody textures of *Ebony*, a lyrical piece from the latest album that openly expresses DeJohnette's admiration for the tone poems of Duke Ellington. Purcell's warm, elegant flute solo, bracketed by the deep sonorities of Ehrlich's bass clarinet solo and Reid's bass solo, was the centerpiece of the arrangement. DeJohnette then moved out from behind the drums to play an agile and articulate blues on piano that soon became a roaring ensemble number (with DeJohnette back on the traps again, playing with scintillating power) highlighted by Johnson's gutty, exuberant tuba solo.

After a brief break DeJohnette sat down at the piano once more to lead a three-saxophone front line through another of his Ellingtonian sketches, the

CONTINUED ON PAGE 51

A Special Announcement to Purchasers of Yamaha DX Digital Synthesizers

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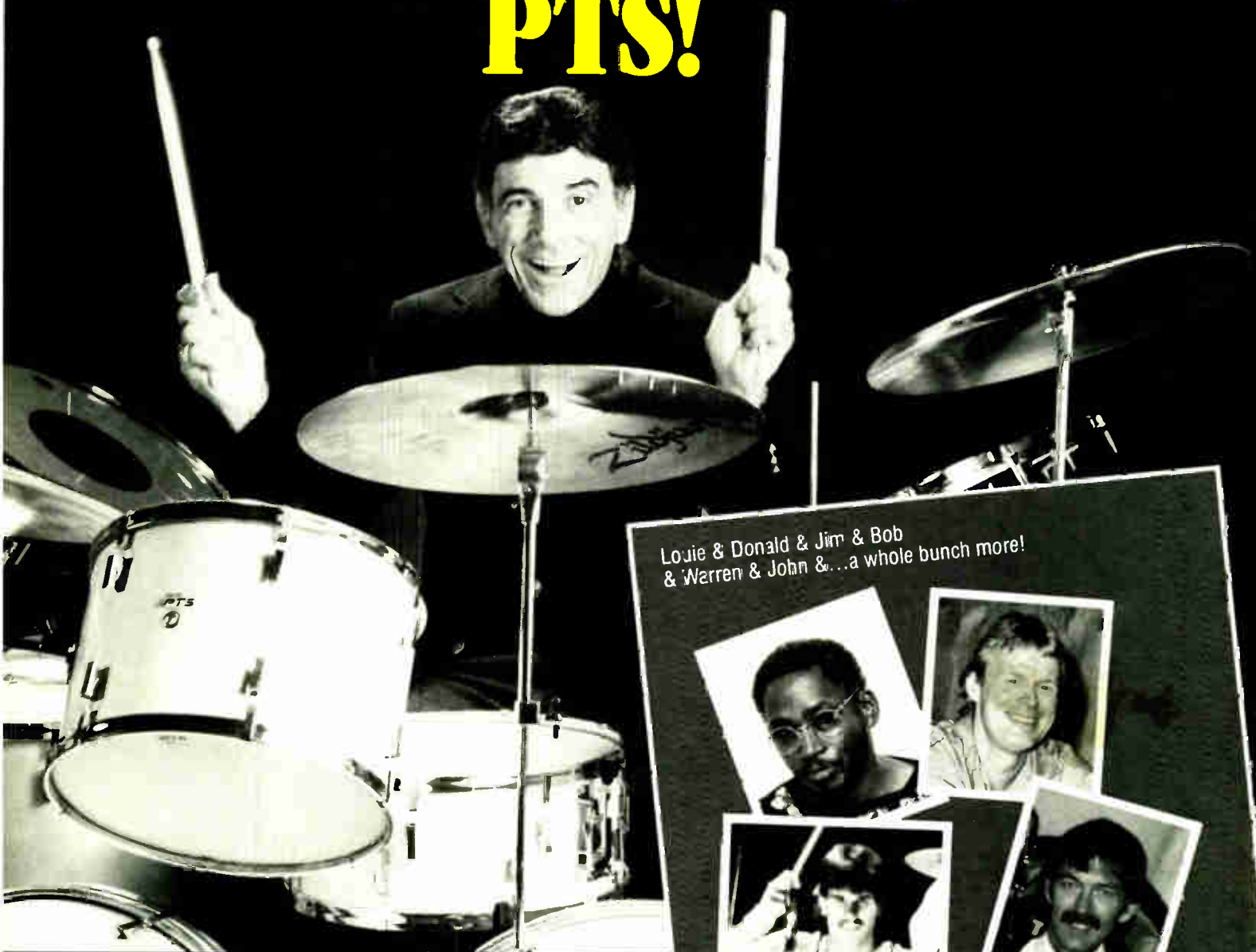
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World Radio History

CONTINUED FROM PAGE 48

sophisticated *Pastel Rhapsody*. Then it was novelty time, with DeJohnette singing *Inflation Blues* (with gusto if not flawless pitch) while a bemused-looking Reid pumped out a reggae bass line on Fender bass. The program closed with *Zoot Suite* (which DeJohnette dedicated to Ellington), an ode to '40s swing bands that is also a tribute to Bird, Coltrane, and Ornette.

That kind of era-spanning innovation is what makes Special Edition's music so satisfying. DeJohnette's compositions combine the "memory of things gone" (as Duke once put it) with contemporary energy and freshness, and his band is a repertory company of players with the right instincts to make those tunes work. If the energy flagged here and there in this concert, things were always jerked back in line by the sharp, challenging music that DeJohnette has written for this band. Special Edition really is special.

—jim roberts

YOUR NEIGHBORHOOD SAXOPHONE QUARTET/ WILLEM BREUKER KOLLEKTIEF

FIRST CONGREGATIONAL
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BOSTON—On the same chilly night, brilliantly lit by the full moon, in beautiful churches four miles apart in Cambridge and Medford, two unusual bands played their unique fusions of jazz, classical, pop, and other musics to small audiences whose vociferousness, like the bands', belied their size. The one band is small, chamberlike, young, and homegrown; the other large, rumbustious, older (but not sadder and wiser), and Netherlandish; both emphasize writing over blowing, humor over sobriety, eclectic originals, and informality.

Your Neighborhood Saxophone Quartet has been a fixture on the local front here for three years. They manage to weave their diverse personalities into a strong collective image whether playing tautly structured originals or paying oblique homage to Monk, Bartok, Bechet, or James Brown. YNSQ is Steve Adams (mainly bari), Tom Hall (tenor), Allan Chase (alto), and Cercie Miller (alto, soprano); all double on other reeds, all write, all comment conversationally on



Willem Breuker (left) and the Kollektief horns

intros. My first live introduction to them was at one of their own amiable outings at First Congregational Church in a set which laid out some fresh originals. Memorable were a brooding, vibrating group improvisation; Adams' slap-tongue, hard-striding *Like I Said* and intensely scalar *Old Fandango*; Chase's limpid *Rite Of Spring-ish See Through* (Miller's taut soprano sounding like an oboe) and his barking, marching solo alto piece with its Zen footnotes; an unruly Motown groove; and Miller's pretty latin composition to her baby nephew's eyes. Lots of healthy, extroverted tenor from Hall, too. Hmm, that's just about the whole set. This band owes no more stylistically to the models of the World Saxophone Quartet and Rova unit than to Schönberg and Ellington as composers: it's all there, but nauted.

Crosstown at Tufts University's gemlike Goddard Chapel you could practically see the smoke curl out of the slender Norman campanile, the red ivy curl from the heat, and the oak-slatted half-moon windows expand and crack as Willem Breuker's zany troop of cracker-jack curmudgeons cut some raw new shapes for the big band sound. Need a visual comparison? How about Mondrian blocks? Schwitters collages? Like Whitman and Mahler, their music is bigger than life and contains multitudes. During their long add-on charts (eight bars of this, eight of that) the world of music flies by: Machito, vaudeville songs, Prokofiev, highland reels, you name it, and your spirit soars with it. They are really a ball.

The Kollektief plays everything with Carla Bley mischief, Charles Mingus chiaroscuro, Basie precision, and Spike

Jones madcap. Merry snippets of Sousa, Theodorakis, Sauter/Finegan, and honky-tonk spin by in bewildering, often hilarious array. One tango paraded one-note piano ostinati, cowbells, wolf-whistles, trumpet wheezes, and trombone farts, that led to a hoary, free solo by Breuker (trying to shake the tonic out of his tenor in fake frustration while his mates cheered him on) which he turned into a seething blues with James Brown tutti and bludgeoning backbeat. His multiple cadenza led directly to exquisitely scored selections from Prokofiev's *Romeo And Juliet*. Not only without a break—without a pause!

The nine-man Kollektief is neither joke nor fluke. Breuker collared these guys in 1974, and they have been playing with camaraderie and conviction through thick and thin ever since. Fine soloists abound: pianist Henk de Jonge, for one, packed Bach, Chopin, ragtime, Bent Fabric, and Conlon Nancarrow (without rolls) into one extraordinary number—then moved to accordion! (Everybody doubles; the horns play tuned bottles.) Theater, like swing, is just one more item in their mixed duffle-bag. The encore "Rumanian" peasant dance in 10/8 and 7/8 held crack unisons, chorus line, fire-drill, musical mics, a parade and skirmish, and mock-brawl out of Breughel! Wow! The Dutch Ministry of Culture helped foot this tour (which included Curaçao and Cleveland as well as New York, San Francisco, Los Angeles, and two hot nights in Austin), the band's first to the U.S. since 1977. It'd be great to get them back soon, and get some distributor to pick up their oodles of unvarnished, unobtainable European albums.

—fred bouchard

Philip Glass In The Studio

BY DAVID GARLAND

Philip Glass is a composer (see *db*, Dec, '83) who has recently enjoyed quite a bit of popular success. His opera *Einstein On The Beach* is a landmark in contemporary music and theater; he has toured with his ensemble around the world, and the influence of his compositional style is evident in music from pop to classical.

About 12 years ago Kurt Munkacsi was the junior engineer on a staff of four working at the private NYC studio of ex-Beatle John Lennon. Munkacsi was very impressed by Lennon's craft of making a song which emphasized a catchy repeated melody or "hook." When Lennon decided to make his mobile recording studio available for free to a composer he

had met, he sent along his junior engineer so that Munkacsi could have some hands-on experience. That was when Munkacsi first met Philip Glass. Glass' music surprised him. "It was nothing *but* hooks, for 20 minutes," he recalls. Munkacsi applied what he knew from engineering pop music to recording Glass' music. Although Glass was already

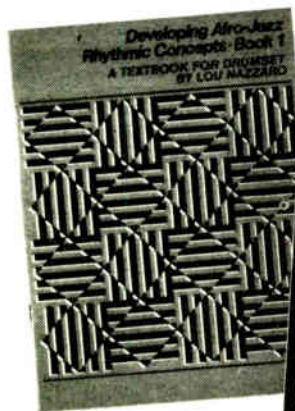


ANDY FREEBERG

working with amplification, Munkacsi refined it and improved the technology. Soon after that Munkacsi became a member of the Philip Glass Ensemble as the sound engineer for live performances and studio recordings, sharing equal status with the musicians.

Another Ensemble member is Michael Riesman, who plays almost all the keyboard parts on Glass' recent records, and is also the Ensemble's music director and conductor. Together, Glass, Munkacsi, and Riesman have formed a collaborative team which realizes and produces Glass' music on records. Glass and Munkacsi have also worked together to produce other records, by the group Polyrock and also ex-Doors keyboardist Ray Manzarek's version of Carl Orff's

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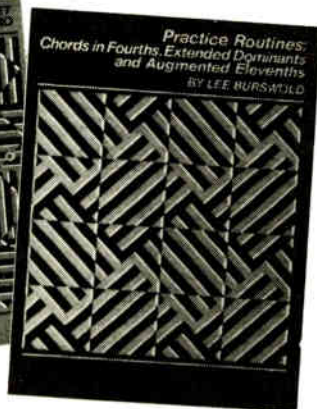


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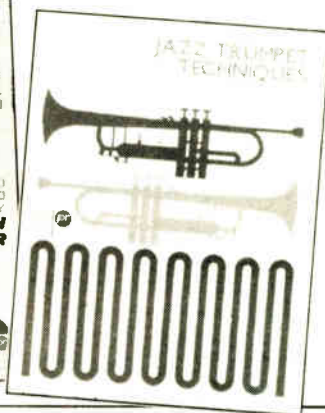
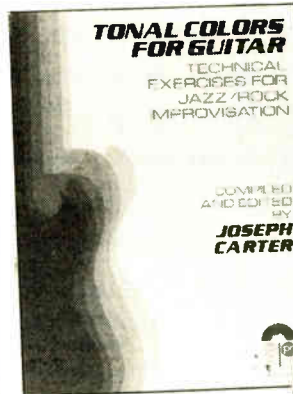
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Carmina Burana.

Recently, Glass, Munkacsi, and Riesman met in New York to talk with **down beat** about their unusual approach to the recording studio.

Phillip Glass: Many people recording classical music still try to create the illusion that the listener is in a concert hall. We would never do that. We're trying to create the impression that you're listening to a record.

Kurt Munkacsi: Our approach is to use the recording studio as one of the instruments for making Philip's music.

PG: Brian Eno has called the recording studio a "compositional tool." For me it's not quite that, but it is a place where the music gets resolved. In a certain way it's the final stage of the composition. Another resolution is a performance, another might be a video tape, but a record is a particular resolution of a piece.

We used to record my music by recording the Ensemble performing live in the studio, with each instrument on a separate track, and then go back and touch up problems with punch-ins and overdubs. We thought that the live performance had a quality that could only be preserved in this way, but we have abandoned that approach.

KM: We now find that we can get a better performance by constructing it track by track, part by part, with overdubs, rather than trying to capture one in a sort of sonic photograph.

David Garland: How do you start?

KM: First we make work tapes using organ and synthesizer, to get an idea of what a piece sounds like. These tapes are very rough, but they have all the major elements of the music, more or less in their correct musical ranges.

Michael Riesman: I deal with all aspects of performance: tempos, dynamics, and so on—with Philip's input, of course. The first thing we put onto 24-track tape is the click track, which incorporates all the tempo changes for the entire piece. For this we use a Drumulator which can be programmed to change tempo. Then I do a guide track on keyboard which includes most of the parts to be played, but generally this guide track is not kept in the final mix. The final preparatory stage is when I record the rehearsal numbers, such as "figure four; second repeat," and those spots are logged into the auto-locate on the tape machine.

PG: These are very important preparations, and they're done a day or so before any musicians show up.

MR: When we start filling in the instru-

ments, we usually do the busiest part first, the part with the most rhythm on it.

PG: It's also a matter of intonation—we need to first put down the instruments that are easy to tune to.

KM: Between the time we make our work tape, and the guide tracks for the master tape, we make some musical decisions, like maybe we'll need more strings here, those instruments won't work there, or synthesizer would be better here.

DG: Your last three records, *Glassworks*,

The Photographer, and *Koyaanisqatsi*, use an orchestra as well as the Ensemble. How is the orchestra recorded?

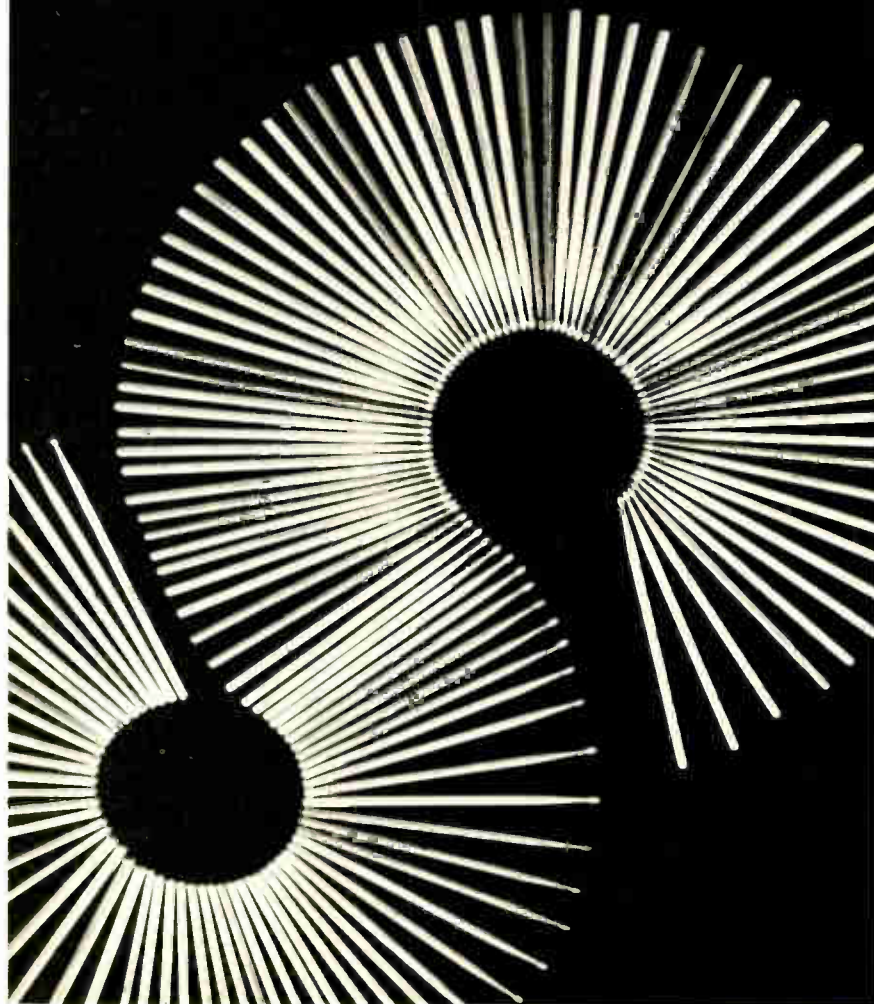
KM: In small sections—violins alone, double basses alone—recorded in a live room with a stereo mic at a distance, so the instruments are captured acoustically intact. But what you don't realize is that at least 50 percent of what seem to be orchestral instruments in the finished mix are actually synthesizers.

PG: I think that this is a breakthrough

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area. It's something we're very keen on now. It's a way of going back to synthesizers. Instead of using them as instruments to create completely independent sounds, or to imitate sounds, we use them to extend sounds that we have real emotional recognition of. A trombone is a trombone, but it isn't really, because by the time we get done with it, it's a kind of super-trombone—a trombone that has a bottom to it which you never heard before!

KM: We've discovered that to get, for example, a big string sound, you need only a few strings to trick the ear into thinking there are real strings there. You need those overtones, but you can get a really fat string sound by adding the

right synthesizer sound to it.

Very often, a real instrument can't play a line of Philip's music the way it's written, but we can record the gist of it, perhaps the highest and lowest notes in a quickly moving line, and we mesh the two of them together, so ultimately it sounds as though the instrument was playing the whole line.

MR: In *Koyaanisqatsi* we did that sort of thing on some fast arpeggiated figures for double bass which didn't sound that good. We doubled them on synthesizer, and when we mixed it, the real basses were mixed low, used mostly for their tone color.

PG: I was reading an interesting book about Horowitz recently, in which some-

one analyzed his recordings and discovered that when he does descending chromatic passages very fast in octaves, he's actually not doing it chromatically: he's skipping notes. The ear hears it as chromatic, but it isn't. He was actually a very advanced technician. He is doing very much what we're doing. We render things on the tape so the ear will hear instruments that aren't there.

These recordings allow me, as a composer, to write music more complex than you can record successfully with a normal approach. *Pruit Igoe* from *Koyaanisqatsi* was virtually an unmixable piece of music, because of the amount of information—the music was just too complex.

DG: How did you get around that?

KM: We clarified some parts with synthesizers, and we really chopped away at the sounds with EQ, so that all the frequencies that aren't important to the characteristic of an instrument are just gone, to make way for everything else.

PG: It's really a trick to make it sound like you're hearing everything. You are given an illusion of some very complex rhythmic and harmonic information. I doubt that anyone without our experience could mix these pieces—I know they couldn't. It's a matter of knowing what the ear will hear, and being almost a psychologist about it.

As the technique in the studio has expanded, it has become possible for me to compose music that I wouldn't have thought of before. I can write a piece now that I know could not exist in the real world, but I know that Kurt and Michael, in the studio, with the musicians and myself, can make it happen. One problem is that when I go back and write an orchestral piece, I have to remember what the orchestra can really do!

DG: Do you all work on the mix together?

PG: Yes, but there has to be someone who comes in with fresh ears to a situation where mixing has been going on for hours, and that's the role I take.

DG: On the recent records there is some unusual panning going on. There's a keyboard part that zips back and forth between left and right, and does so in tempo and in coordination with the musical changes in its phrasing.

KM: That's a voltage-controlled panning device triggered by the click track. It's programmed to count a certain number of clicks and then pan at a certain speed.

DG: What equipment do you use in the studio?

KM: The key things I would never make a record without are: a Neuman stereo microphone, an automated 24-track console, a digital two-track machine to mix down onto, digital echo chambers, and the usual collection of noise gates and digital delay lines. As long as the equipment is of a certain standard, I believe you can make a really good record anywhere. **db**

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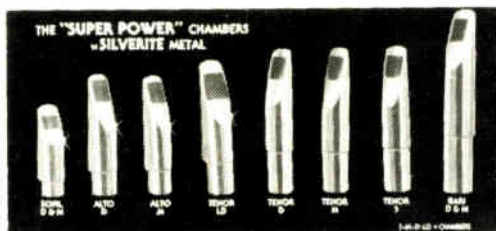
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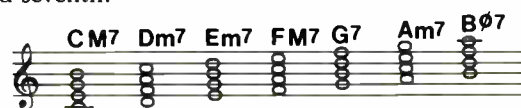
HOW TO smooth out chord motion—Part III

BY DR. WILLIAM L. FOWLER

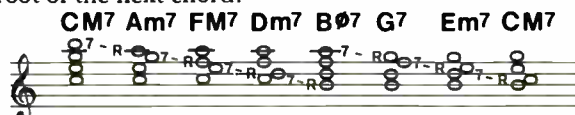
William Fowler, composer/clinician/professor (University of Colorado, Denver) holds a PhD in Music Composition and is *db's* Education Editor.



When chords change, the smoothest motion is the least motion, with individual notes either staying where they are or moving by step to the next note. This article shows how to achieve maximum smoothness along seventh chord progressions, using as models the diatonic seventh chords in the key of C—C Maj. seventh, D min. seventh, E min. seventh, F Maj. seventh, G seventh, A min. seventh, and B half-diminished seventh:



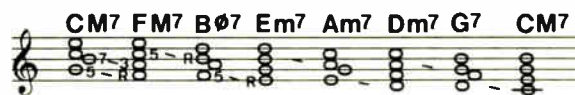
When chord roots progress down by third—C A F D B G E C—only one note in each chord, the seventh, needs to move. This moving note goes down one step to become the root of the next chord:



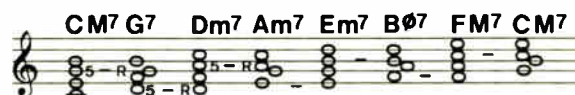
When chord roots progress up by third—C E G B D F A C—the process reverses. Now the root of each chord moves up one step to become the seventh of the next chord:



When chord roots move up by fourth—C F B E A D G C—two notes, the fifth and seventh of each chord, go down one step to become the root and third of the next chord. Each descending fifth becomes the next root, and each descending seventh becomes the next third:



When chord roots move down by fourth—C G D A E B F C—the process again reverses. Now the root and third of each chord go up one step, and the fifth of each chord stays where it is to become the root of the next chord:

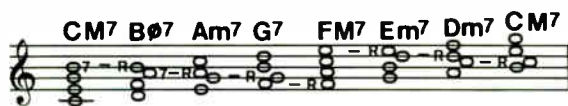


When chord roots move up by second—C D E F G A B C—each chord root stays where it is to become the seventh of the next chord, while the other three notes each move down one step. As the example shows, the position of the root within successive chords rises until reaching the top note, then drops to the bottom note and continues to rise:

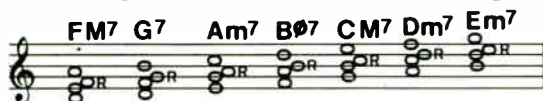


When chord roots move down by second—C B A G F E D C—the process again reverses. Now the seventh of each chord stays where it is to become the root of the next chord, while the other three notes each move up one step. The position of the

root within successive chords now moves downward:



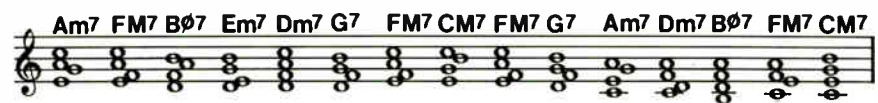
When all four notes of the seventh chord move by step in the same direction, the chord roots move by second. In this parallel motion progression, the roots keep the same position within successive chords. In a succession of second inversion seventh chords, for example, all the roots are the next-to-highest notes:



Such chains of second inversion sevenths make effective passing chords in block harmony below melody passages which move mostly by step along a scale. Here, for example, is a passing-chord harmonization of Beethoven's *Ode To Joy*, the stepwise melody from his *Symphony No. 9*. In the example, the letters under the written notes show bass notes:



Most chord progressions mix the various root motions—up or down by second, up or down by third, up or down by fourth. The smoothest harmonic path along such mixed root motions occurs when each chord change follows the voice leadings shown in the above examples. Here are some mixed root motions among seventh chords and the smoothest voice leadings from each chord to the next:



The concluding part of this article will show how to retain harmonic smoothness while chromatically altering seventh chords. db

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Syntauri's Simply Music

Recently unveiled by the SYNTAURI CORP. (Los Altos, CA) is Simply Music, the company's complete keyboard learning and performance system for the Apple II computer. A full Simply Music system includes a four- or five-octave, 16-voice musical keyboard with Apple interface, software, and instruction manual. When hooked up to an Apple, the Simply Music offers two ways to visualize both live and recorded music playback—notes can be seen either on the grand staff or on a picture of the keyboard itself. The easy-to-use interactive system should remove the mystery of the computer from the mind of the musician and student, and prove to be an educational aid.

ELECTRONIC EQUIPMENT



Oberheim's DMX Drum Machine

OBERHEIM ELECTRONICS INC. (Los Angeles) has recently introduced new optional drum sounds and retrofitable features with expanded memory for their DMX Programmable Digital Drum Machine. The new software more than doubles the memory capacity, allowing for over 45 new features. The retail price remains the same, and current DMX owners can purchase the memory expansion update. The DMX uses digital recordings of real drum sounds, features complete programmability of rhythms, time signatures, tempo, etc., and offers

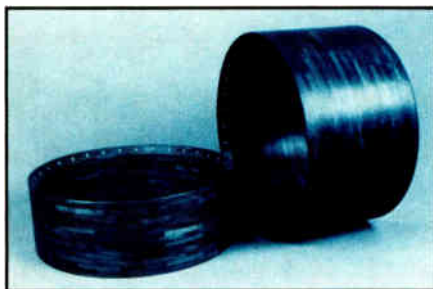
dozens of voices, including bass and snare drums (in three dynamic levels), open, closed, and accented hi-hat, six tom-toms, and several cymbal sounds. There are separate outputs for each voice plus a seven-channel stereo/mono mixer. The DMX can be interfaced and synchronized with the rest of the Oberheim Music System.



Ibanez' Graphic Equalizers

New from IBANEZ (HOSHINO U.S.A. INC., Bensalem, PA) are two single-rack-space graphic equalizers—the GE1502 Dual 2/3 Octave and the GE3101 1/3 Octave. Both pro quality units feature EQ In/Out, with a high-pass, three-pole rumble filter for p.a. application, and LED's that indicate all switched functions and channel overload. The range of boost and cut is selectable between $\pm 6\text{dB}$ for subtle EQ curves, and $\pm 12\text{dB}$ for more extreme control.

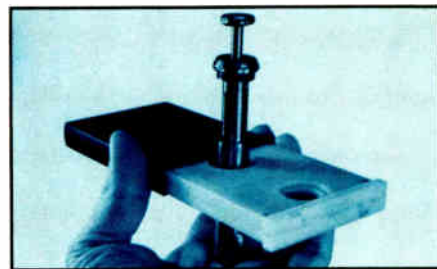
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SOTA's Snare Drum Shell

A breakthrough in snare drum shell technology now comes from STATE OF THE ART (SOTA) PERCUSSION (Chicago). A unique construction method of gluing and pressing hundreds of blocks of wood under intense, continuous pressure, plus reinforcement with 32 vertical hardwood rods, results in a $\frac{5}{8}$ -inch thick shell with the resonance of a marimba bar, an unprecedented bearing edge, and consequently a snare drum with incredible dynamic range. (A couple of big-name drummers walked off with one from the recent PASIC.) American-made SOTA shells are available in three woods—native walnut, African padauk, or East Indian or Amazon rosewood—and three sizes—5-, 6 $\frac{1}{2}$ -, or 8-inches deep. The shells are available with the dealer's/player's choice of hardware and heads.

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Allsop's Clean 'N' Oil

New from ALLSOP INC. (Bellingham, WA) is a unique method to care for piston valves of brass instruments and slides of trombones—the Clean 'N' Oil system. The unit incorporates separate cleaning and lubricating sections. One pass through the cleaning section cleanses the valve or slide, and a pass through the lubricating section applies an even amount of oil. The secret lies in the newly formulated applicator. The lubricant is fast and long-lasting. The durable, non-shedding foam applies the Clean 'N' Oil solution evenly every time. No fuss, no mess.

NEW PRODUCT UPDATE

Yamaha DX7/DX9 Digital Synthesizers

■ Caveat emptor—buyer beware, is the advice from the YAMAHA COMBO PRODUCTS DIVISION (Buena Park, CA) to consumers interested in purchasing a new DX7 or DX9 digital synthesizer. Consumer demand for these products has exceeded the company's predictions; consequently, production of the U.S. model has been stepped up at the Japanese factory to meet the need. In the meantime, Yamaha has discovered that non-authorized dealers have been importing DX models built for other markets. Yamaha cautions consumers to purchase only models built for the American market for a number of reasons, most importantly: foreign models operate on different voltages which can make the keyboard noisy or nonfunctional when using U.S. voltages (U.S. models are listed as 120 volts); DX's built for other markets have not obtained U.S. (e.g. U.L.) or FCC safety testing approvals and could interfere with other electronics; and warranties are good only in the country for which the DX was built. If you have a question about the authenticity of a Yamaha retailer or a non-U.S. DX, write the Combo Products Div., Music Marketing Group, Yamaha International Corp., POB 6600, Buena Park, CA 90622, and include your phone number. **db**

WINDHAM HILL

William Ackerman, acoustic guitarist adds guest instrumentalists in mellow collaboration, *PAST LIGHT*. **Mark Isham**, ex-Art Lande and Group 87 multi-instrumentalist waxes an adventurous duo album, *VAPOR DRAWINGS*. **Andy Narell**, steel drummer and his quartet plus guests reflect *LIGHT IN YOUR EYES*.

INDEPENDENTS

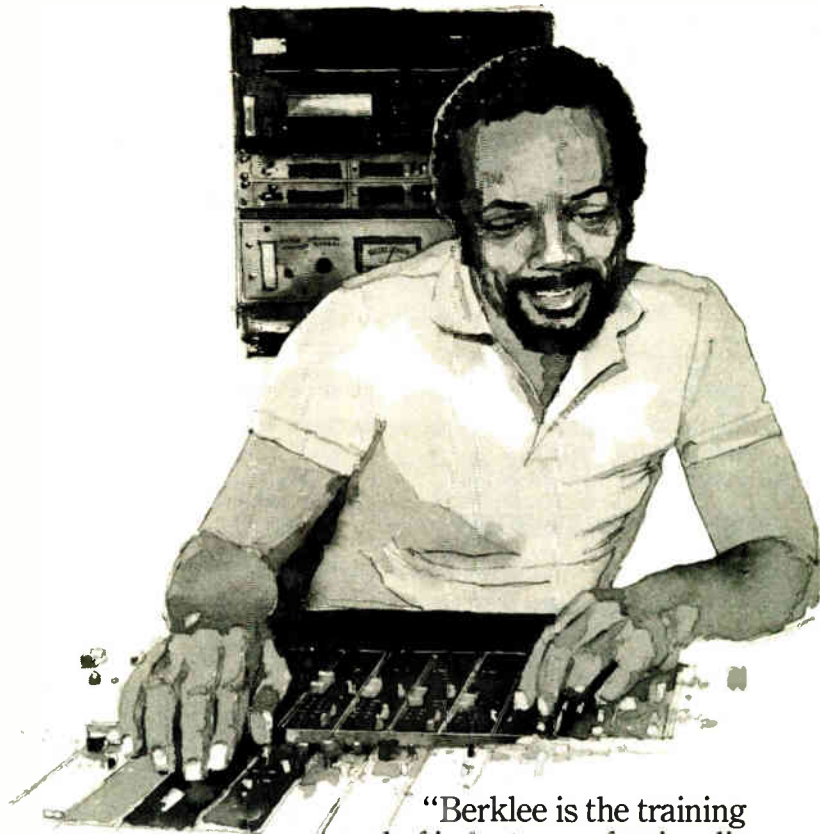
(Usually available from NMDS, 500 Broadway, NYC 10012, or contact db.)

David Grisman/Andy Statman, spontaneously composed duets for twin-pickers, from Rounder Records, *MANDOLIN ABSTRACTIONS*. **Mark O'Connor**, solo LP for guitars, violins, mandolins, other strings, and percussion, from Rounder Records, *FALSE DAWN*. **Marty Cutler**, banjoist writes and arranges bluegrass-blues-jazz-rock, from Green Linnet Records, *CHARGED PARTICLES*. **Billy Novick**, pennywhistler (sort of an Irish piccolo) plays folk songs, jigs, and Bird's *Yardbird Suite*, from Green Linnet Records, *PENNYWHISTLES FROM HEAVEN*. **Gerald Trimble**, Irish songs and reels played on cittern (a cross between mandolin and bouzouki), from Green Linnet Records, *FIRST FLIGHT*. **John Eisenberg/Jeffrey Young**, 17 duets for acoustic guitars, from Binney Records, *HAPPY MEDIUM*. **Various Artists**, Willie Nelson, Jerry Jeff Walker, and others caught live at the Kerrville Festivals 1972-76, from Adelphi Records, *TEXAS FOLK & OUTLAW MUSIC*.

John Cage, violinist Paul Zukofsky plays music composed via chance operations, from CP² Records, *FREEMAN ETUDES I-VIII*. **Dane Rudhyar**, '79 solo piano work plus '24 string ensemble piece from the idiosyncratic composer/philosopher, from CP² Records, *EPIC POEM/FIVE STANZAS*. **Allaudin Matthieu**, multi-tracked contrapuntal piano compositions w/ roots in improvisations, from Cold Mountain Music, *IN THE WIND*. **Joe McPhee**, drummerless quartet attacks two standards and improvised originals, from hat Hut Records, *OLEO*. **Musica Libera**, reed/brass duo plus occ. guests explore timbres and form, from hat Hut Records, *DIALOG & BEGEGNUNG*. **Roberto Ottaviano**, Italian multi-saxist offers overdubbed solos and sextet originals, from Ictus Records, *ASPECTS*. **Elliott Sharp**, downtown NYC guitarist/reedman improvises w/ friends in NYC and Czechoslovakia, from Zoar Records, *(T)HERE*. **Arco Iris**, debut LP from South American folk-jazz ensemble, from Arco Iris Records, *BLUE PHEASANT*.

Louie Bellson/George Duvivier/Jack Scott/Warren Parrish, quartet waxes mainstream in the Blue Note style, from Chonto Records, *LOOSE WALK*. **Paul Stephens**, saxist and a variety of cohorts in a variety of styles, from RPM Records, *NUBIAN KNIGHTS*. **Omega Sunrise**, jazz-rock nonet with a Christian attack, from New Jerusalem Records, *FEEL THE CHANGE*. **Richard Carr**, violinist with gypsy/classical roots goes jazzy w/ the Pro-Bow Trio, from Shiah Records, *FIRST TIME OUT*. **David Benoit**, two LPs from the pianist—one of seasonal favorites, from AVI Records, *CHRISTMASTIME*, and the other a pop-oriented session, also AVI, *DIGITS*. db

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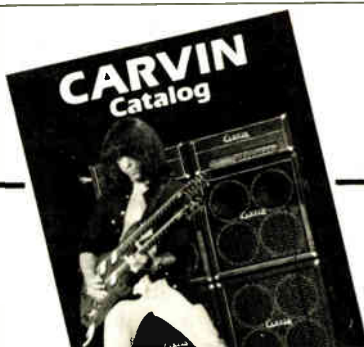
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continued from page 62

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For me, the ideal formula for recording small group jazz was hit on in the pre-stereo era by Seymour Solomon and John Hammond at Vanguard Records, whose work with Jimmy Rushing, Vic Dickenson, Buck Clayton, Mel Powell, Ruby Braff, and others should be re-issued if for no other reason than to remind the world how jazz should be recorded.

For many producers and engineers who have grown rich inventing needless technical chores to perform, however, such honesty on record represents a singular mortal threat to their status and power: simplicity. Talk simplicity to some young engineers and you produce a reaction roughly equivalent to flashing a crucifix at a vampire. It's like talking reform in Congress. And the recording industry is in many ways a political machine, with technical boondoggling one of the principal vehicles of patronage. Imagine an album being made on a two-track stereo machine with one mic, no remixing, no overdubbing, no endless rebalancing, none of the costly studio hours spent tinkering with the third trumpet or fourth sax, and no games of musical chairs with 30 microphones. Imagine how much of the \$50-,100,000 in production money might be saved by such simplicity, savings that could be passed on to the record buyer. Imagine all that, and you can imagine the empire of jobs and egos which the multi-miking philosophy supports. Simplicity would topple careers and undercut bloated budget and salary justifications. To dislodge it would take nothing short of a technical counter-revolution.

But perhaps such a counter-revolution is at hand, or so I read in Hans Fante's *Sound* column in a recent Sunday *New York Times*. The dense-miking notion, he explains, had some validity as a ballast to surface and tape noise. But with the noise-free digital system soon to be upon us, even that marginal justification is wiped out. That's good news indeed.

Nevertheless, the worry remains: has the art of natural recording been lost during nearly 20 years of rock-oriented technology? Probably not, I would suspect, since all that is required is a return to common sense and simplicity. But that is much easier said than done, because the barrier that stands between the acoustic artist and a decently engineered record isn't a lack of technology but a glut of it. Cutting it back will involve cutting loose years of accumulated and now powerfully entrenched constituencies. And that means that barrier is really one of corporate and cultural politics. It will be interesting to watch.

CHORDS

continued from page 8

Bouchard in the Dec. '83 db, and I was very disappointed to find out that both Wynton and Fred, in selection No. 2 (*I Waited For You*, from *The Touch Of Your Lips*, SteepleChase), mistake the dark trumpet sound of Chet Baker for that of a flugelhorn, even though the record jacket says he played trumpet.

I know the new Chet Baker sound after his "comeback" is closer and more like a flugelhorn than a trumpet, even in his way of improvising and thinking, but this is what makes him unique. When virtually every flugelhorn player sounds like he/she is playing a brilliant trumpet, Baker retains the lyricism of such an instrument in his trumpet playing.

Raimundo Perdomo Los Angeles

Rollin' with D'Rivera

Lee Jeske's interview with Paquito D'Rivera (db, Nov. '83) talked about the fact that Paquito desires to be a leader. Despite this, and the fact that he fills the seats of many jazz clubs as leader of his own group, he has become a familiar face in the "guest soloist" chair of many New York-based salsa orchestras.

Go to the Village Gate any Monday night and catch a "Salsa Meets Jazz" performance. You just might be blown away by D'Rivera and the Ray Barretto Orchestra, or Paquito with Hector LaVoe and his orchestra.

Harriet Wasser New York City

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The Prima Donnas Behind The Glass

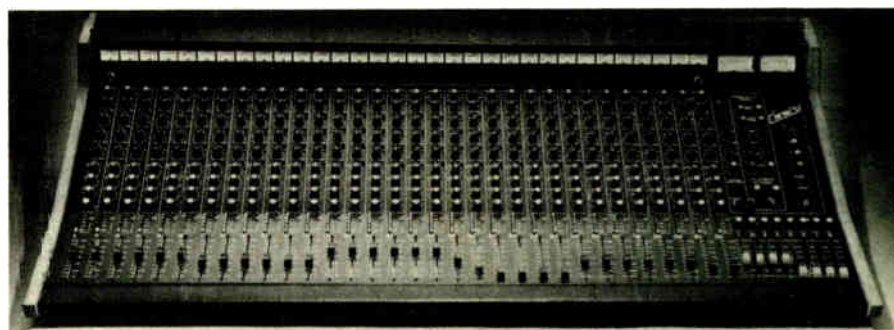
BY JOHN McDONOUGH

Sometimes the momentum of technology begins racing ahead at such a velocity that it starts producing solutions to problems that haven't been invented yet. And nowhere has this ridiculous chain of events reached more absurd levels than in the recording of acoustic jazz groups, which have had solutions imposed on them—to problems that never existed—by the industry's newest class of prima donna: the sound engineer.

Thirty years ago this would have seemed impossible. We looked to musicians to provide the artistic content, and to the engineer to capture it faithfully and naturally. Then came stereo—necessarily a two-track process. In its early years stereo gave a wonderful concert hall dimension to a performance. But within this great advance there was a tragic flaw—the fascination with separation. The urge to play games sparked four-track, eight-track, 16-track, 24-track, even 64-track. And for every track there was a microphone, in many cases more mics than there were instruments. They moved closer and closer, so that each instrument made its own isolated recording. The recording session, once so crucial, became almost incidental. The real music was made in the “mix.”

Much of this recording philosophy began in the '50s with Les Paul and came of age hand-in-hand with the rise of '60s rock. And in this realm it was completely appropriate and at home. Many instruments were directly board-fed. And as both the artists and their record companies were terribly insecure in their tastes and musical visions, they needed room to experiment. Furthermore, the language of their music embraced studio technology as an instrument unto itself, to be used and worked with along with other instruments.

But as rock moved to dominate the marketplace, so did its methods. Multi-mic recording became the standard for the industry. Companies made huge investments in state-of-the-art hardware, investments that had to be amortized over as many albums as possible. So no one bothered to question whether 24-



The studio mixing board: friend or foe?

track was appropriate for a particular session. It was there, it had been paid for, it had to be used. period! What began as a method soon became a philosophy, then an ideology, and finally a religion. It imposed itself everywhere.

The corollary was that a whole generation of youthful producers and engineers were growing up totally ignorant of the values of minimal miking. On the other hand, the complexities of the new technology seemed to give them a new elite status they never had before. It projected them into the center of artistic judgments on balance, dynamics, voicings, even harmonic issues, all of which could now be endlessly and often needlessly fidgeted over after the session. The engineer held the key to the mysteries of the mixing board. As an artist, you trifled with him at your own peril.

Anyone who suggested a return to one mic for, say, a big band date was laughed at as old fashioned, out of step with what's now. The fact that dense-miking destroyed the natural presence of an acoustic big band or small group, overloaded the recording with overtones which had to be balanced out, and generally produced an unnatural padded-cell kind of sound made little impression. If “presence” was needed, it would be added artificially. In that way it could be controlled. The capacity to “control” became an index of professional standing.

There was another issue, as well. The freedom to tamper and manipulate meant that not only engineers and producers could control a performance—now the marketing department could get into the act as well. Anyone in a position of authority could influence a detail or countermand someone else's authority. Multi-track recording opened up the age of recording by committee, performance by consensus. The crucial figure became the man at the controls.

Non-musicians (or at least non-performers) had never enjoyed such power and influence over the recording process. Why should such producers and

engineers even consider retreating to a system in which the artist, through his performance, remains the decisive factor in what comes out on the record? For all the damage such arrogance has done to the recorded legacy of acoustic jazz in the last two decades, it is especially unnerving to realize that underpinning it all is nothing more than a philosophical power struggle between acoustic purists content to listen with two ears and a hoard of rock-trained technocrats who aren't happy unless they're listening with 24 ears. No one disputes the validity of such methods when they're confined to the musical idioms they were invented to serve. But one has every right to question their incursion into realms that were doing just fine with minimal miking.

The saddest thing has been that many artists who should have known better have found the prospect of a manufactured “perfect” performance too seductive to resist. But they haven't fooled anyone who knows what a big band really sounds like. Stan Kenton, for example, who was always one to be more impressed by the newness of an idea than its value, spent the last two decades of his career willingly turning out fabricated musical fictions that gave us too much detail and too little ensemble perspective. One can only guess about the complicity of Buddy Rich, Count Basie, Louie Bellson, Woody Herman, and many others in the often over-engineered LPs they've put out since the '60s. Are they victims or collaborators?

One who was neither a victim nor a collaborator was the late Harry James, who in the late '70s made three albums that remain the benchmark of how to record any group of talented jazz musicians who have the good fortune to know what they're doing. Recorded for the Sheffield Lab label in a Southern California church, the entire band was captured with a single stereo mic mounted overhead (with an extra mic boost for the acoustic bass). It was the

CONTINUED ON PAGE 61



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As you can imagine, between his touring and recording, Steve's not the easiest guy in the world to pin down. But he did stop for a breather the other day and we got a chance to talk with him.

On Practice. "I've been playing since I was a kid. As long as I keep my muscles loose, I don't have to practice a lot every day. When I do practice, I just sort of let things happen naturally and then later on try to work it into my playing. Like on '50 Ways to Leave Your Lover... I used my left hand on the high hat for the whole section—it was a little thing I'd been practicing and it just worked out."

On Control. "Sometimes I use light, medium and heavy sticks to do the same drills because the sticks affect my muscles in different ways. You have to use your hand and arm muscles differently to control your playing. It's a subtle thing but it helps me tremendously."

On Effects. "After I graduated from Eastman, I played in a rock 'n roll band. It was keyboard, bass, drums and a lot of homemade stuff. I bought 6 big artillery shells, sawed them into different lengths and hung them on



Steve Gadd, one of the world's most innovative musicians, has paved the way toward new playing techniques for today's drummers.

a rack that I built. I'd use them for the free sections in the music."

On K's. "Art Blakey gave me my first set of K. Zildjian's a long time ago. I love the feel of them. There's something about the way the stick reacts to the surface... it almost becomes part of the cymbal. They're not cold or edgy. They have a very warm and deep feeling. They've got real character. I use a 20" Ride and an 18" Crash Ride with 14" Hi Hats for recording and live sessions."

On A's. "I love to use A. Zildjian's when I play rock 'n roll. When I want to play louder, I add a 16" Thin Crash and an 18" Crash Ride for a full crash sound. The bells on the A's really project the sound in a clear natural tone."

On Zildjian. "Zildjian to me is the foundation. I play Zildjians because that's what's in my heart. I love the sound, the feel, the history... I love the quality and the status of a Zildjian."

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