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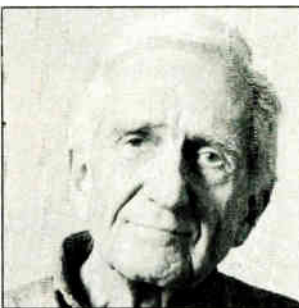
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Three leading drummers
on teaching the drum set,
Yamaha and new approaches
for music education.



Left to right: *Horacee Arnold* teaches and has performed with Chick Corea, Stan Getz and Kenny Burrell.

Ed Soph teaches and has performed with Clark Terry, Woody Herman and Joe Henderson.

Steve Houghton teaches and has performed with Woody Herman, Freddie Hubbard and the Toshiko Akiyoshi/Lew Tabackin Big Band.

Ed Soph: The drum set is an improvisational instrument. That makes it exciting to teach because there are no rules. It's a chance to establish your own identity. Just imitating others defeats the whole purpose of the instrument. Hopefully, drum set teaching will never become codified. It's constantly evolving. The repertoire is the music and it's constantly changing. It's the newest teaching field.

Steve Houghton: A teacher should be in touch with what's happening. I have a view on studio work and going out on the road and I share that with my students. I have an educational background and was fortunate enough to have a good music ed program all throughout my schooling. When we did high school clinics with Woody Herman's band, I was young enough and my college experience was real fresh so I could communicate directly with the students. There was no gap. I'll never stop playing because it reinforces the teaching. Playing keeps me fresh.

Ed Soph: A lot of the ideas I get for my teaching come from my playing.

Horacee Arnold: Basically, I want my students to understand the possibilities of the drum set and mechanically be able to deal with it and explore. What I bring to a student is my twenty years of experience playing the instrument. Every musician, particularly every jazz musician, is a composer so I see things very compositionally. Music has to do with making complete "statements."


Ed Soph: A teacher's purpose is to get the students to think for themselves. A teacher cannot *teach* a student to be creative. You can only give them the tools.

Horacee Arnold: It's also important for a student to start out with good equipment because then they can realize their full potential on the instrument. Students hear the quality of a drummer's sound and they equate that with the quality of the instrument. There's a lot of quality control built into Yamaha drums. Yamaha is really a *thinking* company because they consider design aspects you might never have thought of.

Steve Houghton: Now there's a new trend with young drummers who want to be studio players. They used to want to get into big bands. Maybe Yamaha, with its new direction, can show the kids that if you want to be a studio drummer, it's very hard work. We're all working drummers, but we're also teachers and we're aware of the problems. Also, there are a lot more clinics nowadays, it's a real trend.

Ed Soph: The thing about clinics is that students are exposed to ideas they don't get anywhere else. I'm talking about a real clinic, not some guy getting up there and playing a solo at a million miles an hour, then saying, "any questions?" New tools like educational videos give students the chance to see a wide variety of drummers play, and they can learn from that.

Steve Houghton: Yeah, the better teachers are going to take videos and run with them. Yamaha is definitely striving to break new ground in this area.

For more information and to receive Yamaha's *Drum Lines* newspaper, write to Yamaha Musical Products, P.O. Box 7271, 3050 Breton Rd. SE, Grand Rapids, MI 49510.  **YAMAHA**

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ON THE BEAT

BY CHARLES DOHERTY

Pop goes pop. When we last checked in on the corporate sponsorship of music in this space one year ago, soft drink manufacturers were just starting to test the waters. Since then, Canada Dry reportedly spent nearly \$2.5 million helping Hall & Oates tour 170 American cities—then a record amount, with most sponsorships less than one-fifth that size. Now, of course, along comes Michael Jackson, who does everything in a big way, to beat it.

With his *Thriller* LP generating sales of 20 million and counting, his videos topping tv ratings as well as vid sales/rentals charts, and the Jacksons touring infrequently, the success of their upcoming concert series is a foregone conclusion. But the tour may be in the black before it even opens, thanks to a \$6 million deal the Jacksons made with Pepsi, through the wheeling and dealing of matchmaker Don King (you remember him from the Muhammad Ali fights, the guy with the hair that bugged you the most until Flock Of Seagulls came along). The arrangement calls for the Pepsi name to appear on all tickets, ads, and promos associated with the tour. And Michael and clan have cut some spots for the pop, the first commercial debuting on the Grammy Awards tv show.

The 18-city, 40-show Jackson tour kicks off May 1. But by that time Duran Duran will be winding down their concert tour, sponsored by the other cola king, Coke. Sources say that both Coke and Atari discussed multi-million dollar deals with the Jacksons before they were landed by Pepsi. After missing the boat with the Jacksons, Coke hopped aboard the Duran Duran ship which has been sailing as smoothly as the synth-pop sound and slick videos that brought the band success on MTV, which in turn led to more radio airplay, increased record sales, and hopefully (Coke must think) a smash tour. The Duran Duran trek opened in Calgary January 30 and is expected to consist of about 30 dates running through late spring. The Coke logo will be prominently displayed on tickets, print ads, promos, tour paraphernalia, etc., but it is not known if DD will be singing the praises of CC over the airwaves.

Rock music, once thought of as a counter-culture phenomenon, has gone Madison Avenue to the max. The Who done it? Well, yes, but the Stones got the big-buck-ball rolling with their million dollar Jovan (perfume) deal in '81. Since then, the corporate pocket has been picked by a number of notables: the Who and ZZ Top (Schlitz beer), Marvin Gaye (Miller High Life), Men At Work (Foster's

Lager), Charlie Daniels (U.S. Tobacco), Eric Clapton (Camel cigarettes), Rod Stewart (Sony), Earth, Wind & Fire (Panasonic), Blondie (Pioneer), Barry Manilow (Fox-Stanley Photo Products/Mamiya Cameras), Kenny Rogers (Jovan again), and Air Supply (Jordache)—a designer jean band if there ever was one. This list of reputed million-dollar-plus deals is not exhaustive. And there are a number of lesser deals.

What makes these musicians so attractive to these sponsors? According to the St. Louis-based Contemporary Marketing Inc., who has helped arrange the Who, ZZ Top, Kenny Rogers, and Barry Manilow deals, among others: "In today's highly competitive market, reaching the elusive Young Adult can make the difference in dramatically increased sales. With over \$100 billion a year, Young Adults represent the highest level of disposable income of any demographic group." Yup, for example, the beer industry says that it sells 60 percent of its \$32 billion worth of retail brew each year to "Young Adults" aged 18 to 34, and they feel the rock fan fits those demographics and could dispose of some of their income on their products. I'm sure the other industries feel the same way.

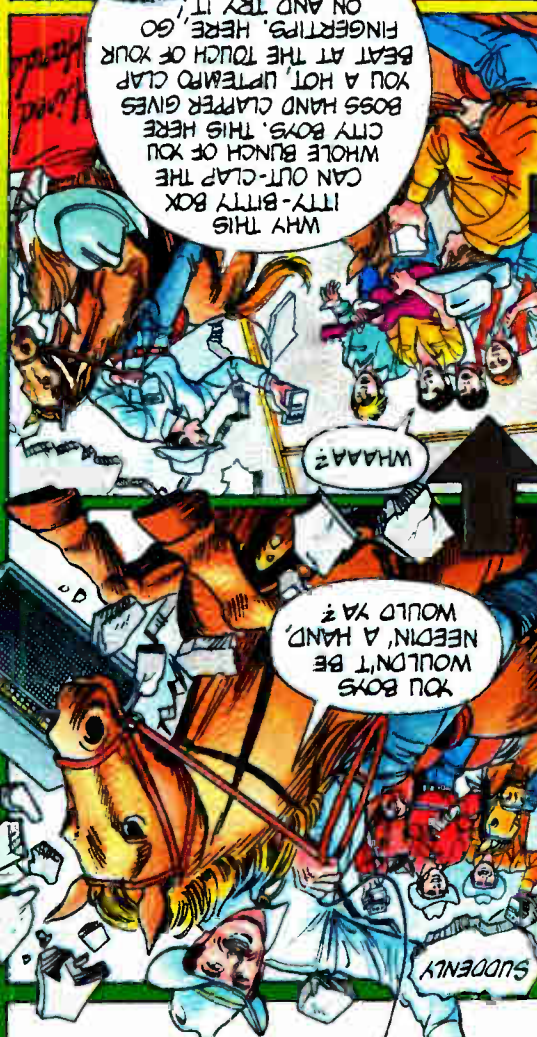
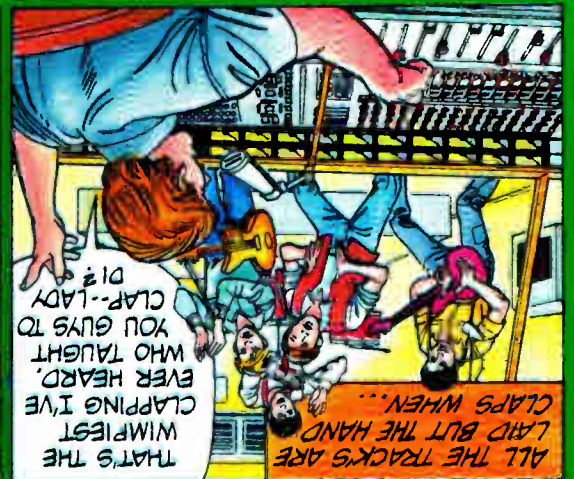
Chances are, most of these acts would have made it to your town without the corporate hand, but there is some trickle down. Miller's sponsorship of the Fabulous Thunderbirds' bar-hopping tour last year surely helped this fine band get their message out. Calvin Klein footed the bill for an Elton John freebee in NYC's Central Park a couple of years back. And Kool's underwriting of some 20-odd jazz festivals last year helped get some local musicians needed exposure. So it's not always a case of the rich getting richer. And it's not strictly an American phenomenon. David Bowie's British tour had Levi support last year, and (deja Kool) the '84 JazzYatra in Bombay was cosponsored by Charms cigarettes ("the spirit of freedom") and Air-India (who helped get the acts around the world).

However, not all rockers are interested in these corporate machinations. Bruce Springsteen, for one, has steadfastly refused to have his name tied to some company. Journey, on the other hand, took out a full-page ad in *Advertising Age*, colorfully seeking corporate support for their '83 tour, and turned down offers of \$1 million. As Journey manager Herbie Herbert told the *New York Times*: "We are going to gross \$30 million in ticket sales alone in 1983 and \$10 million more in record sales. So why go out there and sell our souls for a lousy million bucks?" Really.

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CHORDS & DISCORDS

Ballad of the fallen j

In the final paragraph of my record review of Charlie Haden's *The Ballad Of The Fallen* (db, Feb. '84), the typesetter substituted an *m* for a *j*. As a result, "It's not just music," became "It's not must music," disparaging, in context, Mingus' *Ysabel's Table Dance* and Ellington's *Latin American Suite* instead of calling attention to several esteemed precedents.

In addition, the misprint disparages Haden's music; the sense of the error suggests that *Ballad Of The Fallen* isn't essential listening. Readers who take that statement at face value will miss, in my opinion, one of the most stimulating recordings of the past year.

Peter Kostakis

Chicago

Frankie rankles

Regarding Frankie Nemko's review of Michel Petrucciani's LPs, especially *Oracle's Destiny* (db, Jan. '84): I think the reviewer's words say more about her taste in music than about Michel's playing. His music imparts exceptional beauty and taste, filled with passion, grace, and heart.

Tom Schnabel

Santa Monica, CA

The prima donna in the club

Thanks for John McDonough's outstanding article (Ad Lib, db, Feb. '84) concerning state-of-the-art recording techniques and their misuses in the jazz idiom. No wonder drum sets no longer sound like drum sets, acoustic basses no longer sound like acoustic basses, etc. But the problem is deeper than McDonough indicates. Go listen to the average big band in a small club. More often than not, you'll find 'em sticking their horns into microphones while some friend of a friend monkeys around with a mixing console in the back of the bar hoping he's getting everything right. Nobody bothers to experiment with playing acoustically.

A whole generation of players is coming up with seemingly no sense of dynamics (that's the sound-man's job). First the bassist plugs in, then the pianist, then the horn players, and finally the drummer, who was too loud for the room in the first place. Does it ever occur to any of them that there was some logical reason why the established instrumentation evolved the way it did? Might it have had to do with sounds and timbres that complemented each other?

This past summer I saw two excellent groups that played with little or no sound reinforcement. One was the Preservation Hall Jazz Band at their New Orleans haunts, the other was the Violent Femmes at the local punkerie. In both cases the unamplified sound was a new and very exciting experience—the difference in ambience is hard to believe. The whole environment changed when the music started, the room seemed to get smaller, and the closeness to the musicians diminished. Let's hope more musicians discover this new world that's been lurking beneath their noses all along.

Paul Cantrell

Phoenix

Ear-opener

In your pages I've seen several letters whose writers expressed disgust and anger that this once fine jazz chronicle is being tainted by including musicians from idioms other than jazz.

It's because of your policy to cover the contemporary music scene that I subscribe to and eagerly await delivery of *down beat* every month. I support that policy and urge you to maintain it despite narrow-minded cries to limit the scope to jazz alone.

As unlistenable as I find some of the music you cover, great benefits come to those who keep their eyes and ears open. It would even be refreshing to see a Blindfold Test by someone other than a jazzman. I personally would like to see more blues.

I applaud your dedication to contemporary music, jazz included.

James Feldmeyer Manhattan Beach, CA

Golden foreign exchange

I bought my first *down beat* about 1937 in my hometown, Amsterdam, so I have many reasons to congratulate you with your 50th anniversary. We, young musicians in our teens at that time, learned to play jazz from the records of Louis Armstrong, Earl Hines, Teddy Wilson, Duke Ellington, Benny Goodman, among others, which sparsely came over from the USA, usually via England.

But *down beat*, as a twice-a-month music-newspaper, gave us a lot of information about our favorite musicians and bands, and I think, because of that, we've learned more to understand what the phenomenon "jazz" really means. I don't ask you to return to the old music-newspaper form, because I think it's impossible, but if you do, I should like it very much!

Herman Dykstra

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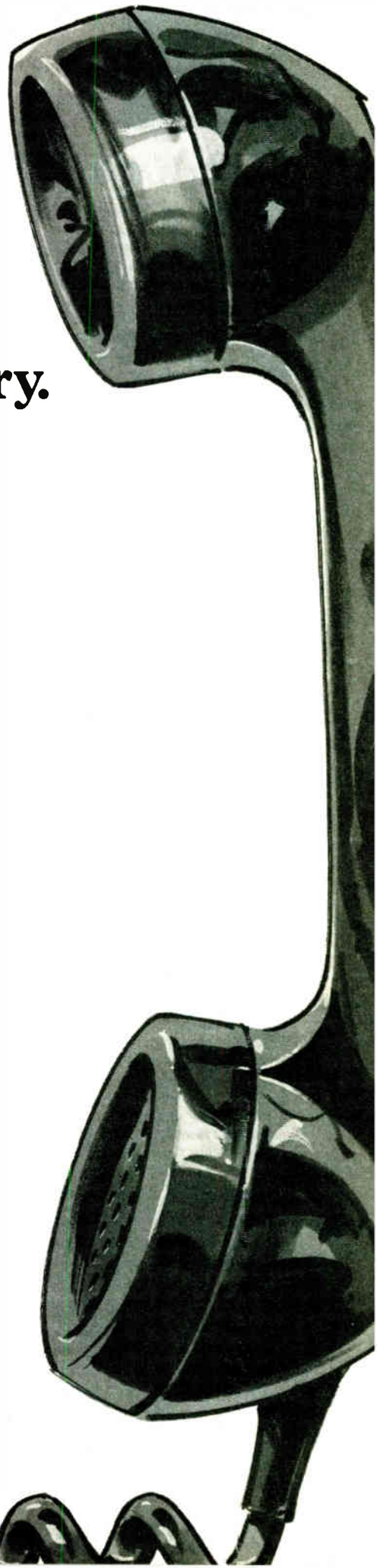
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NAMM Winter Market sets records

ANAHEIM, CA—This year's NAMM (National Association of Music Merchants) Winter Market, by all accounts, was by far the most financially successful in the history of the West Coast show. It confirmed what many music retailers and manufacturers have come to believe—that NAMM's West Coast exhibition is now a major music and sound show rivaling its big brother, the summer Expo.

Total attendance during the three days was 20,675, representing an increase of more than 27 percent over the '83 Winter Market. Of greatest significance, said NAMM, is the dramatic increase in dealer/buyer attendance. This year's total of 9,050 is up over 40 percent from last year.

As with recent Expos and Markets, electronics dominated the show and provided much of the sizzle. But, then, that's inherent in the rapid pace with which hi-tech has embraced music, from keyboards to computers.

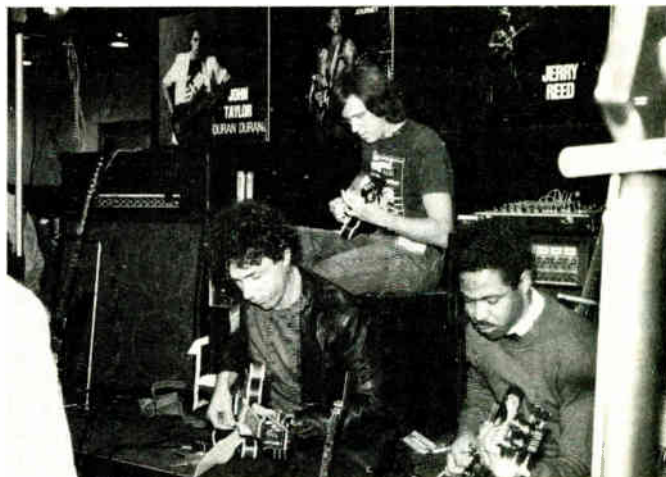
The big changes in musical products showcased at the Anaheim Convention Center were the direct result of the breathless advances in portable microprocessor-equipped devices that can synthesize sound, like Yamaha's DX series keyboards or Roland's GR-700 guitar synthesizer. The

GR-700's ability to put the sounds of a synthesizer or Hammond B3 at the fingertips of a guitarist captured the crowd's fancy.

Another eye-opening unveiling was the Kurzweil 250 digital keyboard, an instrument that at the summer Expo in Chicago existed only as a privately displayed prototype. In Anaheim, Kurzweil Music Systems (Waltham, MA) was showing and demonstrating the first production models of its computer-based keyboard to SRO crowds in a large sound room at the company's 1,400 square-foot exhibition area.

Indeed, all the sound rooms and exhibit areas with sound booths got considerable attention from the Winter Market crowd, among them: Dean Markley, with a much expanded show area to accommodate its new electronics line; Sequential Circuits; Simmons electronic drums; E-Mu Systems; Unicord; Yamaha (taking a lower profile in California); and Roland, featuring a nine-minute, multi-screen video presentation titled *Roland: We Design The Future*.

But if there was one thing being talked about in the dizzying world of music electronics, it was not so much a product, but a word—MIDI (Musical Instrument Digital Interface). MIDI was first brought to public attention at the 1983



ARIA TRIO: Guitars attracted attention too at the Winter Market, as three plucky NAMMsters crowd the Aria Music Inc. guitar booth.

Winter Market, and it has been establishing itself since as an industry standard. Simply put, MIDI is electronic circuitry and computer software that permits products, like drum machines and keyboards, from different manufacturers to "talk" to or operate in tandem with each other as well as with computers. Among the new products with MIDI capabilities taking a bow at NAMM were Sequential Circuits' Drumtraks programmable drum machine, the Korg Poly 800 digital programmable polyphonic synthesizer, and Roland's MSQ-700 MIDI Digital

Keyboard Recorder. A number of products with MIDI capabilities, like Yamaha's DX series synthesizers, were being talked about, unveiled, and/or demonstrated.

The success of the '84 Winter Market is more than anything the harbinger of things to come when the industry, a few months from now, gathers in Chicago for the NAMM 1984 International Music & Sound Expo, June 23-26. Expect a flurry of new products in the area of electronics and heightened excitement as the industry continues to benefit from a strong economic recovery. —herb nolan

big city beat

BOSTON

Herb Pomeroy's cranking up a 12-piece dance band for a NE tour—UNH 3/17, Boston College 3/23, El Morocco (Worcester) 3/26, Boston Sheraton Conventions 4/29-5/4 . . . the spring series presented by **Water Music** at the Copley Plaza Ballroom includes Blossom Dearie/Dave Frishberg (solo/duo) 4/8, Odette/New Eagle Jazz Band 4/21, Stephane Grappelli 4/27 . . . **Bleep Music** runs workshops with Synclavier II digital music techniques 3/19-30; details from Robert Ceely (617) 731-3785 . . . **Selji Ozawa** conducts two world premieres at Boston Symphony concerts, John Harbison's *Symphony #1* 3/22-24; Sir Michael Tippett's oratorio, *The Mask Of Time*, 4/5-7 . . . Harvard U's **Band Lecture Series** is open to the public and free; Music Bldg. at 2 p.m. for George Wein 3/20, Lester Bowie 4/3, Steve Kuhn 4/10, Gunther Schuller 4/17 . . .

CHICAGO

George's springs back into music with John O'Neal through 3/17, then Sheila Jordan 3/19-24, Barney Kessel 3/26-31, Kenny Rankin 4/2-7, Bobby Enriquez 4/9-14, Ruth Brown 4/16-21; (312) 644-2290 . . . Jimmy Smith closes at **Rick's** 3/17, next up Astrud Gilberto 4/3-14, Woody Herman and 16-piece Herd 4/16-21; (312) 944-9200 . . . Richie Cole stirs Alto Madness at Joe Segal's **Jazz Showcase** 3/23-25; (312) 472-4300 . . . Billy Price and the Keystone Rhythm Band w/ Otis Clay plays **Biddy Mulligan's** 3/23-24; (312) 761-6532 . . . **Centre East** presents Dave Brubeck 4/14; (312) 673-6300 . . . the **AACM** 19th anniversary fest happens 5/6-13; (312) 752-2212 . . .

SAN FRANCISCO

The **Venetian Room** at the Fairmont offers the Ramsey Lewis Trio 4/10-22; (415) 772-5000 . . .

DETROIT

Eclipse Jazz (Ann Arbor) has the Dewey Redman Quartet (Charles Eubanks, Ed Pickens, Roy Brooks) 3/17; Henry Threadgill and sextet 3/31; David Grisman 4/7 . . .

HARTFORD, CT

The **Hartford Jazz Society** (POB 1777, Hartford, CT 06144) spring series includes Eddie "Cleanhead" Vinson 3/25, Kenny Burrell/Rufus Reid duo 4/15 . . .

KANSAS CITY

Another **Jazz Lovers Pub Crawl** is tentatively skedded for April; for info on buses, bars, and bands call KC Jazz Commission co-chairperson Mike White at (816) 931-3353 . . .

LONDON

The annual **Camden Jazz Festival** moves from the now-closed Roundhouse, its home since its '74 start, to London U's Logan Hall 3/19-24; already promised are the Alphonse Mouzon/Larry Coryell band, the Max Roach/Abdullah Ibrahim duo, Ted Curson, John Surman, and Steps Ahead . . .

LOS ANGELES

The first of '84's two **pro/am Music Festivals** presented free by the Dick Grove School of Music will showcase the combined talents of the school's staff and students with guests 4/1 at the L.A. Musicians' Union; (818) 985-0905 . . . **James F. Tebow**, UCLA music comp major, was the recipient of the '83 Axel Stordahl Scholarship Award, offered in honor of the late conductor/composer/arranger annually by the L.A. NARAS chapter . . .

NEW ORLEANS

The 15th annual **Jazz & Heritage Festival** runs 4/27-5/6; the two-weekend Heritage Fair offers 10 stages of simultaneous music, covering the whole spectrum of popular and ethnic musics of this region and the Caribbean, also crafts from throughout the country and 80 varieties of local cuisine; major concerts are once again on the Riverboat President and in other halls, with over 3,000 musicians participating, this year featuring encores by some artists

CONTINUED ON PAGE 14

Pitt to dedicate Hall of Fame

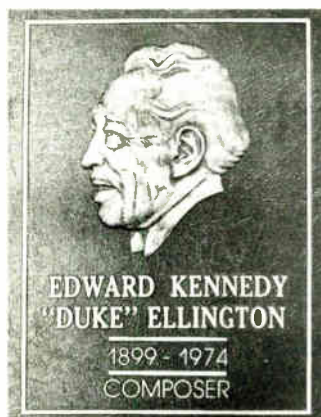
PITTSBURGH—The University of Pittsburgh will soon hold dedication ceremonies for the newly opened display hall of its International Academy of Jazz Hall of Fame. Master of ceremonies at the gala affair will be Billy Eckstine, a Steeltown native and Hall of Fame member; trumpeter Roy Eldridge, another native Burgher, should also be on hand.

The Hall of Fame was established in 1977 and officially inducted its first five members in 1979. The charter members are Louis Armstrong, Duke Ellington, Charlie Parker, Art Tatum, and Billie Holiday.

Since then at least two members have been elected each year, one posthumously. Erroll Garner and Thelonious Monk were elected in 1980, John Coltrane and Dizzy Gillespie in '81, and Lester Young and Roy Eldridge in '82. A bronze bas-relief plaque honoring each member now hangs in the gallery (Duke's is pictured above). To be inducted this year are Coleman Hawkins, Miles Davis, and Kenny Clarke.

Members are elected by a panel of 12 judges from the U.S. and five other countries. Included on the panel are Dan Morgenstern of the Rutgers Jazz Institute, pianist/composer John Lewis, German jazz writer Joachim Berendt, Mike Hennessey of *Billboard*, Kiyoshi Koyama of Japan's *Swing Journal*, and noted authors Ira Gitler and Leonard Feather, among others.

The University has just completed a \$13 million renovation of the historic Schenley Hotel structure, which has been serving as



Pitt's student center for several years. The Hall of Fame's new permanent home is located alongside the impressive art-deco style Grand Lobby.

The University has also been the home of the annual Pitt Jazz Seminar, begun in 1971 by saxophonist Dr. Nathan Davis, Director of Jazz Studies. As its success and notoriety grew, so did the idea for establishing a Hall of Fame. Now that the Hall has a permanent home with just over 1,100 square feet of display space, they are interested in receiving donations of photographs, instruments, original sheet music, letters, films, jazz-oriented prints, posters, and paintings, or any other items of historical interest.

Inquiries or donations can be sent to: Joyce Giangarolo, Asst. Director of Student Activities, William Pitt Union, Pittsburgh, PA 15260. The gallery/display area is open daily from 8 a.m.-11 p.m.

—d. j. fabilli

Rocky Mountains to bop

GREELEY, CO—Sonny Rollins, Jon Faddis, Bobby McFerrin, and Anne Marie Ross are among the big names scheduled for the seventh annual Invitational Vocal Jazz Ensemble Festival and the 14th annual University of Northern Colorado/Greeley Jazz Festival here.

High school vocal jazz ensembles will perform and receive comments from adjudicators during the March 9-10 invitational. Three of the best h.s. groups from each day's competition will perform in the evening with UNC jazz groups and guest—McFerrin on Friday and Ross on Saturday.

The four-day UNC/Greeley jazz fest, April 26-29, is one of the largest non-competitive festivals in the world. Collegiate and high

school bands from 10 states will perform daily, with select groups and guests in evening concerts. Scheduled guests include the Four Freshman on Thursday, the Sonny Rollins Quartet on Friday, the U.S. Air Force Falconaires and Jon Faddis on Saturday, and Ashley Alexander and Rich Matteson with the UNC Jazz Lab Band I on Sunday. Additionally, jam sessions will follow the Fri. and Sat. concerts at local night spots.

Tickets for individual concerts at both fests, all held at UNC's Foundation Hall, are \$6, which includes free admission to the jam sessions. For more info, contact the UNC Performing Arts Box Office at (303) 351-2200, weekday afternoons.

—arch stanton

Boston Globe fest set

BOSTON—The 13th annual Boston Globe Jazz Festival, the world's only fest sponsored by a daily newspaper, announced their lineup recently. Running March 16-25, an opening night dance with the new Artie Shaw Orchestra (directed by Dick Johnson) and Panama Francis and the Savoy Sultans kicks things off at the Park Plaza Hotel.

Other concerts, scheduled at the Berklee College of Music and Symphony Hall, include Celia

Cruz/Tito Puente (17), Sonny Rollins/Tania Maria (18), Illinois Jacquet with the Jazz Legends Big Band/the Newport All-Stars with Maxine Sullivan (19), Tribute to Chick Corea with a local band, produced by Tony Cennamo of WBUR-FM with music directed by Jimmy Mosher (20), Sarah Vaughan/Joe Williams (21), McCoy Tyner/Jackie and Rene McLean (22), t.b.a. (23-24). The Art Ensemble Of Chicago closes the fest (25).

—fred bouchard



JOE TEX: Kicking off the Jazz Workshops concert/clinic series at the Fairmont Hotel in Dallas recently was guitar guru Joe Pass, pictured with the Arts Magnet High School 19-piece Lab Band. Opening the evening was the '83 "deebee"-award-winning AMHS Combo (both bands under the baton of AMHS Jazz Studies Director Bart Marantz). Attracting over 300 students, the clinic/concert was such a success, according to Fairmont entertainment coordinator Tony Zoppi, that the hotel will sponsor three more in the upcoming months, with McCoy Tyner, Stanley Turrentine, and Jimmy Smith.

final bar



Africa in the '60s, died Dec. 15 after a car crash in Holland three weeks earlier. He was 42. He was a co-founder of the Ogun record label, and played in a number of bands including Brotherhood Of Breath, Isipingo, and Centipede.

Felix Chapottin, Cuban trumpeter who helped formulate and popularize the son style while in Arsenio Rodrigues' band (which he took over upon the leader's death in 1950), died Dec. 21 in Havana at age 72.

Frank Orchard, trombonist who worked with Louis Armstrong, Jimmy Dorsey, Willie "The Lion" Smith, and Roy Eldridge, died Dec. 27 in NYC. He was 69.

Waymon Reed, trumpeter who worked with Max Roach, Clark Terry, McCoy Tyner, and later with Count Basie, died on Nov. 25 in Nashville, apparently of cancer. He was 43.

Jackie Wilson, rhythm & blues singer who never fully recovered from a heart attack suffered onstage in 1975, died Jan. 21 in Mount Holly, NJ. He was 49.

Alexis Korner, one of the most important figures in British blues, died in London Jan. 1 of lung cancer. He was 55. During the late '50s and early '60s his group, Blues Incorporated, contained such budding rock stars as Mick Jagger, Eric Clapton, Jack Bruce, and Charlie Watts.

Harry Miller, London-based bassist who emigrated from South



ASKIA MUHAMMAD

ROYAL WEEKEND: Washington, DC might be "Duke's Place" but the Count beamed that he felt "right at home" upon accepting the official "Count Basie Day" proclamation from DC mayor, Marion S. Barry (center). Basie (right) and his band were in town to help celebrate passage of the Martin Luther King Holiday legislation with a concert that also served as a fundraiser for WPFW-FM, whose station manager Marita Rivera looks on. Billed as "The Royal Weekend," the evening was one of the highlights in a city-wide, weeklong tribute to the King legacy. Basie and company played to an enthusiastic, SRO audience that braved one of the winter's coldest nights to crowd into the Pavillion—a fashionable, inside mall space that is anchoring downtown Washington's renewal. The affair netted WPFW—a 24-hour, listener-sponsored jazz station that is part of the Pacifica network—\$12,000.

big city beat

CONTINUED FROM PAGE 12

who've made fest history; to obtain the schedule and ticket order form send a SASE to NOJHF, POB 2530, New Orleans, LA 70176 . . . the **Contemporary Arts Center** holds its annual Festival of New Works 3/30, featuring a performance of the Fellowship winner; juror is S. David Bailey of NYC's Jazzmobile; other concerts with artists t.b.a. 4/6 & 13; (504) 523-1216 . . .

NEW YORK

Adam Makowicz and Ellis Larkins are the tradition at the **Carnegie Tavern**; once again Adam comes for April relief, giving Ellis a month break . . . **Art Vincent** hosts a weekly jazz show on Brookdale Community College's WJB-FM (90.5); the **Art Of Jazz** is heard Sun. 8 p.m.-midnight . . .

PHILADELPHIA

Billy Bang's **Forbidden Planet** funks it up 3/30, and Muhai Richard Abrams plays solo piano 4/13 at

Haverford College in the **Alternative Concert Series**; (215) 896-6606 . . . the **Painted Bride Art Center** has a full sked with the Phil Markowitz (piano) & Joe Locke (vibes) Quartet (w/ Eddie Gomez & Billy Hart) 3/17, keyboardist Billy Gault & saxophonist Middy Middleton's quartet 3/31, pianist Sumi Tonooka's Quartet (w/ Dave Leibman & Rufus Reid) 4/14, and the Eubanks Brothers (guitarist Kevin & 'bonist Robin) 4/28; (215) 925-9914 . . .

WASHINGTON, DC

On tap at **Blues Alley** are Gerry Mulligan 3/20-25, Mad Romance 3/26, Stan Getz 3/27-4/1, Stanley Turrentine 4/10-15, Ramsey Lewis 4/17-22, Woody Herman 4/23, Pat Metheny 4/26-29, Widespread Jazz Orchestra 4/30; (202) 337-4141 . . . **dc space** ventures out with Vinny Golia 3/31 and the Henry Threadgill Sextet 4/14; (202) 347-4960 . . .

potpourri

The **Phil Woods Quartet**, with one of the steadiest personnel in the business, recently celebrated their 10th anniversary by becoming a Quintet, welcoming brassman Tom Harrell into the fold . . . the fest season fast approaches; Swissair offers a special tour to the ninth **International Jazz Festival Bern**, 4/30-5/7; contact your local travel agent for details . . . the 13th annual **Wichita (KS) Jazz Festival** features Rob McConnell's Boss Brass, Dave Grisman, Rare Silk, Clark Terry with the WJF All-Stars, the Heath Bros., and Jeff Lorber Fusion at the Century II 4/27-29 . . . **Bon Voyage Tours** (415/397-5131) has put together an '84 European jazz fest package 7/8-22 . . . John Ascuga's Nugget (Sparks, NV) puts out a monthly **Dixieland Jazz Calendar**; to be listed, at least one month's advance notice please, call (800) 648-1177 . . . **Cleo Laine** and the **John Dankworth Quartet** tour the Midwest in March, with dates in Chicago (Orchestra Hall, 3/19), Milwaukee (Performing Arts Center, 3/21), Cincinnati (Music Hall, 3/26), Indianapolis (Clowes Memorial Hall, 3/27), and St. Louis (Powell Symphony Hall, 3/29) . . . new kid on the block: the **Chico**

(CA) **Jazz Society**; write 'em at POB 4214, Chico, CA 95927 . . . studio scene: Fear's Lee Ving guesting on **Tom Scott's** current Atlantic release . . . a tip o' the hat to the 800 record biz'ers who raised a record-setting half-million bucks for the American Cancer Society Research Center at the Humanitarian Award Dinner honoring **Bob Krasnow**, chairman of Elektra/Asylum/Nonesuch Records . . . Gary Stewart of **Rhino Records** (1201 Olympia Blvd., Santa Monica, CA 90404) is seeking tapes from pop-oriented girl band/artist(s) for a modern girl group compilation LP . . . the hugely successful phone-order disc service, **Hot Rock** (dial 800/HOT-ROCK) has expanded out of the Hot 100 into jazz and other markets . . . industry action: the G. Leblanc Corp. reprises last year's successful **MF Admiral Contest**, offering prizes like the Holton ST-550 Maynard Ferguson Admiral model B^b trumpet, trips, and more; open to trumpeters nine to 22 years old; deadline's 3/31, so hurry down to your local Holton dealer for an official application . . . Slingerland Drums was instrumental in the success of the **Spartan Percussion Festival** held re-

cently in Northbrook, IL, with competitions won by Western IL U. (college div.) and Jefferson City (MO) High (h.s. div.); make a date for '84 (12/1)—the fest is open to all h.s. and college marching percussion sections; details from fest chairperson Ed Gaus, 621 Charlemagne, Northbrook, IL 60062 . . . elsewhere on the beat: **Pro-Mark** was chosen as the official sticks for the second International Drummer Meeting, held recently in West Germany . . . and **Bernard Purdie** will now be sitting "Pretty" behind Pearl Drums as a new endorser . . . calling all harmoniconics: **Hohner** will be presenting a trophy annually to the American harmonica club most in the public spotlight during the year; the award will be presented at the SPAH convention, and documentation is needed by 7/1; details from Jack Kavoukian, Marketing Director, Hohner Inc., POB 15035, Richmond, VA 23227 . . . on the ed. beat: **Berklee College of Music's** Alumni Assn. is attempting to contact their graduates; former students please reveal their whereabouts to 1140 Boylston St., Boston MA 02215 . . . **Bob Wilber** has been appointed Director of Jazz Studies at Wilkes College (Wilkes-Barre, PA) . . . and Byard Lancaster, on-staff at the **Jamaica School of Music**, tells us that it has the only jazz program in that part of the world, and desperately needs materials

(records, books, tapes, posters, anything) for its budding library; inquiries to C. Nichols, Registrar, JSM, 1 Arthur Wint Dr., Kingston 5, Jamaica . . . and **WVPE**, an Elkhart, IN student-run classical/jazz outlet that reaches half-a-million in northern IN and southern MI, is new on the air and thin in the records; help 'em out at 2424 California Rd., Elkhart, IN 46514 . . . on the book beat: **Jazz Realities** (Wilhelmstrasse 32, 7800-Freiburg, West Germany) has added *The Man Who Never Sleeps*, a 1945-78 discography of **Charles Mingus**, to their previous publications on Lee Konitz and Steve Lacy; 24 DM gets you the 103-page, oversized format book compiled and edited by H. L. Lindenmaier and Horst Salewski . . . and Hal Leonard Publishing Inc. (POB 13819, Milwaukee, WI 53213) has just released *Gibson Electronics*, a chronicle that illustrates the complete history of all electric guitars ever manufactured by **Gibson Inc.** (190 pp., \$17.95) . . . Boosey & Hawkes Inc. (NY), Ltd. (London), and G.m.b.H. (Bonn) have reached an international exclusive publishing agreement with American composer **Steve Reich**; first comp published is his latest, *The Desert Music*, to be premiered 3/17 in Köln . . . and **Music Business Publications** (POB 1191, Elmhurst, IL 60126) offers an extensive catalog of . . . you guessed it . . .



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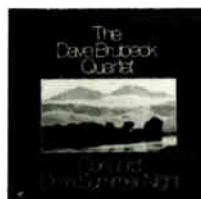
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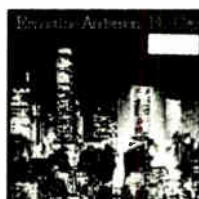
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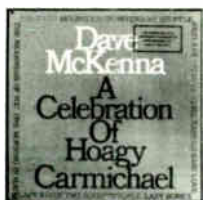
CJ-214
Ernestine Anderson
Big City



CJ-219
George Shearing/ Mel Torme
Top Drawer



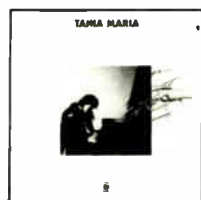
CJ-226
Rosemary Clooney/ Woody Herman and Woody's Big Band
My Buddy



CJ-227
Dave McKenna
A Celebration Of Hoagy Carmichael



CJ-106
Ted Nash
Conception



CJP-230
Tania Maria
Love Explosion



CJ-231
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Reunion in Europe



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Trying to track down Billy Cobham is no small task. The man is constantly on the move. Over the past year he's popped up in so many diverse settings that it's hard to keep tabs on him.

One week would find him in New York City, laying down strictly in-the-pocket grooves with the Boss Blues Band, a Stuff spin-off featuring Eric Gale, Cornell Dupree, and Richard Tee. Another week might find him in Europe playing an acoustic trio date with Herbie Hancock and Ron Carter, or in Japan with the Gil Evans Big Band. At other times he could be found out on the road with his own four-piece jazz-rock group, Glass Menagerie, or out touring with Bobby & The Midnights, a solid rock outfit fronted by Grateful Dead co-founder Bob Weir.

And when he wasn't holding clinics at universities across the States or attending drum company trade shows around the world, you could probably find Billy Cobham at home. But to do that you'd have to travel to Zurich, Switzerland, where he's lived since 1981.

True to form, Cobham is on the move again this year, juggling several projects simultaneously. The first couple weeks of 1984 saw him in Los Angeles, where he was laying down tracks at Cherokee Studios for the forthcoming Bobby & The Midnights follow-up album (this one to be released on Columbia instead of Arista). From there it was on to New York City for a brief business stop before taking off a few hours later for Paris, where he joined John McLaughlin in rehearsals for the new Mahavishnu Orchestra. The 1984 edition of that landmark band will feature a few new faces—Miles Davis sideman Bill Evans on reeds, Swedish phenom Jonas Helborg on bass, and John's fiancée Katia LaBeque on keyboards. They'll go into the studio for Warner Bros. this month and embark on a world tour in June.

But Cobham's agenda doesn't end there. Another Bobby & The Midnights tour is already being scheduled, and he also plans to go out with a new version of Glass Menagerie, this time featuring European musicians instead of Americans. And there's a major video project in the works, a television series titled *Billy Cobham's World Of Rhythm*, to be broadcast in Europe.

Add to that list his many commitments on the clinic circuit, and you've got one busy man. But Cobham wouldn't have it any other way. He thrives on diversity and seems wide open to new ideas. As Cobham himself put it: "For me, if you lose that element of being able to learn things every day . . . be able to have an open mind . . . then you might as well give up playing."

Bill Milkowski: Tell us about the upcoming Mahavishnu tour.
Billy Cobham: As much as I know is that the material we will be playing will be, I suspect, a lot of stuff that we'll put together as a group as opposed to the old Orchestra concept, where 98 percent of all the material was John's. I think there will be more input this time, so it'll be interesting to see what comes out of it. John talked about the idea of hopefully working with a singer . . . maybe somebody like Bobby McFerrin. But we'll see. I know that the bass player is real good—Jonas Helborg from Stockholm. He's a very eager young fellow, and he's got a lot to say. He made a couple of albums in Europe where it's only him on the records, and you wouldn't believe it's only him—that four strings would do all that. It's like he's the next Jaco [Pastorius]. In fact, it's a step beyond, a little bit more complicated than Jaco. It's exciting to see him play.

BM: And the others?

BC: Well, Katia is a wonderful keyboard artist. And I want to try playing some keyboards myself. And Bill Evans, who will be the reed player, also plays real good keyboards and writes nice stuff, so his input will be exciting. There will be at least five of us with John and myself, with the idea that John is going to be playing that new Synclavier guitar synthesizer.

BM: Have you ever played with Bill Evans before?

BC: No, but I've watched him this past year. In 1983 I got a chance to tour Japan with the Gil Evans band . . . the same tour

BILLY COBHAM



that Miles was on, so I saw Bill there, and he sounds great. He's a lot more mature now than when I first heard him. But then, on the other hand, I didn't hear enough of him. Everytime he would start something, the bottom would fall out because Miles would change the tune. There was just never enough time for Bill to really develop something before it was on to the next thing, which is in a way also musical. It's not an argument for or against the concept. It's just another way of doing things. It keeps everything off balance in an interesting but musical way. But Bill's just a great player, and I like his vibe. We played some raquetball together in Japan. He's into sports; I'm into sports. I like the feeling of him; I like the feeling of all the people involved.

BM: Any apprehension about billing it as the New Mahavishnu?

BC: No. As a matter of fact, I just said New Mahavishnu myself because the only two people from the original band are John and myself. I understand that now it's going to be called the Mahavishnu Orchestra. But to me, names never made a difference anyway. We'll just have to see how it turns out. I do have some ideas about how I would like to play in the band and the direction of the band. I'm excited by doing it. I think it's a very logical step. I've been ranting and raving about it for

Have Drums, Will Travel

HAM

By Bill Milkowski

about a year-and-a-half before all this started. Originally, the idea was to try and get everybody from the original band together. But we talked about it, and it was decided that we should go this route instead. Actually, I don't even know what [former Mahavishnu bassist] Rick [Laird] is doing, except I know he's become a fantastic photographer. And I know that [violinist] Jerry [Goodman] is out in California somewhere, but I don't know what he's doing. And, of course, [keyboardist] Jan [Hammer] is doing a rock & roll number now. After all these years he seems to be set up pretty well in that genre. And he didn't appear to be that interested in doing this thing anyway because he feels it's a bit too jazzy for him. So I'm told. But that's okay too. I mean, everybody's got their ideas about the way they see themselves. I honor that.

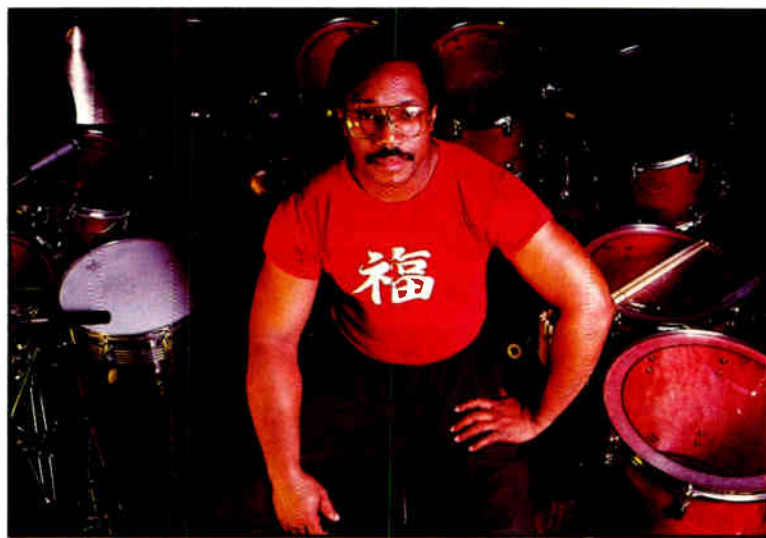
BM: It's been 10 years since the Mahavishnu Orchestra broke up. Have you been in touch with John at all during that time?

BC: Off and on. We did a tour in '79 with Jack Bruce and Stu Goldberg. Never recorded a note, but it was fun. And I did an album with him prior to that [*Johnny McLaughlin, Electric Guitarist*]. But we haven't done anything together since '79, so this would be the one.

BM: So there's no tension between you, no hard feelings about the breakup?

BC: No problem here at all. That's why I'm looking forward to it. It's a logical step for me because it just projects my kind of concepts. It gives me promise of music that will be challenging to me. Not that I have anything against the music that I've been playing or the people who I've been playing with. But there are different levels of players and music. And there are some things that just won't come through with certain people. They may lack the chops mentally as well as physically. So in those situations I've had to feel and figure out ways to play, which has been school for me . . . to fit in as best I could on that level of some of the people that I've worked with, to try and make what we had work as music on a team level. It's been a valuable learning experience for me because I eventually want to do a lot of teaching, and I think that is a very important tool for teaching—that concept of team playing. It's helped me a lot in my clinics and the artist-in-residency programs I've been involved with over the past 10 years.

BM: Let's talk about clinics. What is it you try to get across in that short period of time?



BC: I try to show people how to play together. And the first thing I talk to them about is the utilization of rest; how to play the spaces, how to take one note and make it count for a thousand. And how to think about things; to stop and really think and listen, how to listen to the count-off at the very beginning of the tune. I mean, these things are very boring for most musicians. To talk about that is like . . . "Come on, man. You puttin' me on!" But most cats today really don't listen. I see it on sessions, myself included. You set up a click track and ask the guitar player to start the tune, and he comes in so much on top of the beat that it would give such an edge that the whole band would just start rushing. No one is really listening to where you're counting. They're not in tune to each other or to the click. Instead, they've already got it in their minds where the click is, and *bam!* they just start at that tempo. So I try to break those little things down. And as simple and boring as they may seem, they end up being major elements in how you play. I mean, if you can't start properly—if you can't start where you're comfortable and where the producer wants you to be with the time—you've already lost the gig.

BM: So you stress mental preparation?

BC: Definitely. Just knowing where the feeling is, having a real strong sense of where the feeling is and being settled. Then the next thing is to get everybody to be in agreement with where the time is set. Not easy. Everybody has his or her own concept of the time. And consciously or subconsciously they are not willing to give up their concept of where the time is at. And I think that is a major reason why a lot of people turn around and look at the drummer. It turns out that nine times out of 10 it'll be . . . "Drummer's not keeping good time." But what it really is, the *band's* not playing together.

BM: Have non-drummers begun to regard the drummer as something other than a mere timekeeper?

BC: Yes, but in different ways. Some of them have become dependent on machines and are now looking at drummers as being some kind of specialists. They've gone the other way. Instead of thinking of drummers as perfunctory, they now think of them as being too esoteric. It's like . . . "I don't need that now. I'll just set the machine up. It'll do everything, and I won't have to worry." The truth is, most non-percussionists have poor time by themselves. They couldn't stand up there like Charlie Parker or Dizzy Gillespie and play and keep time. Or Freddie [Hubbard] or McLaughlin. That, to me, is very, very important. The guitar players that stick out to me are the ones who can stand up there by themselves and do a number—Joe Pass, George Benson, McLaughlin, Eric Clapton, Jeff Beck, to some degree. I think [Carlos] Santana can do it. And why I choose Santana is that he has a sound, a tone. He plays with a quality that is simple but extremely effective—sometimes more effective than the heavy note players and pickers. And he has good time. He plays with a tremendous amount of

feeling, and you instantly get the idea. Then there are other cats who just play lots and lots of notes, and their time is absolutely ridiculous. I mean . . . poor. Another fantastic timekeeper is Paco De Lucia. He has impeccable time. He can play not only metronomically but with an amazing amount of feeling as well. It's not a gift, really. The cat sat down and figured out what he wanted to do, the direction he wanted to go in, and he just mapped it out. Then, anything else he puts on top of it is like jam on a jelly sandwich, you know? It's already there. Everything is secured; he's got his foundation, and he's just floating right along. He takes his chances, but he has that foundation. I always preach at clinics that you should have a rudimentary procedure of things that you could fall out of bed and play. You know that this is going to work. You may not be warmed up, but you know that when you pluck the string that this thing is going to work. No question. That means you've done your homework. But a lot of cats that I've played with don't do that. They rely on licks, on certain things that become passé, and it becomes boring because it stays in the same place all the time.

BM: Are there any non-percussionists coming up these days who have done their homework and are more time-conscious?

BC: There's a keyboard cat who came out of Poland named Wladislaw Sendeci. He split the country with his family and now has asylum in Switzerland. And let me tell you, the boy can play. No doubt. In fact, the first time he did a thing with me, I thought it was Herbie. And there's a bass player in Hamburg named Michael Hauser—just smokin'. I want to do a two- or three-week tour of the states sometime this year with them. It would just be a nice change of pace for me. It's nice to play with some people who are unknown. They play harder, especially if they're coming from Europe, because they have something to prove. The cats from here, when they go over to Europe, they're fatted calves, generally, in a musical sense. They're going over there with the idea: "Show me something. I'm coming from the place where it's all happening, man. Now, what are you gonna show me?" But, I'll tell you, there's some people over there who can play, and it would be a mistake to think that you've got some kind of advantage over them just because you come from the states.

BM: Do you have an idea that down the road you might become a music teacher?

BC: Yes, and it scares me. Because I feel that when that day comes, I won't be playing anymore, not the way I would like to be playing. I would've resigned myself at that point to not playing, and I'm not sure I'm ready for that. I don't know when I ever will be ready for it. So I guess that if I ever take on students, it would be more like apprenticeships rather than a classroom situation. I believe that the experiences you've had are your best teachers to see what went wrong. I learned how to write that way, being with such special people as Hubert Laws, Ron Carter, Jimmy Owens, Roland Hanna, Tom Mackintosh. These were the members of a band that I was a part of called the New York Jazz Sextet, back around 1967. I was in the Army at the time and was commuting back and forth between Fort Dix in New Jersey and gigs with this band. And these were some crotchety ol' guys. Old from the standpoint of experience. And these guys wouldn't give me a break. But they never told me not to bring any material in. They always looked at everything that I wrote, and they would always be on my back if it wasn't right. So I never made the same mistake twice. It was that kind of learning experience. I loved that so much, that these great veterans would at least take the time to play my stuff and critique it. Feedback like that is always an important thing in any group.

BM: What is the status of the television show you're working on?

BC: It's not done yet. We did a thing called *The World Of Rhythm*, and it incorporates the likes of Cheech & Chong, Herbie Hancock, Ron Carter, Michael and Randy Brecker, Tom Malone, Howard Johnson, Herb Geller, Louie Bellson, Gil Evans. The idea was to show how to work as a team through



TOM COPI

BILLY COBHAM'S EQUIPMENT

On tour with the Mahavishnu Orchestra this summer, Billy Cobham plans to use his Tama Artstar setup—two 22-inch bass drums, an 8-inch snare, and four rock toms, starting with an 8-inch and going up to 20-inch. His cymbals will be A Zildjans—22-inch ride, 22-inch swish, 20-inch crash-ride, 17- and 18-inch crashes, and 14-inch New Beat hi-hats. The microphones will be either Sennheisers, Electro-Voices, or AKGs. In the studio the microphones would be Neumanns.

Billy explains the various uses for the three kinds of sticks he designed with Pro-Mark: "The 717 is my Sarah Vaughan stick, my trio stick. It's real light, gives me lots of ping, and I can stay out of the way with these sticks. The 808 is my general purpose stick. It's a very powerful stick, used mostly for big bands. But for rock & roll I use the 767 sticks. It's a fatter stick, yet it's not as heavy as the 808. But this stick gives me more spread of tone. Its size allows me to get more stick on the drum, so I can get that fat projection."

Billy uses Remo drum heads. "I'm using a new head that Remo puts out. It's a black version of the [smooth Ambassador] white head, but the texture is different. I used them on a gig we did earlier in the year with the Midnighters. I was using two bass drum heads on each drum, and it sounded great. You get all this boom, but it cuts down the overtone enough so that you get that kick back to make you feel secure. You get a big, fat sound. That way you don't have to play so hard, which I really like a lot. Remo puts out some interesting little ditties that sort of upgrade the sound and quality of the bass drum. The drums are starting to sound like an instrument, and I'm not having to beat the drums into submission every night. So that's a radical improvement. Normally in rock & roll they set the microphone levels so low that you have to beat the drum hard. But rather than just pounding and pounding away, I'm more interested in controlling the overtones of the drums, especially the low-end drums like the bass drum. I want to be able to hit them and not have to hit them as hard to get sound back at me. It's quicker and cleaner, and I end up saving energy in the long run. That helps me a lot. I like the drums to sing out without having to use too much effort."

rhythm section playing, how you can acquire the same goal. So we showed different types of rhythm sections and showed how they try to come to the same point by working together. We showed Louie backing the big band; we showed Gil conducting the big band in his own unique way. And Gil came up with a real interesting statement about having the band always border on vagueness but never quite falling in. His bands are always tight, but still vague. Kind of tight, but loose. That's the way his music is. Louie's style is just the opposite. Everything is cut and dried and straightahead. Anyway, on the show, Louie and I play a duet together with the band, featuring about 35 minutes of drum soloing. Then I worked with Herbie and Ron in a trio format, which I really loved. We played some gigs together toward the beginning of last year, and the funny thing of it is, we were about to work on a project together, just to play purely acoustically in concert halls with a minimum of sound reinforcement. I thought we could do it, then along

came *Rockit* [Hancock's dance/video hit], and *poof!* there went the concept. So that ended that. But maybe it'll work out in the next few years. I enjoy playing with Ron and Herbie so much that I would still love to do it.

BM: Speaking of *Rockit*, what do you think of the technological innovations coming into the realm of percussion?

BC: I'm interested to a degree, but I haven't bought any electronic drums. I never got involved with the Syndrums because I thought they were too one-dimensional. Now with the Simmons stuff, they're really making a concerted effort to try and change the whole position of the drums. I think it's valid. But for me, I still feel like I'm playing the upright bass of the drum world when I play. So many people now have these electronic drums, and they can play their rolls just by turning up the sensitivity level and lightening the touch. I like doing it manually. I like my Model T Ford. Instead of investing in electronic drums, I like the idea of learning more about the development of drum heads so as to make the drum project better. I like the idea of learning how the shell reacts to certain kinds of stick sounds to the head. That, to me, is more multi-dimensional than any electronic possibilities. I like the acoustical physics of position with the drum set.

BM: What music, other than jazz, have you been listening to lately?

BC: A lot of different things. I listen to the Yes album, primarily for sound of recording. I listen to Kajagoogoo and Van Halen, primarily because I've been mentally set up within the last few months with the Midnights, listening for certain kinds of sounds and certain kinds of textures that are used in rock & roll. I feel more at home and knowledgeable about the different kinds of sound that I'm hearing now, and how to deal with them, how to cope with them, and why I feel they're there. For instance, on the latest Bobby & The Midnights recording session, the producer, Jeff "Skunk" Baxter, asked me to tune down the snare drum. I normally have my snare drum pitched up high, that pingy kind of snare sound you'll hear from the Police or Yes. With Baxter, he likes that dark sound. A lot of people call it the L.A. fat snare: big, tubby, real dark sounding. That was a real learning experience for me. So I've been listening to that L.A. fat snare on things like the Michael Jackson album [*Thriller*]. And a lot of people call it commercial and put it all down, but there's really a lot of information in the simplicity of that sound. There's a tremendous amount of information there that is being passed over by cynics and critics. People say things like, "If the masses like it then that means the musician is selling out." Yet, to me, it seems very logical that if you play something that everybody can get up and go "That's it!"—I like that. There's a lot to this so-called commercial music sound, and it's passed over by many, many people who happen to be in a critical position, who happen to write a lot of the columns for jazz. And I feel that has a lot to do with why jazz is not moving forward in a way that it could. I think jazz musicians, especially, are very sensitive individuals who have a tendency to go with the flow, myself included. I've made that mistake, and I will make it again, probably. I look at Freddie [Hubbard]. He's had some incredible albums that sounded great, then he's had some albums where I don't understand what's going on. They have no direction, to me. I know he's searching, but for what? I listen to this stuff, and the only thing that hits me is that he's searching for a pot of gold. But you can't have a pot of gold without a foundation. And I don't choose Freddie as if he's the only cat doing it. I have the same problem.

You have to have some foundation. You can have one cat who has access to the bank vault, has the key, goes in, but collects the wrong kind of money. A lot of us in the jazz syndrome do that. We let our education, our knowledge of what could be, take over what should've been a simple situation. It takes us right out; we build and build on top of this simple thing, adding too many colors. Next thing you know, what might've been a Rembrandt is now your average Greenwich Village painting that everybody sees every day. It's now average

because too much has been added to it. The secret is, you have to figure out what *not* to do and know what will not work. That's why with the Mahavishnu Orchestra, we're now in a situation where we may have too much. We have all these minds, we could overload the circuits.

That's what happened with that *Spaces* album. There was Chick [Corea] and McLaughlin and Miroslav [Vitous] and Larry Coryell all playing at the same time. That was in the early '70s, at a time when it seemed that everybody needed to be heard. And when a musician needs to be heard, especially when he's knowledgeable and knows all the scales in the world, it all comes out. It's a bitch, man. You gotta retrain yourself, then, to learn how to play the spaces. And that's basically what I've been doing since I did the last interview in *down beat* [1977]—learning how to play spaces. Not easy. It's like the school of higher learning on about eight planes above. I play a lot more spaces now. I play more like a horn player. I like to tune the drums, generally, to the main pitch of the band and of the tune that we're playing. And I like to use some kind of melodic hook to tie into the solo. Now I feel that the solo has to have a hook, something that I can go back to, just to keep everybody interested in what's going on.

BM: So you are constantly reevaluating your own playing and always open to new ideas?

BC: Absolutely. It's really important that I be that way. Otherwise, I've lost before I start—I'd get stale—because I'm also a person who doesn't like to play music all the time. I don't believe in the concept that you have to practice every day, that you have to be top notch every day. To me, that's like lifting 500 pounds every day, getting in training for a tournament that never comes around. You get bored after a while. You get stale. You want to get away from it. So you do, and you just end up getting fat and all the muscle turns to nothing. Then you've really got a problem. But if you go away from it in a healthy way with a healthy attitude, you'll always come back with more ideas, just from the things you've accumulated subconsciously. You need air to breathe once in a while . . . a chance for your brain to regroup. And that ultimately affects the way you see music the next time around. So when I come back after not having played for a while, my playing has another face. **db**

BILLY COBHAM SELECTED DISCOGRAPHY

as a leader

SMOKIN'—Elektra Musician 60
OBSERVATIONS 8—Elektra Musician 60123
BEST OF BILLY COBHAM—Columbia 36400
B.C.—Columbia 35993
BEST OF BILLY COBHAM—Atlantic 19238
INNER CONFLICTS—Atlantic 19174
SIMPLICITY OF EXPRESSION/DEPTH OF THOUGHT—Columbia 35457
MAGIC—Columbia 34939
LIFE AND TIMES—Atlantic 18166
A FUNKY THIDE OF SINGS—Atlantic 18149
SHABAZZ—Atlantic 18139
TOTAL ECLIPSE—Atlantic 18121
CROSSWINDS—Atlantic 7300
SPECTRUM—Atlantic 7268

with the Cobham/Duke Band

LIVE ON TOUR IN EUROPE—Atlantic 18194

with George Benson

BLUE BENSON—Polydor 1-6084
GIBLET GRAY—Verve 68749

with Ron Carter

SPANISH BLUE—CTI 6051
ALL BLUES—CTI 6037
BLUES FARM—CTI 6027

with Stanley Clarke

SCHOOL DAYS—Epic 36975

with Larry Coryell

THE ESSENTIAL LARRY CORYELL—Vanguard 7576
SPACES—Vanguard 6558

with Bobby & The Midnights

BOBBY & THE MIDNIGHTS—Arista 9568

with Miles Davis

DIRECTIONS—Columbia KC2 36472
CIRCLE IN THE ROUND—Columbia KC2 36278
GET UP WITH IT—Columbia 33236
BIG FUN—Columbia 32866
ON THE CORNER—Columbia 31906
LIVE-EVIL—Columbia 30954
JACK JOHNSON—Columbia 30455

with Milt Jackson

SUNFLOWER—CTI 8004

with the Mahavishnu Orchestra

BEST OF THE MAHAVISHNU ORCHESTRA—Columbia 36394
BETWEEN NOTHINGNESS AND ETERNITY—Columbia 32766
BIRDS OF FIRE—Columbia 31966
THE INNER MOUNTING FLAME—Columbia 31067

with John McLaughlin

JOHNNY MCLAUGHLIN, ELECTRIC GUITARIST—Columbia 35326
MY GOAL'S BEYOND—Elektra Musician 60003

with Carlos Santana and John McLaughlin

LOVE DEVOTION SURRENDER—Columbia 32034

with Horace Silver

YOU'VE GOT TO TAKE A LITTLE LOVE—Blue Note 84309
SERENADE TO A SOUL SISTER—Blue Note 84277

with McCoy Tyner

FLY WITH THE WIND—Milestone 9067

with Grover Washington Jr.

ALL THE KING'S HORSES—Motown M5 186 VI

Gil Evans

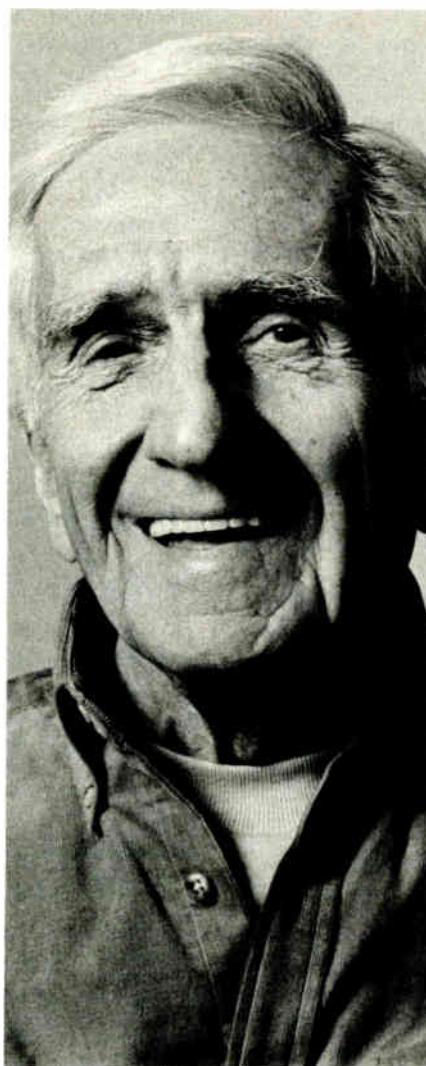
The Lone Arranger

By Howard Mandel

Gil Evans has the biggest ears of any active jazz arranger. They're long-lobed and low-set, under a fleecy thatch of white hair, at the clench of his firm jawline. When he's playing "cheerleader piano" in the midst of his rocking, rollicking, loosely structured, multi-generational orchestra, Evans has his eyes closed but his ears open wide.

He claims that in certain small New York clubs—he's been gigging on Monday nights almost weekly, first at Sweet Basil, then at Seventh Avenue South, since April '83—he can't hear his front line, which usually includes such hard-blowers as saxists George Adams, David Sanborn, or the British altoist Chris Hunter, and trombonists Tom Malone or Dave Bargeron or Barry Rogers or George Lewis. It's not his hearing failing; at his Fender keyboard Evans has Adam Nussbaum pounding rhythms to his left, and faces a trumpet section that might include his son Miles, Lew Soloff, Hannibal Marvin Peterson, Jon Faddis, Shinzu Ono, and Terumasa Hino. He seems to have telepathic links to synthesizer wiz Pete Levin, or his sub Cliff Carter—well, really everyone playing—but the players, not just guitarists Hiram Bullock or Mike Stern or maybe John Scofield, bassists Mark Egan or Jaco Pastorius or Alex Blake, sometimes crank up the energy level as though on their own.

"They pick up on the intensity," Gil explains. He doesn't stop them. Clearly, Evans is no disciplinarian; his personnel is routinely unpredictable, and it often appears he won't know who's on the job until they drift in to join a set in progress. But if Evans' ears were any sharper, he'd be radar for the Defense Department; his sense of harmonies, dynamics, atmospheres, and styles pre-dates Pearl Harbor. Yet he's probably the only arranger—make that *musician*—who started with the pre-World War II big swing bands and continues in 1980 to



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create the idioms of today.

For instance, Evans quite credibly mixes Jimi Hendrix themes and musical quotes from the Beatles into programs with Charlie Parker's *Yardbird Suite*, which he charted for Claude Thornhill's polished dance band in the '40s. He has made Jelly Roll Morton's *King Porter*

Stomp a vehicle for Sanborn's soulful squealing, having first recorded a version with Cannonball Adderley in '58. Evans was godfather to Miles Davis' nonet, Miles' collaborator on four innovative albums (including an interpretation of Gershwin's *Porgy And Bess*), and remains an adviser to Davis in the '80s. His influence is vast—hear Bob Moses' recent recordings, or Baird Hersey's—if often unacknowledged (where do tv themes, muzak, and commercial jingle charts come from?), yet his explorations of sound's possibilities are nowhere near an end. Topping it off, Evans is generous and unpretentious almost to a fault. No one ever speaks ill of Gil.

* * *
Because the usual thumbnail entries are outdated, here are the facts: Evans is 72, Toronto-born and raised in farms, ranches, mining and lumber camps from Florida to Canada and the Pacific Northwest by his mother—"only five feet tall, took a size four-and-a-half shoe, but a very strong lady"—who cooked. In Berkeley, California in his teens, he heard jazz in a friend's record collection; though his mother, an opera fan who played some folk mandolin, thought him crazy, Evans calls the 78 rpm discs of Louis Armstrong with Earl Hines, Duke Ellington, Red Nichols, and Don Redman "my education." He didn't play an instrument in public until 1952, but he had a band of his own in the late '30s, and worked on Bob Hope's radio shows.

Earliest documentation of Evans' efforts is available on New World Records' anthology *Jazz In Revolution*; he gets credit for arranging a fast *Zonky* in 1940 for Six Hits and a Miss (the indomitable Mary Lou Williams). Besides airshots of Thornhill's orchestra, which Evans considered "my laboratory for experiments" and his oeuvre with Miles, most of his own recording dates are available as reissues; one gets the impression they were favorably received by knowing listeners, but had modest sales impact upon initial release. And since the '60s, most of his albums have been concert recordings, usually with tangled pre-release histories and short shelf lives, despite much acclaim.

"I never used to be busy at all," Evans says with a bit of reflective wonderment, as he eases into his least characteristic medium of communication—talk. Anita, the woman with whom he's separated, not married, but still very close, has joked Gil *only* talks to interviewers. "I used to work once a year, maybe in Europe or Japan, but last year all of a sudden I began getting work playing, and this year I'm getting some work writing. A saxophonist from Canada, Glen Hall, wants me to do a big band thing; he's been in touch a couple of years, but called just this afternoon to say the money came through and we can start. And John Surman called; he's got something for

big band planned with ECM, so I'll do that with him. I've been working on a project with Miles, and of course I'm still trying to get a contract to go into the studio with my own band.

"I'd love to record that little band, because we're so intimate. Every Monday since last April, eight concerts in Japan—we can just come in and play; we don't even need music anymore. Hiram or I strike a chord, and away we'll go, improvising ensembles and everything for 10 or 15 minutes."

Priestess, Evans' most recently issued album (on Antilles/Island) was an '83 Grammy nominee, originally recorded for Warner Brothers in '77; the band has fine new soloists besides the already familiar ones, and plenty of fresh material. Besides expense, what's the problem?

"That's the problem," he shrugs, trying to steer away from an unpalatable subject, money ("I live from hand to mouth," he exaggerates off-handedly. "Some weeks I have money, and some weeks I don't."). Not that Evans' demands make recording prohibitively expensive; his fees for the completed tapes of *Priestess* and the Artists House release *Where Flamingos Fly* (from a '75 session intended for Capitol) were modest by most standards. Instead, it's that there's hardly any record company interest in big bands, whoever's the leader. Strange, since on Monday nights in Manhattan the Mel Lewis Jazz Orchestra has developed a steady following at the Village Vanguard; big band salsa with jazz soloists attracts crowds of dancers to the Village Gate; David Murray's large ensembles, Bob Mintzer's and Alan Braufman's bands have spelled Evans at Basil and Seventh Avenue, respectively; and the Akiyoshi/Tabackin big band was briefly in residence at Lush Life—*somebody* is buying. Carla Bley and Charlie Haden, George Russell, Moses, Pastorius' Word Of Mouth, and Michael Mantler have renewed East Coast interest in jazz orchestras—even Artie Shaw has come back.

"How do you think he'll sound?" Evans wants to know. "Will he use the same sort of charts?" he asks, a hint incredulous. Shaw's a blast from his own past, when Thornhill gigged at the Glen Island Casino on the New York/Connecticut border.

"Claude had the kind of band college students at the time liked," Evans recalls, "because he played very, very slow ballads; kids could hold each other tight and dance around entirely different than they do now." Said with no regret, because it's inconceivable to Evans to live in the past. "I read an article in the *International Herald Tribune*; they're interviewing this 100-year-old man and ask the usual question: 'To what do you attribute your long life?' And he says, 'Poor memory.' I knew just what he meant."



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RINGLEADER: Some Monday night band regulars surround Gil Evans, top row (from left)—Bill Evans, Tom Malone, Adam Nussbaum; middle—Pete Levin, John Scofield, Miles Evans; bottom—Shinzu Ono, Mark Egan, Chris Hunter

Evans keeps up; he knows rock and pop music, in part through MTV ("I saw Prince the other night, and he could really move—splits, flips, all that—I admire that. And when I hear him without seeing him, he still sounds alright. He's got a little child's voice."), Brazilian music ("Hermeto is a genius, one of the great musicians in the world."), established classical composers ("Ravel, Debussy, Moussorgsky, Manuel de Falla really set me up when I wanted to add to Fletcher Henderson's harmonic language."), and controversial, post-12-tone developments ("Harry Partch used a 43-tone division of the octave at certain times. Jazz has broken away from the 12-tone division, technically speaking, in that you can play certain notes with certain fingering to get slightly different pitches, as Prez did").

"Of course, I like the old music best," he maintains for a moment. A glance at his band book finds plenty of classic jazz in its pages, but scored for electric guitars, french horns, tubas, flutes, Miles-muted brass, and synths. "You can dance to my band," he admits. (Dance like college kids do today, for Evans can't abide pale imitation, mentioning he has slight use for standard four-to-the-bar bass walking "since Paul Chambers and Oscar Pettiford are gone—except for Ron Carter and Ray Brown.")

"You can take somebody's sound and use it and become a great artist, because you don't have to be a sound innovator to be a great artist," he allows. "But it doesn't take the effort that it takes for the originators; when you take somebody's sound mentally, you don't have to get it physically. Miles' sound comes very hard; it takes a lot of energy, chops, and muscle for him to recreate his own sound all the time. I told him once—and he was sur-

prised—that he's the first one to change the tone of the trumpet since Louis Armstrong, as far as any significant kind of feeling thing goes. There've been others who got certain sounds, like Harry James—he swung, he was a virtuoso, though on the ballads he was too schmaltzy.

"You know, when somebody synthesizes a sound, pours all the sounds into a funnel and it comes out *him*, you don't really hear the component parts. One time, while editing *Miles Ahead*, the first album we made for Columbia, I heard Miles, just for *thiiiiis* long, sound *exactly* like Harry James. But that's the only time I ever heard that in him. Because he always loved trumpet, but hated trumpet-trumpet, know what I mean? And now, of course, he can't play anything unless he gets his own sound."

The same must be said for Evans, though he's only too aware that an arranger's role is unprotected. "You can't copyright a sound," he acknowledges, and it's easier for people to lift his ideas for voicings than it is to play an instrument or their licks in an original way. Few arrangers have any public presence—it's an off-stage, intellectual activity, and especially hard to discern what Evans has done when you watch him with his band, comping almost unheard while his soloists seize your attention. The oral history of jazz that has emerged doesn't help. "Somebody told me Norman Granz gives interviews where he takes credit for how he recorded Bird with a vocal group. I'd like to be around when he says that. I did that session, arranging *Old Folks* and *In The Still Of The Night*. Granz turned us off right in the middle of that recording session. It was very hard to get him or Bob Weinstock at Prestige to go very far where the budget was concerned. If you

had a little head or chorus that needed practice and didn't go right away, Weinstock would be saying, 'Okay, put that away; play the blues.' So you couldn't do anything different."

Still that's what Evans has always managed to get done, in league with other serious, thoughtful, yes, sometimes coolly subtle but nonetheless feeling jazz musicians. The late guitarist

Barry Galbraith, whom Evans favored, barely got his due; Johnny Coles and Budd Johnson were cogent as always at an '83 Evans retrospective during the Kool fest at Carnegie Hall, reprising their solos on *La Nevada* from *Out Of The Cool* ("We'd been playing that six nights a week for six weeks at a Village place called the Jazz Gallery, my previous longest job, 20 years ago; when we recorded it, we improvised, so it's different

than any other version, and though it's 15 minutes long, there's only 12 bars written out, the one chorus that's harmonized"); Steve Lacy is finally regarded as an important original voice, though Lee Konitz' intelligence is somewhat taken for granted. Of Evans' many featured artists, only Miles (and of the relative kids, Jaco and Sanborn) is a star, likely to get big budget approval. Now's not the time to go into the current Davis/Evans project—let's just say he's been laying tracks with the trumpeter and rhythm section, had thought of arranging a mass of synths, but is now into 10 brass and five woodwinds. What would Gil Evans do if he could record whatever he wanted?

"I've always used the same instruments," he says, overlooking that he's used more than anyone else. "I haven't had the opportunity to write for a string section since my first album, *Dream Of You*, for Helen Merrill. So I'd like to do an album with lots of different ensembles. I'd write some music that would go on quite a while without solos; I've made plenty of live albums, with lots of solos and improvising, so I don't need to do that."

How does Evans arrange for all that big band improvising to sound unified? "I tell the players not to be terrified by the vagueness, for one thing. Something's going to come out of it; if it looks like we're teetering on the edge of formlessness, someone's going to be so panicked they'll do something about it, right? I depend on that. If it has to be me, I'll do it, but a lot of times I'll wait and wait because I want somebody else to do it. I want to hear what's going to happen." That works? "I shared a concert with Anthony Braxton at the New England Conservatory; he did the first half, and his music is *hard*, but I was impressed with how well the student band played it. Then after intermission here's my thing, and it's all free, so I got great cooperation from them—they were so relaxed and happy they'd done a great job on Braxton's music that they played what they felt like."

And that's good, by Evans and his audience? One need only see the man clasp his hands over his head, smiling triumphantly, to know the music that's gone on around him during a set has made him high. My own pleasure, week after week, has been intense—but here's unsolicited approval: one night a British guy in his 30s, sitting with two women friends at my table, asked if he could write in my notebook, and while Gil Evans' orchestra reached a roar of full force on-stage, he impulsively scrawled, "Only his body has aged!" That's true, but Evans has been amazed to learn there's prejudice against old people in America. Better to say he's survived to live like his music in the ever-present. His music is of the here and now—that's how he hears—just like his spirit. **db**



DONNA PAUL

GIL EVANS' EQUIPMENT

Gil Evans' upper west side of Manhattan studio is cluttered with musical stuff: a Melodica and slit-box drum lie on the floor within reach of his bed, cassettes are piled everywhere, and his blond Steinway grand piano is stacked with staff paper (a lead sheet for Hendrix' *Stone Free* pokes out from behind Mirgus' *Orange Was The Color Of Her Dress, Then Silk Blue*). A polyphonic Oberheim OBXa synthesizer faces into the room, an Oberheim rhythm machine fills one corner, and an Emulator sits against a wall. Evans enjoys fiddling with—and demonstrating—his electronic equipment.

"I haven't thought of these in terms of composition so much," he muses, "because I've always written for acoustic instruments. You know what I use the synthesizer for? To get me in the mood. Turn it on and play a chord, it gives a whole different feeling than if I play that chord on the piano. It sets me up."

"There are 120 factory presets on this," he refers to the OBXa, "but you can change those if you want to, create your own sounds, and store them. Pete Levin has a chart he lays over these buttons, to remind him of what sounds they represent now that he's changed the presets. I don't play this thing on the job, because Pete's got his, and I get so much pleasure out of playing the piano, but we've got three of them [synths]. Miles Davis kept borrowing mine to use on a project, so I told him 'Take it, I don't want it.' Then I selected a little bit, and he got me another one. Then there's Pete's."

"Pete's got another instrument, a Yamaha DX7 or something like that, which is a wonderful little thing—it's touch sensitive like the panel of an elevator, for both pitch and volume. I've had Casiotones, too—they're okay. The drum synth? I got that to keep me awake. In the middle of the night, if I get drowsy, I turn that on, and it perks me up a bit."

"The Emulator I got quite by chance. What it does is play the instructions on a floppy disc. You can press down a key, record any sound you want for two seconds, then play that sound anywhere on the keyboard. It's good for vocals—you can

record one tone, then, because it's polyphonic; too, you can get back a whole vocal chorus by playing a chord. But I haven't done that yet; I need a microphone."

"Lately I've noticed that a lot of pop records use the OBXa—put a large chord into it, store it on one key, and hold it through the whole song. Now look," he says, splaying both hands across a couple of octaves, "I can put this on hold, but the chord's too big—how am I going to press the store button down? You're gonna do it for me this time, but what if I can't depend on you?" Evans leans over, still holding the cluster with both hands, and hits the store button with the tip of his nose.

GIL EVANS SELECTED DISCOGRAPHY

as a leader

PRIESTESS—Antilles 1010
LIVE AT THE PUBLIC THEATER (NEW YORK 1980), VOL. 1—Trio 9233
LIVE AT THE PUBLIC THEATER (NEW YORK 1980), VOL. 2—Trio 25016
WHERE FLAMINGOS FLY—Artists House 4
SVENGALI—Atlantic 90048-1
PACIFIC STANDARD TIME—Blue Note LA-461-H2
THE ARRANGER'S TOUCH—Prestige 24049
THE MUSIC OF JIMI HENDRIX—RCA CPL1-0667
THERE COMES A TIME—RCA APL1-1057
OUT OF THE COOL—MCA 29033
LITTLE WING (LIVE IN GERMANY)—Inner City 1110
BLUES IN ORBIT—Inner City 3041
WITH KENNY BURRELL & PHIL WOODS—MGM/Verve V6-8838

with Miles Davis

MILES AHEAD—Columbia 8633
PORGY AND BESS—Columbia 8085
SKETCHES OF SPAIN—Columbia 8271
QUIET NIGHTS—Columbia 8906
THE COMPLETE BIRTH OF THE COOL—Capitol 11026

arrangements heard on:

THE CHARLIE PARKER STORY—Verve V6-8000
HELEN MERRILL: DREAM OF YOU—Emarcy 36078
THE UNCOLLECTED CLAUDE THORNHILL AND HIS ORCHESTRA 1947—Hindsight 108
THE MEMORABLE CLAUDE THORNHILL—Columbia 32906
NEW AMERICAN MUSIC: NEW YORK COMPOSERS OF THE 1970s—Folkways 33901
JAZZ IN REVOLUTION: BIG BANDS IN THE 1940s—New World 284



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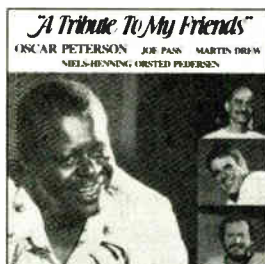
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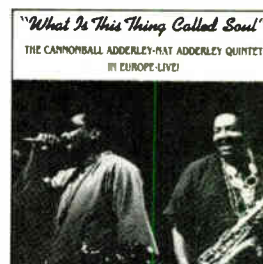
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"American audiences are a lot more sophisticated than the companies give them credit for."

TRUE RIT:

The Outspoken Lee Ritenour

By Zan Stewart

It's often said that we're products of our environment, and guitarist Lee Ritenour would be one to agree. Interested in music early in life, he was fostered in his desire to play by an attentive father, who realized his child was talented and sought a gifted teacher for the gifted pupil. In his later teens, attracted to the worlds of both jazz and rock, Ritenour began

"I think a few people thought, because I made jazz-influenced records, that I was a hardcore jazzier, but I never was."

to develop a style which draws heavily from those two arenas, and others in between, yet can't really be pegged as one or the other. Ritenour has ultimately parlayed this eclectic style into a life most of us will only dream of: houses in both city and country, his own recording studio, pick of commercial studio dates, and a career as a popular artist that includes 14 albums and well-attended tours both here and abroad.

But Lee's worked hard and long to achieve these rewards. In 1965 at age 13, he began studies with Duke Miller, then head of the guitar department at the University of Southern California and the man who taught Ritenour the basics: reading, harmony, orchestration, studio techniques, phrasing. At 16 the youthful player was encouraged by his mentor to "hit the streets and play," which he did, eventually leading bands at local jazz haunts such as Donte's and the Baked Potato. Ritenour also undertook studies at USC, working with classical guitarist Christopher Parkening when he was 18.

In between student studies and his current status as a leader, soloist, and composer, Ritenour spent many years in the studios of Southern Cal, garnering a reputation as a man who could play any guitar part in any genre. Through his club dates he met drummer Harvey Mason, who introduced him to Skip Drinkwater, the man who produced Lee's first album in 1976. From that point forward, records took more and more precedence to studio work, so that today Ritenour picks his studio dates very selectively, instead focusing almost all his energies on his artistic career.

He's been with his two record companies—Japan Victor

Corporation (JVC) and Elektra/Asylum—since the late '70s, and he has an interesting arrangement with Elektra. His popular material, with vocals, is recorded and distributed by Elektra/Asylum, while his jazzier material is recorded by JVC, which initially releases most product in Japan, giving distribution rights to Elektra Musician for the U.S. and rest of the world.

Zan Stewart: You've had a marvelously successful career. Do you think it would have been as successful had you been born in New York?

Lee Ritenour: Well, of course, I was born and raised here so I don't know what it would feel like to have been there (laughs). But if you take someone who's been in the East for a while, say Pat Metheny, he's continued to evolve specifically in a jazz framework. Now I grew up in L.A. so that's why there's pop and r&b and rock and jazz in my playing. I was influenced by this town. I was never just a jazz musician. I think a few people thought, because I made jazz-influenced records, that I was a hardcore jazzier, but I never was.

See, I'm one of the good guys. I really believe that. I love music to death, and I'm always trying to make the best music I know how to. I find myself in an interesting position because, loving so many kinds of music, my records tend to be a little eclectic. I've come out with a disc like *On The Line* that's fairly jazz-oriented, but certainly not bebop-oriented. It's got a lot of electronics so it's not even a jazz record in the traditional sense of the word, but it's a jazz record in the record company's mind. I mean, it's all instrumental, spontaneous; there's a lot of blowing; you know, it's a jazz record. *Then* I made an album like the one I'm doing now, which should be out by presstime. It's very pop, very new sounding, very '80s. There are a lot of synthesizers and guitar synthesizers, and I'm creating those parts from the ground up. Most of the writing is mine, and I even play some of the keyboards. The composing is, for me, exactly the same as improvising. I think of them as the same creative thing; whether it's a Genesis kind of thing or a sensitive ballad or a straight up-and-down pop thing, it's all the same. But if I'd have come up in New York, I don't think I'd have all these different avenues available to me.

ZS: As a kid, you saw being a studio cat as the thing to do?

LR: Yeah, that's what I was trained for. And most of the work was here, too, whereas for someone in New York, the club scene is really happening which encourages jazz playing. Out here, I grew up with a hodgepodge of players, like (drummer) Ndugu and pianists Herbie Baker and David Paich from Toto, and we were all imitating jazz players. I was heavily into Wes (Montgomery) and Tal (Farlow), and Kenny (Burrell).

ZS: So there was some point when bebop was a major focus?

LR: Yeah, during high school, I was really in love with bebop. I studied a little with Joe Pass, though Duke Miller provided the basics. But as far as the flash and the jazz, it was Joe and Howard Roberts. Howard was a real hero to young players in this town in the '60s and '70s. Here was a guy that played great jazz, even though he was making those slick Capitol albums; he had a great sound, and he could *play*; he was ridiculous, and still is. So, a lot of us growing up, being primed for studio work, looked at him and saw a guy making \$75,000 back then, still playing great jazz, making a lot of record dates; then you'd hear a film soundtrack, and he'd be there, too. You'd think, "Yeah, I want to do that."

ZS: Do you see yourself as specifically a solo player, a line player?

LR: I don't think I was ever meant to be a great bebop player because I find that style limiting for several reasons. One is that most great beboppers don't use rhythm to a great degree. I've been very involved with playing rhythm guitar, and that's what made me a successful studio musician. I was a much better rhythm player than lead player when I was coming up. I just sort of fell into the lead chair. I built my reputation as a rhythm player. I love those r&b rhythms. Then there was the whole business of bending strings. I never heard Wes, Joe, Tal,

Howard, Barney Kessel—well Barney a little—but hardly any of those guys would bend the strings. This is an incredible art on the guitar; it's at least half of the guitar. I mean, here's an expressiveness that you can get between the keys. Why would anyone want to exclude that?

But I guess my basic complaint with bebop or mainstream jazz, and not only on guitar, is that the players just haven't evolved with the technical times. It's 1984 now, and it's unbelievable what's happening in the pop world with the innovations in musical equipment. It's revolutionary, and the jazzers are at least six years behind. They're not using the instruments. Now that's a general statement, and it doesn't have to be true all the time, but I think jazz could open up whole new markets if the players would use the available instruments to get to another level.

ZS: What kinds of instruments?

LR: Well, some of us are using synthesizers to compose; we're using drum machines; we're writing programs that computers use to produce the music. But most jazz musicians, you mention "machines," and they think, "What, machines instead of musicians? I don't want to hear about it. It's inhuman." But there's a lot of great music being made on these new devices, and it's only going to keep going in this direction. It's forward,

"My basic complaint . . . with mainstream jazz . . . is that the players just haven't evolved with the technical times."

not backward, and the jazzers are behind. I haven't spoken to too many jazz players who've been excited by these trends, who've said, "Wow, what I could do with a device like that!"

ZS: Do you see a time when people won't play acoustic instruments?

LR: Oh no, man, it's just come to the time that acoustic instruments are just part of the picture, not the whole picture. Electronics are taking over a bigger and bigger share of the picture. Where string orchestras used to be the standard for a film score, now synthesizer parts are often standard. So it's a producer's choice, and it's put a lot of people out of work. I think jazz players who insist on using acoustic instruments will wake up at the end of this decade and start using what we're using now, but by then, there will already be new stuff. What I'm suggesting is that they get on it now and create a bunch of new areas for themselves that just might wake up the jazz business, 'cause it's pretty sleepy now.

ZS: Given that, would you advise anyone to enter the musical world as a strictly acoustic player?

LR: Well, I would always advise someone to take a chance at the creative side of life. I think that people who have creativity of any kind in their lives are better off for it, so, yeah, I'd say go for it. But I'd add this: if you're in love with a trumpet or a saxophone, then learn composition, keyboard, learn to sing, learn to lead a band, because the future Michael Jacksons are already at home with their drum machines and their synthesizers and so on. On the bottom line, I'd have to say you're much better off in the music business now if you're enchanted with electronic instruments, because it's going in that direction.



DAVE FELDMAN

LEE RITENOUR'S EQUIPMENT

"I have been with the Ibanez company for about four years," says Lee Ritenour. "I play the LR10, named after me, and designed to my specs. We worked on it a couple of years really getting it right, and it's been a success because we've kept the quality up. The production line is very good, and the instrument goes through a lot of checks before it goes out. I play the original one, the first one they finally came up with. That was a cherry one. I haven't moved from that guitar for a long time."

"The LR10 is my main guitar, but in all I have about 40 instruments including an old Stratocaster, an old Les Paul, and a Gibson L5 that I use now and then. And I just received a guitar from Valle Arts, a music store and guitar manufacturer in Los Angeles. This one is sort of a hybrid, with a Gibson neck and a sort of Strat body, with a very pretty curly maple top. Also I have a Yamaha acoustic guitar, personally made for me."

"I use Fender Concert amps for most road gigs and most studio recording, though occasionally I'll use a Roland Jazz Chorus, and I'll sometimes plug in a Marshall for rock & roll."

"Strings? D'Angelico. I've used them for a number of years, and they're really good."

"The effects continually change. I use a lot of delays. I used to have everything organized on my rack and pedal board, but now that I have my own studio, stuff is kind of all over the place. I'm using more professional gear to record myself, and since I haven't gone on the road since I've had my studio, I'll have to figure out how to get it ready for the road. But I love equipment. I'm always buying stuff."

LEE RITENOUR SELECTED DISCOGRAPHY

as a leader

ON THE LINE—Elektra Musician 60310
RIT 2—Elektra Asylum 60186
RIO—Elektra Musician 60024
RIT—Elektra Asylum 6E-331
BEST OF—Japanese Victor 28006
LIVE IN RIO—Japanese Victor 6312
& FRIENDSHIP—Japanese Victor VDC-3
SUGARLOAF EXPRESS—Japanese Victor VDC-2
GENTLE THOUGHTS—Japanese Victor VDC-1
BEST OF—Epic 36527
FRIENDSHIP—Elektra Asylum 6E-241
FEEL THE NIGHT—Elektra Asylum 6E-192
CAPTAIN FINGERS—Epic 34426
FIRST COURSE—Epic 33947

with Harvey Mason

FUNK IN A MASON JAR—Arista 4157
MARCHING IN THE STREETS—Arista 4054
EARTH MOVER—Arista 4096

with the Brothers Johnson

RIGHT ON TIME—A&M 3147
LOOK OUT FOR #1—A&M 3142
with Aretha Franklin
SWEET PASSION—Atlantic 19102
YOU—Atlantic 18151

with Art Garfunkel

FATE FOR BREAKFAST—Columbia 35740
BREAKAWAY—Columbia 33700

with Gilberto Gil

NIGHTINGALE—Elektra Asylum 6E-167

with Herbie Hancock

DEATH WISH—Columbia 36825

with Steely Dan

AJA—MCA 1004

with Alphonse Mouzon

MORNING SUN—Pausa 7107

with Carly Simon

PLAYING POSSUM—Elektra Asylum 7E-1033

with Stanley Clarke

I WANT TO PLAY FOR YOU—Nemperor Epic 3568D

Lee Ritenour has also played on dozens of session dates, appearing on LPs by Paul Anka, Debby Boone, Glen Campbell, Cher, Natalie Cole, Judy Collins, John Denver, Kenny Loggins, Henry Mancini, Helen Reddy, Patrice Rushen, Carole Bayer Sager, Leo Sayer, Seals & Crofts, Sparks, Barbra Streisand, Mac Davis, Earl Klugh, Gladys Knight, Johnny Mathis, Joni Mitchell, and many others, and on a number of soundtracks, singles, etc.

ZS: Speaking of direction, what's your new pop-oriented Elektra album shaping up like?

LR: It's basically new American '80s music based around guitars and synthesizers. It's got seven vocal tracks, and most of these songs were created by me from the ground up. As I said, I love the creativity of composing. The cut I really like is called *Mandela*. It's about Nelson R. Mandela, who's been in prison in South Africa for 20 years for his vehement protests against apartheid. It's one of the best things I've done in years, and it has nothing to do with jazz. There are a couple of instrumentals, including *The Rit Variations*, which was also released in a different form on *On The Line*. Now it's done totally on machines, except the guitar parts. Well, actually, we sampled my acoustic guitar and recorded it with the Synclavier so I just play the synthesizer to get the guitar parts, in some spots. I use it on the intro to the *Variations*, in a section originally composed by Federico Mompou, the Spanish composer who was active in the early 1900s. It may sound like an acoustic guitar, but it's really a synthesizer. And the drum machines have a new sound so I had to quantize the whole piece.

ZS: Quantize?

LR: Yes, a computer term which means to convert real time into exact time. Let's say you play a series of 16th notes, and some are right on, and a couple are a little long or a little short. If they were quantized, each increment would be exactly equal; there would be no mistakes. This arrangement really interested me. It sounded very much like it was done in the '80s. That excites me. I've always liked to keep moving. That's the most important thing for me; that's what keeps me fresh. In my lifetime I hope to record every kind of music I want to. Guess I don't talk much like a jazz musician, do I? Yet everything I do comes from my education, and a great part of that was jazz, and the same is true for a lot of people in the pop world.

ZS: Are you going to tour after the release of this new album?

LR: Yeah, the company wants us to do a lot this year, so I imagine we'll be on the road from March until sometime in summer. I'm not exactly sure of the band, but it'll be pretty close to last year's, with Don Grusin and Barnaby Finch on keyboards, Eric Tagg and a new man, John Masaro, on vocals, Nathan East on bass, Harvey Mason on drums, and a couple of extra singers including Phil Perry. We're going to do Europe, Japan, and then really cover the states. It's been a long time since I've been out on the East Coast. I'm looking forward to it because I like to get out in front of audiences. My music is eclectic, and the audiences are different, too, because I have both old and new fans.

ZS: Speaking of the old you, what about early influences?

LR: As I said, when I was growing up, there were the two worlds of jazz and rock. So for jazz it was Wes and the other guitar players I mentioned. Then for a while I got into Miles and listened to his mid-'60s stuff. Very impressive. As far as rock, it was Jimi Hendrix—I mean you couldn't help but be turned around by him—and Eric Clapton, John McLaughlin, who is part of each world really, and I guess my heaviest rock influence was Jeff Beck. Another strong figure from both schools was Larry Coryell.

ZS: And what about present listening habits?

LR: Well, if I really want to hear the best, I listen to Wes. I guess he's my overall favorite. His death was a tremendous loss to the music world. In general, I drive a lot so I listen to the radio, from one end of the dial to the other. Of the new bands and people, I like Genesis, Peter Dinklage, Duran Duran, the Police, King Crimson.

I went to a Genesis concert the other night, and I heard some very sophisticated stuff. I counted one tune that was a bar of six, a bar of seven, but with a backbeat going all the way through. And the kids were clapping on that backbeat. See, I think that proves the point that even if jazz doesn't survive in its present form, there's a connection that's been made, and somehow, someday, music's going to be okay. American audiences are a lot more sophisticated than the companies give them credit for. They want to hear good music. **db**

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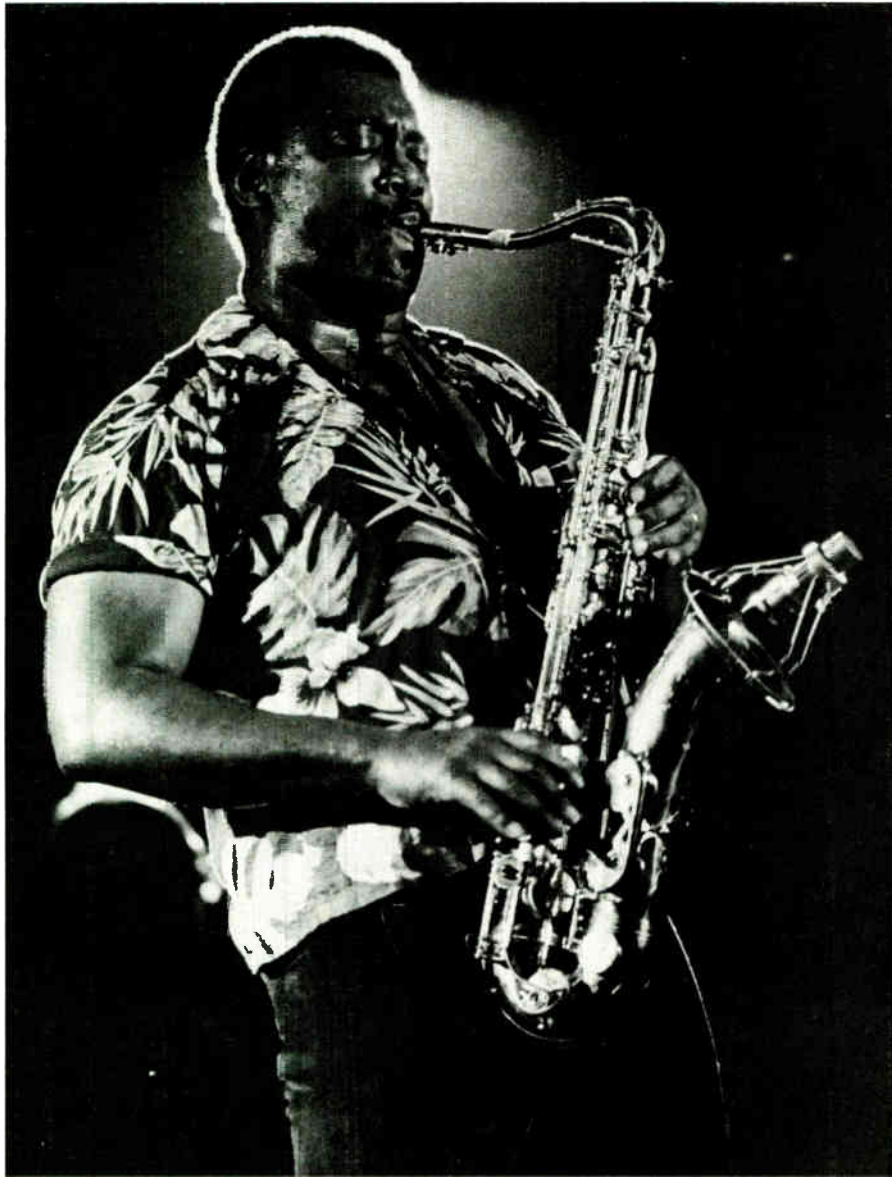
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Clarence Clemons



PAUL NATAKIN/PHOTO RESERVE

Clarence Clemons, The Big Man, stalks the stage as an imposing musical and physical contrast to Bruce Springsteen, The Boss. Clemons' sax comes roaring in behind Springsteen with searing obbligatos and hot breaks that give the final jolt to an audience encountering its baptism by old-fashioned, hellfire-and-brimstone r&b tenor.

Tenor saxophonist Clarence Clemons has made his name as an integral member of Bruce Springsteen's E Street Band and has served as Springsteen's musical and physical shadow since the formation of the rock & roll unit. With his massive frame Clemons towers over this white kid from Jersey who clearly owes much to the heritage of black rock & roll. The situation seems like some sort of imagistic parable for us all. It's Freudian musical agit-prop and Mark Twain-like humor with the black father figure, the progenitor of American pop culture, hosted by the white kid who suckled at the same musical breast.

The situation has proven mutually beneficial, because Clemons has a band, and the band has an equalizer. In the old days Clarence played the heavy when the tight-fisted owners of local joints got incensed because this emotive working-class white kid and bull-moose tenor upstaged the headliner. So Clarence Clemons became The Big Man, the troubleshooter, the enforcer, a bloodline to the r&b ancestors, and he's providing legitimacy and a sense of cohesion for what might otherwise be just another band trying to cover an attitude. There's nothing wrong with it, so don't get me wrong. The tenor sax has provided foundation, accompaniment, and foil for vocalists for years. Just check Billie Holiday and Lester Young, or more to the point, Lee Allen behind Fats Domino and King Curtis behind Chuck Willis, the Coasters, and Aretha Franklin.

Ornette Coleman once stated, "The tenor is a rhythm instrument, and the best statements Negroes have made, of what their soul is, have been on tenor saxophone. The tenor's got that thing, that honk; you can get to people with it. Sometimes you can be playing that tenor, and I'm telling you, the people want to jump across the rail." If the tenor has got that thing and speaks from the soul, and

BOSS SAXYIST

you've got a rock & roll band that wants to talk soul-to-soul with America's youth, then a solid butt-rockin', bone-chillin' tenor just might do the trick.

"I'm not bragging or anything, because when I'm on-stage I really don't know what the audience is doing, but people have told me that the audience wants to hear me as much as Bruce. They say that as great as Bruce is on-stage, and as much as the audience loves him, the audience goes wild when I come in on tenor."

In virtual agreement with Coleman's assessment (and rationale for the caterwauling sax that dominated new jazz in the '60s), Clemons adds, "I know that the tenor can affect people because it is an emotive instrument. It's so strong the way you can come in on tenor. Because of my size, the tenor is a lot easier for me to play. It's just a natural extension of me, of my personality, and I'm a positive person. The thing about it is that the tenor can be played in two totally different ways. I play it with a positive energy because I want to give something to the audience, and it should be something good.

"Now a guy like Gato Barbieri plays tenor well. His sound is so full, and he keeps it simple and melodic. I like melodic stuff, stuff you can walk to. Jazz is hard to listen to. I can't keep up. Like when Coltrane went out or just went crazy, he lost me. See, I want to use the tenor as a positive force to show people that it is possible to achieve something for yourself. So many things have happened to musicians, especially black musicians, but there's no use getting bitter. It just destroys you from inside, and it cheats the audience."

* * *

Clemons isn't giving idle advice or pandering to racist sentiments when he states his mission. He's speaking with the conviction and pride of a man who "grew up in a different century" and still helped develop one of rock & roll's most recent phenoms. His modest Horatio Alger tale began in Norfolk, VA, a port, U.S. naval shipyard, and about the only thing the state can claim as a metropolitan area. Since he was born in 1942, Clemons' Norfolk childhood predates Virginia's modern era when such progressive ideas as the Supreme Court's belief in Constitutional safeguards filtered south. Virginia wasn't the Deep South, but Jim Crowism hung on like the smell from a polecat's spray on a hot summer night. For black families, hustling, working hard, and taking advantage of every opportunity were necessities.

Clemons' youth was shortlived. "I grew up fast because I had to. My father owned a fish market, and I helped him in the shop. We lived 15 miles from school, so I'd get up in the morning, go to school, and work at the market or deliver fish

after school. It was late, and I was tired by the time I got home at night. This went on everyday. I also had a lot of responsibilities for the family because my mother was going to school. She graduated from college at the same time I finished high school. I tell you, I didn't have much time for childhood innocence."

The young Clarence also spent a great deal of time in the Baptist Church. His father was a deacon, and his mother had descended from a long line of preachers. Clemons' first musical experiences were singing at his father's church and with the Family Four, a group composed of his aunts and uncles. Inexplicably, papa Clemons gave Clarence a saxophone one day.



PAUL NATAKIN/PHOTO RESERVE

CLARENCE CLEMONS' EQUIPMENT

"I like to stick with tradition, so I use a Selmer Mark VI tenor sax," says Clarence Clemons. "My baritone is a Yamaha. I use a Shure SM57 microphone. I'm a physical player, and I like to move around a lot, so I've tried cordless mics, but I like the cord. It's like an umbilical cord. It keeps me grounded to reality. I also use a digital delay to broaden the sound, and to put it out of sync so that my tenor is separate from the guitar. I also use the DDL because the timbre of the horn sometimes falls within the range of the organ. I don't use anything fancy; it's just pure heart. I play through the house system and whatever EQ or stuff they use. My reeds are La Voz medium. Unfortunately, we don't trade with Cuba because the best and most consistent reed grows there. I use a Berg-Larsen mouthpiece."

CLARENCE CLEMONS SELECTED DISCOGRAPHY

as a leader
RESCUE—Columbia 38933
 with Bruce Springsteen
THE RIVER—Columbia 2-36854
DARKNESS ON THE EDGE OF TOWN—Columbia 35318
BORN TO RUN—Columbia 33795
THE WILD, THE INNOCENT, & THE E STREET SHUFFLE—Columbia 32432
GREETINGS FROM ASBURY PARK—Columbia 31903
 with Ian Hunter
ALL OF THE GOOD ONES ARE TAKEN—Columbia 38628

"My dad gave me a Pan American alto for Christmas. I'd never even seen a saxophone before, and didn't really know why he gave it to me. I guess he heard somebody—I don't know, maybe Red Prysock, Sil Austin, or Sam "The Man" Taylor—and just decided that I should play saxophone. My biggest thrill was a few years ago when I called my dad from Europe and said, "Remember that saxophone you bought me? Well, it bought you and mom tickets to Europe."

Papa Clemons was so intrigued with his son's progress that he paid for lessons at Norfolk State College. "I used to take the trolley all the way across town for lessons, but the teacher, Mr. Balou, wouldn't always show up. Here I was the student, and my teacher was delinquent. It's funny, but my whole life has been sort of backwards like that. My dad made me practice in the backroom of the store, while the other kids were out playing baseball, and I hated it. He had the noisiest fish market in Norfolk. People would come in and ask, 'What's all that noise back there?' I also took lessons in school, played in the Crestwood High School Jazz Band, and switched to baritone because I was the biggest guy in the class."

During these years Clemons was no rock & roll rebel chomping at his reeds, waiting to hit the road. He was a kid from a family of preachers who happened to have a horn. The black South imposed a social obligation on religious figures, expecting the preacher to perform as spiritual leader and bastion of the middle class. Preachers' families were treated with the deference which is prevalent in the peculiar society of the American South, but they were also scrutinized to make certain that their actions fulfilled the values and ideals of the community. In short "there were things I was expected to do, and if I didn't, everyone would know.

"I didn't really think about rock & roll in those days. It was just music, but once the r&b came about, I took more notice of rock & roll. I was just searching in terms of music at the time. I didn't have a lot of time for listening to records because of my schedule, so nobody had influenced me. In my senior year of high school, I heard King Curtis. He turned me on, and it was then that I decided I wanted to play tenor. His sound and tone were so big on those sessions he did, and his feeling was right from the heart. Here was a guy who gave me something."

* * *

Given Clemons' religious background, it's no surprise that he had an affinity for King Curtis. Curtis allegedly played in the church as a youth and was a proponent of the driving, sensual tenor style that had swept black America like a firestorm in the '50s. Players like Jay McNeely, Paul Williams, J. T. Brown, and Hal "Cornbread" Singer, flamboyant ex-



PAUL NATKIN/PHOTO RESERVE

hibitionists all, were the Wild Men of the Tenor who preceded electric guitarists as the shapers of rock & roll. They took it to the wall with hard, bluesy shrieks, bellows, and percussive single-note honks. Orthodoxy was to be defied. They played from their knees or on their backs as if possessed and locked in a battle to the death with the blue demons. For a brief time these bucket-o'-blood crazies were the lords of rock & roll, and they offered something of a role model for black kids bent on instant stardom.

Nonetheless, Clemons found a career in professional sports more alluring than the bandstand. He attended Maryland State College on a football and music scholarship, and majored in sociology. He continued to play sax, and one summer ventured to the Maryland shore, ending up in a 12-piece band called the Vibratones and meeting friend and vo-

calist John Bowen. "We were basically playing covers of James Brown tunes, the Temptations, and stuff like that. I also had a little combo at school, but I was more interested in becoming a professional football player."

For a while Clemons played for the Newark Bears and the original Jersey Generals. Music still was not uppermost in his mind when he later took a job as counselor for emotionally disturbed children at the Janesburg Training School for Boys. An unfortunate auto accident and a series of frustrating experiences at the boys school, however, finally set Clemons on the music route full-time. It was after moving to Asbury Park that the fortuitous series of events occurred which brought The Big Man and The Boss together.

"When I was living in Asbury Park, there was like two sides of the track. I

never even knew who Bruce Springsteen was. Then I met Norman Seldon, who was a white guy playing covers of r&b. I started working with Seldon's Joyful Noise and got to play in the white circuit where I met Bruce. When we met, we could tell that we should be together. We just agreed on so many different things."

Since 1973 the Springsteen/Clemons partnership has reaped great rewards and created insightful, high energy rock & roll. Their music, functioning like the blues from which it originated, chronicled the fears, aspirations, and limitations of suburban youth. Unlike many musicians today, Springsteen and Clemons were more interested in the heart and substance rather than the glamour of music. Clemons proudly boasts, "I'm the working class; I'm no rich rock & roller."

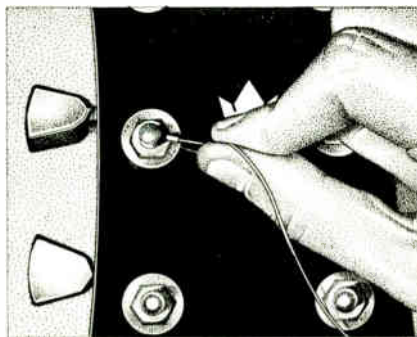
"Our association was just natural. I didn't have to change my style at all after meeting Bruce. The sax adds color to situations, and it has that urgency. Bruce allows me a certain space within which I'm free to do whatever I want, and we interact so well together that it's no problem backing him. On-stage, we can dance around and play off each other, which gives the crowd a show and generates energy."

Recently Clarence Clemons has toured with the Red Bank Rockers, a band he formed in 1981 along with opening Big Man's West, a night club in Red Bank, NJ. Their first album, *Rescue*, shows a band that incorporates elements of r&b and rock & roll from the last 20 years. *Jump Start My Heart* is like a stiff *Big Boss Man*; *The Resurrection Shuffle* has traces of Little Richard and rockabilly despite its Brit origins; and *Heartache #99, A Woman's Got The Power*, and *Money To The Rescue* are soul-rockers. Throughout, Clemons punches short chicken-licks and hard-edged, rhythmic riffs in support of the stentorian voice of John Bowen, whose style often recalls Tyrone Davis.

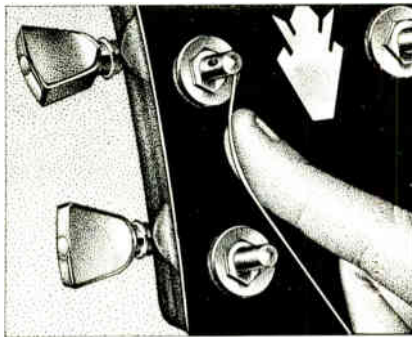
Clemons is pleased with the progress of the Rockers, although he is searching for the sound that will validate their rock & roll calling. And he worries that the band may not be judged solely on musical terms. "Being with Bruce afforded me the opportunity to see the rock & roll scene. It's funny because now we're undergoing the second British invasion. I was here for the first one, and it's the same thing—r&b. It's black music. Like today, you hear Boy George and you're hearing the Temptations or Martha Reeves and the Vandellas. Yet, I've been told by some radio people that my music sounds too black. I never thought of it that way. I just wanted it to be something that sounded different than what is always played. See, black people have been playing rock & roll all along. I've always had the rock & roll dream. Ever since I heard King Curtis, I knew someday I'd be big if I kept at it."

db

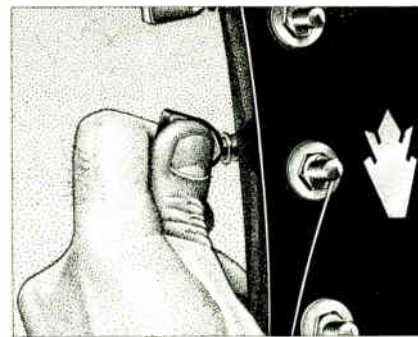
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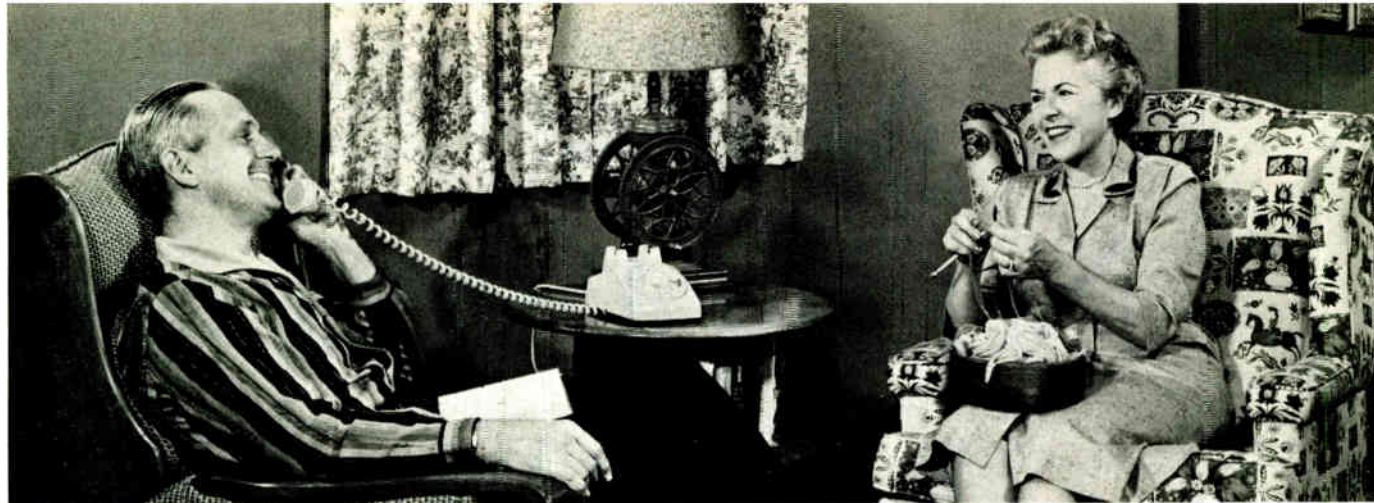
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HEARD 'ROUND THE WORLD—Columbia C2-38506: *IF I WERE A BELL*; *MY FUNNY VALENTINE*; *SO WHAT*; *WALKIN'*; *ALL OF YOU*; *THEME*; *MILESTONES*; *AUTUMN LEAVES*; *SO WHAT*; *WALKIN'*; *THEME*.

Personnel: Davis, trumpet; Sam Rivers (cuts 1-6), Wayne Shorter (7-11), tenor saxophone; Herbie Hancock, piano; Ron Carter, bass; Tony Williams, drums.

★★★★★

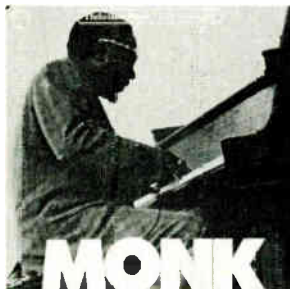
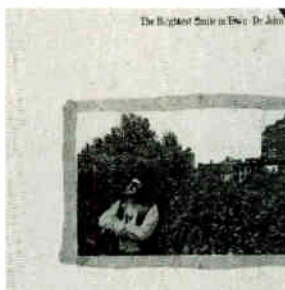
Maybe these two discs aren't new to you, 'cause you bought the premium-priced Japanese editions long ago. Then you'll know to tell your friends that two of Miles Davis' most exhilarating performances on record have finally been made readily available. Don't forget to mention they feature a band whose fires still warm the jazz world 20 years later, along with one tenor saxophonist who burned so brightly maybe his leader didn't dig the heat.

Either trying to impress his Japanese audience or simply feeling grand, Davis opens what has long been known as *Miles In Tokyo* fast and happy—if he were a bell he'd go ding-a-ding-dong-riiing. The classy young rhythm trio he'd had for a year immediately ignites—Tony Williams a sizzle on his cymbals, Ron Carter so low as to seem subliminal but dependably there, Herbie Hancock chording cautiously as though to tend a small blue flame. Then Sam Rivers' tenor bursts forth, scorching the changes and threatening to flare out of control.

He doesn't. The trio rises to his pitch and, after three quick choruses in which Rivers sings the edge, regroups behind Hancock, who simmers prettily, like Red Garland. They lay back under Miles' second, unhurried turn. As he chooses his dramatic rendition of *Valentine* as the next tune, there's a sense Davis won't be rushed beyond his own experiments by Rivers or anyone else into the free style becoming a rage in '64. Miles dares much, trying tempo suspensions, extending his personal technique, sense of harmony, and intonation throughout both the Tokyo and *Miles In Berlin* concerts included in this album. But he insists the second horn, like the rhythm section, underline his directions. While Rivers is masterly, emotional, and to the point, there's a hint of friction—at least, sparks are flying. When Shorter takes over (on sides three and four) the Quintet still sounds inspired—and, overall, better balanced.

Hancock, Carter, and Williams continue to play at top form, adjusting to the immediate needs of the group sound. Hancock displays all the elegance for which he's become justly renowned: two-hands-in-tandem runs, a light, even touch, ease across the keyboard, admirable self-editing. Carter makes the seven-note ostinato of *So What* distinct though he's plucking so fast only three moves seem possible. And Williams makes time elastic.

The Berlin program is similar to the Tokyo one; Miles again flourishes his singular skills, command, and direct expressiveness. Shorter gets around his tenor as impressively as Rivers, but his attack is not so startlingly



ferocious, his emphasis less exaggerated. At this point in his career, Shorter's still a player of many notes, somewhat under Coltrane's sway; it's a thrill to hear him—all of them—playing their standards. *Autumn Leaves* and *Milestones* and *So What* and *Walkin'* are the occasions for improvisation, not the polished renditions of a band bored by its repertoire.

Of course, with Shorter, Hancock, Carter, and Williams, Miles was about to enter a period of reevaluation and renewed conceptual quest. This band gave him the cohesion to forge ahead. Rivers came to represent other forces and ideas in jazz; his months with Miles attest that before his Blue Note sessions he could compact his statements and discipline his fervid imagination. Miles was equal to the firebrand, though not necessarily interested in being put to a test by a sideman. In the crucible of performance, he'd long before proved his mettle—and 'round the world, Miles Davis with his great '60s bands blazed trails that still glow in these grooves.

—howard mandel

DUKE ELLINGTON

ALL-STAR ROAD BAND—Doctor Jazz 39137: *TAKE THE A TRAIN*; *SUCH SWEET THUNDER*; *FRUSTRATION*; *COP OUT*; *PERDIDO*; *MOOD INDIGO*; *BASSMENT*; *SOPHISTICATED LADY*; *STARDUST*; *JEOP'S BLUES*; *ALL OF ME*; *I GOT IT BAD*; *SUNNY SIDE OF THE STREET*; *DIMINUENDO AND CRESCENDO IN BLUE*.

Personnel: Ellington, piano; Harold Baker, Willie Cook, Clark Terry, Ray Nance, trumpet; Quentin Jackson, Britt Woodman, John Sanders, trombone; Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Joe Benjamin, bass; Sam Woodyard, drums.

★★★★ ½

One of the great scenes in American theater is the one in *Our Town* where the heroine, Emily Gibbs, learns after her death that she may

return to relive one day in her life. First she remembers only the important days, but cannot decide among them. "Then choose an unimportant day," the ghost of her mother-in-law says. "Choose the least important day in your life. It will be important enough."

In 1957 engineer and Ellington-archivist Jack Towers recorded the Duke Ellington band on an unimportant day in Carrolltown, PA. Today, 27 years later, it is important enough.

This is an album of mostly familiar things. Johnny Hodges takes us through *Jeep's Blues*, *All Of Me*, *Sunny Side* and *I Got It Bad* one more time with no more or less beauty than he gave to hundreds of other performances of those pieces. Clark Terry dances through *Perdido* with a precise, brittle trot that outswings his "official" version of the *Festival Session* LP (Columbia 36979). Paul Gonsalves gives us a lively condensation of *Copout*, also on the *Festival Session* album. And the band gives us two versions of *A Train*, *Such Sweet Thunder*, *Mood Indigo*, and an encore of *Diminuendo And Crescendo In Blue*, which had its definitive performance at Newport in 1956. Still, it's all good to have, especially the latter composition—nowhere in jazz is there a more ingenious extended orchestration on the 12-bar blues. All of Duke's mature bands played it, each giving it a texture and attack different from the other. The 1937 band played it differently from the 1945 band. And by the '60s *Crescendo* had disappeared and *Diminuendo* had become intolerably rushed. But in 1957 it was loose, crisp, and brassy. Gonsalves plays the familiar Newport riffs with enthusiasm, but doesn't carry on quite so long.

So there are really no surprises here; they were saved for Carnegie Hall, not Carrolltown, PA. Yet the band reaches out across the years and grabs you hard. The resonance and dimension of the recording quality are nothing short of astounding. When Sam Woodyard hits his bass drum, we hear a ringing boom, not a dead thud. And when the brass and saxes blend, the room amplifies and fattens their

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RECORD REVIEWS

power. No question about it: the art of recording big bands reached its peak in the late '50s. This one deserves the Nobel Prize for engineering.

—John McDonough

TOM SCOTT

TARGET—Atlantic 80106-1: *TARGET*; *COME BACK TO ME*; *AEROBIA*; *HE'S TOO YOUNG*; *GOT TO GET OUT OF NEW YORK*; *LOLLIPOPPIN'*; *THE BIGGEST PART OF ME*; *BURUNDI BUMP*

Personnel: Scott, tenor, soprano saxophone, Lyricon; Harvey Mason, drums, Simmons electronic drums, percussion; Neil Stubenhaus, bass; Carlos Rios, Paul Jackson, electric guitar, percussion (8); Victor Feldman, piano, Rhodes electric piano, synthesizers, percussion; Ian Underwood, synthesizers; Michael Boddicker, synthesizers, vocoder, Lyricon programmer; Michael Fisher, percussion, synthesized percussion; Trevor Feldman, Rhodes electric piano (8); Jerry Hey, trumpet, flugelhorn; Jim Horn, baritone saxophone, flute; Ernie Watts, tenor, alto, soprano saxophone; Pete Christlieb, tenor saxophone, clarinet; Dick "Slyde" Hyde, bass trombone, bass trumpet; Bill Reichenbach, trombones; Lee Ving, harmonica, vocal (5); Maria Muldaur (4), Kenny James (2), vocal; miscellaneous background singers.

★ ★ ★

You've got to admire this album on a cut-by-cut basis. The performances are strong, the fidelity is excellent. Digitally recorded live in the studio, *Target* is a collection of diverse pop-jazz tunes done by a whole fleet of studio masters, given absolutely sparkling sound.

Tom Scott showed real vision 10 or so years ago when he and the L.A. Express became household words with the Joni Mitchell set. But "vision," in the purest sense of the word, has to do with forming a pervasive *feel*, a creative passion that unites an entire album into an inspired work. *Target* fails to hit the mark somewhat on that point, flying in too many directions. There's something to be said for a virtuoso strutting his stuff, but the serious listener can only guess which groove is going to jump out next.

Taken individually, many of the tracks here show real snap. Check out this crisp horn section for starters—an L.A. arsenal. The players are tight and funky, highly arranged but not produced to death. Highlights come when the Scott mold is broken briefly: Ving's hipster rap on *Got To Get Out Of New York*; Maria Muldaur's lecherous rendering of *He's Too Young*; the African undertones to *Burundi Bump*.

But there are weak moments too. The typical tenor sax treatment of Top 40-repeat *The Biggest Part Of Me* is tiresome. Though perky, *Aerobia* is obviously exploitative and geared for the fitness fad. And it's hard to believe that *Target* didn't intend Kenny James' super smooth crossover singing on *Come Back To Me* as a selling vehicle. The hit vocal approach has worked wonders for Quincy Jones, Grover Washington Jr., the Crusaders, and others. This is indeed a pleasant song, but it's hard to tolerate one big, incongruous "hit" that is so obviously intended as a homogenized market-

ing play.

There are some very tasty moments on this disc, but for once we'd like to hear Tom Scott get rolling in one direction and make more of a personal artistic statement.

—Robert Henschel

DR. JOHN

THE BRIGHTEST SMILE IN TOWN—Clean Cuts 707: *SADDLED THE COW*; *BOXCAR BOOGIE*; *THE BRIGHTEST SMILE IN TOWN*; *WAITING FOR A TRAIN*; *MONKEY PUZZLE*; *AVERAGE KIND OF GUY*; *PRETTY LIBBY*; *MARIE LA VEAU*; *COME RAIN OR COME SHINE*; *SUITE HOME NEW ORLEANS*.

Personnel: Dr. John, piano, vocal (cuts 1, 4, 6, 8).

★ ★ ★ ★ ½

TUTS WASHINGTON

NEW ORLEANS PIANO PROFESSOR—Rounder 2041: *ARKANSAS BLUES*; *DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS*; *HONKY TONK*; *ON THE SUNNY SIDE OF THE STREET*; *WOLVERINE BLUES*; *MR. FREDDIE BLUES*; *PAPA YELLOW BLUES*; *FRANKIE AND JOHNNIE*; *GEORGIA ON MY MIND*; *TEE-NAH-NAH*; *SANTA FE BLUES*; *I COVER THE WATERFRONT*; *FORTY-FOUR BLUES*; *TIN ROOF BLUES*; *WHEN THE SAINTS GO MARCHING IN*.

Personnel: Washington, piano, vocal (7).

★ ★ ★ ★ ½

For anyone interested in the rich tradition of New Orleans piano, these two albums make a fascinating before-and-after case study. The missing link, so to speak, is Professor Longhair. He cited Tuts Washington as a key influence on his development, and it is clear that he assimilated much of Washington's style. Through Longhair, that legacy was passed on to another generation of pianists that includes Dr. John.

Washington, now 76 years old, is the last surviving "piano professor" from the booming New Orleans music scene of the 1920s and '30s. Amazingly, he has never recorded solo before—he was afraid his music would be stolen (for a long time, a very legitimate fear). Washington favors florid rumba/calypso figures in his right hand, the Caribbean-derived style that Longhair copied and elaborated on. In his left hand, though, the influence of ragtime is still clear. His blues and boogie woogie bass lines have a stiff formality that contrasts oddly with the rolling melodic figures. This is accentuated further by Washington's eccentric rhythms. He stretches and compresses phrases, rushes and drags the beat, in the manner of someone who has played solo for many years. He also makes more than a few obvious mistakes, and some passages are quite ragged—age has probably taken a certain toll. Even so, this album is valuable because it gives us a glimpse into the roots of a unique musical style. That glimpse is further enriched by Jeff Hannusch's liner notes, which are filled with illuminating quotes from Washington.

The stiff ragtime rhythms that are evident in Washington's playing were evened out by Pro-



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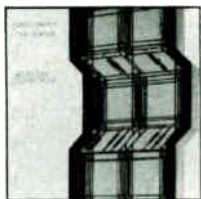
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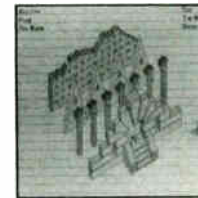
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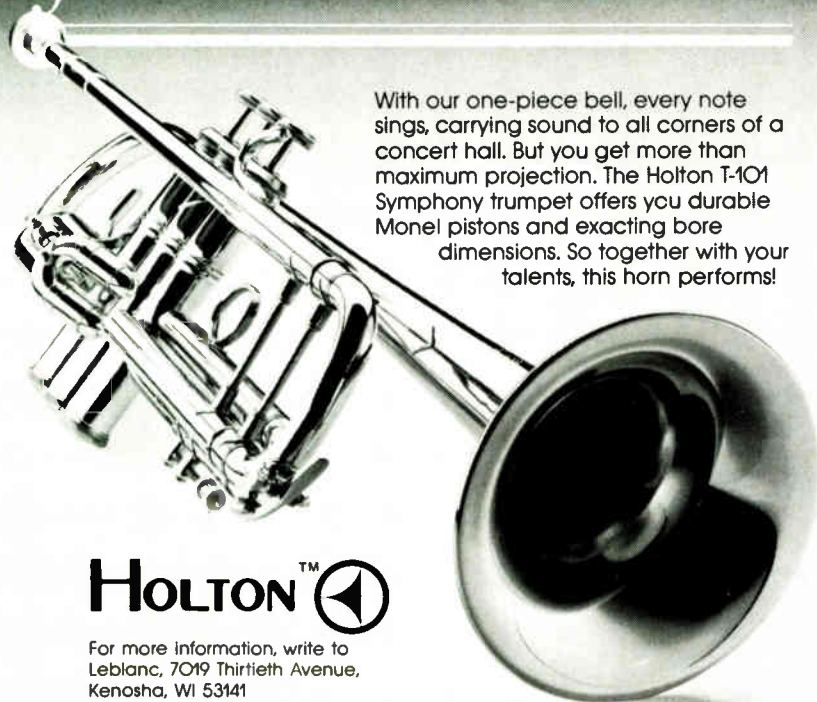


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fessor Longhair. 'Fess gave his tunes a smooth foundation while retaining the unique melodic figures he had learned from Washington and other early New Orleans pianists. That sound is very much alive today in the work of Dr. John, who has emerged as Longhair's most accomplished disciple.

This is his second album of solo piano music and, technically speaking, it is a much more polished work than the Washington album. (Dr. John also benefited from what sounds to be a far better piano to play on.) This LP is perhaps a bit less inspired than his earlier *Clear Cuts* release, *Dr. John Plays Mac Rebennack*, but it is still very good. There are several tunes in the classic Longhair r&b style, but the overall scope is a bit broader this time. There are more vocals, and several of the instrumentals reach farther toward jazz. *Monkey Puzzle*, an airy jazz waltz, is especially fine. The most revealing cut is probably *Come Rain Or Come Shine*, which he plays in a deliberate but very graceful manner. It builds from a light, rhapsodic intro to a series of bluesy choruses where we can hear a distant echo of Washington's ragtime rhythms. More than any other tune that he has recorded, this one sums up the influences that Dr. John has absorbed and indicates where he is going with them.

—jim roberts

JAMES BLOOD ULMER

ODYSSEY—Columbia 38900: CHURCH; LITTLE RED HOUSE; LOVE DANCE; ARE YOU GLAD TO BE IN AMERICA?; ELECTION; ODYSSEY; PLEASE TELL HER; SWING & THINGS.

Personnel: Ulmer, guitar, vocals; Charles Burnham, violin; Warren Benbow, drums.

★ ★ ★ ★ ★

Odyssey appears to mark a turning point in Ulmer's career. It's not so much that his approach to the guitar has changed—although he has largely abandoned both his more abstract meanderings and his forays into commercial funk—but rather that he has at last found accompanists whose styles truly complement his own. Disencumbered of harmonic bric-a-brac, Ulmer's new music is unabashedly tonal; a sort of psychedelic country & western raga-rock that winds hypnotically around a central drone. Charles Burnham's electrified, wah-wah pedaled violin is frequently the leading voice, with Ulmer chopping plangent rhythm chords and plucking deft, idiosyncratic figurations while drummer Warren Benbow pumps out a rocking, superbly empathetic pulse. The net effect suggests a cross between Jimi Hendrix, Bob Dylan (especially on Ulmer's croaking vocals), and the Mike Bloomfield of *East-West*.

Increasingly, Ulmer seems to draw inspiration from his roots in rural South Carolina; with Burnham's collaboration, Blood's once-veiled references to old-time banjo-and-fiddle hoe-downs are now unmistakable. This is deeply American music, a point that is underscored when Ulmer reprises his anthemic *Are You Glad To Be In America?* (originally waxed as the title track of his British *Rough Trade* LP) in a more relaxed and deliberate—but no less

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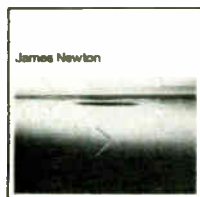


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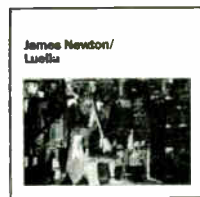
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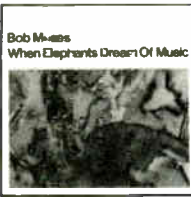
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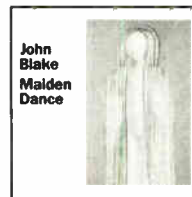
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striking—version. Elsewhere Ulmer's compositions can be almost too minimalistic—*Election*, for example, is a kind of fugue on *Frere Jacques*—but he and his mates manage to invest even the most childlike material with a high-energy shimmer of rhythm and tone color.

Burnham's violin often mimics a second guitar, painting acid-rock swirls and fusion-esque squiggles—when it is not being employed as a space-age tamboura, a vamping synthesizer, or a country fiddle. Benbow, in contrast with previous Ulmer percussionists, keeps a regularly accented beat, scarcely calling attention to himself as he drives the trio with surehanded authority. Indeed, all three players subordinate themselves to a collective spirit—even the leader functions more as a rhythm player than a soloist—so that despite the sparse, bassless context, the individual parts seem to dissolve into a flowing musical whole.

—Larry Birnbaum

SARAH VAUGHAN

THE MAN I LOVE—Musicraft 2002; *TROUBLE IS A MAN; I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER; I CAN'T GET STARTED; THE MAN I LOVE; THE ONE I LOVE BELONGS TO SOMEONE ELSE; IT'S YOU OR NO ONE; ONCE IN A WHILE; I GET A KICK OUT OF YOU; I'LL WAIT AND PRAY; I'M GLAD THERE IS YOU (IN THIS WORLD OF ORDINARY PEOPLE); TIME AND AGAIN.*

Personnel: Vaughan, vocals; Ted Dale Orchestra; Richard Malthby Orchestra (cut 6); Jimmy Jones, piano (7); Al McKibbon, bass (7); Kenny Clarke, drums (7); Earl Rodgers Choir (10); Stuff Smith Trio (11).

★ ★ ★

THE GEORGE GERSHWIN SONGBOOK—Emarcy 814 1871; *BUT NOT FOR ME; AREN'T YOU KINDA GLAD WE DID; THEY ALL LAUGHED; LOOKING FOR A BOY; HE LOVES AND SHE LOVES; MY MAN'S GONE NOW; I WON'T SAY I WILL; A FOGGY DAY; LET'S CALL THE WHOLE THING OFF; THINGS ARE LOOKING UP; DO IT AGAIN; LOVE WALKED IN; ISN'T IT A PITY; OF THEE I SING; I'LL BUILD A STAIRWAY TO PARADISE; SOMEONE TO WATCH OVER ME; BIDIN' MY TIME; THE MAN I LOVE; HOW LONG HAS THIS BEEN GOING ON; MY ONE AND ONLY (WHAT AM I GONNA DO); LORELEI; I'VE GOT A CRUSH ON YOU; SUMMERTIME; EMBRACEABLE YOU.*

Personnel: Vaughan, vocals; studio orchestra conducted and arranged by Hal Mooney; Jimmy Jones, piano (24); Joe Benjamin, bass (24); Roy Haynes, drums (24).

★ ★ ★

If one accepts Gunther Schuller's assertion that Sarah Vaughan is "quite simply the greatest vocal artist of our century," an artist "not only superior to that of any other singer, but [to that of] any active jazz instrumentalist," Vaughan then belongs to that exclusive jazz pantheon occupied by the likes of Armstrong, Ellington, and Parker. Historically, such artists have been able to transcend any commercially motivated context presented to them by their producers. Such is the case with these finely archived reissues, both of which feature decidedly one-dimensional orchestrations. Unlike her work with Dizzy Gillespie's orchestra, *The George Gershwin Songbook* and

RECORD REVIEWS

The Man I Love are notable because of Vaughan's singularly expressive voice, and nothing else.

In commercial terms, the chronology of these recordings runs like this: the Musicraft sides from 1945-48, which include her debut record, Stuff Smith's wistful *Time And Again*, and Musicraft's last date (*I'm Glad* . . . , a dubious choral foray), detail Vaughan's promise as a star; the Emarcy sessions, waxed a decade later, are a fulfillment of that promise. Accordingly, the Musicraft sides reflect youthful daring, while the Emarcy dates forward mature deliberation. The earlier version of *The Man I Love* finds Vaughan taking risks with embellishments and key changes, while the Emarcy take adheres to the melody. This is not to suggest, however, that Vaughan became stolid with age, as a comparison between the Emarcy's muted treatment of *How Long* . . . and the jaunty, small group version Vaughan recorded for Pablo 20 years later will reveal.

Setting aside any comparisons with Ella Fitzgerald, whose own Gershwin albums may have inspired the project originally, Vaughan's treatment of Gershwin is as much a measure of the composer's imposing stature as it is of Vaughan's. Much more than with her usual repertoire, Vaughan sings Gershwin as he wrote it. Intentionally or not, this tendency prevents Vaughan from straying from the lyrics; here, even with her smokiest vibrato, the ren-

dering and articulation of the lyrics are perfect. Yet, this no-frills approach does not diminish Vaughan's emotive power—*Isn't It A Pity* is heart-wrenching, and a trifle like *Bidin' My Time* has existential punch.

While both *The Man I Love* and *The George Gershwin Songbook* restore to print some pivotal items of Vaughan's discography, they include some of the sappiest Sassy ever committed to wax. Luckily, Vaughan is the type of consummate artist who could sing the listings of a telephone book in a monotone and create magic.

—bill shoemaker

INSERTS

OUT OF THE BOX—Nozzle 1001: *OUT OF THE BOX; FOGBANK; SPACE MAMBO; THE BENDING WORLD.*

Personnel: Richard Isgrigg, guitar, guitar synthesizer; Rhodes electric piano; Tom Cranor, guitar, guitar synthesizer; Mark Murrell, bass; Sam Simon, drums.

★ ★ ½

At first glimpse, Inserts seem to be the perfect music for the times, a wedding of jazz-rock and Euro-space electronics tempered by post-new wave sensibilities. The surface of Inserts' sound reveals stripped-down angular rhythms, constantly bubbling bass lines, and counter-

point between the textural and the pointillistic by the two guitarists, who double on guitar synthesizers. Instead of fusion's techno-glorification, Inserts gives us earthy grime and jagged edges.

However, that is at first glimpse. There's a lack of direction to Inserts that becomes more unsettling with each listen. The four pieces on the album are not compositions, but edits out of extended jams, and they sound like it. The music ultimately lacks the kinetic excitement and sense of shared exploration that the best free improvisation imparts to the listener. Artists as diverse as Tangerine Dream, the Art Ensemble of Chicago, and even Miles Davis' post-*Blitches Brew* free-for-alls, unfold a greater depth of empathy and interrelationships on repeated listenings. Inserts' music is like peeling back the folds of an onion—a diffuse onion at that.

Improvisation can open musicians up, allowing them to reach new heights of creativity and expression, or, as classical composer Elliott Carter maintains, it can force them to play only what they already know. Carter's only partly right, but Inserts provide him with some pretty good evidence. The mix of influences counteract each other in a garble. The strangled funk guitar and distorted electric piano of the title track sound like the Mahavishnu Orchestra fighting through a Quäälude haze. Whenever *The Bending World* finds a good jamming

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RECORD REVIEWS

groove in its 17-plus minutes, Inserts toss in random elements like radio broadcasts or aimless synthesizer drones. It's neither dynamic enough to excite, nor atmospheric enough to contemplate. And just when it starts cooking, they fade it out.

Out Of The Box does have its moments, especially towards the end of the title track and on *Space Mambo*, when the guitarists just cut loose and fly at each other. The parts are all there, but they should be put back in the box and shaken up a bit. Something more interesting should come out next time.

—john diliberto

DON LANPHERE

OUT OF NOWHERE—Hep 1919: *WHAT; IN MEMORY OF C.B.; BUDDIP BAW; YOU'VE CHANGED; NOBLE INDIAN SONG; WHITE 2-3; BLUE ORCHIDS; WHO WROTE THIS THING; OUT OF NOWHERE; LORD'S PRAYER.*

Personnel: Lanphere, tenor, soprano saxophone; Jon Pugh, trumpet; Marc Seales, keyboards; Chuck Deardroff, bass; Dean Hodges, drums; Paul Scea, tenor saxophone (cuts 1, 3); Glen Gurnard, marimba (3).

★ ★ ★

Don Lanphere? Another new talent ready to burst on the scene? Hardly. Consider this

curriculum vitae: born in 1928 in Wenatchee, WA, Lanphere began playing professionally in the early '40s and wound up a regular member of the 52nd St. circle. He toured and recorded with, among others, Fats Navarro and later Woody Herman. Serious drug problems, however, forced Lanphere to give up his career and return to Wenatchee in the early '60s. Since then Lanphere has been playing in local contexts, more or less casually.

In 1983, buoyed by renewed spiritual strength and musical inspiration, Lanphere formed his current band of young Washingtonians. A brief return to New York marked his official comeback, and now this first release of two planned albums for the English Hep label will further help remove Don Lanphere from the "Nowhere" of the ironic album title.

During his formative years in the bop era, Lanphere was generally heard playing in a Lester Young-influenced vein, not unlike a Brew Moore, a Paul Quinichette, or a Stan Getz. The surprise of *Out Of Nowhere* is that it essentially shows Lanphere's playing today falls into two distinct stylistic halves that seem to have little in common: on one hand, a frenetic contrapuntal music that has its roots in the early Parker/Gillespie days (with some of the later Konitz/Marsh elaborations); on the other, a classic mature tenor sax style that heralds back, of course, to Lanphere's early idols.

It is the rapid unison side of Lanphere's music that dominates *Out Of Nowhere*, being the favored style on most of the cuts. This is unfortunate because this style may sound fresh and exciting at first (as it did with Super-sax), but which soon wears thin and has a tendency to lock in the performers. It is characteristic that both Lanphere's own *Buddip Baw* and the standard title song wind up perilously close to the Gillespie/Parker composition *Shaw 'Nuff*—that true apogee of the bop era.

More rewarding, to these ears at least, are the tracks that feature Lanphere in a straight-ahead format and more relaxed tempo. You've *Changed* is a beautiful example of mature, timeless tenor sax improvisation. Most striking, perhaps, is Lanphere's interpretation on soprano sax of *Lord's Prayer* which he plays with an almost Pharoah Sanders-like passion and sensitivity.

It is a pleasure to be able to welcome Don Lanphere back on the scene. For somebody who has been "Nowhere" for so long, he is in impressive command of his chops. With more time and wider exposure for his comeback, one is sure that Lanphere will establish himself again with a personal tone in today's jazz world. Both his own honest liner notes and his original compositions hint that this development is just around the corner. —lars gabel

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THELONIOUS MONK

TOKYO CONCERTS—Columbia C2-38510: *STRAIGHT, NO CHASER; PANNONICA; JUST A GIGOLO; EVIDENCE; JACKIE-ING; BEMSHA SWING; EPISTROPHY; I'M GETTING SENTIMENTAL OVER YOU; HACKENSACK; BLUE MONK; EPISTROPHY.*

Personnel: Monk, piano; Charlie Rouse, tenor saxophone; Butch Warren, bass; Frankie Dulong, drums.

★ ★ ★ ★

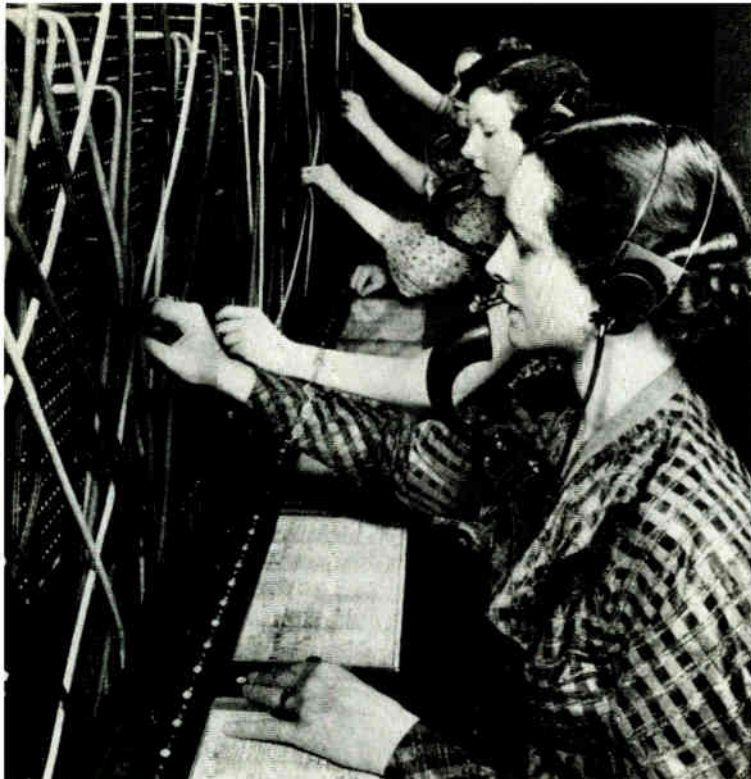
EVIDENCE—Milestone 9115: *IN WALKED BUD; BLUE MONK; RHYTHM-A-NING; THELONIOUS; SAN FRANCISCO HOLIDAY; EVIDENCE; EPISTROPHY.*

Personnel: Monk, piano; Donald Byrd (cut 4), Joe Gordon (5-7), trumpet; Eddie Bert, trombone (4); Robert Northern, french horn (4); Jay McAllister, tuba (4); Phil Woods, alto saxophone (4); Charlie Rouse, Harold Land (5-7), tenor saxophone; Sam Jones (1-4), John Ore (5-7), bass; Arthur Taylor (1-4), Billy Higgins (5-7), drums.

★ ★ ★ ½

I suppose that nobody is surprised that the last few years have seen the Fantasy group and Columbia rummaging through their tape files for unissued Monk material. But then, who would complain when the former has been filling in the details of some near classic sessions and the latter has made available some stimulating live dates (including the galvanizing *Live At The It Club* [Columbia 38030], which all enthusiasts should seek out before corporate whim strikes it from the current lists)?

In terms of historic interest, the first side of the new Milestone collection warrants attention, since it makes available the quartet performances from the first Monk orchestra concert (of February 1959). Some of the patterns



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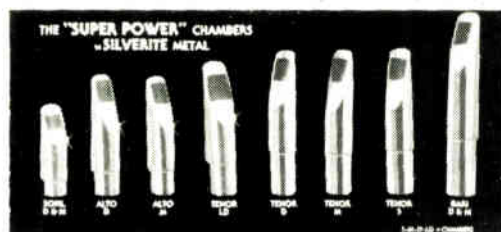
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that would characterize the Monk/Rouse quartets are already apparent here: Monk dropping out during the second half of the tenor solo, and his magical return for the piano solo, which would fade in places to expose the underlying bass line that might become a discrete solo or might not, etc. This form could lead to some very routine performances, but to me the most detrimental aspect of the style of these quartets is the requirement, presumably by Monk, that the bassist maintain a walking line both in accompaniment and solo. The group had some fine bass players, but perhaps only Wilbur Ware could have met this demand with the required inspiration. There are also signs that the leader may not always have encouraged the active contribution of the drummer, even though Max Roach and particularly Art Blakey had been so directly involved in some of Monk's masterpieces. Both Jones and Taylor seem to become uncertain of their roles in the latter part of *In Walked Bud*, for example, and are audibly relieved when they can steam along on *Rhythm-a-ning*.

On the other hand, Monk's accompaniments to the horns throughout these albums, sparse as they may be, are full of interest, often to the point of exposing the emptiness of the soloist's statement, and sometimes overshadowing his own featured passages. Overall these good-spirited performances, along with the brief orchestral *Thelonious*, complete for the first time on American issue, are well worth having.

The companion pieces on side two also complement a previous album, viz, *Thelonious Monk At The Blackhawk*, not, incidentally, one of my favorites. The attempt to graft the West Coast horns onto the quartet is not completely successful; Land's fluid drive and Gordon's dry lyricism are best heard elsewhere. But there is a fine reading of *Epistrophe*, in which Monk employs a rocking chordal base that suggests more modally oriented jazz styles. Higgins provides a flowing, unassertive presence that pleases even if it invokes no new insights. An additional point about this Blackhawk material is the superior sound quality. The improvement reveals that much of what I had considered ill-mannered crowd noise seems to be the record producer, presumably Orrin Keepnews, talking to his associates. Keepnews, however, does provide interesting and appropriate commentary in the liner notes.

As implied above, Columbia's *Tokyo Concerts* double-album is not in the class of the *It Club* recordings, but the occasion did have some very fine moments, and everyone in the band and audience was in good spirits on May 21, 1963. The resulting document is enhanced by clean recording and good stereo definition of the instruments. There is a fair proportion of the standard performance pattern and restriction of the bass and drum roles mentioned above, but given the prevailing climate, Dunlop is more stimulating than often the case, and Warren is solid in support.

There may have been a warming-up phase since side one is below the average of the other sides (the actual sequence is not indicated). However, *Evidence* catches fire with an excellent opening theme statement and a forthright tenor solo, underpinned by assertive Monk and freewheeling drums. The pianist develops

considerable tension in his own solo by suppressing the insistent rise of thematic figures, finally releasing them in a climax of ringing, timeless chords. *Jackie-ing* and *Bemsha Swing* benefit from an intense concision frequently absent from this group's efforts, and *I'm Getting Sentimental* and the second *Epistrophy*, with explorative Rouse and Monk, attract attention.

This worthy collection has intelligent notes from Bob Blumenthal and can be recommended to all jazz lovers; Monk collectors will need no urging.
—*terry martin*

NICK BRIGNOLA

SIGNALS . . . IN FROM SOMEWHERE—Discovery 893: *IN FROM SOMEWHERE*; *BROTHER JOHN*; *NIGHT SONG*; *TADD'S DELIGHT*; *SIGNALS*; *THE FRAME*; *ONCE UPON A SAMBA*; *FUN*.

Personnel: Brignola, baritone, soprano saxophone; Bill Dobbins, piano; John Lockwood, bass; Dave Calarco, drums.

★ ★ ★ ½

Straightahead is the way to go with the burly bari from Troy, NY, and the trip is as cheerful as

it is direct. Brignola gives his band top billing, and they earn it from the opening ensemble built on *Out Of Nowhere*, voiced odd and tight and owing little to Tristano. The trio is graceful companionship and firm support for the rock-like, rollicking Brignola, whose growling bite is as bold as John Hancock as Pepper Adams' genial rasp or Hamiet Bluiett's enveloping foghorn. Textures are well-varied: the rhythm drops out on *Tadd's Delight* (to our delight), and *Fun* is a bari/drum duo romp. Tunes are nearly all fast, and except for the Dameron, all original. How 'bout a standard ballad for ballast?

The democratic side two has a tune by each member of the band: all smokers. Dobbins shows up best as composer: *Night Song* explores strange and exotic Eastern scales with lovely florid tags, and *Signals* gets some two-fisted octaves by Dobbins and palatable full-kit bash by Calarco. Everything is crisp and to the point; no fat but Lockwood's tone. Boston's first-call jazz bass uses intriguing note choices, exceptional clarity and pitch, his fertile mind. Solo space is never wasted on him, though his sustains boom a bit here.

Next time, maybe Brig will give us a two-pocket round-robin of his full gamut of 17 instruments. With his intense musicality, there'd be no question of gimmickry.

—*fred bouchard*

critics' choice

Art Lange

NEW RELEASE: Fred Frith/Henry Kaiser, *Who Needs Enemies?* (Metalanguage). Electronic explorations on the razor's edge of color and texture. Expanding the sound potential of the guitar is only part of it; these guys play the blues, too.

OLD FAVORITE: Archie Shepp, *Four For Trane* (Impulse). Roswell Rudd's sextet arrangements of Coltrane compositions create balance and harmony, while the soloists distort the proportions with exquisite expressionistic fervor. A 20-year-old classic.

RARA AVIS: John Cage, *Sonatas & Interludes For Prepared Piano* (CRI). Cage's delicate and devilish distortion of the keyboard recalls a Javanese gamelan; the capricious and captivating rhythms bob and dip like sunlight on a lake.

SCENE: *Milestones I* by Jack Chambers (University of Toronto Press) is a lucid, for the most part objective account of the musical development of one of this century's most phenomenal and puzzling artists, Miles Davis. Using recording sessions as chronological signposts, Chambers masterfully reconstructs the sounds and events in Davis' life up until 1960; let's hope the musically more turbulent '60s and '70s receive an equally coherent study—soon—in *Milestones II*.

Charles Doherty

NEW RELEASE: Arturo Sandoval, *Breaking The Sound Barrier* (CCAA). Dynamic latin-bop brassman and Cuban cohorts caught live and red-hot in Chitown (cf *Caught*, **db**, Nov. '83). Available from POB 14454, Chicago, 60614.

OLD FAVORITE: Sun Ra, *Nothing Is . . .* (ESP). These live performances (from a '66 NY college tour) offer a particularly inspired Arkestra at a pivotal point in their expeditions.

RARA AVIS: Various Artists, *Zulu Jive* (Earthworks). A sampler of contemporary, electric urban and rural beats from southern Africa—10 cuts from four bands, and the energy and variety never flags. Check also the similar *Viva Zimbabwe!* (Earthworks).

SCENE: A tone that makes you sit up and take notice—Steve Turre doing his Rahsaan bit on multiple conch shells, in-concert with the Woody Shaw Quintet at JazzYatra '84 in Bombay.

Fred Bouchard

NEW RELEASE: Dave McKenna, *A Celebration Of Hoagy Carmichael* (Concord). The keyboard craftsman meets the homespun tunesmith on his own turf (Bloomington, IN) in a live solo piano concert at Harvey Phillips' Hoagy Fest.

OLD FAVORITE: Thelonious Monk, *Thelonious Alone In San Francisco* (Riverside). Clean, unvarnished solo Monkian piano in an unusually bright, lilting mood, complete with eternal pedal, crystal arpeggios, and Spherical illuminations.

RARA AVIS: Heiner Stadler, *Brains On Fire* (Labor). Vocalist Dee Dee Bridgewater, young and sassy, does a tumbling acrobatic act on a Lenore Kandel poem, supported by the bass of Reggie Workman—head-to-head, no net.

SCENE: Ruby Braff comes home! The merry cornetist caresses Boston's Satin Doll Room as guitarist Gray Sargent, bassist Whit Browne, and drummer Karl Goodwin fit him like a glove. Ruby raps gravely but plays round and rosy; guest trumpeter Herb Pomeroy salts Ruby's tomato.

John Diliberto

NEW RELEASE: Klaus Schulze, *Dziekuje Poland* (Innovative Communications). Digital synthesis frees the mind of the Polish masses.

OLD FAVORITE: Miles Davis, *Bitches Brew* (Columbia). Miles' multiple rhythms, liquid solos, and starry atmospheres still conjure up worlds of mystery.

RARA AVIS: Ron Geesin, *Right Through* (Ron Geesin). The mind as an insane asylum. Twisted rhymes and tape-twisted music.

SCENE: Globe Unity Orchestra at the Painted Bride Art Center in Philadelphia. Collective improvisation has rarely been this viscerally exciting. Forget trans-Global—this is trans-Galactic.

AL GREY

STRUTTIN' AND SHOUTIN'—Columbia 38505: *BLUES*, *RAY AND GREY*; *STARDUST*; *REVEREND GREY*; *STRUTTIN' AND SHOUTIN'*; *ALL OF ME*; *POTHOLES*; *HOMAGE TO NORMAN*.

Personnel: Grey, trombone; Waymon Reed, Danny Moore, trumpet; Jack Jeffers, bass trombone; Ernie Wilkins, soprano saxophone (cut 2); Jimmy Forrest, tenor saxophone; Cecil Payne, baritone saxophone; Ray Bryant, piano; Milt Hinton, boss, Bobby Durham, drums.

★ ★ ★ ★ ★

Although recorded eight years ago, when Grey and some of the other principals were still with the Basie band, this album has only just now been made available for release. It was but a few months after the date when Grey, Forrest, Pete Minger, and Curtis Fuller, along with Shirley Scott, John Duke, and Bobby Durham, appeared in Miami as the Count Basie Jazz All-Stars; and it was at that time that I first learned of this session. Both Grey and Forrest were elated at the opportunity to record for Columbia and hoped that the album's release would coincide with their planned withdrawal from the Basie band to form their own two-man touring combos. Alas, it did not, and though Forrest did not live long enough to enjoy whatever promotional spur the record might have meant to his career, I hope that Grey will finally reap some rewards after so long a wait.

And well he should, for it is undoubtedly the best session he has ever undertaken as a leader. Not only is it stylistically cohesive and consistently spirited, but it also utilizes an imaginative blend of solo work and concerted passages throughout. Wilkins wrote four of the charts (cuts 1, 2, 5, and 6), bringing to bear the

RECORD REVIEWS

wealth of his Basie-nourished expertise, while, much in the same vein, Grey did the remainder, the sole exception being Grey's *Reverend*, which was arranged by the late Bobby Plater.

The main soloists are Grey, Forrest, and the unfortunately recently deceased Reed, but there is also just enough standout space by Bryant to make one wish for more. Reed, who was an accomplished blues-based bopper, is very effective in his spots, as is Forrest, who plays as urgently as ever, but it is clearly the trombonist who takes the cake. Whether playing muted or open, his plunger is never very far from the bell of his horn, lending a quality to his performance that is as unmistakable as the sound of Armstrong's voice. For years Grey has been one of the most individualistic stylists on his instrument extant, and it is just a pity that he did not have the time to work in the Ellington orchestra, surely a setting that he would have

found most fulfilling. But then again, he was rather busy with the bands of Benny Carter, Jimmie Lunceford, Lionel Hampton, Lucky Millender, and Dizzy Gillespie before joining Basie in 1961.

—jack sohmer

JUDY ROBERTS

TRIO—Pousa 7147: *SOFT SHOE; LATE LATE SHOW; I KNOW YOU OH SO WELL; AFTER-THOUGHTS; SLOW HOT WIND; I GOT IT BAD AND THAT AIN'T GOOD; TEACH ME TONIGHT; I COULD HAVE LOVED YOU SO; YOU'D BE SO NICE TO COME HOME TO; WATCH WHAT HAPPENS; CRAZY.*

Personnel: Roberts, piano, vocals; Ray Brown, bass; Jeff Hamilton, drums.

★ ★ ★

This is Judy Roberts' first flat-out jazz record.

While tracks on her previous releases have flirted with jazz material (*Goodbye Pork Pie Hat, Señor Blues*), this record places Roberts in the all-acoustic, do or die context of the jazz trio, pairing her with that consummate jazz bassist Ray Brown, and Jeff Hamilton, a precise, totally swinging jazz drummer. The results, alas, are tantalizingly uneven.

Roberts is at her best when dealing with well-crafted material that neatly blends artful lyrics with substantial melodic lines. So Brown's *Soft Shoe* prompts Roberts into inspired scat singing that's poised, relaxed, and as comfortable as a well-worn pair of loafers. Taken at a medium bounce, the tune features Brown's model bass lines and Hamilton's tasty brush work. Another Brown original, *Afterthoughts*, is a bright latin piece. It's right in Roberts' personal idiom, as she solos with spiraling piano lines. Henry Mancini's *Slow Hot*

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Other bright spots: on *You'd Be So Nice To Come Home To* Roberts trades clever, kicky fours with Brown. This no-nonsense, swinging performance also features Roberts' facile scat singing and driving piano lines. And as her convincing vocal reading slides into a solidly swinging groove, her hornlike attack and phrasing are again complemented by the crack rhythmic team. Performer and vehicle are similarly well-joined on *I Got It Bad*. Roberts' chordal accompaniment is carefully voiced, and her vocal is felt in this carefully constructed song.

But pairings of performer and vehicle aren't always so felicitous. *Teach Me Tonight* is merely cute and is saved neither by Roberts' funky piano licks nor by Brown's bass lines. *I Know You Oh So Well*, a torch song on the topic of one-sided romance, features a lyric by Dory Previn that's too obvious to be artful. And Roberts' lacy, fragile keyboard stylings can't save this weak material.

Closings things out, Willie Nelson's bittersweet ballad, *Crazy*, reminds us that Judy Roberts still has a knack for unearthing neglected material. Let's hope her next release is able to go the full distance. —jon balleras

CHARLES "BOBO" SHAW/ LESTER BOWIE

BUGLE BOY BOP—Muse 5268: BUGLE BOY BOP; GO BO; COOTIE'S CARAVAN FAN; LATIN RECOVERY; THE GIRTH OF THE COOL; CHOP'N ROCK; FINITO, BENITO.

Personnel: Bowie, trumpet; Shaw, drums.

★ ★ ★ ½

It is not indicated on the album, but my guess is that the music as presented follows very closely the order of performance at this interesting duo concert of February 1977. The emotional curve is a familiar one to followers of free jazz, from bold but unintegrated statements of individuals, through an intense and productive interaction, to the wind-down as the power dissipates.

In this instance the build-up occurs throughout the first side, while the two St. Louisians attempt to come to grips with each other before the Studio Rivbea fans. The dour variations of the opening *Bugle Boy* manage to include some vaguely Scottish dirge references from the trumpet and a passage with Afro-Latin drum figures. But such diversities do not really begin to mesh until *Latin Recovery*, where Bowie, working from a solid melodic line, de-

velops a fine solo of almost traditional form. Throughout the side the trumpeter leads whether he wishes to or not and, although strong enough in sound, Shaw seems to explore other ideas only when soloing.

The increasing intensity of the music finally causes a fusion, a true duolog, in the opening section of the second side. *The Girth Of The Cool* is the most successful segment on the album. The surrealist juxtapositions work now, and the result is simultaneously the most humorous and the most moving. The trumpet and drums remain in productive tandem as the remaining sections flow seamlessly through references to lachrymose popular tunes, the Spanish tinge, rock rhythms, trumpet baby-talk familiar to Bowie enthusiasts and, following some wistful moments, a good-natured ending as the bugle motif returns in limping march time that fades away.

This is an album with some extremely fine passages and one which followers of the new music should seek out, but as indicated, the music is not always at a high level. An interesting contrast can be made with the studio collaboration of Bowie and drummer Philip Wilson of almost a year later (*Improvising Artists* IAI 37.38.54). Less volatile perhaps, the latter is more balanced in invention and more focused in its intensity. —terry martin



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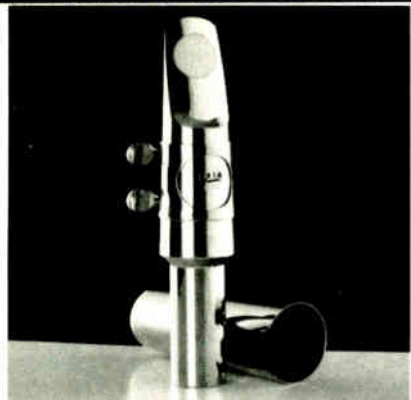
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Big bands are the elephants of jazz: noble, fleshy, and *sui generis*, but still capable of exciting surprise when they tramp our ears! Listening to records from 11 outsize ensembles gathered here, I was impressed by the variability of adaptations made by the species. Evolution, or maybe I should say "my own aural evolution," has placed them into three categories. "Mainstream," that overused term, still suits Basie, Hampton, McConnell, and Wilkins. Their music draws essence from updated arrangements reharmonizing old or new pop and blues songs (electronic instrumentation is optional), the hard-swung four, and soloists who favor the Swing-through-Bop vocabulary (horns, limit your squawks please!). Next there's the "Period/Revival" version of the beast (Meldonian/Igoe): using a borrowed book, such bands recreate bygone jazz decades and model themselves accordingly. (*Homage is all.*) The "Contemporary Elephant," on the other hand (Vienna Art, Breuker, Creative Improvisers, Abrams, Moses, and Berger), puts its trunk to good use lugging elements from the full range of jazz tradition, world ethnic musics, and 20th century classical sounds.

Stylistic diversity is taken for granted by the latter third. This phenomenon can be traced, perhaps, to the recent proliferation of reissues as well as to increased awareness of the jazz past. Phonograph records have made possible a simultaneous "now" in the music, an unbroken continuum in which jazz history can be recalled with the flick of a stylus. For today's younger generation of musicians, the weight of the past is often expressed more dramatically than before (see the contemporary elephants below). Then again, the phenomenon of diversity may reflect the impact of style-shuttling as

practiced by small groups such as the Art Ensemble Of Chicago. Large ensembles, too, have had the pan-stylistic model of Sun Ra's Arkestra, equally at home since the '50s in (Fletcher) Hendersonia or the outmost galaxy. Hoofprints from all of the above were likely present in a great deal that I heard. But don't despair; there are elephants for every taste in the herd that follows.

The crisply recorded **Count Basie** set *Me And You* "features prominently" the arrangements of Ernie Wilkins with action divided neatly between big band and octet. The latter performances meet producer Norman Granz' stated intention of a jam session feel. Sauntering at mid-tempo, *Moten Swing*, best of the big band pieces, is a supple study in dynamics, subtle yet stirring. Booty Wood's bluesy trombone and Freddie Green's anchoring guitar are lasting joys. There's *deja vu* aplenty in these eight selections, Basie reveling in self-reference, but the master's modernized riffs ring true, and these performances stand on their own. Despite a shortage of fast tempos, the Count's sound abides on piano and band alike.

Made In Japan collects 1983 recordings of **Lionel Hampton** and his big band live in Tokyo. Aside from hearing a Chicago jazz fest appearance several years ago, I haven't kept up with his aggregations. That the program here includes compositions from Monk, Gigi Gryce, James Williams, Freddie Hubbard, and Ricky Ford (*Interpretations, Opus 5*, a piece on which the young tenorist turns in a standout solo) may raise an eyebrow or two. But Hampton never checks his swing. His version of *Evidence* surprised me. Prefaced by the leader's extemporization, Paul Jeffrey's precisely stenciled chart provides a witty backdrop for Hampton's frisky vibraphone. Credit for half the arrangements as well as several vigorous saxophone solos belongs to Jeffrey. Elsewhere, solos are just as booting. Hampton improvises on all six selections but, even without band riffs for inspiration, the leader makes the most of his spotlights: during *Jodo* the open comping of pianist John Colliainni particularly goads him on.

The exuberant versions of chestnuts and self-penned tunes by **Rob McConnell & the Boss Brass** are cheering. *Volume 1* stresses the former writing, its companion LP the latter. Gil Evans haunts several charts (*Everytime We Say Goodbye*, with its melodic pastels), and two french horns enrich the overall sound in his image. But "influences" here are manifold and it's the band that impresses. On selections such as a latinized if umpteenth *Take The A Train* (from *Volume 1*) and reved-up *Tickle Toe* (in *Volume 2*), the 22-man unit is smart to dynamics and instrumental figuration. Ed Bickert's lone guitar effectively underpins each soloist's first chorus on the Prez classic. Ensembles stay tight and rhythms zip. The tart trumpet of Sam Noto and Moe Koffman's burly saxophones bring home the back bacon every time. (On *Volume 1*'s *Back Bacon Blues*, Noto really greases the pan!) Honors also go to the sweet melodism of Jerry Toth's alto saxophone on *I Hear A Rhapsody* (in *Volume 2*). But spartan playing time (each volume scarcely tops 30 minutes) is a minus, and you can't help



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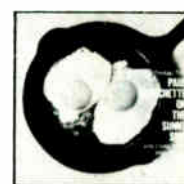
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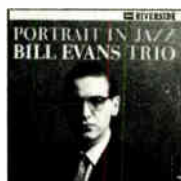
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wishing that the BB's tackle showy originals on the order of Ian McDougall's four-part *Pellet Suite* (from *Volume 2*) the next time around. "The 'Pellet,'" the liner notes inform, "is a BB."

Called by Norman Granz "probably one of the two or three greatest arrangers that Basie has ever had," **Ernie Wilkins** steps out with his own elephant for *Live!*, a club date recorded in Copenhagen. Drawing upon European and American personnel (Sahib Shihab and Kenny Drew among the latter), his 14-piece Almost Big Band brings conviction (similar to that of Rob McConnell) to its vigorous straightahead renderings. The leader's *Bosko's Business* is best with aggressive head interlacing reeds and brass before a Mach IV onrush into generous solos. *Crisis*, one of two Freddie Hubbard tunes, carries a warm gospel feel, while *What's This Here Samba* provides mobile showcase for staunch soloists. Wilkins' pen, too, is effectively in evidence, though not as often as one might wish for this blowing date. The repeat figure for a cappella flutes closing *Sophisticated Lady* so obliquely is a marvelous arranger's touch that only sharpens the appetite for more.

Blowing live from high school auditoriums in Emerson and Tenafly, NJ are the sounds of **Dick Meldonian/Sonny Igoe and Their Big Swing Jazz Band** as featured in *The Jersey Swing Concerts*: a clear case of the '40s by way of the '80s. How that elephant dust flies! Igoe's hi-hat stampede starts nearly every tune ranging from Ellington's *In A Mellotone* and Hodges' *Jeep's Blues* to Cole Porter's *Love For Sale* and Rodgers/Hart's *Spring Is Here*. Meldonian's solos on alto and tenor saxophones charge with the svelte, relaxed momentum of Lester Young. But the result for me is instant ambivalence. The program consists of 10 lively museum pieces, but why bother? Without new angles offered by updated arrangements, one might as well revisit vintage 78s or contemporary reissues. Little is added to the originals beyond the kick of experiencing this music performed again live. On micro-groove it seems a near pointless if workmanlike enterprise, for the revivalist only.

The **Vienna Art Orchestra's** music has gained in structural refinement, worldliness, and plain old spunk since I covered its debut release in *db* (Nov. 1981). For *From No Time To Rag Time*, Mathias Ruegg of the 14-member Vienna Art Orchestra "arranged, orchestrated, extended, altered, and alienated themes" by Anthony Braxton, Ornette Coleman, Scott Joplin (*The Cascades* done as a marimba showcase!), Charles Mingus, Bud Powell, Roswell Rudd, and Austrian jazzmen Hans Koller and Fritz Pauer. The VAO performs three-minute readings of each composition followed by "Variations about" it. Integral to the sound is scat-prone Lauren Newton, with a resilient voice made of silly putty. When the stutter-step rhythm section backing her alternates swinging spurts with solid blocks of orchestral pointillism (Ruegg-by-way-of-Ornette's *Silence*), you have to cheer ol' Vienna's new slant on hand-picked material that's just right for them. Redreaming the familiar is no small feat. The VAO's latest release, easily one of the year's finest, barters as easy a balance between free form and form ("no time" and "ragtime") as

between expectation and surprise. *Weg zu gehen* (way to go), *Damen und Herren*: another aurally and visually arresting double-album box from hat Art complete with exemplary contemporary elephant.

The **Willem Breuker Kollektief** *In Holland* is a two-record set from this Scandinavian dadaist pachyderm so little known in the USA. The pervasive and mischievous sense of humor contained in one-dozen band originals (*Concerto Number 5 In F Minor* is by an 18th century composer) goes hand-in-glove with limber section work and forceful solos that are fast in frothing. Incorporating the influences of Kurt Weill (theater music), European folk traditions, and jazz avant garde, the Kollektief here plays any and all requests changing key (and time) at the drop of a hat: their tango punctuated with yells and whistles, "mazurka" interspersed with *Jingle Bells*, and Vegas patter would be at home on the U.N.'s jukebox. Puckish cousins in approach to the VAO, the Katzenjammer Kids of the Kollektief probably couldn't keep straight faces at the reunion for long. Their music is well worth investigating although another disc, *Live In Berlin* (German SAJ 06), forms a better introduction.

Rejoicing With The Light recalls the episodic, "watch what happens" serialism of **Muhai Richard Abrams'** and Anthony Braxton's initial waxings on Delmark circa the late '60s, a period of sentimental value for me because it marked my introduction to new music. It's all the more surprising that *Rejoicing* left me so cold. On side one, duet and a cappella "events" for soprano voice, percussion, strings, brass, and clarinets are alternated with controlled, somberly weighted textures from 15-piece band. These combinations come off staid and listless, mainly, for all the forethought in Abrams' designs. During *Bloodline*, dedicated to Fletcher Henderson, Don Redman, and Benny Carter, the proceedings show signs of life, albeit nothing special compared to the élan of former Abrams' collaborator Henry Threadgill's recent takes on "the tradition." *Rejoicing* is a disappointing follow-up to *db* Critics Poll Record Of The Year *Blues Forever* (Black Saint 0061), lacking the drama and interest of the 1981 release. Initiates to the recorded music of Abrams are referred to that disc, the superb duo *Sightsong* (Black Saint 0003), or *Young At Heart, Wise In Time* (Delmark 423).

The Sky Cries The Blues, first document from the New Haven, CT musicians collective, the **Creative Improvisers Orchestra**, contains two Leo Smith compositions and one each by Gerry Hemingway and Bobby Naughton. They unfold from musical premises resembling those of the Abrams LP. Smith's pieces, which smoothly segue into each other, open *Pierrot Lunaire*-like with a *sprechstimme* (speech-melody) invocation delivered over group atonalism. By the time Oliver Lake's alto has torn a path of entry, this music shows a harder edge than Abrams' *Rejoicing*. There's greater variety contrapuntally, too (flute choirs, restive rhythms from basses and clattering percussion) and no shortage of surprising sounds. A comical juxtaposition of vibraphones, little percussion, and march-time traps (*Picric Wobble*) turning into an African

processional is just one example of CIO's pleasing twists. Pacing throughout is excellent, never sagging, an explorative tension always in the air. If the CIO locates resources for continued manifestations on vinyl, it will be the good luck of the listener. Their debut has "intellect, emotion, and intuition" to spare.

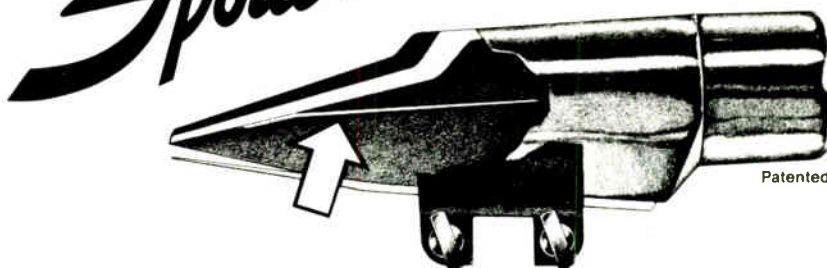
One touchstone for **Bob Moses'** *When Elephants Dream Of Music*, is the work of Gil Evans. The (usually) 17-piece unit, replete with colorful charts (even the occasional dissonance sounds warm), compelling solos, and perky vamps, echoes a wide range of musical periods and playing styles. On the two-beat *Everybody Knows You When You're Up And In*, yakety saxes and gatin' bones cause the elephant to cawake a la Mingus. But American music isn't the only inspiration. Afro-Brazilian touches (chanting and talking drums) show up in *The River* and elsewhere. It's mostly a stellar cast (Sheila Jordan, Steve Swallow, Terumasa Hino, Nana Vasconcelos, and Lyle Mays, to name a few) and, under Moses' baton, the blend works as they perform 10 leader originals, "a party with a purpose" (to quote Evans' blurb from the jacket). Only the tepid, sprawling *Lava Flow* and funkadelia of *For Miles* (burnin' fun albeit clone-in' around) fall shy of high marks. This release and its predecessor, *Bittersuite In The Ozone* (Mozown 001) serve notice of composer Moses' growing maturity and eloquence of statement.

Based on Ghana's funeral music, *Bitter Funeral Beer* (waxed by German ECM) calls together composer/percussionist **Bengt Berger** and 10 fellow members of a Stockholm musicians collective ("A Lifetime Memory"), with guests Don Cherry and Bosse Skoglund. Berger's African borrowings are literal at times, as on the title track, which mixes solos for voice, trumpet, and tenor saxophone with on-location village lamentations against a mournful vamp. Such set-pieces are pleasant enough, a sort of Third World easy listening (mockery not intended!) that brings to mind Codona at quadruple strength. Side two has the ivory, however, that makes this particular elephant worth trailing. *Darafa/Funeral Dance* synthesizes the somewhat-engaging repetition of preceding selections with improvisations (nine in all, from cello to Cherry) sprung forward by swirling band riffs that build, recede, then build again. Its form projects a wild yet deliciously controlled tension. Cyclical Steve Reich-ian motifs provide pauses (such as the repeating trumpet/bass clarinet unison introducing Cherry's solo) while the greater elephant holds its rhythmic breath. The side-long *Darafa/Funeral Dance* withstands comparisons to the past decade's most exciting recorded work from large ensembles of pronounced African inspiration: Clifford Thornton's *The Gardens Of Harlem* (JCOA 1008) and Randy Weston's *Blue Moses* (CTI 6016).

Behind every hep elephant stand mammoths and mastodons. In the same way, the big band is building on its illustrious past, not abandoning it. Today's composers are writing with individual soloists in mind a la Ellington, "playing" the section and the orchestra. As the elephantine ensemble evolves, its forerunners won't be forgotten. No graveyard is in prospect.

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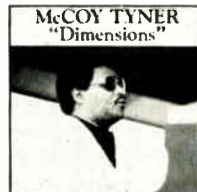
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1 BENNY GOODMAN. *SEVEN COME ELEVEN* (from *SEVEN COME ELEVEN*, Columbia). Goodman, clarinet; George Benson, Bucky Pizzarelli, guitars.

That was Benny Goodman and George Benson, right? I never heard that record, but I knew about it. On a Charlie Christian tune—or maybe it's Benny's. He sounds great; most players don't keep their chops up when they get older, but Benny sure still swings. And George sounded great—he's another swinging player, and he has a lot of focus playing in the jazz idiom, which I haven't heard so much since he became a singing star. I don't hear him making any special comment on Christian's style, but maybe the influence on us all is so great that it's like he says something about Charlie Christian every time he plays.

Can we skip the star ratings? But that was a good one.

2 PHIL UPCHURCH. *ANOTHER FUNKY TUNE* (from *LOVIN' FEELING*, Blue Thumb). Upchurch, guitar, vocal; Tennyson Stephens, electric piano; Lucky Scott, bass; Derf Recklaw Raheem, percussion; Steve Cobb, drums.

That's the weirdest thing—do you hear it?—those little grace notes whizzing by. He's singing with himself; I thought it was some weird harmonizer effect at first. I like that—it's really fun and rhythmic; the guy's right in the pocket. A little busy for my tastes, but I'm sure it felt great. Maybe from 15 years ago; some of the tunes here seem blatantly commercial, but he's actually a swinging player. I have no idea who. Phil Upchurch—oh yeah? I know who he is, but never checked him out. Daryl Jones, Miles' new bass player, has played with him in Chicago. He reminded me a little of Benson, with his jazz vs. blues licks, but I knew it wasn't George.

3 RED NORVO. *MOOD INDIGO* (from *THE SAVOY SESSIONS*, Savoy). Norvo, vibes; Tal Farlow, guitar; Charles Mingus, bass.

The recording sounds warm to me; there's not a dryness as though there's no reverb on any of the instruments. Red Norvo? Tal sounds beautiful. Is that with Mingus? He really can sing on the bass. The arrangement's a little bit dated—there are a million possibilities for that song, but this is rhythmically dinky.

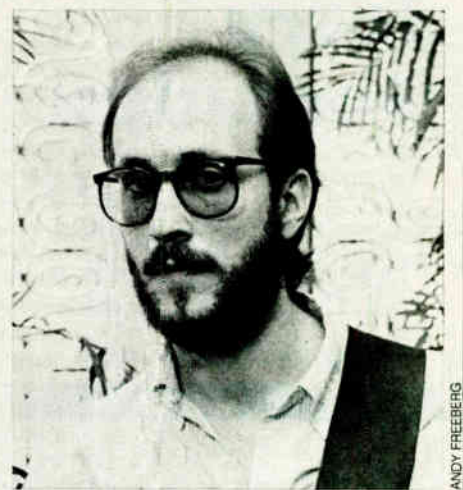
It's not that you miss the drummer, exactly. You know, the whole thing of trying to play fast eighth-note lines puts you in a bag—it has to be just right. And there, it was accomplished. Chord changes, fast tempo, walking bass, both soloists mainly hooking up eighth-note

John Scofield

By HOWARD MANDEL

Among the most accomplished, versatile, and dependable guitarists in New York, John Scofield has attained a new level of visibility in Miles Davis' band—but listeners, musicians, and record producers have long thought well of him. While in his teens, Scofield backed up Wilson Pickett; since then, he's studied at Berklee College of Music (and privately with Jim Hall); worked with Gary Burton, Gerry Mulligan, Dave Liebman, Jeremy Steig, and the Billy Cobham/George Duke band; recorded with Charles Mingus (*Three Or Four Shades Of Blues*), Jay McShann (*The Last Of The Blue Devils* and *The Big Apple Bash*), Chet Baker (*You Can't Go Home Again*), and his own quintet, quartet, and trio (with Steve Swallow and Adam Nussbaum) on Arista (*Who's Who and Bar Talk*) and Enja (*Live, Rough House, Out Like A Light, Shinola*).

What next? "I'm hanging around New York," Scofield reports, "trying to play in lots



of situations." Besides preparing an album with Miles' rhythm section and Gil Evans charts, and one with Bennie Wallace and Ray Anderson, Scofield has contributed to a compilation of new arrangements of Monk songs and is interested in joining with fellow guitarists Vernon Reid and Bill Frisell to record James Bond movie themes. This was his first Blindfold Test; he was given no information about the records played.

lines—it's a classical form. It's hard; I still want to do it, but mostly I want to play something that breathes a little more.

4 JAMES BLOOD ULMER. *CHURCH* (from *ODYSSEY*, Columbia). Ulmer, guitar; Warren Benbow, drums; Charles Burnham, violin.

Is this Blood? I had *Tales Of Captain Black*, and run into him at festivals, but haven't heard his other records. This is with a violin player, no bass. I like it; there's something happening in there. *Turkey In The Straw*. It's got sort of a psychedelic jam quality, and he's got this "chug chug" rhythm thing, and they seem to affect some signal processing, which is nice. Within that sustained monotone, he hits some really interesting things—they're really inspired. He's in one basic key; it's not chord changes; he's not playing the eighth-note thing. That's cool.

5 KEVIN EUBANKS. *THE NOVICE BOUNCE* (from *GUITARIST*, Elektra Musician). Eubanks, acoustic guitar.

Maybe it's somebody I don't know. He's good. He's playing some standard jazz guitar licks, but he's got a nice feel and sense of placement. His solo started to rise at these nice points, and the rhythm guitarist was good, too. Maybe it's the same guy, huh? He was definitely

playin'—a young guy with a lot happenin'. He'll probably have to get rid of some of those clichés, as I want to do, but he's playin' his ass off. He's beautiful, and I like the recording. Maybe an acoustic recording of a big L-5 (Gibson). Like me, he hits the top E string real hard—it snaps.

6 MILES DAVIS. *WILLIE NELSON* (from *DIRECTIONS*, Columbia). Davis, trumpet; John McLaughlin, guitar; Steve Grossman, soprano saxophone; Dave Holland, bass; Jack DeJohnette, drums.

If it isn't Miles—he hasn't played a note yet—it's someone in his direction. Sounds like McLaughlin and Grossman. That's what Miles does: gets something started, gets it hot, and he'll probably come in soon. Is the bassist Michael Henderson? There he is! A Miles record date, definitely.

In Miles' band now, the drums sound different—this is Jack, right?—and the bass does different things, too. John sounds great on all the stuff he did with Miles—*Jack Johnson* and *In A Silent Way* are two of my favorites. Grossman has a beautiful soprano sound, and Miles is cookin'. They just start the tape rolling, and you never know if they'll come out with it afterwards, but this got good at the end. Miles is my favorite musician, at the moment. **db**

Jerry Gonzalez

At home in both the salsa and jazz worlds, the trumpeter/percussionist is in the forefront of cross-cultural stylists.

BY LARRY BIRNBAUM

"I'm bilingual—I speak Spanish and English. I can play the blues, and I can play a rumba. I'm a Latin from Manhattan." Jerry Gonzalez laughs at his self-mocking reference to the old Al Jolson song. Although he was in fact born in Manhattan, the fiery percussionist and trumpeter is a proud product of the Bronx, the home of the embattled cinematic police station from which Gonzalez' Fort Apache Band draws its name.

"I wanted to play jazz trumpet," he elaborates, "and I listened to the whole history of jazz—got a monster record collection—so I have a good understanding of all the concepts, from Louis Armstrong to Cecil Taylor. And I also understand a lot about the Afro-Cuban and Puerto Rican folk music, which migrated from Africa to the Caribbean and developed there. When the bebop and the Afro-Cuban thing started to come together in the '40s, it never went beyond that—it never really developed. Either the latin players or the jazz players would have to give up something in order to put it together. But with the music I'm doing now, I don't want to compromise the rhythm, and I don't want to compromise the jazz playing. The cats that play in my band have to understand how to play the blues, how to play bebop changes, and also play drums and know what those folklore rhythms are about.

"I don't want to alienate Latino folks," he continues, "but I want to bring both heads together, like Birdland and the Palladium did, 'cause they were right next to each other, and both of those energies were happening. At Birdland you would have the John Coltrane Quartet with the Tito Puente big band, at the same gig. I wish I could take a time machine and go back there, because that is not happening today. I would like to see Art Blakey and Conjunto Libre."

Just recently, Blakey's current trumpeter, Terence Blanchard, did indeed make a guest appearance with Conjunto



LAUREN DEUTSCH

Libre on a Monday-night "Salsa Meets Jazz" session at the Village Gate. Gonzalez participated, of course: he is Libre's conga player, and his brother Andy is the progressive salsa group's bassist and musical director. Jerry and Andy Gonzalez, together with pianists Jorge Dalto and Hilton Ruiz, reedmen Paquito D'Rivera and Mario Rivera, and percussionists Nicky Marrero and Daniel Ponce, and others, form the nucleus of the interlocking constellation of combos that constitute today's latin jazz underground. Jerry Gonzalez also performs—on trumpet and flugelhorn, as well as congas—with the most visible representative of the genre, Tito Puente's all-star Latin Jazz Ensemble.

A remarkable mid-'20s recording documents an early attempt at latin jazz: on *Como Quiera-Tienes Que Llorer*, the Nilo Menendez Orchestra sandwiches two choruses of New Orleans-style hot licks between the strains of a typical habanera. Since then, many musicians have tried, with varying degrees of success, to unite the two idioms, but few if any have brought such formidable credentials to the task as Jerry Gonzalez. On the jazz side, his resumé includes stints with Dizzy Gillespie, McCoy Tyner, Clark Terry, Tony Williams, and Archie Shepp, among others. On the latin side, in addition to Libre and Puente, he has performed with Eddie Palmieri and helped found the brilliant but short-lived Grupo Folklórico y Experimental Nuevayorquino, perhaps the most influential latin band of the '70s.

The Gonzalez brothers harked back to the roots on a recent album called *Totico Y Sus Rumberos* (Montuno 515), which fea-

tured Cuban street singer Totico and a cast of newly arrived Mariel boatlift refugees. The Fort Apache Band reflects a similar penchant for Afro-Cuban cult chanting, in somewhat schizophrenic alternation with classic bebop material by Dizzy Gillespie, Bud Powell, and Thelonious Monk. The band's call-and-response vocals, led by percussionist Frankie Rodriguez, evoke the spirit of ancient African ritual. Its rhythms, in keeping with the leader's personality, are fast and furious. The horn section, including trombonist Steve Turre and saxophonist Wilfredo Velez, is driven with equal intensity by a machine-gunning Gonzalez trumpet attack that suggests Freddie Hubbard and Booker Little, although Jerry also cites Clifford Brown, Lee Morgan, Miles Davis, and Don Cherry among his influences.

Jerry Gonzalez Jr. was born at 58th Street and Third Avenue on June 5, 1949. Shortly afterward his family moved to a housing project in the Bronx, where conga players competed—as break dancers do today—in fierce displays of masculine prowess. Jerry picked up the gauntlet, and later, in junior high school, took up the trumpet after his father attempted, without success, to learn the instrument himself. Jerry Gonzalez Sr. performed as a singer with a number of latin bands in the '50s, among them Augie Melendez y su Combo, with whom Jerry Jr. made his debut; soon the pre-teen tyro was playing Catskill resort gigs with the La Plata Sextet. He acquired a jazz mentor in Lewellyn Mathews, "the Oliver Nelson or Gil Evans of the neighborhood," according to Gonzalez. "He was a french horn player, piano player, drummer, bass player, everything. He used to write big band arrangements on the subway.

"I broke my leg in the ninth grade," Jerry relates, "and it kept me still enough to do a lot of serious thinking about what I wanted to do with myself. And everything pointed to music, so I decided to take a test for Music and Art High School. I started practicing the trumpet two weeks before, and for my entrance audition I played *Desafinado*, while everybody else played the Haydn trumpet concerto. But I got in, and I'm glad they accepted me, because I was exposed to a world of music that a ghetto kid is not really hip to—Bach, Beethoven, Stravinsky. It kind of changed my life."

As schoolboys, Jerry and Andy founded their Latin Jazz Quintet, unaware that a recording group with that name had already been established (by Joseph Ricci, Manuel Ramos, and Emmanuel Rahim-Juan Amalbert). "We

D'Angelico & Lee Ritenour

were attracted to the latin jazz sound," says Jerry. "Our big influences were Tito Puente, Tito Rodriguez, Machito, Eddie Palmieri, Mongo Santamaria, and Cal Tjader. We modeled ourselves after Tjader's group, and we used to play Cal's tunes. One time we opened up for Cal, and all the guys in his band—these people that were my heroes—were standing there going, 'Look at those kids!' That was the first time I met Armando Peraza [later Santana's conga player], and he really encouraged me."

By that time the Gonzalezes had moved to the South Bronx, where many leading latin musicians resided and where night clubs like the International Club and Colgate Gardens then thrived. Jerry played in neighborhood bands with Nicky Marrero, Lewellyn Mathews, and Jackie McLean's son Rene, and worked dances in the Bronx and Manhattan with Mongo Santamaria's son Monguito. He began to travel throughout the city to jam sessions with young players like Hilton Ruiz and Carlos Garnett and to conga battles in Central Park—"We'd play till we bled."

After high school Gonzalez enrolled at the New York College of Music, where trumpeter Kenny Dorham was a classmate. "He was already a big player," Jerry explains, "but he was having a hard time just being a good jazz player without any papers." Gonzalez played with Dorham in the college big band, which included Lewellyn Mathews and Rene McLean, and also in another latin jazz quintet. "At the same time I was playing with the Jazz Interactions big band, the Jazzmobile big band, and the Clark Terry youth band. And we were doing latin gigs and weddings and all kinds of street gigs."

"I went to New York College of Music for a year and then transferred to NYU," he goes on. "Vietnam and all that crazy stuff was happening, and I just wanted to play music, so in 1969 I left NYU to just play in the street, because I felt that the schools weren't going to teach me what I needed to know. I had met Archie Shepp, and I did some playing with him in Brooklyn. A lot of people were playing in lofts over there, and I met a lot of the new players, the avant garde cats." Among the musicians Jerry and his brother accompanied during this period were trumpeter Clifford Thornton, saxophonist Dewey Redman, and drummer Rashied Ali. In 1970 Dizzy Gillespie hired Andy Gonzalez as his bassist: Jerry became Diz' conga player and, when the trap drummer quit, the band's only percussionist for the following year.

"When I finished playing with Diz," says Gonzalez, "I worked with the Tony



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PROFILE

Williams Lifetime for about six weeks, and after that I started playing with Eddie Palmieri's band. I learned a lot from Eddie's band; it was like college. I was one of those guys that overplayed, because I would react with everything that was happening, and when I got into Eddie's band, I learned to discipline myself. I became illuminated with the simplicity of the structures of the rhythms—the son montuno, the guaguanco, the mambo—and it kind of reoriented my playing. Then I started studying folklore really intensely. I focused in and really got into the Cuban thing."

He continued to play jazz dates with Clifford Thornton, Joe Chambers, Jeremy Steig, and Larry Young, and recorded with George Benson. After parting with Palmieri, he spent a year with Eddie's pianistic idol, McCoy Tyner. Andy Gonzalez had also left Palmieri's band, and with bongo and timbales great Manny Oquendo organized Conjunto Libre. "That was a statement that we were free from some of the abuse that was going on in Eddie's band," Jerry translates. It should be noted that Libre—though more exploratory in style and repertoire—owes much to Palmieri's old trombone-led ensemble, La Perfecta. Recently Conjunto Libre released its fourth album, *Ritmo, Sonido, Y Estilo* (Montuno 522).

Before Libre had recorded its first LP, the Gonzalez brothers were swept up in another project. The Grupo Folklórico y Experimental Nuevayorquino, a stellar aggregation of older Cuban masters and young New York Latinos, set the salsa world on its ear with a revolutionary mixture of Afro-Cuban traditionalism and jazz-like modern improvisation. Jerry recounts: "Me and my brother would always play and listen to music in the basement of my mother's house on Gildersleeve Avenue in the Bronx. A lot of the cats that we'd play with would come by to jam, and we'd practice and study together. Chocolate Armenteros used to come and wake me up in the morning—'Get up young fellow'—and we'd play duets in the front yard. And to me, Chocolate is the Dizzy Gillespie of the Cuban style; he was the freest of the Cuban trumpet players.

"Rene Lopez was our people's musicologist—he had a giant record collection, and he turned us on to a world of music and pointed out the innovators and creators within the Afro-Cuban style. Rene came by the house one day when we were jamming and said, 'We gotta record this.' It was like me, my brother, Nelson Gonzalez, Oscar Hernandez, Jose Rodrigues, Milton Car-

dona, Gene Golden, Frankie Rodriguez, Manny Oquendo—that was like the rhythm section of the community there. So Rene went out and hustled a contract from Salsoul Records.

"We did the first recording [*Concepts In Unity*, Salsoul 2-400] just out of a love for playing together, but it became so popular that all of a sudden we wanted to make the band work. But everybody else was working with so many other bands, and some of the older cats had differences with the younger cats, and the control of what we were gonna play got out of our hands." The group managed to make a few public appearances and cut a second LP, *Lo Dice Todo*; then, says Gonzalez, "It just burned itself out."

Jerry remained active as a teacher at the East Harlem School of Music, at Dartmouth College, and in the New York public schools. Meanwhile, he and a group of latin artists from various media had acquired a performance space at a defunct East Village jazz club, which they renamed the New Rican Village. "I wasn't playing with any other bands," he says, "and it was about time that I started putting together what I was dreaming about, so I called up all my friends and said, 'Hey man, let's play.'" The impromptu sessions at the New Rican Village—later relocated at Soundscape—ultimately coalesced into the Fort Apache ensemble.

Producer Kip Hanrahan approached Gonzalez to make an album, with no commercial strings attached. "We went up to Carla Bley's studio in Woodstock," says Jerry. "We were there for three days and had a wonderful time. We laid down some music that we're proud of, and it gives the true essence of what we're trying to do, in spite of the fact that it is not an economically viable element for our livelihood at this point." *Ya Yo Me Cure* (American Clavé 1001) did draw critical raves and was played on some jazz stations, although most latin disc jockeys ignored it. The Apaches' second LP, *The River Is Deep* (Enja 4040) was recorded live at the 1982 Berlin Jazz Festival.

"I'm a rhythm man," Gonzalez concludes, "and if I come into a rhythm section, I'm gonna be in the center, in the core of that rhythm—I'm not gonna be a little doodler. I've played funk, I've played acid-rock, I've played all different kinds of music with different people, and it's like, I wanna keep *mines*. I'm gonna play what I like, not what somebody tells me or what I gotta do for money. Yet I have a strong faith that we can be successful and make a living and also be happy in a creative musical sense. This is what I want."

db



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THE RITZ

NEW YORK—Grandmaster D.S.T. sticks a needle in a groove and rubs some well-worn record the wrong way—Herbie Hancock's surest live assault on r&b, new wave, and techno-pop since the early *Headhunters* is *on*, with Bernard Fowler wailing the title song of a monster hit album over two multi-keyboard players, two percussionists, and a bassist of the throb mob. Curtis Mayfield's *Future Shock* was first released 10 years ago, but the ready response—cheers and applause—of an urban crowd hip to break dancing, dub, and rappers justifies its inclusion in Hancock's current act, and Mayfield's prescience. You'd be shocked too, if you haven't been listening to your radio and realizing that Hancock's instrumental *Rockit*, co-produced like the rest of his new Columbia disc by Material's Michael Beinhorn and Bill Laswell (whose influence pervades this tour, too) is funk not of the future but for *now*.

On to *Autodrive*, and the certainty that Hancock can syncope multi-layered effects so that a rich lead line stands out clear—but not separate—from zips and zaps like video game noise, a dense and pounding bottom, and high-pitched electronic trills. Synthesized wind chimes, koto-like filigree, tinkling from an electric Yamaha grand piano, organ chords as space-aged as Sun Ra's or the late Larry Young's are all part of Hancock's new sound venture—which proves he's still committed to the changing nature of what's going on.

D.S.T., the turntable manipulator, is but one contributor to the success of HH's best stage show since he suited up more formally with Wynton Marsalis in his straightahead quartet. Fowler, from Chic, is a riveting performer, able to stop all the dancing with a ballad (*Stars In Your Eyes*) that he sings from the dance floor. No momentum is lost; the band kicks into *Hang Up Your Hang-ups*, and the rhythm section—second keyboardist Jeff Bova (from the Material-produced Nona Hendryx band), bassist Wayne Brathwaite, drummer J. T. Lewis, and percussionist Anton Fier—shifts back into gear. Forget those mushy experiments throughout the '70s, when Hancock's sense of the street seemed more bland than bad; from the orbital eeriness of *Earth Beat* to the "lah-lah-lahs" of *Rough* through the climactic rendition of



Bernard Fowler and Herbie Hancock

Rockit (complete with jerking dummies, just like music video!) to a rave up encore—*Chameleon*, what else?—this band-leader/composer/performer/keyboard master/electrician/programmer kept it up, brought hip-hoppers, rockers, and sometimes-boppers (if they could dig the volume) together, and intelligently formulated a shape of things to come. Herbie Hancock's crossed over, and stayed credible! Great! —howard mandel

JAZZ YATRA '84

BRABOURNE STADIUM

BOMBAY—Striding onto the cricket field here for the fourth biennial JazzYatra, I experienced a sense of *deja Kool* halfway 'round the world, what with emcee Phil Schaap, a NY dj motor-mouthing away and cosponsor Charms cigarettes proclaiming "Come, Celebrate the Spirit of Freedom" from dozens of billboards. But the lineup—16 acts from at least 10 countries, including Indian classical musicians—was more eclectic than anything Kool has concocted in the states. Indeed, the four-day Yatra ("journey") proved there was more than one way to play it.

Big bands were well-represented in force and variety. Kicking things off was the pleasantly surprising Foot Tapper. Starting tentatively with *Take The A Train*, the 20-piece aggregation of Indian instrumentalists quickly found the groove and swung gamely through a "standard" program of Basie, Kenton, and Man-gione, plus one original gem.

Originality was sorely lacking in the WDR Radio Köln Big Band—a collective of West German studio players. Though the technical expertise was there, hackneyed arrangements of pop tunes (Andre Previn, Lennon/McCartney) and perfunctory playing limited this band's appeal. Ditto for the Roberto Laneri Rainbow Memory Orchestra, an Italian big band making their world premiere and sounding like they could've used more practice time.

The Bitter Funeral Beer Band from Sweden certainly showed originality; composer/ringleader Bengt Berger has borrowed themes (and traditional African instruments) from the funeral music of Ghana, and arranged them with an European flair. However, on their night here, Berger's charges played with the sterile feel of an over-arranged academe. The fire of this band's European ECM release was missing, and Don Cherry (guest both on-record and on-stage) was of little avail.

So it was up to Mathias Ruegg and his Vienna Art Orchestra (with members from Austria, Switzerland, Germany, America, and points elsewhere) to open up the Bombay doors and keep the big band flame burning. Ruegg's all-original program places strong soloists within thickly arranged sections that incorporate and expand the big band traditions. Outstanding, well-constructed, creative solos were delivered by saxist Harry Sokal, vibist Woody Schabata, hornman Herbert Joos (trumpet, flugel, and Viennese alphorn—a show-stopper) and, most notably, vocalist Lauren Newton, standing confidently in-section between reeds and brass, and scating with the imagination, range, and emotion of a top-flight instrumentalist.

Combos also got their due. First up was drummer Daniel Humair's quintet from France, an avant garde unit whose explorations quickly wore thin due to excessively long solos by each member on nearly every tune. While, for my tastes, the tenor sax exchange between Jean Luis Chautemps and Francois Jenneau could have gone on all night, the Humair sticks in Henri Texier's bass schtick should have been retired 40 years ago with Ray Bauduc and Bob Haggart's *Big Noise From Winnetka*.

Ronnie Scott's quintet opened the next night, warming the audience with tradition-cum-mainstream-via-England sounds, and setting the stage for the Woody Shaw Quintet's powerhouse performance. The dynamite front line of trumpeter Shaw and trombonist Steve Turre has perhaps found their best rhythm section yet in longtime Shaw

LOVA FOOTE

stalwart, bassist Stafford James; fiery pianist Kirk Lightsey; and ever-tasteful, ever-inventive, ever-energetic drummer Ronnie Burrage. On *Dr. Ché* Turre wowed the crowd with a virtuoso display on multiple conch shells, complete with Rahsaan doubling. The assembled international critics were impressed, awarding the band the two-foot high, silver loving cup (donated by Yatra cosponsor Air-India) for best group performance.

The Charms trophy for best individual performance went to Don Cherry, no doubt more for his inspired leader outing than for his section work with the Bitter Funeral Beer Band. Backed by a trio from BFBB and India, Cherry was flying high throughout his own set, animatedly darting from trumpet to piano to vocal mic, offering a magical history tour from dixie to bop and beyond, nearly rousing the crowd to dancing (a nigh-impossible feat, considering the Indian psyche) with his reggae closer, a funky tribute to Bob Marley.

Yet on the final evening, the Bob Wilber Bechet Legacy did manage to unlimber a few happy feet with their polished performances of classics by their namesake, Goodman, and others, updated and energetically reinterpreted for the '80s. Later in the set, sari-clad vocalist Joanne (Mrs. Wilber) Horton played the crowd like a Stradivarius (the well-chosen blues numbers associated with Bessie, Billie, Sarah, et al., fitting neatly into her limited range), rousing the audience to the fest's largest ovation.

Other combos at the Yatra included Intersection from Australia (the Down Under quartet, a little under the weather—which, by the way, was perfect—performed admirably in the mainstream), Allegro from the Soviet Union (technically efficient players in no real bag, who quoted chapter-and-verse from every jazz record they've heard through the genres, with no surprises), and the Henry Threadgill Sextet—a combo-sized unit (actually Henry plus six) with the lush timbre of an orchestra.

Bassist Fred Hopkins and cellist Deidre Murray comprised the string section; trombonist Craig Harris and trumpeter Rasul Siddik (subbing for the unavailable Olu Dara) the brass; dual trapsters John Betsch and Pheeroan akLaff the percussion; and Threadgill, on flutes, saxes, and clarinet, the reeds. The 100-minute suite of five Threadgill compositions (*Cover, A Piece Of Software, O Raum Bay, When Was That?, Melin*) featured the Yatra's most adventurous playing, neatly segueing from modern classical harmonies to traditional marching and concert band music, from blues

to bop to calypso to free, with ample room for superb solos by each member, Murray's flurries the most ear-opening.

The first three nights were closed by Indian classical musicians: upcoming sarod player Brij Narain, whose young voice has been groomed by his father, sarangi wizard Pandit Ram Narain; flutist Hariprasad Chaurasia, a world-class virtuoso who had many Westerners standing agape, thanks in no small part to the accompaniment by master tablaist Zakir Hussain; and Pandit Bhimsen Joshi, grand master of Indian vocal music. The final night's finale was an American/Russian jam with Cherry, members of the Threadgill Sextet, and Allegro proving that our musicians can get together even if our politicians cannot.

—charles doherty

MICHELE ROSEWOMAN

ASTOR PLACE THEATER

NEW YORK—"Rhythm is the basis for most everything I'm interested in," pianist Michele Rosewoman explained during a break from rehearsals for *New Yor-uba: A Musical Celebration Of Cuba In America*. A week later at the premier performance of this ambitious new work—presented by the Public Theater at the Astor Place Theater across the street—Rosewoman's point was made perfectly clear. What she achieved during the three-and-a-half-hour show was an intriguing Afro-Cuban fusion that utilized elements from each idiom and mixed them together with equal weight and conviction. The resulting music was energetic, at times propulsive, and especially noteworthy largely because it did not use either jazz melodies or Cuban rhythms as mere embellishments. Rosewoman's concept fully integrated orchestrated brasses, saxophones, and a jazz back line, with traditional Yoruban chants sung to the heavy rhythmic accompaniment of congas and bata drums.

Although the sound was at first muddy and the players somewhat tentative under conductor Butch Morris, the 15-piece ensemble quickly established a groove that sustained itself and steadily built momentum throughout the evening. Percussionist/vocalist Orlando "Puntilla" Rios led two drummers and two singers from one side of the stage and floated his dream-like vocals above the ensemble. The sweetness of his voice was matched by that of OluFemi



Michele Rosewoman plus tubaists Bob Stewart and Howard Johnson perform *New Yor-uba*.

Mitchell. Pheeroan akLaff powered the group with firm, if understated trapwork, while at the same time lifting the horns and bata to prominence. He was assisted in that regard by bassist Rufus Reid and tuba players Bob Stewart and Howard Johnson (who also doubled on baritone saxophone), all of whom anchored the band with three- and four-note motifs which served as contrapuntal markers for the punchier horn voicings. Rosewoman used horn solos to signal key transitions from the bata rhythms to swing time, ceremoniously arriving at sumptuous, Ellington-like orchestrations. Bristling attacks by trumpeter Baikida Carroll and saxophonist Oliver Lake sparked two such movements.

Interestingly, Rosewoman did not highlight her own soloing capabilities. She is a daring instrumentalist with a percussive technique, yet she soloed little, preferring instead to help drive the band. When she did take a turn, her strengths as a pianist were altogether evident; one particular effort owed much to Monk, her melodies sounding angular and open.

Overall, Rosewoman's soundscape of brass and reeds set against and with bata rhythms was an imaginative marriage of cultures, proving that hybrid musics can be developed as fully as a composer's talent and interest allows. *New Yor-uba* is soulful evidence that Rosewoman is on to something significant and that she has just begun to explore its possibilities.

—jeff levenson



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PRO SESSION

Recording On A Budget: A 10-minute Drum Sound

BY WAYNE WADHAMS

Wayne Wadhams toured and recorded as lead singer/keyboardist for the Fifth Estate and other rock groups on Jubilee, U.A., and other labels from 1965-70. Moving to Boston, he formed Film Associates, which has produced tv spots, documentaries, and worked on feature films. In 1974 he opened Studio-B Inc., a 16-track facility which later became the home base of the regional label, Boston International. Since 1979 Wadhams has produced rock, r&b, dance, and classical albums for B.I., CBS, Portrait, Casablanca, MMG, and other labels. Most recently he designed the curriculum and four new recording studios for the new Music Production and Engineering major at Berklee College of Music.



This is the first in a series of articles aimed at musicians heading into a recording studio on a tight budget. My aim is to give you a useful starting point with the sounds of the most frequently used instruments. Of course there is no one combination of microphones and audio processing which will be perfect for every set of drums, for instance. Yet I have repeatedly seen so much time spent coming up with a barely acceptable drum sound that precious little time was left for the entire group to do what it really wanted, i.e., put some good music on tape.

Today's listeners, from the man on the street to the a&r director auditioning new artists, have developed a rather refined and expensive taste for recorded sounds. They may not realize it, but it is nearly impossible for them *not* to judge the quality of your music largely by the way your instrumental sounds stack up against Herbie Hancock's, Al Di Meola's, or Quincy Jones'. Few recording groups have the bucks to spend the time necessary to recreate sounds of this quality. Yet there are certain processing techniques common to most present-day master tapes. By summarily employing a few of these, even in a demo tape, the listeners will subconsciously decide, "Ah, these guys are in the club . . . they're in the audio ballpark. Now I can concentrate on what they're playing, not how it's taped."

More than any other instrument, the drum kit is the one by which current listeners "decide" the quality of a recording. The present trend in mixing both jazz and rock is to put drums front and center, and to equalize them more brightly than ever before. (One reason for this is that the present generation of mastering lathes is capable of handling high transient levels without overload; thus discs can now do something which they really couldn't even 10 years ago.)

Although it is a wonderful convenience to record on 24-track, assigning

five to eight tracks for drums, the basic processing I suggest can be done direct to two-track. All that counts is having five mics, each assigned to its own input channel on the recording console, and a total of six pieces of commonly available outboard processing gear. To check what you're doing, it might help to have in the studio a copy of a record whose drum sound is good, to make sure your being unaccustomed to studio monitors does not mislead your judgment.

A drum set with cymbals should produce frequencies that span the entire range of human hearing. A set recorded poorly often lacks real lows, full highs, has either a heavy preponderance of one frequency range, or conversely a "hole" or absence of one range. All these imbalances signal "bad tape" to the listener. The sources of a frequency imbalance can be any or all of the following: the drums themselves and their tuning, the size of the recording studio and the kit's placement in that space, uneven playing by the drummer, and the placement of microphones around the set and the resulting phasing effects that can occur between mics. If the drummer likes how the kit sounds "live" in the studio, this limits the engineer to treating only the imbalances caused by the last of these effects. Okay, it's 10 minutes to taping, and counting. Go!

Starting from the bottom up, you need a quick and versatile treatment for the kick drum, with or without the front head in place. Use a dynamic cardioid mic placed about one-quarter of the way across the diameter of the head (inside the drum near the rear head, if that is accessible), and aimed perhaps 30 degrees or so off the axis of the drum, toward the floor toms. The placement off center minimizes the preponderance of the fundamental frequency to which the head is tuned. Aiming the mic toward the toms reduces the leakage from the snares and hi-hat, whose high frequencies will easily pass through the kick

drum head and into the bass drum's microphone.

Once the mic's signal is available in the console, patch-in three pieces of outboard gear in this order: a parametric equalizer with at least two independent bands and the capability for very narrow peaks and notches; a noise gate which can "fade out" the signal while closing rather than just cutting off; and a compressor with variable attack and release time. You may not use all three devices, but it is simpler to do all your patching at once. In general, the parametric and the noise gate will help get rid of unwanted components in the mic's signal, while the compressor will help maximize the useful sound that remains. It is important that all this outboard processing happens *before* the inboard equalizers, so that you can adjust the final sound of each drum from a good listening position, not way off to the left where the processing rack happens to be located.

Start with only the parametric in the circuit. Almost always a bass drum and snare will have one or two very narrow-band resonant frequencies in their sound, one at the frequency to which the skin or head is tuned, and another an octave or so above that. Although in a bass drum the fundamental resonant frequency is too low to recognize its musical pitch, it is this frequency which causes an unmuffled kick drum to ring so long. To control this ring as heard by the mic, set one band of the parametric to boost just one-10th of an octave in the low frequencies and slowly sweep through the real lows while the drummer kicks away. You will doubtless find just a single frequency at which the drum rings much longer (and louder) than at other adjacent frequencies. Now change the boost to a dip of between six and nine dB. The drum should suddenly sound much tighter, less boomy and ringy than before. Depending on the tuning of the head, this fundamental frequency is usually between 40 Hz and 70 Hz, and just a couple of Hz wide.

Use another band of the parametric to look for another resonance at a higher frequency, most likely in the 125- to 200-Hz range. If there's no real problem frequency in the bass drum, listen to the snare drum as heard through the kick drum mic. You may find that one particular low frequency in the snare leaks heavily. Use the parametric to sweep a narrow band until you find the culprit, and remove six to nine dB of it just as you did above.

Now turn to the noise gate. A good jazz drummer, unlike most rock counterparts, will use a lot of dynamics in his

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PRO SESSION

playing of the kick drum, so it is important to set the threshold of the noise gate *below* the softest hit of the kick which will be played in the performance. Thus, if the drummer will kick between minus six dB and plus five dB on the console meters, set the threshold at minus 10 dB. Our aim with the noise gate is both to shorten the remaining ring of the kick drum, and to minimize the leakage of other drums into the kick mic's signal. It sounds very artificial to have the gate cut on and off between kicks, so you might want to set the gate to a "fade time" of about two-tenths of a second, and with a "floor" or base level of minus 30 dB, to which it reduces the output signal whenever "closed." With these settings, any sound louder than minus 10 dB is let through unaltered. However, when each kick fades down to minus 10 dB, the gate fades the remaining ring or tail-off quickly down to minus 30 dB. This separates the individual kicks, even in fairly rapid succession, and prevents significant leakage from other drums.

This done, we can compress the kick drum, primarily to prevent overload from particularly heavy kicks. A low compression ratio, say two-to-one, will allow the drummer's dynamics to come through clearly. A slow attack time, perhaps five to 10 milliseconds, will let each hit of the beater against the head pass through distinctly and undiminished, emphasizing the drummer's timing with kicks. A fairly long release time of about one-half second will reduce the listener's awareness of the compressor to a minimum. It will also keep pedal squeaks, which tend to happen quickly after each hit, from being emphasized in exactly the same way that a fast release time used on a vocal compressor emphasizes a singer's breathing. Breathing can be sexy, but pedal squeaks are not.

All of the above, with a cooperative drummer, should take no more than four or five minutes. If the bass drum needs more bottom end, add it in the console. Likewise, if it needs a bit more "skin slap" to mark each hit, boost one to one-and-a-half kHz in the board. These corrections will only take a few seconds when you hear the entire set.


Treat the snare drum in the same way as the kick, except for the mic position. Again using a cardioid dynamic, and preferably one with emphasized high frequency response such as the Sennheiser 421, place it above the snare drum angled down "through" the drum, and perhaps 60 degrees away from the hi-hat. A good idea is to make sure that the snares themselves are oriented along the direction of the mic, so that it "hears" the

entire length of the snare windings.

Once brought up in the console, use the same combination of parametric equalizer, noise gate, and compressor to treat the snare signal. Since the frequencies of a snare drum's resonance are in the 100- to 200-Hz range, any predominant frequency can be heard as a musical note. If the piece to be recorded is in C Major, a snare drum resonance of about 160 Hz (E below middle C) will give the whole tune a minor feeling that conflicts with its basic "Majority." Worse yet would be a resonance of about 180 Hz, or F#. In any case, the fundamental and secondary resonances can be parametricked away, while the noise gate and compressor will give separation, clarity, and punch as with the bass drum, with starting settings as specified above. We're now up to eight or 10 minutes (so I lied, but 10 minutes is such a nice round number I couldn't resist using it in the title).

A third dynamic mic, one with a low rolloff switch, will be perfect for the hi-hat. This cymbal often clutters up the two- to five-kHz range in an entire tape. Thus, in-console equalization should be set to dip all frequencies in the one- to three-kHz range, and to boost frequencies above 10 kHz. Why boost? Well, the dynamic mic, rather than a condenser, smooths out the harshness a hi-hat can have when heard quite close-up, but dynamics don't have the shimmery high end of condenser mics. By boosting the very top end, we can restore the shimmer and make sure the high-frequency percussives by which drummers often define the syncopations in the arrangement are heard distinctly.

Two good cardioid condenser mics placed respectively over the small toms/crash cymbal and floor toms/ride cymbal, will round out the drum miking and provide good stereo separation. Placement should be to aim past the edge of the cymbals and directly at the featured tom-toms. Soloing these mics while the drummer works the entire set will most likely point out an overall rumbly and uncontrolled frequency range in the 250- to 400-Hz range, where all the heads of various toms are resonating with kick and snare hits. Dipping this range with in-board equalization and boosting both overhead mics at around 10 kHz will, in fact, thin out the tom-toms. However, when easing these mics into the pre-balanced kick, snare, and hi-hat blend, you'll find you can boost the overheads a lot without losing the separation gained in the kick and snare processing. The 10-kHz boost will point out each stick hit on the tom-tom heads, and will again make the cymbals shim-



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mer rather than clash with other sounds in the mid- to high-frequency range.

One important final check. Solo the kick and snare, then try switching the phase of the snare signal, which can be done on most consoles. (Many engineers will check the mic phasing before patching in outboard processing, but remember that some outboard units reverse signal phase internally. Thus, it is important to check phase relationships as late as possible in the signal chain, i.e. just before the blended channels go out to the recorder.) If you get better separation and punch out of both with the snare channel out of phase, use it that way. Then add the hi-hat mic, again checking to see which phase on that channel best preserves the kick and snare sound. Finally, add the overheads, switching the phase on both channels simultaneously as the drummer works the entire kit. Switching the phase of only one of the two overhead mics can cause certain drums or frequency ranges to drop out almost entirely when the whole kit is heard over a mono speaker. Make sure the pair is phased together, either both normal, or both 180 degrees out.

This whole procedure is what I call "starting point" engineering. In order to expedite session setups, an engineer can develop likely "starting point" techniques for most instruments and sections. We are using this technique in some of the engineering courses being taught in the new Music Production & Engineering major here at the Berklee College of Music in Boston, and finding that it speeds up the engineers' learning process, too. Student engineers faced with getting a finished tape of five tunes by a jazz or rock ensemble in three hours flat can get their starting points very quickly, then let the musicians rehearse their material while the engineer refines each sound in solo through the console. This minimizes the tedious time spent by each player repeatedly hitting one drum or sounding a single chord, and insures that whenever the group is ready to go, the engineer has at least an acceptable sound on each instrument. In the field, too, engineers most worth their salt are not always the ones who can get the finest sound if given infinite setup time, but the ones who're ready to roll when the music is. Great sounds won't make up for a tired performance.

So there you have it, the, uh, 15-minute drum sound, which will hopefully take less time to set up than it has to read about. Next time we'll talk about bass and lead instrument or voice, and how to unify them with the drum kit and other percussions. db

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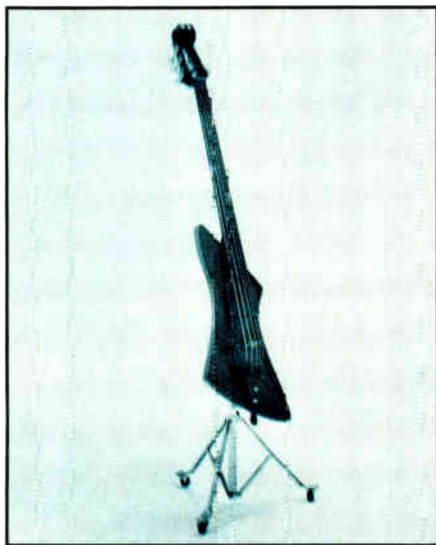
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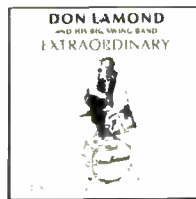
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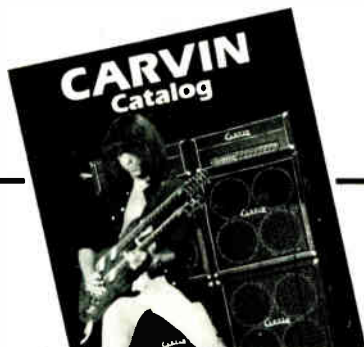
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NEW RELEASES cont. from page 52

appreciated '58 band in 10 live cooks, from Phontastic, COUNT ON THE COAST. **Tolvan Big Band**, Scandinavian 19-piece'r arranges some modern tunes by Corea, Shorter, Miles, and Duke, from Dragon Records, SPLIT VISION. **Visby Big Band**, Danish orch. plus Swedish guests Arne Domnerus and Rune Gustafsson mix originals and chestnuts, from Phontastic, ALTIHOP. **Hudik Big Band**, 10th anniversary for Swedish ensemble finds them hosting guest vocalist Georgie Fame, from Dragon, LIVE AT MONTREUX.

Position Alpha, original Swedish reed group goes WSQ and Rova one better—they're a quintet, from Dragon, DON'T BRING YOUR DOG. **Salamander**, three Swedish ladies plus a male bassist do original music, from Dragon, IN THE DARKEST MONTH. **Tommy Koverhult**, multi-reed Swede leads quintet in

seven self-penned pieces, from Caprice Records, QUINTET. **Christer Boustedt**, alto player from guess where leads locals, from Dragon, and PLAYS THELONIOUS MONK. **Bent Persson**, second volume of rare Armstrong wax cylinder solos recreated by the Swedish brassman and cohorts, from Kenneth Records, 50 HOT CHORUSES FOR CORNET (1927). **Maxine Sullivan**, Swing chanteuse and Swedish friends wax an '82 date, from Kenneth, THE QUEEN, VOL. 2.

Bobo Stenson, longtime Jan Garbarek collaborator offers wide-ranging solo piano program, from Caprice, THE SOUNDS AROUND THE HOUSE. **Goran Strandberg**, originals and adventurous covers by the Swedish pianist in trio, from Dragon, SILENT TRACES. **Bengt Hallberg**, solo piano successor to a Swedish Grammy-winner, from Phontastic, HALLBERG'S HAPPINESS. **Guitars Unlimited Quartet**, two of 'em, actually, from Sweden, in a mainly mainstream outing, PHRASERACE. **Per Henrik Wallin/Steve Reid/Kevin Ross**, strong Swedish pianist and two American rhythm men stretch out, from Dragon, RAW MATERIAL. **Monica Zetterlund**, aided by Horace Parlan, Red Mitchell, and Nils Sandstrom, sings Billie Holiday-associated songs, from Phontastic, HOLIDAY FOR MONICA.

John Patton, former Blue Note organist returns w/ heavy duty quintet, from Nilva Records, SOUL CONNECTION. **Junior Mance/Martin Rivera**, soulful pianist plays standards in duet w/ bassist, from Nilva, THE TENDER TOUCH OF. **Alvin Queen/Dusko Goykovich**, drummer and trumpeter add Sal Nistico's tenor, plus piano and bass, from Nilva, for a DAY IN HOLLAND. **Judy Carmichael**, second LP for the striding Waller-disciple, this time solo, from Progressive Records, JAZZ PIANO. **Brooklyn Conservatory Faculty Jazz Ensemble**, quintet lives up to their name w/ six originals, from 360 Records, BRIDGING THE GAP. **Matt Catingub**, former Bellson and Toshiko/Tabackin reedman fronts his own big band fronting vocalist Mavis Rivers, from SeaBreeze Records, MY MOMMY & ME. **Roger Neumann**, tenor saxist/arranger and his Rather Large Band do standards and a suite for Blue Mitchell, digitally, from SeaBreeze, INTRODUCING.

Arturo Sandoval, Dizzy-ing Cuban bop trumpeter and his sextet caught live, from Chicago Caribbean Arts, BREAKING THE SOUND BARRIER. **Django Reinhardt**, '51 concert recording of the guitar great and the Hot Club quintet and sextet, from Honeysuckle Rose Records, AT CLUB ST. GERMAIN. **Coleman Hawkins/Roy Eldridge**, rare live '50s set by the jazz giants, from Honeysuckle Rose, AT THE BAYOU CLUB. **Stephen Roane**, bassist fronts quintet (inc. saxist Frank Strozier) and writes five/sixths of the material, from Mothlight Records, KEEPING A SECRET. **John Anello Jr.**, guitarist and a variety of instrumentalists, from Cexton Records, play FOR A DANCER. **Dan Perz**, third LP of originals and standards from the Northwest guitarist en trio, from Damp Records, CORNERSTONE.

Kenny G, ex-Lorber saxist continues down the pop-jazz trail, from Arista Records, G FORCE. **Jim Pepper**, native American Indian reedman steps out w/ strong backing, from Europa Records, COMIN' AND GOIN'. **Beto And The Fairlanes**, Texas octet plus guests pay tribute to sounds north and south of the

border, from Fable Records, MONGOOSE ISLAND. **Eckels Brothers**, one on guitar, one on bass, and they both write, from Airship Records, FRESH POWDER. **Tom Letizia**, guitarist/composer leads sextet in jazz, r&b, and rock, from Letizia Records, DIGITAL DANCE. **Oxymora**, acoustic folk instrumental synthesis, from Fretless Records, THUNDERING SILENCE. **Charanga 76**, "second generation" latin band offers urbane sounds, from U.S. Music, MANHATTAN GROOVE. **Lisa Rich**, sensitive vocalist in the jazz tradition, from Tritone Records, LISTEN HERE.

Detail, trio of Frode Gjerstad (saxes), Johnny Dyani (bass), John Stevens (drums) in debut on vinyl, from Impetus Records, BACKWARDS AND FORWARDS. **Vienna Art Choir**, 10 singers plus soloist Lauren Newton and a couple of instrumentalists, from Moers Music, sing FROM NO ART TO MO-(Z)-ART. **Vocal Summit**, consisting of Lauren Newton, Ursula Dudziak, Jeanne Lee, Jay Clayton, and Bobby McFerrin, a capella and backed by quintet, from Moers Music, SORROW IS NOT FOREVER—LOVE IS. **Remy Fillpovitch**, Berklee College-alum tenorman living in Germany in quartet session, from Atlas Records, ALL NIGHT LONG. **Warren James/Lou Lausche**, multi-instrumentalist plus bassist create shaman-inspired tone poems, from Waja Records, ONE FOR JOAN. **Al Cobine**, plus 16-piece big band, combo, vocalists, violin soloist, and brass choir, from Cobine Inc., PLAYS CARMICHAEL. **Rich Harney**, pianist leads sextet in Silver-ish settings, from Panda Productions, THE PROMISE. db

ET CETERA

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continued from page 70

still somewhat imitative of black American role models) and the lyrical, kaleidoscopic pianist Sergy Kuryokhin (heard solo on *The Ways Of Freedom* [Leo 107]; in quarrelsome duets with altoist Anatoly Vapirov on *Sentenced To Silence* [Leo 110]; and with the Ganelin Trio's Chekasin—whose spontaneously choreographed, brutally physical send-up of *Misty* gives a whole new meaning to the adjectival phrase "foot stomping"—on *Exercises* [Leo 115]). Two jam sessions from the West German label Fusion (*Jam Session Leningrad* and *Jam Session Moscow* [available on Reentry 005]), both with German clarinetist Hans Kumpf and various Russian musicians, the latter with American pianist John Fischer) suggest that the Leos only scratch the surface of the Soviet jazz ferment. Listening to these records—especially eavesdropping on the superb interplay of the Ganelin Trio—one senses that Leo Feigin is right: there is a brand new country on the map in terms of creative, improvised music. And if those of us who write about jazz for a living owe it to our readers to guide them to this strange and fertile land, we owe it to ourselves as journalists to investigate what promises to be one of the most important jazz stories of the decade and what is already one of the most compelling human stories of our time. db

The Fight For Freedom

BY FRANCIS DAVIS

"I can't believe it! Here we have a brand new country on the map in terms of creative, improvised music, and no one in your country is curious to know anything about it, not even the people who pride themselves on being adventurous, well-informed listeners!"

The always contentious Leo Feigin sounded as though battling insurmountable odds was finally beginning to wear him down when he called me from New York one afternoon last fall. A Soviet emigre who lives just outside of London, and programs jazz for overseas broadcast on the BBC, Feigin was in the U.S. thumping the drums for Leo Records, the small label he started in 1979. In its less than five years of shoestring existence, Leo Records has groomed several deserving young American musicians overlooked by domestic independents, including saxophonist Keshavan Maslak, bassist John Lindberg, and pianists Marilyn Crispell and Amina Claudine Myers. But the label's most invaluable contribution to the jazz discography, and the project closest to Feigin's heart, has been the release of 10 albums worth of trailblazing free jazz smuggled out of the USSR, and the seeming indifference of the American critical fraternity and record buying public to these remarkable documents was the reason for Feigin's bitterness and dismay.

Some may dismiss Feigin's complaints as mere grumbles. The plight of jazzmen behind the Iron Curtain has been a source of fascination here since the publication last spring of S. Frederick Starr's *Red And Hot* (Oxford University Press). Not surprisingly, however, Starr's epic study has had little carry-over effect on the sales of Feigin's *sub rosa* Soviet releases. As a scholar and as a storyteller, Starr is above reproach, but as a middle-aged jazz enthusiast, he suffers from the same sort of myopia that overtakes many jazz listeners (and not a few musicians and critics). Starr's passion for jazz stops far short of Ornette Coleman; consequently, he can offer only perfunctory insights into the exact nature of the music played by the Soviet avant gardists represented on Leo, and a no more than perfunctory explanation of their persistence in playing that music under the twin onus of official repression and pub-

lic indifference.

Still, Starr inadvertently underscores the limited horizons that link the Soviet vanguard to their counterparts in the West. Starr argues, quite correctly, that in the countries of Eastern Europe no less than those of the West, the sudden eruption of a mass, urban, hedonistic *popular* culture (as opposed to an agrarian folk culture) was the single most revolutionary event of the early 20th century, Bolshevikism or no; and that jazz (and the jazz-derived music of Tin Pan Alley) was among the earliest, most irrefutable manifestations of that spontaneous upheaval in everyday habits and values. But as jazz grew increasingly more complex and jazz audiences failed to keep pace (or as jazz "stagnated," in Starr's interpretation), rock & roll was able to uproot jazz from popular consciousness, something neither the Kremlin nor bluenoses in America had ever been able to accomplish for all their heavy-handed attempts. Boasting neither the mass acceptance of a genuinely popular music nor the pedigree of a fine art, jazz has been banished to the wilderness that separates (but never connects) high culture and low, both in the Soviet bloc and the free world.

In this one respect at least, "the fate of jazz in the Soviet Union" (*Red And Hot's* subtitle) has been much the same as the fate of jazz in the United States. But the fate of Soviet jazz musicians has often been an altogether different, infinitely more spirit-chilling tale. If I am not overly moved by Leo Feigin's account of the economic hardships faced by Soviet jazzmen, it is perhaps because I have come to regard poverty as the unavoidable consequence of playing uncompromising music, based on the economic hardships I have witnessed closer to home. But when I hear that the Ganelin Trio is permitted to travel to Western Europe festivals only under surveillance by the KGB, when I hear that alto saxophonist Anatoly Vapirov has been sentenced to two years of hard labor for the crime of "private enterprise" and that pianist Sergey Kuryokhin is under pressure to join the censorious Soviet Composers Union, most of all when I read the omi-

nous disclaimers printed on the sleeves of some of the Leo releases ("The musicians do not bear any responsibility for the publication of these tapes."), then I am as stirred by the determination of these musicians as I am by their music. And I am at an embarrassed loss to explain to Leo Feigin the failure of my colleagues in the jazz press to rally to the defense of these courageous artists, though I can hazard some guesses. American cultural chauvinism, from which not even leftist-leaning jazz critics are immune? An understandable tendency to dismiss the often abrasive Feigin's extravagant claims on behalf of his former countrymen as the overzealousness of an expatriated cultural nationalist (or worse, as record company hype)? An even more understandable reluctance to join in the Reagan administration's mindless and dangerous saber rattling, even tacitly, by hailing these musicians as "dissidents" when in fact it appears that their dissent is more musical than political? Fear that too much attention from the West will make these musicians marked men behind the Iron Curtain?

What makes my colleagues' failure to comment meaningfully on the Russian musicians an aesthetic as well as a moral oversight is the overall quality and originality of the music. On the basis of *Vide* (Leo 117) and *New Wine* (Leo 112), the two most recent of their six live concert recordings, it is fair to say that the Ganelin Trio is one of the premier jazz ensembles not only in Europe, but in the entire world. The most remarkable thing about the music made by these men (pianist/composer Vyacheslav Ganelin, drummer Vladimir Tarasov, and howitzer saxophonist Vladimir Chekasin, all of whom play a number of secondary or "little" instruments) is that it sounds not at all derivative, even if American ears like mine can count off any number of obvious precedents (Taylor, Shepp, Kirk, the Art Ensemble, even Desmond and Brubeck). This originality announces itself most audibly in the alien humor that dots their performances (and which one can only assume is Slavic in character) and in the devotion to craft and precision that makes such moments of levity possible in the first place. *Vide* and *New Wine* are simply two of the most engrossing jazz albums released in the last few years and need no special pleading because of their national origin.

The other artists represented in the Leo catalog include the Siberian Four (on the evidence of their first release *Homo Liber* [Leo 114], a promising group

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World Radio History

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Here are some of Billy's observations:

On His Schooling.

"I graduated from Grossingers resort up in the Catskill Mountains. No, I'm just kidding. Actually, I went to the School of Music and Art in New York City, but at graduation time I got a gig at Grossingers and they had to send my diploma up there."

On Playing Cymbals Upside Down.

"I first got the idea of inverting my cymbals a few years back when I was in Finland. I was at an outdoor concert and a band from Prague was playing about 500 meters away. The drummer had an old Chinese cymbal and he was playing it upside down, way up above the drum set. You could barely hear the rest of the band at that distance. You just heard this great explosive cymbal sound. Now I play one 22" China Boy High upside down and one 18" China Boy High in the regular position. The reason I play one upside down is the way it projects.



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On China Boy

Cymbals. "I started using China Boys for my crash and ride cymbals because of the explosive effect they have. When you hit them you get this 'POW'! There's an amazing amount of projection. I can get a lot of different effects from my China Boys. If I play them upside down, hitting the outer lip will give me a nice slapping solid stick sound. They also sound great with mallets, almost like small gongs. You can ride on them and get a very different

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