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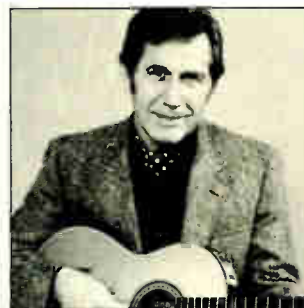
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Zoot Sims

JOHN W. CORBETT



Chet Atkins



Dirty Dozen

JAMES QUINN



Cornell Dupree

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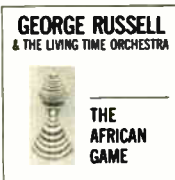
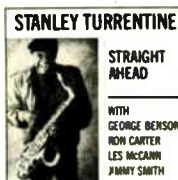
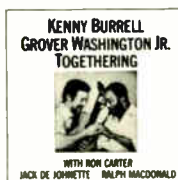


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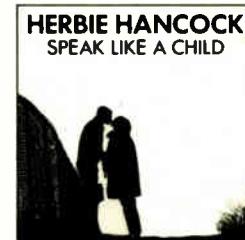
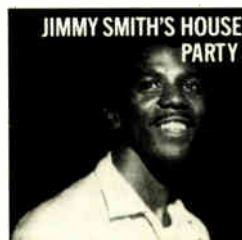
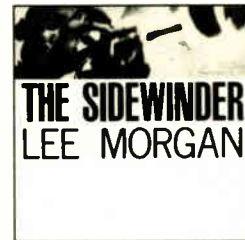
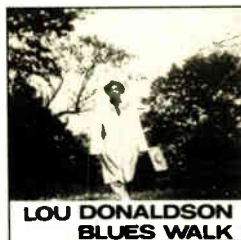
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Occasionally, at even the best magazines, something wonderful will slip through the cracks. Such was the case with William Zinsser's *Willie And Dwiki*, one of the best jazz books since Charles Mingus' autobiography, which missed being reviewed upon its 1984 release.

Willie is Willie Ruff—french horn and bass player, Yale professor, master of eight foreign languages, extrovert. Dwiki is Dwiki Mitchell—pianist (said by the author to outshine such luminaries as Bill Evans and Oscar Peterson), teacher, introvert. They met in the Air Force in 1947, where Mitchell, needing an accompanist, gave the 16-year-old Ruff a crash course on bass. They hooked up a second time in the Lionel Hampton band, then broke off to form their duo in 1955, becoming the second act for many of the leading bands of the day (Armstrong, Basie, Ellington, Gillespie, Davis). When the club scene started drying up in the '60s (during the rise of tv and rock), the two began a lifelong gig as ambassadors to such jazzless societies as the Soviet Union, the People's Republic of China, and Davenport, Iowa.

Their biographer, Zinsser, is editor of

the Book-of-the-Month Club, author of the classic writing primer *On Writing Well*, and, since 1980, a piano student of Mitchell's. Zinsser's seamless writing and detailed reporting provide an intimate look at the two men's lives—from their early days as musicians through a grueling five-day series of Quad Cities performances.

The book's highlight, however, involves the duo introducing jazz to China in June, 1981. I happened to meet Zinsser in New York before the book's publication, and he explained the fascinating circumstances surrounding the event: "You have a story that is essentially extraordinarily dramatic—two black men in China, one of whom is explaining jazz, which is a totally oral tradition based on improvising, to the oldest literate and literal society in the world, [people] who just want to do everything the same way over and over again—they don't even have a word for improvising." Remember, too, that during the 10 years of the Cultural Revolution Western music had been banned in China (music professors were beaten and jailed for teaching Mozart). Into this strange milieu come

Ruff and Mitchell with a comprehensive demonstration of the development of jazz, which climaxes with Ruff—to prove that jazz musicians can improvise on anything—calling on a volunteer to play an original composition, which his partner will improvise on. Let's let Zinsser finish the story:

Mitchell's huge hands hovered briefly over the keys, and then the young man's melody came back to him. It was in the same key; it had the same chords, slightly embellished near the end, and, best of all, it had the same mood. Having stated the theme, Mitchell broadened it the second time, giving it a certain majesty, coloring the student's chords with dissonances that were entirely apt; he gave the "Chinese" chords a jazz texture but still preserved their mood. Then Ruff joined him on his bass, and they took the melody through a number of variations, Mitchell giving it a whole series of new lives but never losing its integrity. I listened to his feat with growing excitement. For me it was the climax of years of marveling at his ear and at his sensitivity to the material at hand. The students were equally elated and astonished. For them it was the ultimate proof—because it touched their own heritage—that for a jazz improviser no point of departure is alien. db

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Fripp fan

Bill Milkowski has done Robert Fripp a truly fine service. The *db* June '85 article was unusually informative and his "eavesdropping" interview/overview was well structured around Fripp's words.

I have been a fan of Fripp's since a friend introduced me to *Discipline* two summers back. In the interview, I wonder if you did not mistake the nature of the *Exposure* album. While it does include "entrancing, meditative improvisations," it is as well a collection of songs with Daryl Hall, Peter Gabriel, and other artists. I was also under the impression that Fripp produced Gabriel's second album (with D.I.Y. and *Exposure*); Bob Ezrin produced his debut.

Thanks in particular for your dealing with the "spell of Gurdjieff" which has bothered me since Fripp repeated "You cannot achieve the aim without suffering" on the song *Exposure*.

Marc Weidenbaum Huntington, NY

"deebee" response

We at the Arts Magnet High School are still flying over our six awards—two wins and four outstanding performances for

this year's 1985 "deebee" competition.

One correction though; on page 23 of the May issue Bill Beuttler states, "The 18 'deebee' categories produced only one multiple awardee among individuals." This is not correct, as our very talented drummer/arranger, Eric White, received outstanding performance awards in the Jazz Instrumentalist Soloist and Jazz Arrangement categories.

Thanks again for maintaining quality not only in the past eight years of the "deebee" awards, but throughout the 51-year history of *down beat*.

Bart Marantz

Director of Jazz Studies

Dallas, TX

Last night I made a "deebee" presentation to the Norwood High School Jazz Combo during their scholarship concert. At the end of the program our Superintendent declared, "A quality education means more than just SAT scores . . . to merit excellence, our schools must provide all students with music and arts educational opportunities. Here in Norwood we do!"

Thanks for helping to make this progress and understanding possible.

Jack Coffey

Norwood, MA

Sting stung

I have noticed that readers periodically complain that *down beat* covers too much music that is not really "jazz." While this is occasionally true, I can live with this as long as *db* covers what I consider jazz as well as it does. I have always sensed, however, that your writers never feel comfortable with conspicuously non-jazz topics. A most glaring case in point has prompted me to write this letter: Bill Milkowski's short article in the *Riffs* section of the May '85 *db* on Sting's recent collaboration with jazz musicians.

My point is simply this: whether or not one agrees with the implication of Mr. Milkowski's article, namely that Sting's "jazz outing" is nothing more than an act of dilettantism and self-aggrandizement, his whole attitude bespeaks a holier-than-thou prejudice which is in direct opposition to your stated ideology of covering all musical genres.

I would be the first one to advocate that *db* again become strictly a jazz magazine (not because I am hostile to other music, but because I can never read enough about jazz!), but if you remain committed to including rock (among other non-jazz forms) in your repertoire, you should make sure that your writers show an understanding of its particular musical identity, and afford it the respect it's due on its own terms. It's easy enough to find differences when comparing apples and oranges, but such a pursuit is, as we all know, fruitless.

Ralph M. Rosen

Bryn Mawr, PA

A clarification

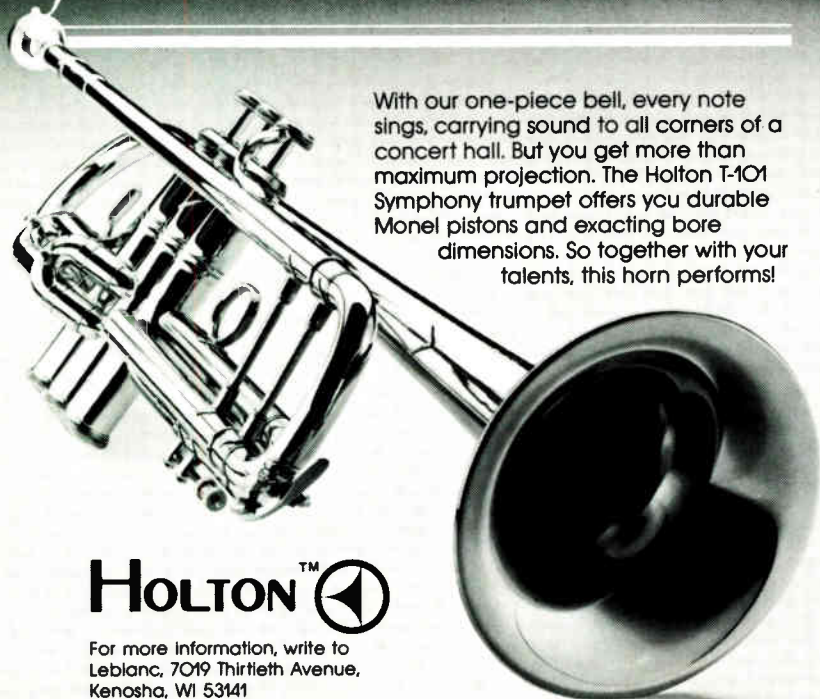
I'm going to do something I've never done before: amend a published performance review. Regarding the "Tribute To Jelly Roll Morton" (*db*, Caught, July '85), I didn't want to suggest that Richard Wang, who hosted the concert and is president of the Jazz Institute of Chicago, failed to deliver on a "promise" or otherwise short-changed the audience. When he brought on avant gardist Ed Wilkerson's ensemble to perform what he expected would be contemporary interpretations of Morton compositions, he was certainly as surprised as anyone there at what followed. Mr. Wang is a man of considerable knowledge, taste, judgement, and dedication where good music is concerned. In this case he became the unfortunate public victim of a backstage misunderstanding between Mr. Wilkerson and the JIC. I wouldn't want my review to be construed otherwise, or to reflect badly on Mr. Wang.

John McDonough

Chicago

CONTINUED ON PAGE 47

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KC band fest

KANSAS CITY—Nearly 50 high school and college big bands from nine states pulled in by the busload April 19 for the second annual Kansas City Stage Band Festival And Competition. Sponsored by the Kansas City Jazz Commission and sanctioned by the National Assn. of Jazz Educators, the three-day event took place in the Vista Hotel, near the familiar stomping grounds of Parker and Basie. Gary Foster, Bob Montgomery, and members of Doug Sertl's Jazz Menagerie ran clinics in rooms named after Kansas City legends—the Bennie Moten Room, the Andy Kirk Room, and the Yardbird Suite.

The festival climaxed with the Count Basie Band playing in the Count Basie Ballroom. Having announced plans to move its headquarters back to Kansas City, the band received a standing ovation before blowing a note. The packed house of over 1,200 band students and Kansas Citizens roared in de-



A high school sax section digs in at the K.C. Stage Band Fest.

light at Sammy Nestico's *The Wind Machine* and Ernie Wilkins' *Right On*. Drummer Duffy Jackson drew cheers with his animatedly thorough assaults on the skins. *Li'l Darlin'* let Freddie Green's sweet G9 chord shine through, and when Jay McShann joined the band for

Moten Swing, the crowd exploded. The Jazz Menagerie, featuring Nick Brignola, opened the evening and came out swinging with *All Of Me*. By their final number, *Caravan*, the New York big band was fully ablaze amid the sizzling polyrhythms of drummer David

Calarco.

Prior to the Menagerie/Basie concert, competition winners performed a half-hour each. The medium-size high school band winner from Claremore, OK, kicked things off with *Lazybird*. Their crowd-pleaser, *Bass Folk Song*, set hot bass rock licks over a parade of drum rhythms, from snare march to swing. Large high school winner Parkway West, MO, came on next with *Sanbop*, *Basically Blues*, *Matchpoint*, and a small combo original. Their clobbering ensemble punch, along with altoist Ron Goff, who finessed sass like David Sanborn, made this the best of the high school groups. Another fine alto soloist, Bill Brown, helped the University of Tulsa, OK, capture the college title. Drummer Russell Grant whipped the band at a romp through *Note Resistant*, *Fingers*, *Yo Mombo*, and a scorching rendition of Wayne Shorter's *Pinocchio*. Ron Preddle, leader of this hot ensemble, was named Outstanding Director.

—kirk winters

FEST SCENE

The **Portland (ME) Performing Arts Center** is hosting a hot lineup of summer jazz. Artists include Andrew Cyrille and Henry Threadgill, 7/20; Abdullah Ibrahim (Dollar Brand) 7/27; the Don Pullen/George Adams Quartet, 8/5; Sheila Jordan/Harvie Swartz with Catherine Mapp, 8/9-10; and Art Blakey and the Jazz Messengers, 8/17. For more info phone (207) 761-0591.

The **Conneaut Lake (PA) Jazz Festival** runs 8/23-25. The Allegheny Jazz Society-sponsored event features tenor saxophonist Scott Hamilton, pianists Dick Hyman and Dave McKenna, trumpeter Ruby Braff, vocalist Maxine Sullivan, and a slew of others. For more info call (814) 724-2163 or 724-2937.

Lewiston, NY (just north of Buffalo), continues its tradition of presenting a variety of summer jazz. This year's lineup includes Sun Ra and Toshiko Akiyoshi, 8/6; Wynton Marsalis, 8/7; Joe Williams, 8/8; Preservation Hall Jazz Band, 8/9; Chet Atkins, 8/10; Oscar Peterson & Joe Pass, 8/13; Dave Brubeck Quartet, 8/21; and Ella Fitzgerald, 9/2.

The **Museum of Modern Art** (NYC) is hosting a series of music, dance, and performance art free of charge, Friday evenings in July and August. The artists include Sonny Rollins playing solo, 7/19; conductor/cornetist/composer Lawrence "Butch" Morris, 7/26; percussionist Milton Cardona, 8/2; choreographer Pooh Kaye and company dance to music by John Zorn, 8/9; clown Bob Berkly with percussionist David Van Tieghem and Jules Feiffer, 8/16; theater, movement, and sound designer Linda Mussman, 8/23; and the Art Ensemble of Chicago, 8/30. For more info call (212) 708-9400.

John Ascuaga's Nugget hosts the third annual **Dixieland Jazz Festival** 8/23-25 in Sparks, NV. The lineup includes 10 dixie bands. Special hotel accommodations are available at a variety of prices. More info from (800) 648-1177 or (702) 356-3300.

Jazz returns to Martha's Vineyard presented by the **Nathan Mayhew Seminars** and the **Hot Tin Roof**. Sunday evening programs include Herbie Mann, 7/21; Joe Williams, 8/11; Dave Brubeck, 8/18; Les McCann, 8/25; and one TBA. Monday night seminars present pianist Brooks Kerr. Call (617) 693-1890.



TRUMPET SUMMIT: Miles Davis, center, presents Wynton Marsalis with an autographed drawing backstage at the New Orleans Jazz & Heritage Fest. Promoter George Wein is pictured at right.



SANTANA JAMS: Carlos Santana (far right) stopped off at Lupo's Heartbreak Hotel in downtown Providence, RI to jam with the 10-piece band Roomful of Blues.

Women's Fest Returns

KANSAS CITY—The Women's Jazz Festival has been resurrected after a year's hiatus—a year the festival's all-volunteer board spent taking management courses and paying off debts. Consciousness raised as to the merits of fiscal conservatism, president Julie Hanson trimmed the festival from five days to four, eliminated a jam session, and moved headquarters to the new Vista International Hotel. But the festival remained a

premiere showcase for women in jazz.

True to tradition, the extended weekend's activities included a student band celebration, an historical slide/lecture, workshops, jams, and concerts. A record-breaking crowd of 1,500 turned out to hear musicians of both sexes jam in the Count Basie Ballroom on Saturday night. The audience for Friday's TNT (top new talent) concert was tiny by comparison but

warmly appreciative of performances by the dynamic Deuce (belatedly collecting on their 1984 combo contest win), the sophisticated, Los Angeles-based pianist Joyce Collins, and Kansas City blues wailer Ida McBeth. Sunday afternoon's concert paired sign language interpreter Susan Freundlich with jazz violinist/vocalist Betty MacDonald for an unusual blend of music, dance, and political activism.

The festival wrap-up drew a near-capacity crowd to the Folly

Theatre for the witty and stylish singer/pianist Judy Roberts, an ordinary Rare Silk vocal set and—thumb sprain notwithstanding—an inspired Toshiko Akiyoshi and trio. Early in her set, Akiyoshi noted that she and her big band closed out the First Women's Jazz Festival in 1978. Then as now, the closing-out was strictly temporary—if the artistic success and financial soundness of its seventh edition is any clue, the Women's Jazz Festival will continue.

—carolyn wyman



BASIE BEAT: (From left) Al Cohn, Buddy Tate, Sweets Edison, and Al Grey formed a distinguished front line for an ad hoc but swinging septet heard recently at Toronto's Crest Theatre. The band, completed by Norman Simmons (piano), Milt Hinton (bass), and Butch Miles (drums), was dubbed the Count Basie All-Stars for the three-night stand, and programmed Basie/Prez hits by the full ensemble with a mix of features for each member. The concert was designed to test the market for future such packages at the Crest, in the hope of filling a mainstream void on the Toronto scene of late.



CHIC PROFESSOR: Chick Corea discusses keyboard techniques with students at Boston's Berklee College of Music. Corea also taught master classes in recording techniques and composition during his weeklong stay at Berklee, and led the school's top musicians in a pair of SRO concerts at the Berklee Performance Center.

POTPOURRI

Public service sax: alto saxist David Sanborn, guitarist Steve Khan, and bassists Mark Egan and Marcus Miller are among the musicians on **Just Say No**, an anti-drug music video being aimed at inner city kids between 10 and 14 years old; the clip, according to National Institute for Drug Abuse deputy chief Avraham Forman, "looks more like a performance piece than a public service testimonial" . . . classroom harmonologies: **Ronald Shannon Jackson** will be conducting a four-week Master Class this month at Drummers Collective; the New York City-based school says the course will give drummers a rare shot at understanding Jackson's unique approach to timekeeping . . . Heath honors: saxist/composer **Jimmy Heath** was recently honored with a "Jimmy Heath Day" in Wilmington, NC, the town where he attended high school; two weeks later he was in Baltimore to pick up an honorary Doctorate of Music from Sojourner-Douglass

College . . . other honorees: **Donald Fagen**, one-half of Steely Dan, received an honorary Doctor of Arts from his alma mater (B.A., English, '69), Bard College in Annandale-on-Hudson, NY; **John Williams**, conductor of the Boston Pops and composer of more than 60 film scores, received an honorary Doctor of Music degree from Boston University . . . cable jazz: cable tv's **Arts & Entertainment Network** has been airing jazz recently; among the performers receiving air time were Wynton Marsalis, Johnny Griffin, and a group of keyboardists including Herbie Hancock, Eubie Blake, Sir Roland Hanna, and Bob James . . . bon voyage: the **Georgia State U. Jazz Band** leaves 8/2 for a monthlong tour of Scandinavia and West Germany, with stops in Amsterdam, Breda, Berkenfield, Sonderberg, Faske, and Stockholm; for more info contact Bob Morsch at (404) 658-2349 . . . Disney swings: seven top college jazz ensembles and Lew Tabackin and Toshiko

Akiyoshi performed at the **All-American College Jazz Festival** at Walt Disney World Epcot Center; the schools included Berklee College of Music (Boston), Central Washington U., Fredonia (NY) State, Fullerton (CA) College, Miami Dade (FL) Community College, the U. of Northern Colorado, and Tennessee State U. . . . back home again . . . the town of Richmond, IN, recently held a fundraiser/concert for the **Gennett Preservation Fund**, with guitarist Cal Collins, bassist Andy Simpkins, and drummer Harold Jones among the featured performers; the now-defunct Gennett label, once based in Richmond, recorded such artists as Jelly Roll Morton, Hoagy Carmichael, and Louis Armstrong in the '20s and '30s . . . meet the composer: three works honoring **Aaron Copland** have been commissioned by ASCAP for its second annual Meet The Composer program (Duke Ellington was honored last year); the commissionees include Michele Rosewoman in jazz, Tomas Svoboda in chamber music, and Michael Torke in or-

chestral . . . radio news: **US Ear**, a new music review for radio, will debut on public radio stations across the country in Oct.; Vermont producer Frank Hoffman and composer/percussionist David Moss have received \$25,000 from both the National Endowment for the Arts and National Public Radio's Satellite Program Development Fund to produce 10 issues of the program, an audio magazine which will be distributed free via satellite to NPR stations monthly . . . drum appointment: **Les de Merle** has been named national drum chairman for the National Association of Jazz Educators; de Merle teaches at Drummers Collective in NYC and his band, Transfusion, has been performing at the Red Onion in Merrick, LI . . . return of Apollo: Harlem's renowned **Apollo Theatre** has reopened in time for its 50th anniversary, bringing its legendary Wednesday Night Amateur Contest with it; among the black stars to get their starts at the Apollo are Ella Fitzgerald, Billy Eckstine, Sarah Vaughan, and Billie Holiday . . .

National jazz support

NEW YORK—At a press conference and reception at the Apple's famed Waldorf Astoria hotel, a host of jazz luminaries announced the first steps in creating the National Jazz Service Organization—a not-for-profit group dedicated to nurturing the growth and enhancement of jazz—including a multi-million dollar national center to be located in Washington, D.C.

The NJSO's stated goal is to build a facility that will "provide a home for jazz archives, activities, and aspirations that are of national and world significance." NJSO president and jazz educator David Baker stated, "Jazz must survive and flourish, its history must be preserved and development ensured, and it must have the national support, visibility, and re-

spect it deserves."

To this end, a powerhouse board of directors has been formed, including such heavyweight talents as vice-president Donald Byrd, Muhal Richard Abrams, Richie Cole, Quincy Jones, Bruce Lundvall, Michael Melvoin, Earl Palmer, and Dr. Billy Taylor. Among the NJSO's objectives are to increase employment opportunities for jazz artists, help expand the audience and consumer market for jazz, and encourage education and information to improve the status of jazz in the United States. Further information can be obtained from the NJSO, 1201 Pennsylvania Avenue NW #720, Washington, D.C. 20004; (202) 393-8585.

—jeff levenson

BOOK BEAT

Summer reading

Danish discographers Hans Henrik Lerfeldt and Thorbjørn Sjøgren have compiled **Chet: The Discography of Chesney Henry Baker**, including bio sketch, 40 pages of mostly rare photos, 130 album photos, indexes, and a full listing of records, films, broadcasts, and private tapes in the 144-page book; \$15 plus postage from Tiderne Skifter, Sct. Pedersstraede 28 B, DK 1453 Copenhagen, Denmark.

The Dallas Museum of Art (1717 N. Harwood, Dallas, TX 75201) has issued an 88-page booklet chronicling **Living Texas Blues**, by Alan Govenar; photos, text, selected discography, and a supplemental cassette are included (\$18 for the book and tape, \$12.95 for the book alone).

Wes Montgomery, a biography/discography of the late guitarist by Adrian Ingram, comes from Asley Mark Publishing (Saltmeadows Road, Gateshead, NE8 3AJ, England); the 150-page paperback costs \$8.95.

Four jazz greats are represented by books from Hippocrene Books (171 Madison Ave, New York 10016). They are **Coleman Hawkins** by Burnett James, **Lester Young** by Dave Gelly, **Oscar Peterson** by Richard Palmer, and **Count Basie** by Alun Morgan. Each runs approximately 94 pages and costs \$6.95.

Hard-bop trumpeter **Lee Morgan's** recorded performances and known broadcasts have been compiled by Roger Wernboe; the **Lee Morgan Discography** is 65 oversized paperback pages and includes an index of song titles and assisting musicians. Cost is 60 Swedish crowns, available from Vantvägen 1, 133 00 Saltsjöbaden, Sweden.

Swing Era authority **George T. Simon** has put together **The Big Bands Trivia Quiz Book**; 120 pages full of conundrums about songs, sidemen, and personalities from the '30s and '40s. \$6.95 paperback from Barnes & Noble Books at your local bookstore.

The 1985 California Music Directory, Northern California edition, is available from Augie Blume & Associates (San Anselmo, CA). The 160-page directory contains over 2,400 key music contact listings. It retails for \$29.95, or can be bought for \$34.50 via direct mail (price includes tax, postage, and handling); a monthly update service and mailing label service are available for an extra charge.

The 1,178-page 10th edition of the **International Who's Who In Music And Musicians' Directory** provides autobiographical details on over 10,000 musicians from most every country, with primary attention going to classical and semi-classical musicians. More than 2,000 entries are new to the directory, which is distributed in North America by Gale Research Co. (Detroit) at a cost of \$85.

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Branford Marsalis

NEW YORK—One of the much-in-demand Marsalis brothers came off a hectic road schedule to open his hometown's Jazz & Heritage festival on a bill with Miles Davis, then flew to New Jersey to gig with his own band, worked a salsa-meets-jazz Monday night at the Village Gate, jetted to Paris to marry, cut a classical album, appeared in a musical film (having already taped a video clip), and hit the road again, with Sting. There's the clue: it was 25-year-old saxist Branford, who's been heard lately on records with Dizzy Gillespie (*New Faces* on GRP), Bobby Hutcherson (*Good Bait* on Landmark), guitarist Kevin Eubanks (*Opening Night* on GRP), and bassist Ray Drummond (*Susanita* on Nilva), as well as *The Dream Of The Blue Turtles* (A&M), the rocking, rhythmic, and bluesy effort by the Police-man with players from Weather Report (Omar Hakim), Miles' ensemble (Darryl Jones), and the Wynton Marsalis band (pianist Kenny Kirkland, too).

"The pressure's been gettin' to me," Branford sighed backstage at the Gate, as he prepared to jam with Jorge Dalto's group and Manny



MITCHELL SEIDEL

Orquendo's Conjunto Libre. "I've just been flying, playing, flying, playing, different town every night. And I've been getting some grief from Wynton, but I told him this is the one and only time I'm gonna play rock & roll." That promise sounds premature to anyone who hears Branford blowing tenor and soprano so convincingly in so many contexts besides Wynton's quintet; except for his personal life—Teresa Reese is Branford's bride—he seems committed to keeping his options open.

"I based my saxophone style on Ben Webster, Prez, and Sonny Rollins for sound, Wayne Shorter for concept," the reedman reported. "Now I'm studying Joe Henderson's records—man, is he great! I want to understand *everybody's* contributions to this music, see—I don't believe in just paying lip service." In the Western European tradition, Branford recorded works by Satie, Bach, Ravel, and Debussy for his own forthcoming CBS classical release, following Wynton's two Grammy winners. He's got half-a-dozen more projects, including his second jazz album as a leader, in various stages of progress. Does playing so many different musics, with so many different people, increase the pressure?

"No, I love it," Branford assured us. "It's what I wanted, what I planned." —howard mandel

Didier Lockwood

NEW YORK—French fiddler Didier Lockwood will be reaching back to his roots on his *next* Gramavision album. Coming off of a powerful fusion project for that label, *The Didier Lockwood Group* (which featured French musicians Jean Michel Kajdan on guitar, Sylvain Marc on bass, Kirt Rust on drums, and brother Francis Lockwood on piano), the 29-year-old violin sensation almost immediately returned to the studio with drummer Billy Hart, bassist Cecil McBee, and pianist Gordon Beck to cut a different kind of Didier Lockwood album. You guessed it—straightahead.

The classic jazz feel of this forthcoming Lockwood project recalls his first recording date as a leader with the German MPS label. That session featured Tony Williams on drums, Niels-Henning Ørsted Pedersen on bass, and longtime associate Beck on piano, all playing together in a strictly mainstream context.

But as Lockwood explains, classic jazz was hardly his first love. "When I first began to play, around 16 years old, I was very interested in the English blues scene—John Mayall and stuff like that. Then hearing Jean-Luc Ponty was a very big revelation for me. He was such an amazing player and I was so impressed that I wanted to do the same thing with the violin."

Upon finishing his classical studies in France he formed his first band, a fusion group called Magma that gained some notoriety in Europe from '75-'78. It was at that point that Lockwood came under the spell of the great Stephane Grappelli. "He liked me and introduced me to the jazz scene," Lockwood recalls.



JOSEPH ZINGLER

Over the years Lockwood has maintained two bands, one in France and one in America. Such American musicians as David Sancious, Alphonso Johnson, Richie Morales, and Barry Finnerty have appeared in past editions of the Didier Lockwood group. His current Stateside lineup includes pianist Bill O'Connell, bassist Lincoln Goires, and drummer Kim Plainfield.

Another ongoing concern is The Trio, an acoustic gig with Django-esque guitarists Philip Catherine and Christian Escoude. "It's more in the tradition of the Hot Club de France," explains Lockwood. "We did 150 concerts around the world last year and got wonderful receptions everywhere."

So while the young violinist has made his mark throughout his native Europe, he's now beginning

to make inroads into the States, where he's only toured sporadically. An extensive tour this fall should expose his talent to a lot more listeners. Perhaps somewhere along the way, Lockwood might run into his role model Ponty and clear up some bad feelings that seem to be lingering between them.

"I met him once a long time ago," says Didier. "But unfortunately, we have some problems between him and me because some newspaper somewhere said weird things about him, using my name, and I never said these things. And he was very pissed off about this. I was too, you know, because I have a big, big admiration for him. Whatever it is I am doing with this violin now, it is because I heard Jean-Luc. He inspired me."

—bill milkowski



Sade

LONDON—Listening to the voice—cool and silky, smooth and soulful—you could be fooled into believing you've tripped back into the time of the sexy chanteuse, Julie London-style. The spare, jazz-inflected accompaniment is dominated by gently rippling sax, guitar, or keyboard fills answering vocal lines over a variety of subtle syncopated beats, recalling obliquely Stan Getz' meeting with Astrud Gilberto. But the music of Sade (shar-DAY) is no mere torchy throwback, as the blazing success of the album *Diamond Life* (Portrait) is proving.

Born in Nigeria 26 years ago, moved to London at age four when her British mother and Nigerian father separated, Helen Folasade Adu discovered in her early teens a continuing passion for soul music, especially Marvin Gaye and Nina Simone. After a three-year stint studying fashion, she launched an unsuccessful career as a mens-wear designer; then, in 1981, a friend asked her to sing with a funk-based outfit called Pride. "I thought it could be a nice hobby," she purrs characteristically. It soon turned into more than that, once she and Pride's sax/axe mainstay Stuart Matthewman began writing tunes together and

performing them as a break between Pride's own sets at London's trendsetting jazz club Ronnie Scott's. Two years later the band found itself rendering *Cry Me A River* onstage at the Institute for Contemporary Arts, and soon afterward signed a deal with Epic Records. *Your Love Is King*, released in the UK in 1984, kicked off their current climb to the top of the charts, followed by *When Am I Going To Make A Living*. In the States, of course, their first single is the ubiquitous *Smooth Operator*.

Which is exactly how Sade, band and singer both, can best be described. No wall-of-sound approach here: producer Robin Millar has allowed each aspect of the complex rhythmic underpinnings room to resonate while keeping the overall focus on Sade's breathy contralto. Gurgling synths and modified guitars cohabit easily with dirgelike organs and cool-ish saxes, while the lyrics bemoan lost love (*Cherry Pie*), drug abuse (*Sally*), economic hardship and inequity (*When Am I Going To Make A Living*), and global stupidity (*Why Can't We Live Together*) with an attractive blend of elegant irony and committed topicality. "I will be your friend/I'm here to make you smile," croons the lady; and you really believe it.

—gene santoro

John Lewis

NEW YORK—"I must say that the contrapuntal music of J. S. Bach has had a great influence on my work for the MJQ," wrote John Lewis, with understatement, in the notes for his new recording of six preludes and fugues from Book One of Bach's *The Well-Tempered Clavier*. Lewis notes the Bach-like elements of some of the music he's composed for the Modern Jazz Quartet, the invention *Vendome* and the fugue *Concorde* in particular. *Blues On Bach* and other MJQ albums offered Lewis arrangements of Bach's music. And now he's recording *The Well-Tempered Clavier*, a long-term project with Nippon Phonogram. (Philips will release the first of the albums this summer. Also, among other jazz and Bach, they'll re-release *Place Vendome*, the MJQ's session with the Swingle Singers.) "This is just the first album," Lewis said. "There's twice times 48 pieces. I'm doing them all. We'll see how many records there'll be. We're still working on them."

His first memorable encounter with Bach's music was a radio performance of the *Tocatta And Fugue In D Minor* arranged and conducted by Leopold Stokowski. Later, he was delighted by (and eventually adapted) the *Air On A G String*. What attracted Lewis to Bach was what seemed most jazz-like. "To me, Bach's music has a certain kind of relationship to jazz," Lewis said. "One of the attractions is that most of it must be played in tempo. Most of it has the same kind of feeling, the same kind of pulse that jazz has. Also, the wonderful tunes. Another attraction is the appearance of chord progressions which were like jazz chord progressions—although they're not, really, as I discovered when I had to go to work on this music."



MITCHELL SEIDEL

Lewis plays the preludes solo (with his unmistakable bell-like touch), then for the fugues he's joined by chamber players. He's arranged each voice in a piece for a different instrument: guitar (Howard Collins), bass (Marc Johnson), and piano for the three-voiced fugues, violin (Joel Lester) added for a fourth voice, viola (Lois Martin) as fifth. Lewis improvises, but mostly plays the music as written—only with a jazz pulse. "In the way we play the lines, the way we phrase," he said, "we make it feel like jazz."

Lewis wonders when he'll have the time to work on all the projects he's involved with. "I just came back from Rome where they had a tribute to Charlie Parker. He also reminds me of Bach,"

Lewis said, "the lines, the tunes that he played were like Bach's—a lot of notes!" He'll return to Europe with the MJQ this summer. "The quartet is starting to work all the time. I don't have time to teach now. I still have a connection with City College [of New York]. When I was in town this past year I did piano seminars. They're starting an arts program at the university in Nice this summer and I'm going to teach there the second semester when the quartet isn't working."

And then he'll be back to Bach. "I think there will be another album released at the end of the year in Japan. I have a few things to add and it'll be ready. And then we'll start again next year!"

—michael bourne

Thad Jones

New Directions For The Basie Band

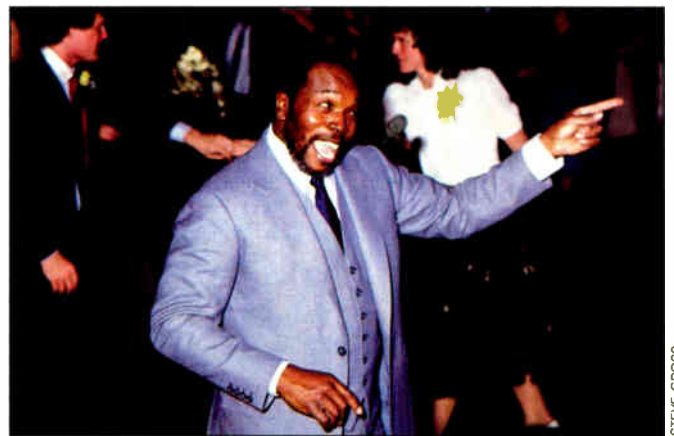
By Chip Deffaa

“W

e intend to move ahead, carrying on a tradition that Basie lived his life in, and gave his life for. I don't think that Basie would want us to be preoccupied with the past—you know, he was not like that. He would want the band to move forward,” declares Thad Jones. Jones is a vital, energetic man. He has slept but three-and-a-half hours in the past two days. He is just coming off the road for a breather after his first two-and-a-half-month cross-country tour as leader of the Count Basie Orchestra. He has four hours between planes and seems eager to use them to talk about the band, and his life.

“It's been beautiful, beautiful, traveling with the band. Difficult—because primarily it's been a trip of one-nighters—but the results are very encouraging and inspiring,” he says. “Everybody actually feels refreshed and ready to go on. Ready to get into it, in a much deeper sense.”

This is a critical period for the Basie band, generally acknowledged to be the finest large touring jazz band in the world. Will it be able to maintain that position? After all, there seems to be no more difficult a challenge in music than sustaining the quality and spirit of a big band after its leader has died. If a new leader changes things too radically, he risks losing the public, who'll say it no longer sounds like the same band. And yet if the new leader strives to keep the band *from* changing—forever preserving the sound exactly the way it was when the old leader died—he risks losing the band's most creative members, and turning the band into a ghost of its former self, dealing in nostalgia. We've all seen name bands



STEVE GROSS

that can execute beautifully their 40-year-old charts, but no longer offer much that is new.

If there is anyone who can find the proper balance between holding onto the past and reaching out for the future that is needed to truly maintain the proud tradition of the Basie band, chances are it is Thad Jones. No other Basie alumnus could have brought to the band his combined strengths as a musician, experienced bandleader, and arranger.

In the early '50s, Charles Mingus raved that Jones was the greatest trumpet player he had heard in his life. Basie hired Jones in '54 and for the next nine years—an outstanding period in the history of the Basie band—Jones was a key member of the organization.

From 1965-78, Jones fronted the Thad Jones/Mel Lewis Orchestra, which in that period came to surpass Basie's band in terms of musical adventurousness, repeatedly reaching the number one position in polls. Since 1978, Jones has made Denmark his home, leading the Danish Radio Orchestra and teaching at the Royal Conservatory.

And then there is Jones the arranger. There are those, such as Marty Kriven, coordinator of Jazz Studies at William Paterson College in New Jersey, who will tell you: “Jones is *the* most important living arranger, the continuation of Duke Ellington. He's an original.” His music can be complex, moody, in the Ellington tradition. And he now enjoys the privilege Ellington once enjoyed, of being able to write for—and hear his creations immediately brought to life by—as fine a large jazz ensemble as may be found.

Jones has no intention of having the Basie band play old arrangements he wrote for the Thad Jones/Mel Lewis Band; he's already begun writing new music for the Basie band. A new chapter in the band's nearly 50-year history is beginning.

At first, after Basie's death in April '84, the band operated without any publicly designated leader. Eric Dixon served as the unbilled musical director, quietly giving the downbeats from the saxophone section where he had sat for so long. Aaron Woodward, Basie's adopted son, recalls that for months he resisted the idea that the band needed anyone out in front. "But the late Willard Alexander, who had booked dad for years, told me we would have a great deal of difficulty continuing without a leader," Woodward says. The Basie band is an institution—but it is an expensive institution to keep in operation. And the band, Woodward says, simply was not getting the bookings it needed to ensure that it would survive.

Alexander prepared a list of possible leaders. Woodward discussed the alternatives with "the senior council" of the Basie band—guitarist Freddie Green, trumpeter Sonny Cohn, trombonist Bill Hughes, and reedman Dixon. Woodward notes, "They've all been in the band 25 years (Freddie's been in it nearly 50 years). And Thad Jones was the only person that all of them individually and unanimously recommended as leader."

Jones wrapped up his commitments in Denmark and permanently left the country that he, his young Danish wife, Lis, and their five-year-old son, Thad Jr., considered home. But he was eager to take on the challenge. On February 10, 1985, Jones took over—rather gingerly at first—as leader. Almost all of the musicians (including such vibrant soloists as trombonist Dennis Wilson and saxist Kenny Hing) had stayed on with the band following Basie's death. ("It's more than a band, it's a family," says Woodward.) Jones feared he might initially seem like an outsider to some members of the band. He did not want to ruffle any feathers. In his first weeks with the band, Jones took only one token solo per night, on *Shiny Stockings*. After two-and-a-half months as leader, he had upped his quota to three numbers per night.

He comments, "The solos had been distributed throughout the band before I got here. I'm just going to have to be patient and find certain things that a person of my 'inexperience,' you might say, would be able to kind of fumble through. You know, with all of those fantastic players up there, I'm a little intimidated in the beginning. So I'm just going to have to take it easy, and if I see a little opening, I'll cautiously move in. But I won't jump in!

"The music that the band is playing is a music that's been accepted *totally* by the public for years. They're considered standard compositions in the jazz repertory. So you *must* play these numbers. You know, we never take anything away from this band's book—we just add to the book.

"I've asked for contributions from Frank Foster and Ernie Wilkins, and I've received some very positive 'yesses.' For most of the years when I was with the band (with the possible exception of a period when Neal Hefti was the focal point of interest), Frank Foster and Ernie Wilkins created about 75 percent of the band book. And Frank Wess is another one who I'd like to get some music from; he is another one of the great—and unheralded—arrangers. These men have sort of a spiritual tie to the band. Whatever music they contribute will be with this mental picture of Basie in mind.

"In recent years, Sammy Nestico, another very fine arranger, has contributed a tremendous amount of music. Eric Dixon, a fantastically gifted writer, has been doing a great amount of writing. And Dennis Wilson has made some very strong and important contributions to the band book," Jones notes. "What will happen musically will only be a forward movement and an expansion of something that's already there."

Thaddeus Joseph Jones, 62, is the middle brother of what may well be America's first family of jazz. His older brother, Hank, is a distinguished jazz pianist; his younger brother, Elvin, makes everyone's list of top drummers. His first professional dates were in his native Pontiac, Michigan, at age 16, in 1939, with the 10-piece Arcadia Club Band, featuring his brother Hank on piano, and conducted by his Uncle William.

"Louis Armstrong was my hero then, as far as the trumpet was concerned," Jones recalls. "And I listened to *all* of the bands. There must have been 50-60 different successful bands that you could consistently hear on the radio. And they were all top-flight. Naturally I enjoyed Ellington and Basie, Lunceford and Woody Herman. And I'd listen to Sonny Burke, whose band would play at an amusement park not far from us, and to Red Nichols—a hell of a cornet player—and to Sam Donahue. I enjoyed Guy Lombardo and the others—you know, Sammy Kaye, Kay Kyser, Spike Jones. The bands were stocked with very, very, very good musicians, every one of them. There was Dick Stabile, the first sax player that used to play in the high register consistently. There was Noble Sissle, Andy Kirk, Erskine Hawkins. The country was really rich in music then.

"I went out on the road in '41, and started traveling with Connie Connell's band through the South. We were having pistols stuck in our faces by cops. We lived under the threat of the gun, the whole time we were in the South. We traveled in fear." After three years in the army, Jones went barnstorming, "playing wherever the jobs came. I played carnivals, burlesque shows. Most of the carnival playing was done in the open air, which did a lot to develop power."

He took over the leadership of his first short-lived big band around 1948, just as the heyday of the big bands was ending. He was inspired by Dizzy Gillespie's trumpet work, and Ellington's arranging. Jones was working in a quintet with his brother Elvin and pianist Tommy Flanagan ("We were beboppers all the way then") when Basie hired him in '54.

"I was there at the birth of that phenomenal Basie band in the '50s," he notes. "The band had really gotten together. And when Joe Williams got there, it was just like the finishing touch." Jones created a catchy *Pop Goes The Weasel* solo on *April In Paris* that he was forced to repeat so many times he finally asked another trumpeter in the band to take over the solo for him. (He adds he has no desire to re-claim *that* solo.)

He gave up life on the road in '63 to devote more time to his children. He went on staff at CBS, and played in New York with George Russell and Gerry Mulligan. Then he and Mel Lewis (who had drummed in Mulligan's group) formed their own modern, star-studded big band, which in 1965 began playing on Monday nights at the Village Vanguard. (The band, led since 1978 by Lewis alone, still has that Monday night gig.) Jones notes: "We were voted the number one band in the country—about five or six years in a row, wasn't it? [Actually, the band led the *db* Readers Poll from 1972-77, and the Critics Poll '74-78.] But economically, we never saw it in our pockets. Success to us meant the respect we got from our peers. We didn't make any money from the band." Jones also taught jazz in the '70s at William Paterson College.

Then in 1978, while touring with the band in Yugoslavia, a freak incident occurred. Jones was seated in a taxi cab, he recalls, when "a drunk, a crazy, who knew karate," wildly slammed a fist through the side window. Broken glass completely severed the major muscle controlling Jones' upper lip. He wondered if he'd ever be able to play again. Three operations—the final one just three-and-a-half years ago—were needed to reconstruct his lip. He has now regained full lip mobility, and is continuing to regain muscle strength. He is glad, he says, that the problem is now behind him. Once again, and with gorgeous tone, he's making the horn sing.

Jones had long been considering moving abroad, he says, when the severed lip muscle seemed to trigger the final



GARY ROSS

THAD JONES' EQUIPMENT

What makes Thad Jones' gold-plated Yamaha cornet special, he says, is simply that it was "given to me as a gift by a friend, the trumpet player Teramasa Hino. It's a damn good horn. I'm using a Jet Tone mouthpiece, T-3, that I used a long time ago, and just happened to find among some old possessions of mine. I just started playing it again.

"I play cornet," Jones emphasizes. "I've never really played trumpet, except for brief periods. I started on the trumpet in Pontiac Junior High School. But when I got in high school, the band instructor, Dale Harris, did not allow trumpets in the concert band; you had to have a cornet. And after I tried the cornet, I liked it so much that I never got away from it. For me, the cornet is more natural. It feels better.

"I didn't want to take my cornet when I went into the army, because I didn't want anything to happen to it. So I took my trumpet, and played trumpet in the army for three years. And as soon as I got out, I put it right down and said, 'No more!' I like the cornet."

THAD JONES SELECTED DISCOGRAPHY

as a leader

THREE AND ONE—SteepleChase 1197
QUARTET—Artist House 3
AND CHARLES MINGUS—Prestige 2506

with Thad Jones/Mel Lewis Orchestra

LIVE IN MUNICH—A&M Horizon 724
SUITE FOR POPS—A&M Horizon 701
& UMO—RCA 1-3423
GREETINGS AND SALUTATIONS—Biograph 12059
AND MANUEL DE SICA—Pausa 7012
CONSUMMATION—Blue Note 84346
JONES/LEWIS—Blue Note LA 392H
POTPOURRI—Philadelphia International 33152
CENTRAL PARK NORTH—Solid State 18058
AT THE VILLAGE VANGUARD—Solid State 18016
MONDAY NIGHT—Solid State 18048
PRESENTING—Solid State 18003

with Hank Jones

GROOVIN' HIGH—Muse 5169

with Count Basie Orchestra

APRIL IN PARIS—Verve 8012
AT NEWPORT—Verve 8243
THE ATOMIC MR. BASIE—Roulette 52003
CHAIRMAN OF THE BOARD—Roulette 52032
THE COUNT BASIE STORY—Roulette RB-1
BASIE AT BIRDLAND—Roulette 52086
FIRST TIME: ELLINGTON MEETS BASIE—Columbia 8515
COUNT ON THE COAST VOL. 1—Phon-tastic 7546
COUNT ON THE COAST VOL. 2—Phon-tastic 7555

with Pepper Adams

MEAN WHAT YOU SAY—Milestone 9001

with John Coltrane

SUMMIT MEETING—Accord 7227

with Oliver Nelson

MORE BLUES AND THE ABSTRACT TRUTH—MCA 29052

with the Jones Bros.

KEEPING UP WITH THE JONESSES—Verve 2090

decision. Like so many other notable black jazz musicians before him—Ben Webster, Bud Powell, Johnny Griffin, Dexter Gordon, Oscar Pettiford, Ernie Wilkins, etc.—Jones felt greater personal and professional acceptance in Scandinavia than he had in the States. "A lot of musicians—just from the lack of respect that they get for their art in this country—have migrated to other parts of the world, and our culture has suffered as a result. In Denmark, I was recognized as a jazz musician; they understood my contribution to music," Jones says. He directed the Danish Radio Orchestra, taught jazz and, after his chops healed, gigged and recorded a number of albums in Europe.

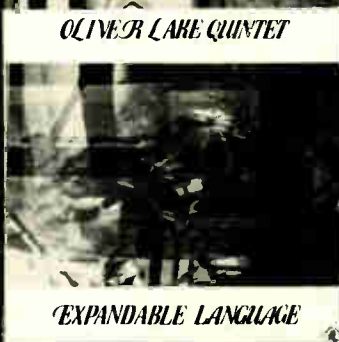
Jones says that since returning to the U.S. this year, he has been struck by signs of an increase in the respect being shown jazz in this country. He has noted such things as various Jazz Halls of Fame, which did not exist when he left the country eight years ago, and the Hollywood-style stars honoring jazz greats now in the sidewalk in Kansas City. He has been impressed, too, by finding that Basie has been honored with such things as a Count Basie Ballroom in Kansas City and a Count Basie Theatre in New Jersey. Signs that jazz is appreciated here, he says, might help persuade some jazzmen to stay in the U.S., rather than move to Europe.

Jones adds, "Jazz, to me, has been the most vital and progressive music of the last 200 years. A jazz musician of the caliber of a Freddie Hubbard or a Miles Davis can create more in two minutes, spontaneously, than some orchestras can in 25 minutes. That's a marvelous gift that shouldn't be allowed to die or to wither. It should be nourished—especially in America, where jazz really was born."

As for the Basie Band, Jones expects it to continue to be a vital, growing contributor in the world of jazz. "If you don't progress," he says, "then you may as well give it up; what you're there for is not being accomplished at all. This is not a 'ghost band,'" he emphasizes. "This band intends to move forward."

db

The Future of Jazz ... Black Saint & Soul Note Records.



OLIVER LAKE QUINTET:
Expandable Language
BSR0074



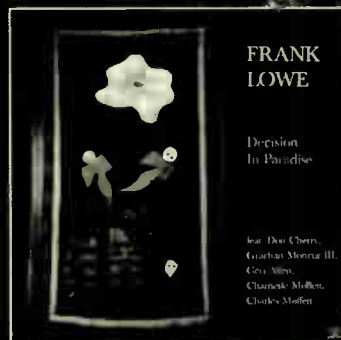
BORAH BERGMAN:
Upside Down Visions
SN1080



MAX ROACH DOUBLE QUARTET:
Easy Winners
SN1109



CHARLI PERSIP SUPERBAND:
In Case You Missed It
SN1079



FRANK LOWE:
Decision in Paradise
SN1082



MUHAL RICHARD ABRAMS OCTET:
View from Within
BSR0081



ELLEN CHRISTI & MENAGE:
Live at Irving Plaza
SN1079

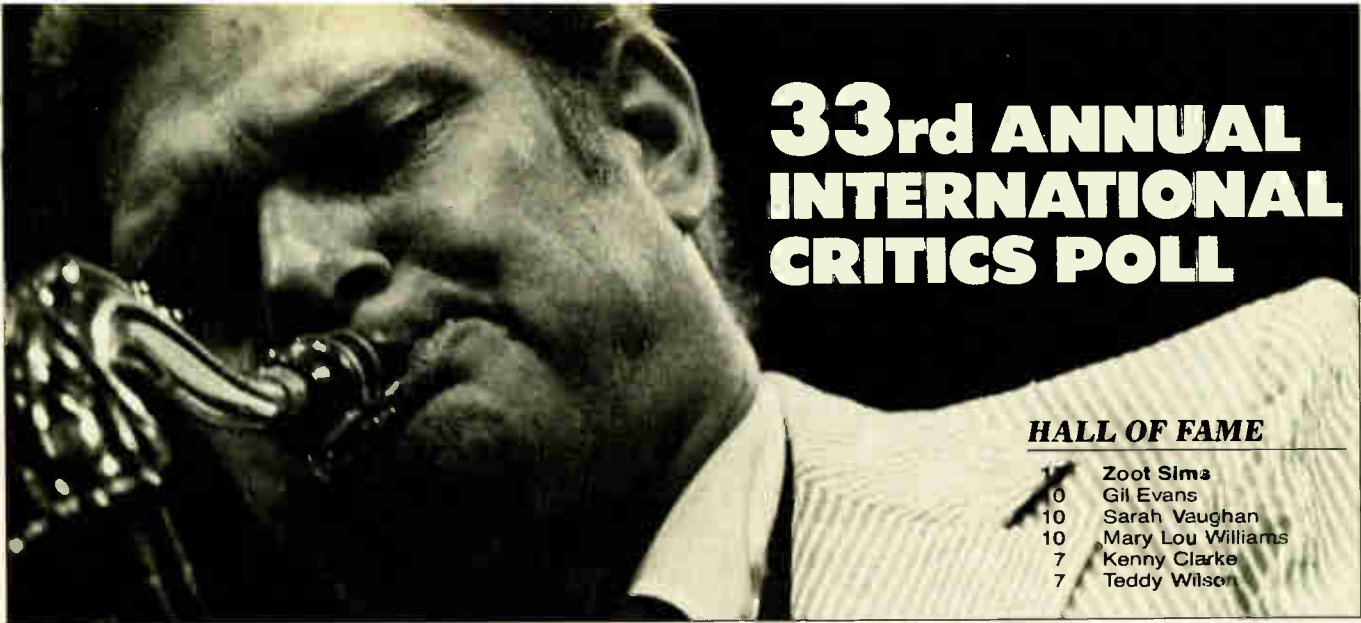


JOHN STUBBLEFIELD:
Confession
SN1095



PolyGram Special Imports



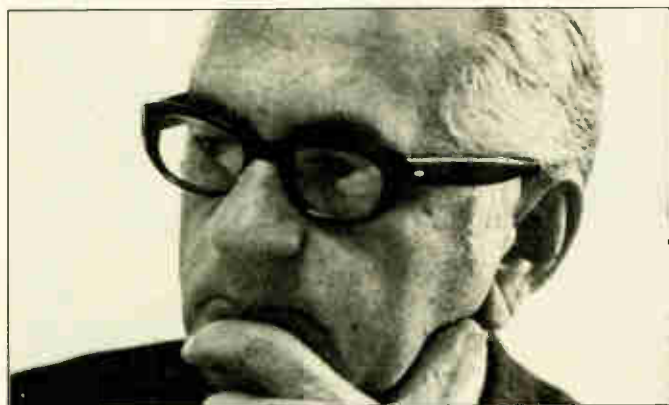


33rd ANNUAL INTERNATIONAL CRITICS POLL

HALL OF FAME

1	Zoot Sims
0	Gil Evans
10	Sarah Vaughan
10	Mary Lou Williams
7	Kenny Clarke
7	Teddy Wilson

VERLY OAKLAND



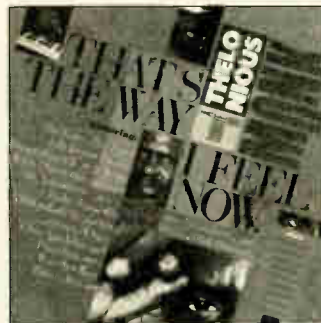
LIFETIME ACHIEVEMENT AWARD

In the four years which the editors of **down beat** have been awarding the Lifetime Achievement Award, we have been pleased to honor those whose life's work has been pivotal in furthering the evolution of jazz. To date the award recipients include John Hammond, George Wein, Leonard Feather, and Dr. Billy Taylor. This year we recognize the accomplishments of Dr. Lawrence Berk, jazz educator and founder of the Berklee College of Music.

In this day of economic belt-tightening, school music departments are often among the first to have their budgets cut or withdrawn altogether. And yet music education remains crucial not only to the continued growth and development of jazz, but to a healthy cultural life for all members of our society. It is truly fortunate, therefore, that an establishment such as Berklee—a private, non-profit accredited college of music—continues to flourish, to provide music students with the training they need not only to find jobs in the music industry, but to fulfill their own self-expression as well. Berklee stands as a model which other schools would do well to emulate.

Today, Berklee employs over 200 faculty members and boasts over 2,600 students in attendance. Its list of successful alumni is truly staggering—an all-star aggregation from A (Toshiko Akiyoshi) to Z (Joe Zawinul) and including such names as Quincy Jones, Gary Burton, Keith Jarrett, Bob James, Al Di Meola, Jeff Lorber, Arif Mardin (president of Atlantic Records), Branford Marsalis, Miroslav Vitous, and Tony Williams. But their training of thousands of other, perhaps less-known, musicians could be considered Berklee's greatest claim to fame, since they are able to work as sidemen in big bands, studio orchestras, tv and radio studios, or as teachers themselves—thus influencing other musicians in a

RECORD OF THE YEAR



- 8 Various Artists, *That's The Way I Feel Now (A Tribute To Thelonious Monk)* (A&M)
- 6 Abdullah Ibrahim, *Ekaya* (Ekapa)
- 5 Jack DeJohnette, *Album Album* (ECM)
- 5 Dirty Dozen Brass Band, *My Feet Can't Fail Me Now* (Concord Jazz/George Wein)
- 5 Max Roach/Cecil Taylor, *Historic Concert* (Soul Note)

snowballing effect that ultimately enriches all our lives.

Dr. Berk's musical career began in his native Boston, where as a high school student (at English High School one of his classmates was Harry Carney, who went on to become Duke Ellington's baritonist) he performed as a pianist/arranger for local radio broadcasts and area clubs and theaters. He graduated from MIT with an engineering degree at the height of the Depression, but since jobs were scarce he accepted a position with NBC radio in New York, where he began studying with famed scientist/musician Dr. Joseph Schillinger. Schillinger had developed a revolutionary approach to musical composition and taught such luminaries as George Gershwin, Benny Goodman, and Glenn Miller.

In 1945 Berk took Schillinger's theories to heart and, following his teacher's death, opened the Schillinger House of Music in Boston. As the student body grew so did the school, and in 1950 the name was changed to Berklee. Though today the college features courses in Electronic Music, Film Scoring, Audio Recording, and Music Education, they have always emphasized the teaching of jazz—though, as Berk has said, "Our focus on jazz is intentional, but for a long time we couldn't say that. It just wasn't politic to call it 'jazz.' Jazz was a dirty word. We used to call it specializing in modern American music. The reason we couldn't call it jazz was that parents, who pay the bills, couldn't envision paying to send their kids to a school that would train them to work club to club. They knew it's a hard way to make a living."

There's no longer any hesitation to call it jazz education, and for nearly 40 years the Berklee College of Music has been in the forefront of the jazz education movement. In gratitude, we are pleased to honor Berklee's founder, Dr. Lawrence Berk.

—the editors

REISSUE OF THE YEAR



- 12 **Clifford Brown, *The Complete Blue Note And Pacific Jazz Recordings* (Mosaic)**
 5 **Bill Evans, *The Complete Riverside Recordings* (Fantasy)**
 5 **Charles Mingus, *Music Written For Monterey 1965* (East Coasting)**
 5 **Charlie Parker, *On Verve 1946-54* (Verve/PolyGram)**
 4 **Art Pepper, *The Complete Pacific Jazz Small Group Recordings* (Mosaic)**
 4 **Port Of Harlem Jazzmen, *The Complete Recordings* (Mosaic)**

RECORD LABEL

- 20 **Black Saint/Soul Note**
 8 **Blue Note**
 3 **Mosaic**
 2 **Concord**
 2 **ECM**
 2 **Pablo**

RECORD PRODUCER

- 13 **Giovanni Bonandrini**
 11 **Michael Cuscuna**
 4 **Norman Granz**
 3 **Bruce Lundvall**

BIG BAND

- 75 **Sun Ra**
 69 **Toshiko Akiyoshi/Lew Tabackin**
 57 **Gil Evans**
 41 **Count Basie**
 37 **Carla Bley**

Talent Deserving Wider Recognition

- 44 **Vienna Art Orchestra**
 37 **David Murray**
 26 **George Russell**
 20 **George Gruntz**
 17 **William Breuker Kollektief**

ACOUSTIC JAZZ GROUP

- 87 **Art Ensemble Of Chicago**
 82 **Art Blakey's Jazz Messengers**
 44 **Phil Woods Quintet**
 39 **Wynton Marsalis Quintet**
 36 **Jack DeJohnette's Special Edition**

- 30 **TDWR Henry Threadgill Sextet**
 28 **Sphere**
 24 **George Adams/Don Pullen**
 24 **David Murray Octet**
 23 **World Saxophone Quartet**

ELECTRIC JAZZ GROUP

- 119 **Miles Davis**
 75 **Weather Report**
 49 **Ornette Coleman & Prime Time**
 45 **Pat Metheny Group**
 29 **Ronald Shannon Jackson & Decoding Society**
 32 **TDWR Ronald Shannon Jackson & Decoding Society**
 24 **Jamaaladeen Tacuma**
 10 **Pat Metheny Group**
 9 **Ornette Coleman & Prime Time**
 9 **Leroy Jenkins' Sting**

COMPOSER



- 83 **Carla Bley**
 65 **George Russell**
 46 **Toshiko Akiyoshi**
 25 **Anthony Davis**
 19 **David Murray**

- 25 **TDWR Anthony Davis**
 19 **David Murray**
 18 **Henry Threadgill**
 14 **Julius Hemphill**
 14 **Abdullah Ibrahim**

ARRANGER

- 111 **Gil Evans**
 57 **George Russell**
 53 **Carla Bley**
 38 **Toshiko Akiyoshi**
 18 **Thad Jones**

- 29 **TDWR Mathias Rüegg**
 26 **David Murray**
 19 **Bob Moses**
 14 **George Russell**
 11 **Carla Bley**

TRUMPET

- 104 **Wynton Marsalis**
 94 **Lester Bowie**
 47 **Dizzy Gillespie**
 37 **Miles Davis**
 36 **Don Cherry**
 31 **Freddie Hubbard**

- 56 **TDWR Terence Blanchard**
 43 **Olu Dara**
 38 **Tom Harrell**
 22 **Kenny Wheeler**
 16 **Woody Shaw**
 16 **Leo Smith**

TROMBONE

- 97 **Jimmy Knepper**
 50 **J. J. Johnson**
 46 **Albert Mangelsdorff**
 37 **George Lewis**
 30 **Roswell Rudd**

- 59 **TDWR Craig Harris**
 58 **Ray Anderson**
 47 **Steve Turre**
 25 **George Lewis**
 24 **Gary Valente**

SOPRANO SAX



- 138 **Steve Lacy**
 61 **Wayne Shorter**
 59 **Bob Wilber**
 31 **Evan Parker**
 30 **Dave Liebman**

- 54 **TDWR Branford Marsalis**
 41 **Ira Sullivan**
 37 **Jane Ira Bloom**
 33 **Evan Parker**
 20 **Roscoe Mitchell**

ALTO SAX

- 101 **Phil Woods**
 61 **Lee Konitz**
 59 **Benny Carter**
 58 **Ornette Coleman**
 27 **Paquito D'Rivera**

- 30 **TDWR Paquito D'Rivera**
 30 **Donald Harrison**
 17 **Carlos Ward**
 15 **Tim Berne**
 15 **Oliver Lake**

TENOR SAX

- 94 **Sonny Rollins**
 62 **David Murray**
 53 **Stan Getz**
 53 **Johnny Griffin**
 24 **Zoot Sims**

- 35 **TDWR Branford Marsalis**
 31 **Ricky Ford**
 30 **Bennie Wallace**
 29 **David Murray**
 17 **Warne Marsh**

BARITONE SAX

- 120 **Pepper Adams**
 89 **Gerry Mulligan**
 80 **Hamiet Bluiett**
 30 **John Surman**
 26 **Nick Brignola**

- 66 **TDWR John Surman**
 31 **Charles Tyler**
 29 **Henry Threadgill**
 26 **Nick Brignola**
 22 **Hamiet Bluiett**

CLARINET

- 98 **John Carter**
 73 **Buddy DeFranco**
 46 **Alvin Batiste**
 46 **Anthony Braxton**
 28 **Benny Goodman**

- 49 **TDWR Alvin Batiste**
 45 **Perry Robinson**
 18 **Tony Coe**
 17 **Mwata Bowden**
 17 **Kenny Davern**

FLUTE

- 134 **James Newton**
 50 **Lew Tabackin**
 48 **Frank Wess**
 47 **James Moody**
 26 **Sam Rivers**



- 38 **TDWR Ira Sullivan**
 33 **Henry Threadgill**
 23 **Sam Most**
 23 **Frank Wess**
 16 **Jiri Stivin**

VIOLIN

- 118 **Stéphane Grappelli**
 53 **Leroy Jenkins**
 51 **Billy Bang**
 31 **Jean-Luc Ponty**
 23 **John Blake**
 21 **Michal Urbaniak**

- 48 **TDWR John Blake**
 38 **Billy Bang**
 24 **Claude Williams**
 22 **L. Shankar**
 20 **Didier Lockwood**
 20 **L. Subramaniam**

MISCELLANEOUS INSTRUMENT

- 73 **Toots Thielemans (harmonica)**
 71 **Howard Johnson (tuba)**
 28 **Abdul Wadud (cello)**
 18 **Anthony Braxton (misc. reeds)**
 16 **David Grisman (mandolin)**
 13 **David Murray (bass clarinet)**

- 21 **TDWR Abdul Wadud (cello)**
 16 **Ron McCroby (puccolo)**
 15 **Andy Narell (steel drum)**
 12 **David Eyges (cello)**
 12 **Howard Johnson (tuba)**
 12 **David Murray (bass clarinet)**

great jazz players—and I don't consider myself a jazz player—are ones who've memorized an awful lot of licks that they can call on when they need them. I think that's the way it is with all of us.

TS: One of your nicest, most interesting efforts is the album you made with Les Paul a few years back, *Chester And Lester*.

CA: That was one of the most entertaining records I ever made. Les is a very funny guy, and the record had a lot of happiness and cheer to it. I've actually only listened to the record a couple of times in my life, and I was struck by that feeling.

It was a great thrill to record with him, because I used to listen to him when I was a little boy. Les used to work in a trio with my brother, Jimmy Atkins, and I'd listen to them on the radio. I got very interested in the way he played, although I couldn't figure out what he was doing—he was real fancy, and I was way far behind. I ended up meeting Les in 1946 or '47 when I was working at a radio station in Springfield, Missouri. In those days, Les used to drive to the West Coast and back a lot. One day, at the station, I was playing an instrumental or something, and I saw this guy looking through the glass at me. I played a chorus I thought was pretty good, and he came in and introduced himself. It turned out to be Les, and I almost fainted.

I never got to know him too well until we recorded that album, though. When he came to Nashville to record it, Les, not being too good at mathematics, took away an hour instead of giving himself one when he switched from Eastern Time. So he arrived at the studio two hours early. He had a cold and was a little cantankerous. Well, we had a songwriter down here who was a little bit of an agitator and a troublemaker. He walked into the waiting room at RCA and saw Les sitting there. He said, "Les, what in the hell are you doing here?" Les said, "I'm down here to record with Chet." The other fellow said, "You know what'll happen? Chet'll get in there, play tunes he knows, pick his ass off and make you sound like a sharecropper." So when we went in to record, Les didn't want to play anything I wanted to play. When I heard the story two or three months later, I understood why.

TS: I'd like to discuss some other guitar players who've affected you. I understand you're an admirer of Django Reinhardt's.

CA: Yeah, I first heard Django after I became a professional—maybe 1943. Again, I was working at a radio station, and one of the staff musicians played me a chorus of Django's. I didn't think much about it. I just thought, well, he plays with a hell of a lot of drive. Then, a few years later, I heard some great records of his like *Limehouse Blues* and *Sweet Georgia Brown*, and I fell in love with his playing. I got to meet him in Chicago in 1946 when he was touring with Duke Ellington.

CHET ATKINS' EQUIPMENT

Chet Atkins says, "Onstage, for acoustic-type things, I often use the Gibson electric solid-body classical guitar, rather than an actual acoustic guitar. That's so I can run it through an amp, control the sound better, add a chorus effect, or whatever. For the old country stuff I'm known for, I use a red Gibson 350XT, which is similar to the old Gretsch Country Gentleman I used to play. Then I have an old Delveccio guitar I find myself using a lot. It was made in South America and has a resonator. I used it on a tune I recorded with Earl Klugh years ago. I also have a classical acoustic I use on shows occasionally. There's also a kind of bastard guitar I use that's made from various parts and set up like a Stratocaster. I use it for bending strings. For amps, I use a Peavey 130."

CHET ATKINS SELECTED DISCOGRAPHY

STAY TUNED—Columbia 39591
CHESTER & LESTER—RCA 1-3682
ALONE—RCA 1-0159
ATKINS-TRAVIS TRAVELING SHOW—
RCA 1-0479
COUNTRY AFTER ALL THESE YEARS—
RCA 1-4044
BEST OF . . . —RCA 3095E
BEST OF . . . VOL. 2—RCA 1-3558
BEST OF CHET ATKINS & FRIENDS—RCA
1-1985

COUNTRY PICKIN'—Camden 9006
FOR THE GOOD TIMES—RCA 1-4464
LEGENDARY PERFORMER—RCA 1-2503
NOW & THEN—RCA 6079
PICKS ON THE BEATLES—RCA 1-2002
PICKS ON THE HITS—RCA 1-4754
PICKS ON THE POPS—RCA 3104
SUPERPICKERS—RCA 1-0329
THIS IS . . . —RCA 6030

TS: How about Eddie Lang?

CA: I've got an album of his at home, and for his time, he was the greatest around. When you listen to a guy like that, you ought to remember where the guitar was at, at the time of the recording. A lot of those things were new, even though they seem old-fashioned now. I hope the same thing will happen to me when people listen to my '50s records. Anyway, I'm sure Lang and Venuti influenced Reinhardt and Grappelli, definitely. Lang was particularly influential because he worked with the biggest bands—Whiteman and so on. Another great guitarist of that time who could hold his own with Lang—and recorded with him—was Lonnie Johnson.

TS: Getting back to your own style, you're probably best known for a solo style in which everything seems to be happening at once—bass line, harmony, lead line.

CA: Yeah, it's similar to a stride piano style, like Fats Waller played. It's not as good, though, because the guitar is limited that way. But that's what I always wanted to sound like—piano players like Ralph Sutton and Fats, guys who kept that left hand going. I loved that sound when I was a kid.

TS: That style of guitar playing seems like an extension of Merle Travis' playing—another acknowledged influence of yours.

CA: Well, Merle just played with one finger and was kind of limited with what he could do. But he got his hand into a position where he could play terrific rhythm. He couldn't play fast melody, but he got a great rhythm sound.

TS: Early in your career you worked with another famous finger-style player—Maybelle Carter.

CA: Yeah. But she played the melody with her thumb—just the opposite of Merle. When I started working with Maybelle and the Carter Family, I was playing in Knoxville with Homer and Jethro. We weren't doing too good; we were playing a lot of jazz and they were doing their comedy things. Anyway, the Carter Family came through and offered me a job, making more money than I'd made before. I came with them to Nashville, and the minute I got here, I started working as a sideman with various people. It all grew from that; it was a very important step in my career.

TS: Times and technology have changed a lot since then. At this moment, is the actual *sound* of your playing a real major consideration?

CA: I think it's probably about 50 percent of the whole thing. I'm very concerned with the tone, and I've never gotten it the way I want it—on acoustic or electric. It's the same thing with my actual playing. I've never liked the notes I play, and I suppose that's why I've progressed. I just keep trying to get it right, and I keep changing. For instance, I never listen to my own records. I just check to see if the quality is all right, and that's it. I don't listen to them because they kind of upset me. I play a lot with symphonies for pops concerts, and a lot of times they'll have you come out to somebody's house for a reception. They think what will make me happy is to have my records on the phonograph. But it's distracting. I can't talk to people, because I'll hear something on the record and say, "Why did I do that?" I'm not complaining, though. I think it's a good thing that I've never been satisfied with my playing or my sound.

TS: Have you experimented much with sound modification devices?

CA: I used to have an engineer named Bob Ferris back in '57 or '58. We worked on a divider, we had the distortion sound going—everything. But we didn't use it. Later on, one of the input modules at one of the studios here went bad, and that's how that distortion sound got started. [Nashville session guitarist] Grady Martin was playing guitar, they had him on that bad channel, and they said, wait a minute, let's use that.

I experimented years ago with volume controls to get a wah-wah effect—all kinds of things. I made one record that a lot of rock players say they liked when they were kids—a tune called *Slinky*. On that tune I played a tempo with the tremolo effect on the amp. It was a great effect. But I guess I knew years and years ago that a sustained kind of sound would be the thing



CHEY PROPELLED: Atkins' and bassist Henry Strzelecki, circa mid-'50s.

eventually, and I kind of wanted to go that way. But I'm kind of a shy person. I'm not the type to go out and play with an awful lot of volume and hum around. I just can't do that. So I chose to go the melodic, pretty route, with a pretty tone and all that. It's served me well; I can't complain.

TS: Nowadays, it seems like "country" guitar playing is largely dominated by players who do a lot of fancy string bending, getting sort of a pedal steel guitar effect.

CA: I have a guitar that's equipped with a second-string bender, and I used it on the *Chester And Lester* album. But I never used it to imitate the pedal steel guitar because I think the pedal steel can do it so much better. Actually, I've never wanted the guitar to sound like anything other than a guitar. As far as guitar synthesizers are concerned, I suppose if you're a guitarist and you want to add some synthesizer effects in the background, and you can't afford a keyboard player, that's fine. But I'd rather hear the guitar sound like a guitar.

TS: I know you've at least dabbled in classical guitar. Have you ever made a real serious study of it?

CA: When I came to Nashville in 1950, you couldn't buy a nylon-string guitar except in New York or Mexico. That may sound weird to kids, but that's the way it was. I tried for years to buy one, and I finally got one in New York, probably in the late '50s. There was an announcer here in Nashville, an intellectual kind of guy named David Cobb—incidentally, he's the man who named this town "Music City." Anyway, he had some records by classical guitarists from South America, and he also had some sheet music he gave me. Previously, I had met a guy named Jack Smith, who played rhythm guitar for Fred Waring, and had had a lesson or two from Segovia. So, from these sources, I just kind of got into it, getting some music and learning some tunes. I didn't really change my style at all, because I was already playing in kind of a pseudo-classical style and didn't know it. I never got too deeply into classical guitar and never got real serious about it, because I don't really enjoy interpreting what somebody else wrote. I'd rather improvise on something. After I've played something a few times, I get kind of bored and start taking a few liberties with it. And you can't do that with classical music.

TS: Speaking of classical guitar, one of the instruments you currently endorse for Gibson is rather unusual—an electric, solid-body, classical guitar. To be honest, when it came out, I couldn't imagine who would want an instrument like that. But they seem to sell pretty well.

CA: That guitar has amazed me. It was kind of an accident. I was working with a guitar builder, and I had a pickup I wanted to experiment with. The guitar just kind of evolved as a way to try out the pickup. I never dreamed that rock players like Mark Knopfler would use it. I hear it on records, and you know, the damn thing sounds good. I don't think many classical players use it, but the rock players sure do, and some of the country players. Willie Nelson bought about seven of them. It was the freshest, newest idea to come out that year, Gibson said.

TS: On your new record, you play with a lot of different kinds of musicians, including some younger rock players. Did you find them affecting the way you played much?

CA: I'm not all that changeable, really. I'm not as versatile as some of those guys. It made a nice contrast, I think.

TS: Did the people at Columbia pressure you to record in a certain way?

CA: No, not at all. I'd been wanting to do something a little more contemporary to try to reach younger people. Rick Blackburn, who runs operations for Columbia here in Nashville, asked if I could make a contemporary kind of record, he could sell it on compact disc. That's what started it, really, and I'd been saving up tunes for two or three years. I think the tunes on the record are excellent.

TS: How did Mark Knopfler get involved with the record?

CA: I heard one of his records on the air quite a few years ago. Then later, I was out buying a cassette player for my car one day, and while they were installing it, I listened to a lot of tapes, including one of his albums. While I was listening, the thought crossed my mind: "I do believe he's listened to me at one time or another." I told my manager that I'd love to have him play on my album, and it turned out he loved to do it. So he flew down to Nashville, stayed three or four days, and we became very good friends. He's one of the nicest people in the world.

TS: His right-hand style is not all that dissimilar from yours.

CA: That's right, he plays with the flesh of his fingers. And that's why I love Earl Klugh so much—he does the same thing and gets a beautiful sound.

TS: Your career is unusual in the sense that you've been just as influential as a record producer as in your role as an instrumentalist. Do you do much producing any more?

CA: No, it's just too difficult. To find one good song, you've got to listen to maybe 50 or 100. And that is *work*—when you're seeing publishers and writers all the time, trying to find material. If I could find an artist who writes all his own material, I might try it again. But it's a full-time job just doing my own records and playing the road. It keeps me busy, and I don't need the stress of producing any more; I've been through all that. I used to record 35 artists a year. At that time, I worked for a wonderful guy, Steve Sholes, and when he died, I started getting out of it, because it was a killer. I was very successful at it, but we used the shotgun method in those days—four sides in three hours. It's amazing we got as many hits as we did.

TS: You were involved with Elvis Presley's very first sessions for RCA. What were they like?

CA: I'll tell you exactly what happened. I hired the musicians and the vocal group, and he brought in people like Scotty [Moore] and Bill [Black], and I played a little guitar on the session. I remember telling my wife to be sure to come to the session this afternoon, because this guy is going to be the greatest thing to ever hit the business. And the next time he comes in, you won't be able to get into the studio to see him, because they'll have the doors locked.

He was already so big in the South—in Arkansas, Louisiana, you couldn't get him off the stage with a fire hose. We all knew he was going to be big; it didn't take any genius to figure that out. I was in awe of him then, because he was so electrifying, very magnetic. Very nice, genteel boy, though—yes sir, no sir, and all that. He had a damn *air* about him. I was talking to Scotty Moore once, and he said, "You know, you or I will pat our foot to keep time, but when Elvis sings, he shakes his leg." Well, that turned the girls on, so he exaggerated it. And he made a study of it. I read somewhere that he'd study guys like Brando and Valentino, studying their photographs. He knew what he was doing; he was sharp. And he had the greatest manager of the last 50 years. I think 50 percent of it was Colonel Parker. He never interfered with the music, though, because he didn't know anything about it.

TS: To finish up, what have you got in mind for your next record?

CA: I'm sure it will be a solo record, with a rhythm section or an orchestra or something. It'll be similar to the last one, except it'll be just me. I don't think I ought to pick on my friends again.

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The Dirty Dozen, left to right, top to bottom: Roger Lewis, Kirk Joseph, Efrem Towns, Greg Tate, Charles Joseph, Jennell Marshall, Lionel Batiste, Kevin Harris.

PHOTOS BY JAMES QUINN

THE DIRTY DOZEN BRASS BAND

Funkifying The New Orleans Tradition

By Larry Birnbaum

"I tell you, man, it makes my body happy," says Roger Lewis, the co-leader and baritone saxophonist of the Dirty Dozen Brass Band, as Jenell "Chi-lite" Marshall, the band's snare drummer and chief cook, beats out an impromptu tattoo that resounds through the walls of the staid Carleton Hotel in Oak Park, IL.

"Just let the people know that it's alright to get up and dance," seconds Greg Tate, the band's leader and "melody" trumpeter. "I mean, you're payin' 12, 15 bucks to get in—go ahead and work up a sweat!

"A lot of the audiences in other cities, people who haven't actually been to New Orleans and seen what it's like," Tate continues, "they may think, 'I'm just supposed to sit here and listen,' but that is not the case. You should be up on your feet. You know, we want you to have a good time. You don't have to just sit there." "If you feel like you want to move around and move your feet," echoes Lewis, "then get on up."

Founded as the Dirty Dozen Kazoo Band ("The name was carried over," Lewis explains, "but we only have eight members"), the Dozen has resurrected the spirit of turn-of-the-century New Orleans marching bands in a contemporary guise, employing traditional acoustic instrumentation to electric effect in a novel context of funk, bop, and swing arrangements.

From an amateur "Second Line" street ensemble, parading behind older, established bands, the Dirty Dozen gradually evolved into a tightly cohesive working unit, constantly in demand for local parties, parades, and nightclub engagements. A copy of one of their early, self-produced singles (which featured a trap drummer and an electric guitarist) somehow found its way to Europe, leading to a 1982 performance in Groningen, Netherlands. Since then, the Dozen have toured extensively, both in the U.S. and

Europe. The group made its Big Apple debut at George Wein's Kool Jazz Festival, and has appeared at such prestigious New York venues as Tramps and the Village Gate.

"[Bass drummer] Benny Jones started the band," Chi-lite Marshall relates, "and I was on kazoo. It was an all-kazoo band, and then [trombonist] Charles Joseph came along and got in touch with Gregory and Roger. There were 15 members at one time, to tell the truth, but we eliminated all that. These cats [Tate and Lewis] got it together. They knew more about the music than Benny and I did, and the credit should go to them. If it wasn't for them, the Dirty Dozen *still* would be a kazoo band."

Jones, however, did not accompany the group on its most recent tour, which began in Chicago and went on to New York, Europe, and back to New York—where it culminated in a performance at Carnegie Hall with Wynton Marsalis' band. "You know how this music business is," says Marshall. "It's up and down. And Benny has a family and a regular job—that's the reason he's not with us now."

Jones' replacement on this trip was Lionel Batiste, whose name was inadvertently omitted from the roster of the Dozen's first album, *My Feet Can't Fail Me Now* (Concord Jazz 3005), produced by George Wein and Quint Davis. "Lionel played washboard, blocks, cowbell, and cymbals," says Lewis. "It was actually nine people."

"All material and concrete production on the album was done by the Dirty Dozen," says Tate. "George [Wein] set the deal up." Although *My Feet* was generally well received, at least one reviewer noted that the bass drum, so prominent in the band's live shows, was virtually smothered in the uneven mix, which spotlighted the penetrating bottom lines of teenaged tuba prodigy Kirk Joseph,

Charles' younger brother (both are sons of famed New Orleans traditional trombonist Waldron "Frog" Joseph). "Workin' with people who really haven't heard the band," says Tate, "you can sit down in the studio and hear one thing, but by the time it's on wax it's something else. So, you know, live and learn."

At the tender age of 17, Kirk Joseph has mastered the bass horn (actually a sousaphone) to a degree unmatched by more experienced players; even seasoned traditionalists who scoff at the Dozen's innovative material are unstinting in their praise of Joseph's phenomenally fluid fingering and powerful, translucent tone. "The cat works," says Tate. "I mean, everybody in the band works hard and all of that, but the message was just relayed to him. He works just as hard as everybody else." Both live and on record, Joseph's horn is aurally indistinguishable from an electric bass. "That's the concept he uses," Tate acknowledges.

Such middle-register valved horns as the mellophone and euphonium have become all but obsolete today ("The last time I saw euphoniums played," says Tate, "was in the high school marching band—you know, football games"), but although tenor and alto saxophones have been used in New Orleans brass bands for many years, the baritone sax is still a novelty.

"I'm probably the only baritone player that plays in a marching band," maintains Roger Lewis, a 15-year veteran of the Fats Domino band, who also performs on soprano. "I don't know why there's not other baritone players—maybe it's the weight of the instrument. When you consider that you've got to march from one end of town to the other, man, a lot of cats can't deal with that weight. The bass [horn] was a necessary instrument, but the baritone—not that it was unnecessary, but why carry a heavy

baritone when you can play your tenor or alto or clarinet?"

The slide trombone is one of the oldest brass instruments still in common use; all but abandoned in favor of valved models in the mid-19th century, it was subsequently reintroduced and remains a staple of brass and jazz ensembles in New Orleans as elsewhere. Charles Joseph studied under the tutelage of his father and other elder masters (including progressive saxophonist Kidd Jordan and trumpeters Wallace Davenport and Dave Bartholomew); he also performed with such modern rhythm & blues groups as Li'l Queenie and the Percolators by the time he hooked up with Tate and Lewis.

Tenor saxophonist Kevin Harris had likewise played traditional New Orleans music (as a member of Danny Barker's youthful Fairview Brass Band) and contemporary rhythm & blues (with such local groups as Vietnam) before joining the Dozen. His robust, rhythmic solo work suggests, at times, that of Nigerian saxophonist Lekan Animashaun, of Fela Anikulapo Kuti's band.

Efrem Towns is the Dozen's lead trumpeter and high-note specialist—"our dogcatcher," as Tate describes him. "Most of the screamin' stuff that you hear—that's Efrem. I tend to want to do the other stuff—the dirty work, you know." Jenell Marshall, in addition to drumming and cooking, leads the band's vocal chants and initiates the majority of their on- and off-stage antics. "I just do the clownin'," as he puts it. Marshall formerly played bass drum with the venerable Olympia Brass Band and toured with the Preservation Hall Jazz Band, once performing for Britain's Princess Margaret.

* * *

Most of the bandmembers grew up in the Crescent City's Sixth Ward; although they attended different high schools, their paths crossed frequently in various r&b and jazz bands. "We were playin' little private parties," says Lewis, "like seafood parties—people would get together and cook crawfish and shrimp and stuff."

The original kazoo ensemble was organized in 1977 as an outgrowth of the Dirty Dozen Social and Pleasure Club. "In New Orleans," says Tate, "we have a lot of these Social and Pleasure clubs—about 10 or 15 clubs—that get together one day out of the year just to have a parade. Each one of 'em has a certain date in a certain month that they'll put on a big, elaborate parade and march all over town. In New Orleans you can have parades for balls, picnics, softball games—just about anything that you wanna do." "They'd get together and put on long drawers," adds Lewis. "All kinds of little costumes, crazy hats."

After converting to brass, the Dozen played standard items from the hallowed



THE DIRTY DOZEN BRASS BAND'S EQUIPMENT

On trumpets, **Efrem Towns** swings a Selmer while **Greg Tate** bops a Benge. **Kevin Harris** totes both Conn and Selmer tenors, with **Berg Larsen** 105/2 mouthpieces and **Otto Link** #3 reeds. **Roger Lewis** sizzles on a silver Selmer Mark VI, adding a Berg Larsen mouthpiece and **Otto Link** reeds. **Charles Joseph** jumps on a Olds trombone. **Kirk Joseph's** sousaphone is a Conn. **Jennell Marshall** cracks a Ludwig snare, and **Benny Jones** socks a Slingerland bass drum.

repertoire of traditional marches, dirges, cakewalks, and spirituals. "We were doin' music like [*When*] *The Saints* [*Go Marchin'*], but after you hear those things a couple of hundred times, you just need a change," Tate avers.

"You see, all the musicians in New Orleans play variety," says Lewis. "You don't have a cat that just plays jazz, or classical, or whatever. You've got to play all types of different music, man, in order to survive." Lewis, who had been studying modern music with Kidd Jordan at Southern University, suggested one day that the band perform a brass arrangement of Jimmy Forrest's classic jump instrumental, *Night Train*.

"That's the one they said we couldn't play," he recalls. "'Can't play that out here, man.' The cats were used to playin' so-called traditional music, and some musicians have a tendency to not want to try different things. But you can play anything, long as the rhythm is happenin'."

"There were musicians who would run up and try to stop us in the middle of a tune," says Tate, "sayin', 'Don't play that! Don't do that!' But what the heck, we weren't gettin' the jobs anyway, so why not? You know, we needed to do music that really got the people movin'. I mean, we could go on the gig and do *Caravan* like Duke Ellington did it, or do *Dexterity* like Charlie Parker did it, but we needed to make the music suit the needs of the people at home. They were not content to just sit there and listen like New York or Chicago audiences do."

"People talk about tradition," Tate continues, "but there probably aren't two bands in New Orleans playin' true traditional music. For the most part, all that is history. Like, Bourbon Street has that reputation, but it's not happening out there. Time has done something to that music, you know. I mean, it wasn't simple

to begin with."

Besides such bop tunes as *Blue Monk* and *Bongo Beep*, the Dozen began to add funk-oriented original material to its band book. Tunes like *Blackbird Special*, *Do It Fluid*, and the chanted flagwaver *My Feet Can't Fail Me Now*, emerged from the group's rehearsal sessions as unwritten "head" charts. "It was a combination of different ideas," says Lewis. "Everybody had their little bit. You put 'em all together and you just keep on doin' 'em, and then they just come together and they keep on growin'. Before you know it, you come up with a new song. That's what it is, in essence."

"When you're up there playin' and creatin'," Lewis goes on, "it's not necessarily planned that it's gonna go a certain way. You might have an idea—well, you've got a format—but you don't know what's gonna happen in between all of that. I don't know what solo I'm gonna play or how I'm gonna play or what I'm gonna do—I might get up and do a little dance. It's the way you feel at the time; it's what you're gettin' from the people and what you're gettin' from the rest of the musicians. You feed off each other. It just happens."

"But now," Tate amends, "we tend to bring in a piece of music and read it down—take out what we don't want or put something in. I'll get the real book or a fake book or whatever—something somebody might write—and work on it for maybe a half-hour to an hour."

Appearing at Fitzgerald's in Berwyn, just outside of Chicago, the Dirty Dozen performed selections from *My Feet Can't Fail Me Now* as well as material from their forthcoming Concord LP. A week earlier, at the New Orleans Jazz & Heritage Festival, the band had sounded more relaxed, their instrumental voices mingling in sublime harmony; here, on the first stop of their transatlantic tour, they played with an intensity just shy of shrillness.

Kevin Harris soloed at length on tenor sax, while the rest of the band stayed, for the most part, in tight lockstep, their collective momentum impelling listeners onto the dance floor. Finally the Dozen were joined by Detroit's brassily eclectic Sun Messengers, who had opened the show, for a hair-raising joint encore that ended when the Dozen solemnly paraded offstage.

"We love each other," Chi-lite Marshall concludes. "We are a band that's really in love with each other. It's like a family. I wouldn't trade none of these cats for anyone in the world. We may get at each other's throats, but when we go on that bandstand, we are a unit. As a matter of fact, if we don't have a good argument with each other before we get on the gig, it ain't happenin'. But if we have a good argument before we leave, the crowd might as well know we're ready, and we're gonna tear it up."

db

You don't explain it. You feel it.

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

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

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

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

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

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

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

WS: Right, You can play anything on them. And everything comes so much easier. I don't use as much



energy to play. It's like they took all the best parts of the great trumpets and rolled them into one. On the European Tour I just finished, several classical players came up to me and asked about the horn...

MS: They were hearing something.

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

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

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

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

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

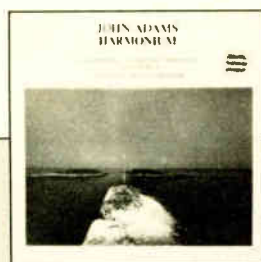
WS: You're absolutely right. You know what horn I used to play. Nothing was going to make me change but one thing. A better trumpet.

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

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

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





JOHN ADAMS

HARMONIUM—ECM New Series 25012-1: *HARMONIUM (PART 1—NEGATIVE LOVE; PART 2—BECAUSE I COULD NOT STOP FOR DEATH—WILD NIGHTS)*.

Personnel: San Francisco Symphony Orchestra And Chorus; Edo de Waart, conductor; Vance George, chorus director.

★★★★★

LIGHT OVER WATER—New Albion 005: *LIGHT OVER WATER (SYMPHONY FOR BRASS INSTRUMENTS AND SYNTHESIZERS)*.

Personnel: Adams, synthesizers; Jim Miller, Tim Wilson, trumpet; William Klingelhofer, Brian McCarty, french horn; Mack Kenley, Don Kenelly, trombone; Zachariah Spellman, tuba.

★★★★★

VARIATIONS FOR WINDS, STRINGS AND KEYBOARDS/SHAKER LOOPS—Philips 412 214 1: *STEVE REICH: VARIATIONS FOR WINDS, STRINGS AND KEYBOARDS; JOHN ADAMS: SHAKER LOOPS*.

Personnel: San Francisco Symphony Orchestra; Edo de Waart, conductor.

★★★★★ / ★★★★★

GRAND PIANOLA MUSIC/EIGHT LINES—Angel 37345: *JOHN ADAMS: GRAND PIANOLA MUSIC; STEVE REICH: EIGHT LINES*.

Personnel: Alan Feinberg, Ursula Oppens, pianos; Pamela Wood Ambush, Jane Bryden, Kimball Wheeler, vocals; Solisti New York; Ransom Wilson, conductor.

★★★★ / ★★★★★

How composer John Adams will save minimalism from an aesthetic dead-end depends on the prognosticator: some critics point to his surprising middle-ground between minimalist technique and Romantic expressivity; others suggest that his penchant for street rhythms gives a Mona Lisa-like smile to an otherwise straightfaced idiom; still others allude to a vaguely American quality in his work, without specifying whether it is the America of Aaron Copland, grand yet simple, or that of Charles Ives, whimsical and collage-like. If and when minimalism needs to be saved, Adams is the most likely candidate for the job, as he is a composer of exceptional conceptual and emotional breadth.

Adams' rapid rise is due, in large part, to his residency with the San Francisco Symphony, allowing him to bypass a protracted period of composing exclusively for his own ensemble. *Harmonium* and the re-scored *Shaker Loops* (now for string orchestra, it was originally a string septet) are major works from this tenure, having, respectively, succeeded in reconciling symphonic splendour with minimalist

orthodoxy. In *Shaker Loops*, Adams has recast the corpus without Coplandesque sentimentality, using bristling rhythms (recorded in digital sound, the strings have a razor-sharp edge) and an unadorned lyricism. Brilliantly juxtaposing texts by John Donne and Emily Dickinson, Adams strikes a balance between the stark and the sensuous in *Harmonium*, riding a single tonal wave through both squall and calm; rendered in ECM's clean ambient recording, the 250-person orchestra and chorus is stunning.

Despite their respective merits, *Light Over Water* and *Grand Pianola Music* will not gain Adams additional inroads into the classical establishment. The former is a synthesizer-dominated piece that echoes minimalist doctrine in the Riley-esque first movement, underscores Adams' maverick inclinations in the pop-cadenced second movement, and slowly unfurls a rich fabric of drones and permutating harmonies in the finale. Scored for a small orchestra of winds, percussion, sopranos, and two pianos, *Grand Pianola Music* is a jaunty mix of marches, spirituals, and 19th century Euro-Romanticism. The "pianola" is produced by scoring identical material for two pianos played slightly out of phase, a common minimalist device pithily transmogrified.

Still, on the basis of Steve Reich's *Variations* and *Eight Lines*—the stronger selections of their respective collections—it is apparent that at least one stalwart of minimalism's first wave will not be washed away by Adams' cresting. The majestic *Variations* consists of three statements of a single, enormous harmonic progression, each with its own rhythmic profile, in which single, stretched notes serve as harmonic anchors. *Eight Lines* is a reworking of the scintillating *Octet* (ECM 1168). The lyricism of both works dispell the myth that Reich is primarily a composer of rhythms.

—bill shoemaker



PRINCE

AROUND THE WORLD IN A DAY—Paisley Park/Warner Bros. 25286-1: *AROUND THE WORLD IN A DAY; PAISLEY PARK; CONDITION OF THE HEART; RASPBERRY BERET; TAMBORINE; AMERICA; POP LIFE; THE LADDER; TEMPTATION*.

Personnel: Prince, everything but the kitchen sink; David Coleman, cello, oud, fingercymbals, tarbuka (cut 1), cell (4, 7); Novi Novog, violin (2, 4, 6); Suzi Katayama, cello (4, 7); Eddie M., alto saxophone (8, 9); Annette Atkinson, acoustic bass (7).

★★★★ ½

At the time of this writing, Prince's magnum

opus, *Purple Rain*, was at 9.6 million sales and still climbing. That's probably more than last year's combined sales for all the artists profiled, featured, and reviewed in the rest of this issue. Astounding!

So, what do you get the man who apparently has everything? When you begin selling in those kinds of figures, money loses its appeal. I mean, what's another mil anyway? Just numbers, that's all. So you give the guy his own label, hoping that will appease him for the moment. Hence, Paisley Park Records. And you let him say whatever the hell he wants to on his next record. Then you grin and bear it.

For his followup to *Purple Rain*, Prince embarks on a one-man crusade to bring back the '60s. That's right—paisleys and open minds and flowers in your hair and incense and all that groovy stuff from a bygone era. And that's darn nice of him too, considering that a vast majority of his record-buying audience was barely potty-trained back in the Summer Of Love heyday of hippiedom.

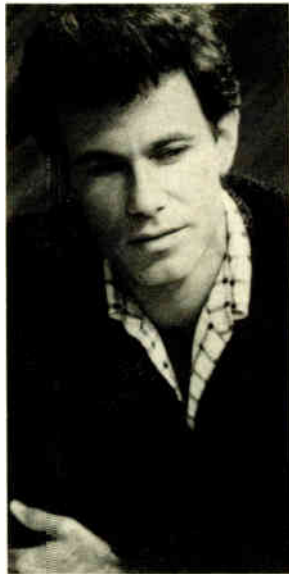
By recalling those groovier times, Prince may very well be heralded as the Peter Pan of his day. He urges young listeners to join him on a metaphysical trip to that place in your heart known as Paisley Park. Hey, I'd go with him if I hadn't already been there with the Strawberry Alarm Clock, the Electric Prunes, the Moving Sidewalks, and Ultimate Spinach. As it is, I can only cringe with embarrassment, recalling my own youthful idealism, at such a line as: "Love is the color this place imparts. Admission is easy, just say you believe and come to this place in your heart." Sorry, Prince. I don't believe anymore. I've grown up.

The title cut is more of the same. Fingercymbals recall the incense era, and additional promises of a better way (if you open your heart and open your mind, that is) only smack of naivete. *All You Need Is Love* (Beatles), *Sing This Song All Together* (Stones), *Get Together* (Try And Love One Another Right Now) (Youngbloods)—you really can't go back again. It all seems so silly to me now.

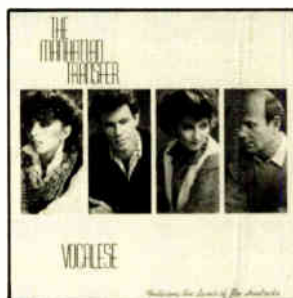
The Kid really lays on a time warp with this stuff. But there's more. Not content to merely rake in obscene sums of money, Prince now has taken it upon his badself to save our heathen souls as well. On *The Ladder* he heartily espouses the virtues of Horatio Alger: "The steps you take are no easy road but the reward is great for those who go . . . everybody's looking for the ladder but you have to climb all the steps in between." *America* is an anti-Commie statement that the Republicans could use in the 1988 campaign if it weren't so damn funky. *Temptation* teaches us that love is more important than sex. Okay, thanks, Prince. I didn't know. And *Pop Life* issues a plea for kids to stay in school, along with a strong anti-drug statement. Though lest we think our boy has gone entirely straight, there's the nasty boy-in-heat edge of *Tamborine* and *Raspberry Beret*.

So, just what is it that makes Prince a multi-million-seller? (At the time of this writing, *Around The World In A Day* had racked up sales of 2.6 million—and it's going to be a long summer). In a word, mystique. Jimi Hendrix had it and Prince copped it. Throw in an unbridled, raw-sex stage persona, which he

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RECORD REVIEWS

borrowed from James Brown and Mick Jagger, and a penchant for fatback funk, picked up from Sly Stone and George Clinton and the like, and you've got one saleable commodity. Notice, musical considerations were not included in that formula. It hardly matters. But the truth is, this kid is good. A multi-instrumentalist, he flaunts his guitar chops on *Temp-tation* (with the help of a digital delay rack), struts his drum chops on *Tamborine*, and his piano chops on *Condition Of The Heart*, his "serious musician" suite which recalls the *Lep-rechaun*-era Chick Corea.

His voice does have a distinctive quality, ranging from a quivering falsetto on *Condition Of The Heart* to a throat-tearing screech on *The Ladder*. He also has a knack for drum programming, once again utilizing the popping *When Doves Cry* sound on *Pop Life*, *Raspberry Beret*, *America*, *Paisley Park*, and *Tamborine*. And he has an undeniable penchant for a pop hook.

He's talented, he's dedicated, he's got flair and pizzazz and sex appeal and all that. But he's no genius, he's no innovator. He's a clever popsmith, an assimilator of styles and motifs that have gone down before him. A bit of Jimi, a bit of Sly, a bit of Mick and J.B., plus a dash of his own panache. That's Prince. His young fans call him a genius, an innovator. Not me. Of course, his fans are the ones who didn't know that Paul McCartney was in a band before Wings. I think they missed something along the way.

—bill milkowski



RICKY FORD

SHORTER IDEAS—Muse 5314: *YES OR NO*; *MIYAKO*; *DANCE CADAVEROUS*; *PINNOCHIO*; *TABLOID BLUES*; *WOLF TRAP*; *HAPPY REUNION*.

Personnel: Ford, tenor saxophone; James Spaulding, alto saxophone, flute; Jimmy Knepper, trombone; Kirk Lightsey, piano; Rufus Reid, bass; Jimmy Cobb, drums.

★ ★ ★ ★ ½

WAYNE SHORTER

JUJU—Blue Note 84182: *JUJU*; *DELUGE*; *HOUSE OF JADE*; *MAHJONG*; *YES AND NO*; *TWELVE MORE BARS TO GO*.

Personnel: Shorter, tenor saxophone; McCoy Tyner, piano; Reggie Workman, bass; Elvin Jones, drums.

★ ★ ★ ★ ½

Together these two albums present concentric tributes: Ricky Ford on Wayne Shorter heavily distilling Coltrane. Ford can render a convinc-

ing paraphrase of just about anyone and get away with it because a jester often incites his imagination. Here and there it's Shorter, while on his calypso, *Wolf Trap*, it's Rollins, and it's Paul Gonsalves on *Happy Reunion*—with Rollins for a garnish. Ford continues to move toward his own voice and strongly so, as Shorter did on *JuJu* with an eye on his masters, though perhaps a bit too much reliance on the phrasing of John Coltrane. Albums like Ford's reaffirm the hard-bop tradition, and with Shorter—one of its principal second-generation writer/stylists—as its focus the past is acknowledged and the potential for evocative arrangements arises.

The soloing styles from then 'til now become less the issue here, for it's not that jazz is in a stagnant period today. Rather its wiser musicians continue the kind of writing and scoring of the established repertory that will ultimately prevent the art from unnecessary trends in the name of innovation. (We may be in a lengthy leveling-off period.) Ellington's *Happy Reunion* perfectly illustrates this, for Ford, barely 20 when he joined the Mercer Ellington-led band in 1974, captures so keenly the essence of the Duke and his favorite latter-day tenorist. Sans trumpet, the motifs and ensemble utilize Knepper's middle-range trombone producing a subtle Mingus-like weight to the score. The trombone/alto combination offers a remarkably big sound. Spaulding's lead on *Pinnocchio*, the calypso, and *Yes Or No* are expected, but a heavy brass seems to broaden the impact of sound. And the combination can be eerie too. George Russell achieved gothic atmospheres with voicings of muted trombone and a delicate upper-register reed. This inspires Ford's *Tabloid Blues*, an essentially staccato melody with flute and Reid bowing to enhance the mystery.

Ford capably showcases the four Shorter works. The bridge of *Yes Or No* is too bright to convey negative skepticism; Shorter seems to have had a blitheful "no" in mind, a quality of humorous denial to something obvious. Shorter in quartet setting on *JuJu* plays this with personal conviction, but the way Ford fleshes out the melody delivers an excellent tongue-in-cheek portrayal. The ballads *Miyako* and *Dance Cadaverous*, both waltzes, are sensitively treated, especially the second, which utilizes chromatic harmonies and features Knepper in a nice solo. *Dance* recalls Shorter's *All Seeing Eye* date; *Pinnocchio* could have made his *Schizophrenia* LP. Shortly after those albums with Shorter's tasty arrangements, he headed toward fusion. *Yes Or No* derives from Blue Note's standard blowing-session format. Shorter rose above the format's limitations through strong playing and a good sense of compositional structure.

The Coltrane comparison of early '60s Shorter should not be overstated. He can reek with Coltrane here, but his Jazz Messenger outings are more himself. Both Shorter and Ford paraphrase. But of the late '50s tenor generation, Shorter emerged alone of those smitten by Coltrane's vocabulary of energy to develop and sustain a personal identity, healthy glimpses of which appear in *Deluge* and *Yes And No*. The accompaniment of a one-time Coltrane rhythm section produces the

anticipated effect. But at least Shorter throughout *JuJu* controls the energy of the vocabulary and distills the rhythm and lyricism of its cries and arabesque figures. *JuJu* has Tyner's comping guiding the viscerally driven tenor and the blues *Twelve More Bars To Go* is uncomfortably Coltrane. The ballad *House Of Jade* is true Shorter with no attempt to capture Coltrane's ballad attack. Furthermore, Shorter's cries are certainly far less extended; while lyrical and precise, his improvised figures are less apt to self-interpolative dissection, and his compositions most of all follow an inner logic yielding a conventional harmonic demeanor. *House* and *Mahjong* are two from his little-noted Far East interest. Fortunately Shorter moved away from his improvisational master, and, equally propitious, Ricky Ford realized the beauty of Shorter's promise as a composer.

Final asides: good to see timings listed on the Blue Note reissues; second, Ford's Muse package and Nat Hentoff's Blue Note notes call the tune *Yes Or No* while the list of tunes and the LP label have *Yes And No*. Discographical perfectionists, be patient!

—ron welburn



ENRICO RAVA

STRING BAND—Soul Note 1114: *VERDE QUE EU TE QUERO VER*; *STRING BAND*; *OPERETTA*; *A NOTE IS A NOTE*; *STILL LIFE*; *CHANANAN*; *MORE FROM GIULIETTA*; *SENSATEZ*.

Personnel: Rava, trumpet, flugelhorn; Augusto Mancinelli, electric guitar; Giovanni Tommaso, bass; Tony Oxley, drums; Nana Vasconcelos, berimbau, gongs, percussion, voice; Roberto Marchio, Alberto Stagnoli, violin; Gabriella Guida, viola; Bernardino Penazzi, cello.

★ ★ ★ ★ ½

NEXUS MEETS ENRICO RAVA—Four Leaf Clover 5075: *LOX'S WALK*; *ONE FOR CLIFF*; *KANINGA*; *SOMETHING ADDED*; *REPLENTISHMENT*; *LAZY SUNDAY*.

Personnel: Rava, flugelhorn (cuts 1, 2, 6); Jörgen Nilsson, tenor saxophone; Håkan Rydin, piano, electric piano; Ulf Rødelius, bass; Anders Lagerlöf, drums.

★ ★ ★ ½

Has it occurred to anyone to dub Enrico Rava the Federico Fellini of trumpeters? As far-fetched as the comparison might seem, on close examination these two Italian artists share a happy obsession with fanciful, surreal flights of the imagination and with creating art in broad sweeps, from the grotesque to the sublime, with stops along the way for the merely worldly.

These thoughts are prompted by Rava's *String Band*, a felicitous, enjoyable release which finds the trumpeter/flugelhornist in the company of both a crack rhythm section and a well-schooled string quartet. And, thanks to Giovanni Tommaso's arrangements, the union of trumpet and string section is mutually productive. In *Verde Que Eu Te Quero Ver*, for example, chanting, ethereal voices and handclaps plus berimbau set off the trumpet's pleasing, full sound. As Rava swerves to merge with the haunting solo voice, the ensemble adds some jazzy street music, and Tommaso says just enough to make the point. Similar touches grace the title track. Here Augusto Mancinelli's lush guitar chords are countered by a devilishly off-center rhythm and Rava's graceful, dancing trumpet, which is in turn set off by a facile violin counterpoint. Like any good storyteller, musical, filmic, or otherwise, Rava has learned the power of suggestion, and his full-throated sound is always tempered with strict economy of means. There's little wasted effort. On an even broader scale is *A Note Is A Note*. Tommaso's arrangement really goes somewhere, opening in echoplexed voice gobbles which have to be heard to be appreciated. Like Miles Davis, one trumpeter to whom he has been compared, Rava has a masterful way with a ballad, and his vocabulary of bent tones, smears, and slides is extensive, and the way he can ride and build through a solo is equally impressive.

Still Life, a miniature, again points up Tommaso's fine string writing, hallmarked by weaving inner voices. But the outstanding piece is *Chanana*, a cha-cha, and a happy, dancing one at that. And to express happiness in music without being superficial or glib is an achievement. Rava's trumpet line is cute, pixie-ish, and coy, and he gets a chance to ascend to the trumpet's stratosphere. Mancinelli's guitar, which usually has a warm, rich, jazzy tone, appears with fuzz-tone distortion in a rockish solo that, however nutty, somehow fits. *Perhaps* Fellini himself would appreciate the ironic juxtaposition.

If *String Band* is Rava's *Satyricon*, *Nexus Meets Enrico Rava* is simply a forgettable grade B movie. The members of Nexus, a Swedish quartet, are strongly in need of the sparkle and maturity Rava can lend to a performance, but since the flugelhornist appears on only half the tracks here, the band is left too often to its own devices and, alas, they're not terribly interesting.

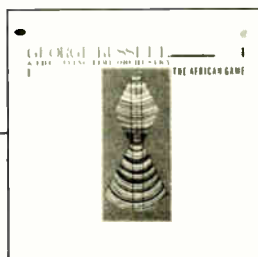
The tracks that Rava does play on are graced with his characteristic wit and charm. *Lox's Walk*, for instance, features a loping melody with a side-slipping Monkish touch. Jörgen Nilsson's tenor saxophone runs through middle-period-Coltrane-like scalar explorations and Håkan Rydin's piano lines are tinged with a Monkish sense of the jocular. *One For Cliff* is pure Rava. Its hypnotic melody, circular and incessant, suggests a kind of surreal carousel, and Rydin's piano seems to be running in place through the circular chord progression. Rava's flugelhorn shadings are fine, making the most of ascending, crescendoing scalar runs. Anders Lagerlöf's drums use a broad dynamic palette.

Rava, like Miles, has a knack for writing

happily slick tunes and his use of economy and careful musical engineering is especially evident on *Lazy Sunday*, which has a shift to a latin section and a clever tenor countermelody. Then Rava, master of the dramatic nuance, dances his way into the upper register, infusing the performance with a constant momentum.

The remainder of these tracks are given over to the members of Nexus. While Lagerlöf's drumming is crisp and Rydin's piano lines are fleet, their designs are on a much smaller scale and suffer in comparison with Rava's devices, which, cinematic or otherwise, are remarkable.

—jon balleras



GEORGE RUSSELL

THE AFRICAN GAME—Blue Note 85103: *ORGANIC LIFE ON EARTH BEGINS; THE PALEOLITHIC GAME; CONSCIOUSNESS; THE SURVIVAL GAME; THE HUMAN SENSING OF UNITY WITH GREAT NATURE; AFRICAN EMPIRES; CARTESIAN MAN; THE MEGA-MINIMALIST AGE; THE FUTURE?*

Personnel: Russell, composer, conductor; Marc Rossi, Bruce Barth, keyboards; Mark White, guitar; Bob Nieske, acoustic bass; Bill Urmson, electric bass; Keith Copeland, drums; Dave Hagedorn, percussion; George Garzone, tenor, soprano saxophone; Gary Joynes, tenor, soprano saxophone, flute; Dave Mann, Janus Steprans, alto, soprano saxophone, flute; Brad Jones, baritone saxophone, bass clarinet, flute; Mike Peipman, Chris Passin, Roy Okutani, Mark Harvey, trumpet; Peter Cirelli, Chip Kaner, trombone; Jeff Marsankas, bass trombone; Marshall Sealy, french horn; Joe Galeota, Lazaro Petez, Kuto Perez, Amara Laria, Enrique Cardenas, African percussion.

★ ★

ELECTRONIC SONATA FOR SOULS LOVED BY NATURE—1968—Soul Note 1034: *ELECTRONIC SONATA FOR SOULS LOVED BY NATURE.*

Personnel: Russell, piano; Manfred Schoof, trumpet; Jan Garbarek, tenor saxophone; Terje Rypdal, electric guitar; Red Mitchell, bass; John Christensen, drums.

★ ★ ★ ★

The George Russell revival is upon us. Since coming out of retirement in 1978 with his New York Big Band, the seminal New England long-form composer has penned one new composition after another, with Soul Note and now Blue Note happily electing to document Russell's new work as well as reissue older pieces—thus we receive the brand new big band work, *The African Game*, and 1968's *Electronic Sonata For Souls Loved By Nature*, for sextet and electronic tape.



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RECORD REVIEWS

Russell's work is so likably exploratory and wide-open, his Promethean desire to unite everything—all music, all culture, all philosophy—under the banners of his Lydian Tonal Concept and Vertical Form so ingenuous, that one feels downright ill-natured not swinging with him. Indeed, there's no resisting the urgent whirl of such dense, polymetric passages as Events IV and VI in *The African Game* or Event IV of *Electronic Sonata*. But finally, I find Russell's formal sense synthetic and overblown, his trademark ostinatos ponderous and melodramatic, his melodies forgettable, and his programmatic approach—in which kinds of music stand for ideas—slightly stiff.

I wasn't surprised, then, that *The African Game* didn't knock me out, though because I had just returned from West Africa (and by a wild coincidence hung out there with the Togolese drummer who taught Russell's percussionist, Joe Galeota, to make Africa drums) it was a lot more disappointing. But connections notwithstanding, this is a flawed, even slightly annoying piece that doesn't have much to do with Africa, except in the most superficial, abstract way.

A cosmic, programmatic work written in nine movements ("Events"), *The African Game* purports to recount the birth, growth, sundering, and possible healing of a peculiarly African consciousness that regards nature as a cunning and shifty ally rather than as any enemy. As always, Russell's philosophizing is intriguing, but the music is uncharacteristically pompous. From the superquiet Event I (*Organic Life On Earth Begins*), which builds slowly, slowly toward a climax that never happens, to the final movement, which ends with an inexorable fade, Russell's suite feels only vaguely coherent or realized. When the music does get animated, it is forced and overexcited jazz/rock, scribbling electric guitars, slap-thumb bass, racy brass and all. Why simplistic rock, when you've got the Olu Bata drum troupe in the studio? When the drummers do get a turn, Keith Copeland's snare dribbles all over them (Event II) or they're used to illustrate something negative—*The Agent Of Technocentricity*. Huh? Even when the literal message makes sense, as in the funny parody of modernist pointillism in *The Mega-Minimalist Age*, the laugh is lost to the players' imprecision.

Some strong playing comes through—ironically on a record from one of jazz' most interesting composers, in moody solo fragments—particularly from tenor saxophonist Gary Joynes and trumpeter Mike Peipman. There are a couple of dense, vintage Russell spots, too, full of mighty dissonance and swirling textures (dig the bass trombone plodding, elephant-like, under *African Empires*). But overall, the execution here is brittle and soulless, and work itself stagey and thin.

Electronic Sonata For Souls Loved By Nature—1968 shares a lot of the annoying Russellian characteristics of *The African Game*—slow-building ostinatos, synthetic cultural patching, (reggae, '50s jazz) over-excited brass, fade-outs—but it's more compelling and unified. For starters, the spacey, very listenable electronic tape, which looms in and out of the foreground, gives the piece a sense of site, anchoring and integrating it. Jan Garbarek's purring, squalling tenor saxophone, 17 years after Russell introduced it to Americans, sounds fresh and free, curling over random piano in Event II or slinking over walking bass in Event VII. Event IV's crazy, odd-

Fiddle Faddle

If the drum could be considered the most African of all jazz instruments, then the violin, due to its classical connection, might be the most European. It's not surprising then that many notable jazz violinists have been Europeans or have had European conservatory training. Consider the instrument's pioneers: Joe Venuti, an American musician, was actually born in Italy. Eddie South studied in Paris and Budapest. Two of the best violinists of the '30s (and since) were Svend Asmussen, a Dane, and Stephane Grappelli, a Frenchman. Stuff Smith is the exception, and his rough, energetic, non-classical approach to the instrument helped to create a unique jazz voice for the violin.

One admirer of the Stuff Smith approach is Polish violinist **Michal Urbaniak**, who has played and recorded in just about every imaginable improvisatory setting. On *Take Good Care Of My Heart* (SteepleChase 1195), Urbaniak sticks to the mainstream, laying down relaxed, swinging jazz backed by Horace Parlan on piano and the Danish rhythm section of Jesper Lundgaard (bass) and Aage Tanggaard (drums). Most of the tunes are Urbaniak originals, written in a familiar post-bop vocabulary. Parlan's economical playing gives the music a hard, bluesy foundation, and there's just enough of an edge to Urbaniak's sound to remind us that he has balanced his formal studies with a big dose of the right Stuff. The violinist's one concession to modern technology here is his occasional use of what sounds like a vocoder to alter his sound. He doesn't really need it.

Urbaniak takes a different tack on *Recital* (Four Leaf 5073), an album of duets with pianist Vladislav Sendecki. The music has a more formal quality, with roots in both the classical tradition and folk music, something that Urbaniak makes clear in his long *Folk-*

song Variation on side one. The flip side loosens up with some modal explorations, but overall this music lacks the immediacy and emotional appeal of the album with Parlan.

Didier Lockwood is the latest star in the French jazz violin cosmos. He is, in fact, the current possessor of a violin that the legendary Michel Warlop gave to Stephane Grappelli in 1937. Grappelli passed the violin on to Jean-Luc Ponty, and Ponty presented it to Lockwood in 1979. Unfortunately, Lockwood took more than the violin from Ponty, and *Didier Lockwood Group* (Gramavision 18-8412) is little more than a warmed-over platter of Ponty-isms. It's too bad, really, because Lockwood is obviously a *très formidable* player, evident even amidst a barrage of syntho-funk cliches. He just needs to find his own voice as a composer.

He might listen to some of the current work of **L. Subramaniam**, who has found a creative way to mix jazz, pop, and classical (both European and Indian) influences into a very listenable style. Subramaniam's latest LP, *Conversation* (Milestone 9130), features Stephane Grappelli, always ready to do friendly battle with another fiddler. The two joust energetically, and the contrast between their styles presents a fascinating microcosm of the European and Indian classical approaches—filtered through jazz. Just to confuse the issue, Subramaniam offers an electrified version of Paganini's *Caprice #5*. Not to be outdone, Grappelli plays a *Tribute To Mani* on solo piano—and he's a good piano player, much more than respectable. Surprises like these make this album very enjoyable and help to overcome a slightly bland California-studio sound.

Subramaniam's brother, **L. Shankar**, attacks the European/Indian axis from a different angle on *Song For Everyone* (ECM 1286). As might be expected—especially with saxophonist Jan Garbarek on hand—this album

features long, dreamy improvisations. The rhythm's the thing here, though, with a drum machine as well as tabla, congas, and other percussion instruments. Shankar soars above it on his 10-string double violin, proving that technology and tradition can work together beautifully in the right setting.

More dreamy, atmospheric music can be heard on *Live At Montreux* (Windham Hill 1036), an album featuring an all-star group of New Acoustic Music players led by pianist **Barbara Higbie** and violinist **Darol Anger**. Like Mike Marshall, who plays guitar and mandolin here, Anger is best known for his work with the David Grisman Quartet. In a couple of spots, these tunes reach the inspired eclecticism of Dawg, but most of the music hits about as hard as a wiffle ball. Anger never really gets untracked—maybe he thought it would be impolite to solo for too long.

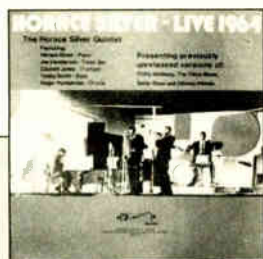
Violin aficionados who like a little more wallop in their music might want to try *Urban Blues* (Black Saint 0083) by **Leroy Jenkins' Sting**. By far the most intriguing of this bunch of albums, it's also the most inconsistent. At its best, Jenkins' band brings together the manic lops of Captain Beefheart's electric guitars with the saxophonic fury of the '60s avant garde—only Jenkins is playing a violin, not a saxophone. But there are maddening stretches, especially during the musical-theater vocals by Terry Jenoure, a bit too rough, something that isn't helped by a fairly wretched live recording job. Amid the distortion and the duds, though, there's some challenging music here, with tantalizing solos by guitarists James Emery and Brandon Ross as well as Jenkins.

Once considered "too hard" to be a jazz instrument, the violin has now firmly established itself in a wide range of styles. In that respect, it has proven to be as versatile and resilient as the saxophone or guitar. I imagine Joe Venuti would be pleased. —jim roberts

numbered meter and triple-theme stew is a model of how Russell's stacking technique (Vertical Form) can really cook. Even the ethno touch of on-site African voices and marimba, potentially corny, comes off as hip stream-of-consciousness *musique concrete*, à la Alvin Curran. Maybe it's just my nostalgia for the '60s avant garde, but I like this record a lot.

A discographical note: Soul Note issued a less successful revision of *Electronic Sonata* (Soul Note 1009) in 1980. Beware of confusion with that album as well as with the much earlier *Electronic Organ Sonata* (dedicated to "Souls Loved by Nature"), the live organ piece that formed the kernel of the electronic tape used in the future work.

—paul de barros



HORACE SILVER

LIVE 1964—Emerald 1001: *FILTHY McNASTY*; *SKINNEY MINNIE*; *THE TOKYO BLUES*; *SEÑOR BLUES*.

Personnel: Silver, piano; Carmell Jones, trumpet; Joe Henderson, tenor saxophone; Teddy Smith, bass; Roger Humphries, drums.

★ ★ ★ ½

SONG FOR MY FATHER—Blue Note 84185: *SONG FOR MY FATHER*; *THE NATIVES ARE RESTLESS TONIGHT*; *CALCUTTA CUTIE*; *QUE PASA*; *THE KICKER*; *LONELY WOMAN*.

Personnel: Silver, piano; Jones (1, 2, 4, 5), Blue Mitchell (3), trumpet; Henderson (1, 2, 4, 5), Junior Cook (3), tenor saxophone; Smith (1, 2, 4, 5), Gene Taylor (3, 6), bass; Humphries (1, 2, 4, 5), Roy Brooks (3, 6), drums.

★ ★ ★ ★

THERE'S NO NEED TO STRUGGLE—Silver 103: *I DON'T KNOW WHAT I'M GONNA DO*; *DON'T DWELL ON YOUR PROBLEMS*; *EVERYTHING'S GONNA BE ALRIGHT*; *THERE'S NO NEED TO STRUGGLE*; *SEEKING THE PLAN*; *DISCOVERING THE PLAN*; *FULLFILLING THE PLAN*; *HAPPINESS AND CONTENTMENT*.

Personnel: Silver, piano, vocal (cut 2); Bobby Shew, trumpet; Eddie Harris, tenor saxophone, vocal (1, 2); Bob Maize, bass; Carl Burnett, drums; Feather (Weaver Copeland, Mahmu Pearl), vocals (4-8).

★ ★ ★ ★

It's a holistic world out there . . . er, in here—or wherever it is. The quantum mechanics of the new music includes the listener as a participant. There's no need to struggle as in the old days when the Newtonian/cause-and-effect physics was all we knew. Horace Silver grew up during that era. Bird, Dizzy, Monk, and Bud (Powell) were the causes. Imitation, a certain exclusiveness, and survival of the (physically but not always musically) fittest were the ef-

fects.

Silver may have seen the light even then. He favored communication over esoterica, as his many hits show—they've become jazz standards. If none of the tunes on Silver's recent *There's No Need To Struggle* album becomes a standard in the sense of *Song For My Father*, *Senor Blues*, *Filthy McNasty*, *Doodlin'*, *The Preacher*, or *Sister Sadie*, among others, it isn't Silver's fault. The quality and musical principles haven't changed.

Silver continues to write good tunes, this time with lyrics reflecting his faith in God. *Don't Dwell On Your Problems* and *Everything's Gonna Be Alright* show his continuing funky writing touch and rhythmic strength. The tracks with Feather combine voices and horns to suggest larger ensembles. The tunes have intriguing harmonic motion. The title cut and the Bob Dorough-like bop of *Fulfilling The Plan* are most interesting.

With Silver, the rhythmic structure of the tune is always evident behind the soloist. Even when his own right hand picks out solo single lines and bluesy thirds, the left keeps the original rhythmic impetus in mind. Harris' piping tenor tone and leaping intervals pirouette nimbly through the changes, and his singing voice on *I Don't Know* is urban-sanctified. Shew sounds like a continuation of the high-quality Silver brassmen. Maize and Burnette are up to previous Silver standards, too.

There's No Need To Struggle is a fun record.

Live 1964 and *Song For My Father* were recorded 19 years earlier. *Live* contains four previously unissued performances from the Cork & Bib nightclub in Westbury, Long Island. Some of the solos last beyond inspiration, although Henderson endures admirably by picking up fragments of rhythm or melody and developing them thematically à la Sonny Rollins. Jones, as Silver observes in the liner notes, brings in the influence of Clifford Brown and Fats Navarro—that bright running style. Humphries is especially hot on *Tokyo Blues*, and the late Smith has a big-toned Paul Chambers-like outing on *Skinney Minnie*. *Senor Blues* begins with a long Silver solo and ends with the theme in the horns—perhaps an edited version of a longer performance.

The same band appears on four cuts on *Song For My Father*, with earlier personnel appearing on *Calcutta Cutie* and *Lonely Woman*, a trio cut. This is the second time around for *Song*—it's part of the new Blue Note reissue series—and its original four-star rating remains solid. Henderson's *The Kicker*, the only non-Silver entry on these three albums, burns uptempo, capturing its composer at his best. By contrast, *Lonely Woman* broods—a beautiful moody performance. The other tunes are characteristic Silver, which is to say durable, substantive, entertaining, and together.

—owen cordle

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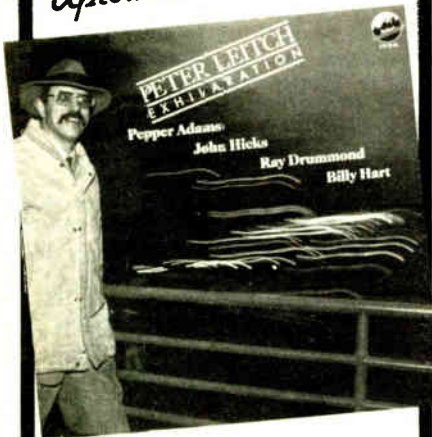
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RECORD REVIEWS



BILL BARRON

VARIATIONS IN BLUE—Muse 5306: *VARIATIONS IN BLUE*; *SEPTEMBER 1979*; *BE WHO YOU ARE*; *THE NAME OF THIS IS*; *SWINGIN' IN BUSHNELL PARK*; *MINORITY*.

Personnel: Barron, soprano, tenor saxophone; Jimmy Owens, trumpet; Kenny Barron, piano; Ray Drummond, bass; Ben Riley, drums.

★ ★ ★ ★ ½

KENNY BARRON

GREEN CHIMNEYS—Criss Cross 1008: *SOFTLY AS IN A MORNING SUNRISE*; *DON'T EXPLAIN*; *THERE IS NO GREATER LOVE*; *GREEN CHIMNEYS*; *STRAIGHT NO CHASER*; *TIME WAS*.

Personnel: Barron, piano; Buster Williams, bass; Ben Riley, drums.

★ ★ ★ ★ ½

New York clubs. The Dutch master is a little hissy on Riley's cymbals, and not quite clear on Williams' bass. All in all a tasty set; just what you'd expect from these pros, and nothing that they haven't done before. But they sure make it sound easy.

Brother Bill's date is chockful of wrong-noted, hard-headed extensions of bebop, all of a piece, reflecting the thoughtful player/writer's taste, an academian's sense of evolving new forms, and a personal history along the outside edge. Bill makes the music sound hard, especially for Jimmy Owens—leaping and charging at the changes like a young bronco in the chute. He sounds energized like I haven't heard him in years, on the title track and *Minority*. Drummond, too, corners pretty quickly and solidly, like a BMW, on the hairpin twists. The format is Blakey-esque, but the second and third choruses of *Variations In Blue*, the bridge of *The Name Of This Is*, and certain intervallic leaps let you know it's not Blue Note vintage, just as the unison horn sound tells you they're not the New Orleans connection either.

Cucumber-cool are the brothers—Bill who wrote these charts and Kenny who may just have a special familiarity and affinity for playing 'em. Hear them on the opener, the thorny *September 1979*, and the hummable blues *Swingin' In Bushnell Park*. This album combines a pleasing balance with a good sense of direction. Should wear well for years.

—fred bouchard

The Brothers Barron are one of the undersung fraternal combinations in jazz; saxophonist Bill and pianist Kenny have made names for themselves as top-drawer instrumentalists each on his own, but have done some lively, thoughtful work together over the years—especially several Savoy dates—that show their camaraderie to be more than just friends. Born in Philadelphia 16 years apart (Bill in 1927, Kenny in '43) the elder Barron was off arranging in army bands while Kenny was checking out the Bird/Navarro 78s big brother left at home (according to Muse annotator Bill Milkowski). Their musical paths would cross every now and then well into the '70s, between Bill's work with Cecil Taylor and Ted Curson and Kenny's with everybody in sight. I remember their collaborations as a little more straightahead and earthier than those of that other clutch of brethren from the City of Brotherly Love, the Heaths, for whom Kenny played a stretch in the '70s. Bill moved more and more towards education; his 10 years at the helm of the jazz department at Wesleyan University has recently culminated in the chairmanship of the Music Department. Kenny has persevered as a superb and ubiquitous player, as his trio date from Holland shows.

Kenny's trio reconstructs standards with respect and affection, pays homage to Monk—whose stock is running high these days—in the riff-bending *Straight No Chaser* and the later title tune rarity. The three play with relaxed fluidity, Kenny never at a loss for new ideas beautifully conceived and executed. Dig the cool-headed, unfussy *Softly As In A Morning Sunrise*, the poignancy of the Billie Holiday anthem (*Don't Explain*). Nothing hackneyed from his mates, either, longstanding partners in



YUSEF LATEEF

IN NIGERIA—Landmark 502: *MU OMI*; *DRAMA VILLAGE*; *AKIMA*; *BLUES IN THE ADAJI*; *LALIT*; *CURVED SPACETIME*; *RUWA MAIZURUFI*.

Personnel: Lateef, tenor saxophone, C-flute, Ebo rubber, gourd, Tiv chin, pneumatic bamboo flutes, algaita, vocals; P. Adegboyega Badejo, Hausa, Yoruba percussion; Salisu I. Mashi, percussion, algaita; Awwalu Adamu, Shittu Isyaku, percussion; Yusufu Aminu, kahoe, shuti box; Ibn Yusef A. Lateef, Esther Kawai, Veronica Ugye, Tani Umaru, Amina Abdullahi, vocals.

★ ★ ★ ★ ½

JAZZ FOR THINKERS—Savoy Jazz 404 (MG 12109): *HAPPYGOLOGY*; *O' BLUES*; *MIDDAY POLARITY*; *SPACE*.

Personnel: Lateef, tenor saxophone; Curtis Fuller, trombone; Hugh Lawson, piano; Ernie Farrow, bass; Louis Hayes, drums.

★ ★ ★ ★ ½

Time plays a curious trick on even the most widely accepted individualists. What puts you

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in a vanguard may pass you by. These two albums couldn't illustrate the problem better. The artist is Yusef Lateef, who has lived in Nigeria for four years and holds a university teaching position. He is ever the scholar, though too earthy for pedantry, and his Lagos-recorded album for Orrin Keepnews' new Landmark label—Lateef's first in over a dozen years—won't disappoint his fans. However, *In Nigeria* is both timely (considering the Mandingo Griot Society as one musical co-stylist) and something that Lateef could have done long ago. Between this and the Savoy album's initial '57 appearance we've been able to accumulate a fuller view of Lateef as stylist, and the main ingredients prevail on both albums.

That Yusef Lateef was an enigma in the post-bebop period is evident in how his discrete use of instruments and effects once believed "exotic" in the 1950s and '60s actually prefigured the jazz-ethnomusical fusions since the early '70s, by which time Lateef had moved on to embrace some funk trappings. He forged his own niche in an avant garde because his Afro-Arab-Asian settings and scalar runs, false fingerings, low-register bombs, and melisma—all improvisational garnishes we enjoyed and took for granted without ever their annoying us as clichés—succeeded as musical statements in a conventional context. Being a consummate blues player with an impassioned and insinuating vocal manner, Lateef's iconoclasm never faced the obstacles Coleman and Taylor knew. And few other saxophone soloists from that period—including those "Texas tenors"—could equal Lateef's ability to build and sustain a blues-drenched atmosphere full of the old cry and moan.

The *Jazz For Thinkers* album was recorded in 1957 and is reissued under the auspices of a new Muse program. New inner sleeve notes are included in the original packaging of most of the reissued LPs. On the cover, the quintet stands in front of Rodin's *Thinker*, looking at sheet music. In 1957 jazz needed that "serious" image. The music was not standard blowing session fare but easily paced tunes with strong Lateef solos, steady bass work by Ernie Farrow, and a big lead sound combining tenor and Curtis Fuller's trombone. Simplicity marks these post-West Coast voicings. *Happypology* is another Woody 'N You derivative framed in Afro-Cuban song and drumming; the medium-paced *Polarity* and *Midday* are evocative lines, while *Space* is the most exuberant. All the tunes bear an otherworldly character, earthbound and otherwise, and the minor keys and half-diminished chords that contribute to "Eastern" modes are apparent.

The Landmark album, unlike any previous by Lateef, might remind listeners of Rollins' *Jungo* in places, or Shepp's *Magic Of Juju*, for it is an occasionally overdubbed tenor and flute outing with an array of Nigerian struck and plucked instruments. Blakey, Olatunji, Big Black, and Wali's Afro Caravan broke this ground some time ago, though not with Lateef's research and practice. Taken as a suite, the entire album repeats various improvisational figures and drum rhythms, and *Mu Omi*, *Akima (Birth)*, and *Curved Spacetime* sound similar. Lateef's tenor has turned leaner

but remains muscular, and he displays few of his pat sound effects. The impressionistic *Blues In The Adaji* and the slow dance, *Ruwa Maizurufi (Deep Water)*, based on American pop ballad harmonies, offer only pedestrian Lateef performances. *Lalit*, Sanskrit for *Lovers Separation*, uses Nigerian instruments to achieve something close to a South Indian style, and is a compelling and unique performance.

In Nigeria is a sympathetic musical meeting between Lateef and his fellow musicians and vocalizers. Despite its occasional redundant quality it is the work of a musical master thirsting for knowledge and always moving straight ahead. —ron welburn



DAVID BYRNE

MUSIC FOR THE KNEE PLAYS—ECM 25022: *TREE (TODAY IS AN IMPORTANT OCCASION)*; *IN THE UPPER ROOM*; *THE SOUND OF BUSINESS*; *SOCIAL STUDIES*; *(THE GIFT OF SOUND)*; *WHERE THE SUN NEVER GOES DOWN*; *THEADORA IS DOZING*; *ADMIRAL PERRY*; *I BID YOU GOODNIGHT*; *I'VE TRIED*; *WINTER*; *JUNGLE BOOK*; *IN THE FUTURE*.

Personnel: Byrne, voice; Chuck Findley, Harry Kim, Nolan Smith, Ray Brown, Rich Cooper, trumpet; Pete Christlieb, Ernie Watts, Don Myrick, Jackie Kelso, reeds; Ernie Fields, Bill Green, baritone horn; Phil Teel, David Stout, Fred Wesley, Garnett Brown, Dana Hughes, trombone; Paul Humphrey, drums; Bobbye Hall, percussion.

★★★★

MARK ISHAM

FILM MUSIC—Windham Hill 1041: *MRS. SOFFEL*; *THE TIMES OF HARVEY MILK*; *NEVER CRY WOLF*.

Personnel: Isham, synthesizers, trumpet (cut 2), piano (1), penny whistle (1); Lyle Mays, piano (1); Peter Maunu, violin (1); Mark Adler, string arrangements, conductor (1,3); Rufus Olivier, bassoon (3); Bill Douglass, bamboo flutes (3); George Marsh, percussion (3); Tucky Bailey, glass (3); Natalie Cox, harp (3); Annie Stocking, Stephanie Douglass, Kathy Hudnall, Jeanette Spartaine, voices (3).

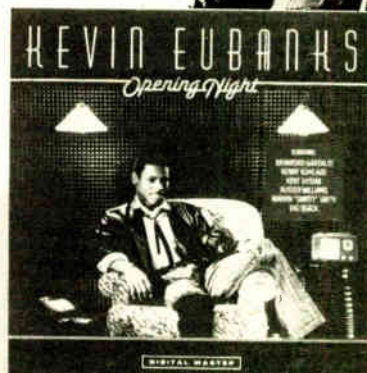
★★

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RECORD REVIEWS

exceedingly well in that context—as a complement to what we see—without being very stimulating on its own. That's why a lot of soundtrack albums end up in the far reaches of record collections, down there with the old Chipmunks albums.

I approached these two albums relatively untainted by visual associations, since I have not seen any of the movies that Isham scored or Robert Wilson's opera *The CIVIL WarS*, the source of *The Knee Plays*. I was ready to just listen. What I heard was two records of strikingly different music—one that relied largely on multi-tracked synthesizers, the other on an old-time brass band sound—but I also heard two very different attitudes at work on the part of the composers.

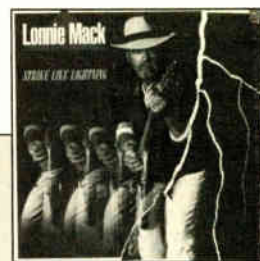
Mark Isham chose to take the literal, documentary approach in making an album of his scores. He selected sections from the actual soundtracks and got them down on record as accurately as he could, using state-of-the-art digital technology. That's fine as far as it goes, and it would be hard to fault his album for its production values. Unfortunately, the music has a hard time standing on its own. Long stretches of it are very minimal, with ponderous synthesizer chords droning beneath simple melodic fragments and repeated riffs. Mostly, there's a lot of space . . .

Isham nods in the direction of several minimalist masters including Steve Reich and the Miles Davis of *In A Silent Way*, but falls too easily into bland, atmospheric hipness. There must be a lot of leisurely panning and slow motion in these movies, because that's what the music suggests.

David Byrne's album, on the other hand, is alive with neurotic energy. That's not too surprising, considering some of his eccentric work with Talking Heads, but his primary source here is very different: the brass band music of New Orleans. (He credits the Dirty Dozen Brass Band for inspiration.) Byrne has a deep musical well to draw from, but he has also given some hard thought to creating an album of music that works without the play.

Since Byrne's music was originally intended as connective links between sections of Wilson's opera, it is episodic. But Byrne has avoided an album of fragments by adding narrative segments that provide both variety and continuity. Delivered in his clipped, deadpan style, Byrne's voiceovers are essential in maintaining a cohesive flow—and they're pretty funny, too, with the emphasis on irony: "In the future, it will be next to impossible to tell girls from boys, even in bed/In the future, men will be super-masculine and women will be ultra-feminine." With the brass band playing stately gospel chords behind passages like this, Byrne has succeeded in creating a rich (and somewhat twisted) series of images that work without the original visual reference.

In separating his music from its original context and translating it to record, David Byrne has found a way to be faithful to his original task—creating music for the stage—while giving it a self-contained integrity. Mark Isham didn't take this route, and his *Film Music* is wobbly without visual support. You may enjoy listening to it, but I recommend looking out the window when you do. —jim roberts



LONNIE MACK

STRIKE LIKE LIGHTNING—Alligator 4739:
HOUND DOG MAN; SATISFY SUSIE; STOP; LONG
WAY FROM MEMPHIS; DOUBLE WHAMMY; STRIKE
LIKE LIGHTNING; FALLING BACK IN LOVE WITH YOU;
IF YOU HAVE TO KNOW; YOU AIN'T GOT ME; OREO
COOKIE BLUES.

Personnel: Mack, vocals, guitar; Stevie Ray
Vaughan, vocal (cut 8), guitar (1, 2, 5, 8, 10);
Bill McIntosh, guitar (3, 4, 10); Stan Szelest,
piano, organ; Tim Drummond, bass; Dennis
O'Neal (1-3, 5, 8, 9), Gene Lawson (4, 6),
drums; the Croquettes, vocals (2).

★ ★ ★ ★

To young rock & roll devotees Lonnie Mack is just a history book name that guitar luminaries Eric Clapton and Stevie Ray Vaughan, among others, cite when queried about their influences. Greying listeners may recall the Midwestern session guitarist's wild instrumental rendition of Chuck Berry's *Memphis*, an out of nowhere 1963 chart hit fabled for its heady guitar marriage of blues and country, and his similarly classic follow-up singles—everything long out-of-print. Mack has since labored in obscurity, enjoying fleeting attention only in the late '60s (rock hall concerts, three lost Elektra albums) and the mid '70s (two deleted country LPs on Capitol). Well, the redoubtable guitar slinger—pride and joy '58 Gibson Flying V at his hip—has now resurfaced with a new rollin'-and-tumblin' blues rock ("old Cincinnati sound," says Mack) album that catapults him into the front rank of today's no-nonsense rockers. Finally, the name again has an accessible and vital musical presence behind it.

Strike Like Lightning's the (mostly) one-take studio simulation of a back-country hot lines joint gig with Mack's branding-iron hot lines shaking the rafters, his gruffly soulful vocals piercing the smoky air as a cleaver, the sweat-soaked back-up band working hard, hard, harder, the close white funk excitement reaching impossible heights. Such peaks include *You Ain't Got Me*, a ramblin'-man song squarely in the Southern rock tradition he helped fashion way back when; the lusty/lustful title thunderbolt; and locomotive-puffing *Long Way From Memphis*, which has his concise reflections on the success brought him by the '63 song and the hard times of the succeeding years. The emotional level stays sky-high even when the tempos slow: blues ballad *Stop*, with Mack's tortured-love singing echoed by his marvelously phrased guitar solo, and Ray Charles-like *Falling Back In Love With You* offer no relief.

The beer-swilling night's still young. Guest Stevie Ray Vaughan (easy-going producer of the album with Mack) straps on his guitar for

several numbers. He challenges, goads his friend and mentor by wrenching out fiery leads that are promptly answered with equal fervor—so proceed the hell-bent reworking of '60s nugget *Wham!* here entitled *Double Whammy* and the sinewy shuffle *If You Have To Know*. (A telling session comment from the usually affable Mack: "Daggone, that son of a bitch [Vaughan] makes me nervous, like, 'I really gotta play now!'") Mack, with or without Vaughan, never lets up. No sir.

—frank-john hadley



MARK NAUSEEF

SURA—CMP 21: KIDS; NAMENLOS; KAMALESH; CHING-CHIME; BACH; INDONESIA.

Personnel: Nauseef, drums, flat gong-spiel, reyong, ching, rin, "magic drum," chinkas, fu in-luo, bamboo; Joachim Kühn, piano, church organ; Markus Stockhausen, trumpet, flugelhorn; Trilok Gurtu, tabla, congas, water instruments, gongs, percussion; Kamalesh Maitra, sarod, tabla-tarang; David Torn, guitar; Herbert Försch, "magic drums," zither, gran cassa, Peking opera gongs, glassware, metal; Detlef Beier, acoustic bass (cut 1); Laura Patchen, tanpura (6); monks from monasteries of Bhutan, voices (3); unnamed Javanese vocalist (6).

★ ★ ★ ★ ½

WUN-WUN—CMP 25: COLOMIX; LANGUAGE (IT'S MEDICINAL); QUILTS (A PATCHWORK DANCE); JONES; COLOMIX II.

Personnel: Nauseef, reyong, gender, modified conga, aribm, kempur (gamelan instruments tuned to the pelog system), drums, onaiprah, Yamaha PS-1, osi slit drum, vacu-harn, Chinese opera gongs, selnyen, balaphon, chime bars (bass, contra-bass, subcontra-bass), "magic drum," mbira, marimbas, voice; Jack Bruce, voice (1, 2, 4, 5), basses (2); Trilok Gurtu, voice (2); Walter Quintus, onaiprah, violin (2).

★ ★ ★

Mark Nauseef's métier, as expressed through the diverse players, instruments, and styles heard on these recordings, is World Music. Sounding like a meeting of the Nonesuch Explorer Series and the freest moments of ECM impressionism, these discs by a U.S. expatriate living in the Federal Republic of Germany withstand easy classification. Nauseef's surging drumming, when he limits himself to the standard kit, has one foot firmly in jazz. But, akin to a pan-global musical centipede, 99 other feet are in layered African percussion and the ringing gamelan orchestras of Java.

Besides having twice as large an ensemble as *Wun-Wun*, *Sura* has greater range and ambition. Its performances depend on tensions held in balance; disparate compositional elements start out by being presented separately, but gradually, increasingly, democratically overlap. Overall, *Sura*'s "feel" is reminiscent somewhat of Don Cherry's *Brown Rice* (A&M Horizon 717) or a charged-up Codona. But Nauseef ventures into freer zones and takes more risks than either point of reference. Perhaps the late Harry Partch's music, with its idiosyncratic tunings, homemade instruments, and primal evocations, is the most accurate antecedent.

Bach and Kamalesh show different sides of Nauseef's highly personalized East-West fusion. The former intersperses the mournful drone of Joachim Kühn's church organ with coloristic cymbals, gongs, and gamelan figures at full tilt. A Third World concerto for organ and percussion, it is a compelling merger, though one thinks of Messiaen before Bach. *Kamalesh*, *Sura*'s lengthiest track at 14 minutes, achieves deeper integration of Eastern and Western materials. Solo percussion interrupts the modal theme, giving way to loosely sequenced gamelan and guttural chanting. Next up is a long but cohesive free section featuring sweeping piano, Markus Stockhausen's eruptive trumpet, and singing vibrato of David Torn's electric guitar, before the return to deep chanting. The way Nauseef's drums insinuate time, prodding Stockhausen into jabs and flurries, exemplifies the high quality of ensemble give-and-take. Tonal relationships (gongs with ride cymbal, chanting voices with guitar) and thematic echoes receive subtle emphasis.

Wun-Wun does not try to match *Sura*'s density and breadth of vision. Intimate formats make this a virtuoso's record. But it, too, relies on episodic structure, accumulation of detail, and a rich coloristic palette. The music overflows with fresh juxtapositions and insightful scoring, even though Nauseef is working in miniature—so to speak. Especially engaging is *Colomix*'s stripped-down gamelan (the traditional Indonesian orchestra can number 25 pieces), a shimmeringly resonant world of gongbeats and hammerstruck bronze keys offset by hand drums and legato voices. Here, Nauseef throws African mbira (thumb piano) into the mix, a fitting foil to the junior gamelan's metalloid parade. Unlike traditional Javanese singers who reinforce rhythmic patterns, Jack Bruce's wordless vocals soar and crest, an equal to the leader's percussion. Nauseef's big ears guarantee variety, as when Jones' tape-phased opening for marimbas shifts into minimalist repetition, a dazzling move forward. Fade-ins often mark transitions of rhythm and instrumentation, and judicious overdubbing thickens the textures.

Both albums are produced and pressed flawlessly, suggesting that the mixing board is among Nauseef's major instruments. May time encore with further documentation these mysteriously moving, thoroughly personal, boundary-mocking sounds. The above LPs can be ordered from: CMP Records, P.O. Box 640157, D-5000 Cologne 60, FR-Germany.

—peter kostakis

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RECORD REVIEWS

VARIOUS ARTISTS

LIVE AT THE APOLLO, BROADCASTS 1944-47

Everybody's 3003; Tuxedo Junction; Yard Dog Mazurka; Wake Up; Jumpin' With The Jeep; Lady Bird; Cecil's Jive; Tales Of The Vienna Woods; Paradise Valley; Do Nothing Til You Hear From Me; Unnecessary Jive; Begin The Beguine; Down In Titusville; One O'Clock Jump

Personnel: Erskine Hawkins Orchestra; Jimmy Lunceford Orchestra; Duke Ellington Orchestra; Dizzy Gillespie Orchestra; Cecil Scott Orchestra; Earl Hines Orchestra; Roy Eldridge Orchestra; Nobel Sissle Orchestra; Andy Kirk Orchestra; Fletcher Henderson Orchestra; Count Basie Orchestra.

★ ★ ★ ★

Last May NBC aired a three-hour salute to the

reopening of Harlem's Apollo Theater. It was quite a show. But it told only half the Apollo story—the part dominated by the Motown sound of the '60s and '70s.

If you're interested in the other half—the part that took place in the '30s and '40s when the Apollo legend was born and stars like Cab Calloway, Sarah Vaughan, and Ella Fitzgerald reigned—you'll want *Live At The Apollo*, a remarkably vivid sound picture of what it was like when the original Apollo generation was young and very swinging. A lot of what Bill Cosby reminisced about on the tv special actually happens on this record. He talked about amateur night and the ruthless rituals which second-raters faced from those unmerciful Apollo audiences. And sure enough!—listen to poor Marjorie Cooper take the hoots after only a few bars of painfully inept singing.

The tempos are mostly swinging in this

collection of air checks, which capture not only the music but the ambiance of the Apollo experience during what some believe to be its greatest years (although to every generation, I suppose, the time and music of its youth represent the greatest years). You'll hear a wonderfully spacious and meandering *Tuxedo Junction* by Erskine Hawkins; a sleeper of a swinger in *Cecil's Jive*, Jimmy Lunceford playing up to the level of his reputation for once. And in the concluding *One O'Clock Jump* the chemistry is palpable between Basie and the crowd.

But the richness of this record comes less from the music than from the sheer vitality of the scene itself and the authenticity with which it's conjured here. If you want to feel the heat of the Apollo at its height, this is the real stuff. History waits for the ages on this one.

—john mcdonough

down beat

50th annual readers poll

HALL OF FAME (see rules)

LOUIE BELLSON

JAZZ MUSICIAN OF THE YEAR

HERBIE HANCOCK

POP/ROCK MUSICIAN OF THE YEAR

Phil Collins

SOUL/R&B MUSICIAN OF THE YEAR

TRUMPET

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instructions

Vote for your favorite musicians in **down beat's** annual Readers Poll. **The Poll** for 50 years.

Your favorites want your support. Vote! You need not vote in every category. Cut out the ballot, fill in your choices, sign it, and mail to **down beat/RPB, 180 W. Park, Elmhurst, IL 60126 USA.**

VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight September 1, 1985.

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

3. **Jazz, Pop/Rock, and Soul/R&B Musicians of the Year:** Vote for the artist who, in your opinion, has contributed most to jazz, pop/rock, and soul/r&b in 1985.

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

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

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

7. Only one selection counted in each category.



here's your ballot

LEE MORGAN

THE RAJAH—Blue Note 84426: *A Pilgrim's Funny Farm; The Rajah; Is That So; Davisamba; What Now My Love; Once In My Lifetime.*

Personnel: Morgan, trumpet; Hank Mobley, tenor saxophone; Cedar Walton, piano; Paul Chambers, bass; Billy Higgins, drums.

★

DELIGHTFUL—Blue Note 84243: *Cal-Lee-So; Zimbia; Yesterday; Sunrise Sunset; Nite Flite; The Delightful Deggie.*

Personnel: Morgan, Ernie Royal (cuts 4, 5), trumpet; Joe Henderson (1-2, 5-6), Wayne Shorter (4, 5), tenor saxophone; Tom McIntosh, trombone (4-5); Jim Buffington, french horn (4-5); Phil Woods, alto saxophone, flute (4-5); Danny Bank, baritone saxophone, flute, bass clarinet (4-5); McCoy Tyner, piano; Bob Cranshaw, bass; Billy Higgins (1-2, 5-6), Philly Joe Jones (4-5), drums.

★ ★ ★ ½

The first of these releases, Lee Morgan's previously unissued *The Rajah*, merits little discussion in that it only shows how inconsistent

was this trumpeter, whose brief life was cut short at age 33. Throughout this record, Morgan, in addition to being sour in pitch and fluffing handfuls of notes, is consistently boring, proffering banal idea after banal idea. And the group he's fronting—all pros who should play better, and have elsewhere—is consistently hung up, failing to agree on the proper rhythmic feel. Is the pulse behind the beat, in front of it, or on top of it? Nobody seems to know. And, in fact, is it really Paul Chambers and Billy Higgins playing? Without the liner notes one never could tell, for these players seem lost in the murk which pervades this session. Cedar Walton's work is the only bright spot in this morass, and he behaves well in spite of the circumstances. Why, why did Blue Note ever release this record?

Happily, the second of these records, a reissue, is completely listenable and even exciting in spots. Its release is an apt tribute to the trumpeter who made *The Sidewinder* sizzle, and it's fascinating to hear such heavyweights as Joe Henderson, Wayne Shorter, and McCoy Tyner in surroundings other than which we are used to hearing them. Opening with Morgan's catchy *Ca-Lee-So*, a bright, two-beat tribute to the islands in the manner of

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CRITICS' CHOICE

Art Lange

NEW RELEASE: Ruby Braff/Dick Hyman, *Fireworks* (Inner City). Forget any notion that Braff is a moldy fig; his cornet can be as brash and still svelte as a Sugar Ray Leonard left hook. Hyman meanwhile can storm up a storm, and both do, in this '83 live LP.

OLD FAVORITE: Joe Venuti/Eddie Lang, *Stringin' The Blues* (Columbia Special Products). Elegant examples of hot "chamber jazz" circa 1927-32; including the visionary guitar duos of "Blind Willie Dunn" (Lang) and Lonnie Johnson.

RARA AVIS: Red Foley, *Tennessee Saturday Night* (Charly). Light and lively '50s c&w boogie/swing rescued from oblivion by the British reissue label.

SCENE: The Art Ensemble of Chicago capping the three-day annual University of Illinois (Chicago) jazz fest; there's no place like home—and Lester was *dealin'*, lemme tell ya.

Gene Santoro

NEW RELEASE: David Murray, *Big Band Live At Sweet Basil Vol. 1* (Black Saint). Got 'em the way you want 'em: live, brash, swinging like mad, blowing the roof off their favorite haunt with endless gusts of good-humored energy.

OLD FAVORITE: Freddie King, *17 Hits* (Federal/King). The other two Kings got the press, but it was Freddie's *Hideaway* that young Slowhand Clapton studied to learn the blues. And when that voice with its aching melisma sings "Look ma, I'm crying," you will be too.

RARA AVIS: The Yardbirds, *Roger The Engineer* (Epic). This half-speed remastered version of the classic *Over Under Sideways Down* LP digs sound out of the grooves that Roger himself may have missed while he was waxing these tracks with Beck & Co. The original psychedelic blow-out.

SCENE: The Neville Brothers took New York's Irving Plaza and shook its moneymaker until it couldn't stand up no more.

Jim Roberts

NEW RELEASE: Gary Burton, *Real Life Hits* (ECM). The vibist's quartet has a new sound with pianist Makoto Ozone replacing saxophonist Jim Odgren, but the consistently high quality of the musicianship remains. So do the Carla Bley tunes, though this time Burton also takes on a Russian folk tune and Duke's elegant *Fleurette Africaine*.

OLD FAVORITE: The Fabulous Thunderbirds, *What's The Word* (Chrysalis). Still the best LP of hard-driving rocked-up Texas blues around, Jimmie Vaughan's kid brother notwithstanding.

RARA AVIS: New York Jazz Quartet, *In Concert In Japan* (Salvation). I rescued this '75 disc on a Creed Taylor spinoff label from a cutout bin several years ago, and it still sounds fine. Ron Carter, Ben Riley, Roland Hanna, and the under-appreciated Frank Wess (mostly on flute) play a warm, relaxed program that really sparkles.

SCENE: Robert Cray and his band playing three full sets of energetic, soulful blues, for a small but very appreciative Monday night audience at Pearl Street in Northampton, MA.

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RECORD REVIEWS

Sonny Rollins' *St. Thomas*, the trumpeter plays happily and with economy, deftly fitting his well-chosen runs into the right slots. He pushes just enough to keep the excitement happening without grandstanding. Henderson rises to the challenge, thematically developing his taut phrases. The feel is one of skilled, even inspired craftsmen making their way through an interesting, challenging piece.

Among the other quintet pieces here are *Zambia* and *Nite Flite*. *Zambia*, a Morgan composition, weaves intriguing horn lines in which Henderson intones harmonically fascinating resolutions. And when he solos, he means business as he expertly manipulates the amplitude and density of his phrases. Morgan rides, with Miles-like, trenchant jabs. And what a well-oiled rhythm section! There's no disagreement here about where the groove lies. *Nite Flight*, probably a *Sidewinder* spinoff, is a cohesive jazz-rock burner. Morgan's sputtering, driving lines give way to his full-throated blowing and the piece catches fire.

Two tentet pieces, both arranged by Oliver Nelson and performed by an all-star studio group, round out this release. *Yesterday*, which can't decide whether it's jazz, rock, or both, finds Morgan and Shorter swishing through Nelson's chart, with solos that have little to do with the tune or the arrangement. *Sunrise Sunset*, a jazz-meets-Broadway excursion, is clean and tight, with all the right kicks falling

into all the right places, yet verges on slickness. Still, the rhythm section feels good, and Morgan rides to good effect. Tyner has a great time digging into the tune's minor/modal harmonies. In all, not a bad way to remember Lee Morgan.
—jon balleras



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Personnel: Hucko, clarinet; Trummy Young, trombone (cuts 1-10); Billy Butterfield, trumpet (1-10); Lars Erstrand, vibraphone (11-20); Marty Napoleon, piano; Jack Lesberg, bass; Gus Johnson, drums; Louise Tobin, vocals.

★ ★ ½

The reworking of 20 numbers more or less associated with Louis Armstrong and Benny Goodman provides the pretext for this showcase of Swing Era vets Billy Butterfield and Peanuts Hucko, both of whom are still in fine instrumental fettle. It's also probably the last session for the late Trummy Young, a popular but now minor trombonist who made his reputation with Jimmy Lunceford and was a mainstay of the Armstrong All-Stars in the '50s.

The Armstrong ensembles are formatted and smooth, not unlike the Armstrong All-Star sound they chase back in time after. Young plays in broad, slurring strokes that drift across the tempo in a lazy sort of way. Some of the old bluster is softened but the playing is still unmistakably Young. He takes two features to himself, both leisurely ballads played with warmth and, in the case of *Indigo*, lots of slurring purrs and plunger growls. Butterfield's two showcases, *Southland* and *Black And Blue*, are solid if not especially inspired. Pianist Napoleon swings routinely through two features.

Hucko gets his real chance to blow on the Goodman set, but he defers too much of the time to a couple of misplaced and uninteresting bass vehicles (*Lullaby* and *Yesterdays*). And while it's nice to hear former Goodman vocalist Louise Tobin, class of 1939, in excellent voice on four numbers, it diminishes even further Hucko's opportunity to get at the essential vintage Goodman, which he can still call up

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MODERN DRUMMER MAGAZINE

with remarkable skill and power. His *Butterfly* is rich and lyrical. But *Stealin' Apples* and *Sunrise* are the only cuts to generate any real, if predictable, excitement. *Stealin' Apples* has become Hucko's most famous showpiece. He recorded it at Newport in 1964 at such a

velocity you almost thought his clarinet would disintegrate in his fingers. The tempo is slightly slower here, but there are still enough sparks to satisfy. But nothing anyone does here extends or illuminates the original Armstrong or Goodman works.

—john mcdonough

NEW RELEASES

(Record Companies: For listing in the monthly New Releases column, send two copies of each new release to Art Lange, db, 222 W. Adams, Chicago, IL 60606.)

FANTASY/MILESTONE/ GALAXY

Tommy Flanagan/Hank Jones, premiere pianists present alternate takes from their classy '78 collaboration, MORE DELIGHTS. **Jimmy Ponder**, soulful plectrist ponders a wide range of material, SO MANY STARS. **Philly Joe Jones**, drummer kicks bop-flavored septet (some of the late Blue Mitchell's last performances), DRUM SONG.

DISCOVERY

Joe Pass/Robert Conti, each guitarist gets a side of this '69-70 reissue; Conti solo, Pass plus accompaniment, THE LIVING LEGENDS. **Johnny Richards**, noted arranger fronts his own big band vintage '58, JE VOUS ADORE. **David Allyn**, baritone sings '58 varieties of songs with the Bill Holman Orchestra, YOURS SINCERELY. **Nick Brignola**, brand new quartet date by the muscular multi-reedman, NORTH-ERN LIGHTS.

INDEPENDENTS

Wynton Marsalis, mostly previously unissued cuts from an '80 Fort Lauderdale club date with Art Blakey's Jazz Messengers, via Who's Who In Jazz Records, AN AMERICAN HERO. **Ruby Braff/Dick Hyman**, classy cornet and piano duo plumbs Swing repertory, from Inner City Records, FIREWORKS. **Budd Johnson/Phil Woods**, the late, great tenor teams up with the fiery altoist in an early '84 outing, from Uptown Records, THE OLE DUDE & THE FUNDANCE KID. **Barry Harris**, live '84 piano trio gig for the bop vet, from Uptown, FOR THE MOMENT. **Harold Danko**, solo piano musings and improvisations inspired by oriental ink paintings, from Sunnyside Records, INK AND WATER. **Kevin Eubanks**, canny guitarist's third LP adds Branford Marsalis, Kent Jordan, Kenny Kirkland and others, from GRP Records, OPENING NIGHT.

Susannah McCorkle, continues her "songbook" series with songs by Leo Robin, from Pausa Records, THANKS FOR THE MEMORY. **Nancy Harrow**, vocalist accompanied by guitarist Jack Wilkins offers a baker's dozen better- and lesser-known tunes, from Inner City, TWO'S COMPANY. **Audrey Morris**, 11

CONTINUED ON PAGE 44



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RECORD REVIEWS

moody examples of the vocalist's interpretive art, from Fancy Faire Records, AFTER-THOUGHTS. **Kenia**, Brazilian song stylist invades the States, from Jazzmania Records, RIO/NEW YORK. **Saheb Sarlib**, bassist leads sextet through free neo-bop changes, from Jazzmania, JANCIN' AT JAZZMANIA.

John Cage, chamber ensemble-sized pieces exemplifying the chance-y composer's '50s creative concerns, from CP² Records, SIXTEEN DANCES. **New York City's Artist Collective**, sextet tackles four compositions from the pen of trumpeter/composer Butch Morris, from NYCAC Records, PLAYS BUTCH MORRIS. **Doctor Nerve**, varying cast of characters created this melding of fancy and fire, from Punos Music, OUT TO BOMB FRESH KINGS. **Tim Brady**, solo acoustic and electric guitars on 10 original pieces, from Apparition Records, D.R.E.A.M.S. **Michael Smith**, ever-questing pianist/composer explores 11 emotions at the keyboard, from CCRI Records, MOMENTS OF... **Tom Splitt**, pianist fronts quartet this time out, plus spontaneous guest vocalist Joanie Pallatto on one cut, from Ivory Records, SONGS WITHOUT WORDS. **Andy**

Narell, steel drummer comes out dancin' and prancin', from Hip Pocket Records, SLOW MOTION.

Little Walter, rare '50 recordings from the harp master, fleshed out with J. B. Lenoir and Sunnyland Slim cuts, from Delmark Records, THE BLUES WORLD OF... **Fiddle Fever**, fiddle foursome (plus bassist) finds folk and refurbished favorites to flail away on, from Flying Fish Records, WALTZ OF THE WIND. **Frankie Armstrong**, powerful vocalist in settings from a capella to folk-flavored, from Flying Fish, I HEARD A WOMAN SINGING. **George Gritzbach**, topical songs with a satiric edge, from Flying Fish, ALL AMERICAN SONG. **Jean Ritchie**, legendary dulcimer/vocalist presents traditional and newer tunes, from Flying Fish, THE MOST DULCIMER. **Eric Bogle**, nearly all original songs with a variety of backgrounds, from Flying Fish, WHEN THE WIND BLOWS. **Geof Morgan**, intimate songs that suggest larger topics, from Flying Fish, AT THE EDGE.

Michihiro Sato/John Zorn, the unpredictable reedman aligns himself with Sato's Japanese *shamisen* sounds, from Yukon Rec-

ords, GANRYU ISLAND. **Cool And The Clones**, unclassifiable free improvisers debut on vinyl, from EJAZ Records, WRONG TIME OF THE MONTH. **The Quartet**, Gerd Dudek, Rob Van Den Broeck, Ali Hurand, and Tony Okey improvise, from Konnex Records, RELATION. **William Hooker**, drummer presents four pieces with Alan Braufman's reeds and Mark Hennen's piano, from Reality Unit Concepts, BRIGHTER LIGHTS. **Lothlorien**, acoustic quartet plus guests create New Age improvisations, from Lothlorien Records, SPACES. **Plunketts**, father (reeds) and son (drums) team up in jazzy sextet, from Noran Records, SAFARI. **db**

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Video Jazz Rhapsodies

Jazz today is eyeing its own past, as much as its present or future. Young musicians can learn much from the style and sensibility of a Coleman Hawkins, Elvin Jones, or Bill Evans—and can learn easier if they see such greats in action. Though such great artists may be dead or rarely available live, videos can now fill the void. We've reached a new era of accessibility to rare visual artifacts.

Rhapsody Films (30 Charlton St., NYC, NY 10014) offers an impressively wide-ranging catalog of historic jazz documentaries. Some of these vintage films may not be state-of-the-art in terms of camera work or editing, but the mono sound quality is generally high. The half-hour-long (or shorter) films are \$39.95; the hour-long ones are \$59.95. Often, these documentaries reveal as much of the person as they do his music—and, in jazz, the music *is* the person. There's instructive value in being able to stop, rewind, and re-examine the embouchure or voicings of a master musician. Yet, as Bill Evans argues in his video, showing the student *everything* thwarts the immeasurable value of discovering the rest on your own.

Bill Evans: On the Creative Process (20 minutes, directed by Louis Cavrell). You won't pick up all of Evans' piano tricks in this short, discuss-and-play film. But there's enough to make it valuable for the legion of the late pianist's fans. An all-jokes-aside Steve Allen introduces this black-and-white film, which has a mid-'60s look. More than instructive, this also is an intriguing, if unintended, character sketch. The introspective pianist seems stiff and uneasy before a camera. His brother, educator Harry Evans, acts like an older brother, telling Bill what to do, prodding him to the piano. But, typically, Evans' fingers waltz. He shows a step-by-step jazz process for playing *Star Eyes*, from basic melody on out. Then he plays several of his own compositions, sans improvising. It's not magical Evans, but just seeing him on film compensates plenty. Afterwards, the brothers get into a lively discussion about the value of jazz education.

Sun Ra: A Joyful Noise (60 minutes, directed by Bob Mudge). In contrast to Evans, Ra is a born (or reincarnated) showman. But he's not playing up to the camera here. He's simply being Sun Ra in all his flamboyance, wit, and wonder. This color film is a fascinating look at the whirling dervish keyboardist, bandleader, and mile-high philosopher. He hovers around an Egyptian tomb and speaks of his, and everyone's, cosmic connections. In performance, all the classic Arkestra elements are here. Sometimes the dynamic visual potential eludes the camera. Yet, in a way, a Steven Spielberg dazzle direction would be wrong. Ra's gold-painted Halloween masks are priceless B-movie sci-fi; his cosmic style and mythology have always been as primeval as they are future tech. There's a peek inside the band's collective Philadelphia residence, and illuminating words from John Gilmore, Danny Thompson, and James Jackson. This film captures this wildly original man and his vision like an LP never has.



JAN PERSSON

Bill Evans explores keyboard creativity on film.

Born To Swing—Dick Wells, Buck Clayton, Buddy Tate, Jo Jones, and other Basie alumni (50 minutes, directed by John Jeremy). This is a neatly paced celebration with an elegaic perspective, but a clear sense of the vitality of Basie's classic 1936-'43 band. British jazz historian Humphrey Lyttelton seriously intones such narration as "Swing was giving fidgety feet to a nation just getting off its knees." Gene Krupa talks about black swing drummers Baby Dodds, Cozy Cole, and Chick Webb. There's some vintage b&w clips of that great Basie band punching out riffs with an awesome ensemble swing. Then it zooms to color in 1973 and *Jazz Greats As Survivors*—Wells toils as a messenger for a Wall Street brokerage firm; Jo Jones gives a drum lesson. The animated jam session shows everybody feeding off each other. Altoist Earle Warren climaxes the film with some exhilarating blues choruses.

John Carter And Bobby Bradford: The New Music (29 minutes, directed by Peter Ball, Alex Gibney). Carter and Bradford are seen as survivors, too—of the '60s avant garde. They talk and play a pair of original duets. *Circle* is a free, medium-tempo interweave, and *And She Speaks* demonstrates the classic sound of this collaboration—moody yet startling harmonies, horn tones brazed together into a uniquely shared voice. Carter can turn a clarinet inside-out in a hundred ways. Bradford intellectualizes Don Cherry's cornet approach, but he can still sound like he's peeling layers off his heart. Irony permeates this spare, muted color film. Carter and Bradford's uncompromising brotherhood is clear, but the film is weighted with frustration and even traces of bitterness, particularly from Bradford, over their self-determined fate living in L.A., where studio-jobbing contemporaries rake in big bucks.

Talmadge Farlow (58 minutes, directed by Lorenzo DeStefano). A disarmingly lyrical portrait of the quiet sign-painter and fisherman who's also a guitar genius—when he chooses to play. Farlow, Tommy Flanagan, and Red Mitchell perform superbly in Farlow's home and later in concert. Farlow's myth unfolds through his huge, legendary hands, his ever-

present smile, and comments from fans like George Benson. A man of simple pleasures emerges. But reasons for Farlow's long hiatus slowly rise beneath the amiable talk and playing. The answers are those of a human, not a legend.

Different Drummer: Elvin Jones (30 minutes, directed by Ed Gray). This is an excellent visual and aural study of the great drum innovator, with some smoking work from his 1979 quartet with saxist Pat La Barbara, guitarist Ryo Kawasaki, and bassist David Williams. One can begin to feel and understand how this man combines power with complexity. He shows step-by-step the great strokes which, upon impact, merge dynamically with an intersecting rhythm. Elvin's concept also includes impressionistic philosophy; he explains his vision of drums and cymbals as sonic agents of color. The treat midway through is a clip of the classic Coltrane quartet in full flight. Elvin comments: "We didn't have to talk too much. It was telepathy."

Jazz In Exile—Phil Woods, Dexter Gordon, Steve Lacy, etc. (50 minutes, directed by Chuck France). A number of expatriots weigh the oft-stated pluses and some interesting miruses of working in Europe. This is good research for musicians considering a serious trans-Atlantic leap. More, it records many jazz musicians contemplating their place in the world. Many tantalizing concert snippets with extended footage of Gordon, Woods, and Johnny Griffin make this a satisfying potpourri.

The Last Of The Blue Devils (90 minutes, directed by Bruce Ricker). The jazz and film press widely acclaimed this story of Kansas City jazz when it was first released a few years ago. It's everything they said it was. And little is lost in the video version because the film is intimately cinematic rather than spectacular. It is comparable to *Born To Swing*, but more free-wheeling as it captures the spirit and milieu of heartland jazz by chronicling the '70s reunion of KC musicians from the '30s. Jay McShann shakes his piano and singer Big Joe Turner shakes his belly, joined by Count Basie, his band, and other survivors from that fabled age.

—Kevin Lynch

Conover fan

I have been a subscriber to **db** for over 25 years, and although I have enjoyed reading every copy, I have never been compelled to write in response to any of the articles therein, until now, that is. I have to come forth today and congratulate you in the warmest, most enthusiastic way, for your wisdom in publishing the excellent article by Mr. W. Royal Stokes on Willis Conover. I cannot emphasize enough how long overdue any kind of tribute is to such a tremendously wonderful and influential man. Bravo! . . . and many thanks.

P.S. I remember listening to VOA in my native Switzerland with avid fascination and great joy in the early '50s until my love for jazz made me come to New York to hear more live music and settle down.

Hans Klarer

New York

Bird hunt

Gary Giddins and I are seeking any information, leads, photographs, anecdotes, memorabilia, etc., for the forthcoming book *Celebrating Bird: Remembering Charlie Parker*. Any correspondence should be directed to me at 500 West End Ave., NYC NY 10024. Thank you.

Toby Byron

New York

In Ross Russell's book *Bird Lives*, page 291, he says: "Charlie also appeared in a jazz documentary produced by Norman Granz and directed by Gjon Mili." This should have happened in 1950. I thought the only Bird on film was the short solo on *Groovin' High* from a **down beat** award presentation hosted by Leonard Feather. Does anyone know anything about this Granz/Mili film?

Gunnar Lindqvist

Enskede, Sweden

Just jazz

In reference to Bill Beuttler's views (On The Beat, June '85), if in the near future, Miles Davis lists Alvin and the Chipmunks as his listening material (he *might*, just for the damn reaction), does that mean you will be reviewing their records in future issues of **db**?

I'm not strictly a "jazz purist," but I think an important point is pushed aside in Mr. Beuttler's statement. There are many, many magazines (not to mention the rest of the media) that cover pop, punk, funk, and rock music. **down beat** has long been one of the *only* magazines to cover the jazz scene. It seems to me

that **db** could best serve its readers (and especially the American public) by *increased* coverage and promotion of this art form that is still basically ignored by all the media. And, as everyone knows, the essential result of media coverage is *dollars*. **down beat** should focus its energies to help thousands of struggling jazz artists receive the recognition and decent standard of living they justly deserve.

Kristen Park

Brooklyn, NY

Ear opener

Though I'm not sure that what Miles is listening to should necessarily serve as criteria for the selection of **down beat** subjects, and certainly trust that Leonard Feather will not be playing REO Speedwagon records for Roscoe Mitchell's next Blindfold Test, I hope Bill Beuttler (On The Beat, June '85) has opened a few ears. As a bop fanatic and former stiff-necked purist, I can understand the feelings of those who would take a hard line on what should or should not be printed on the hallowed pages of **db**. Once the language of modern jazz is understood, it becomes increasingly difficult for other musics to

accommodate the demands of a more refined ear. But what we sometimes fail to grasp is that the vocabulary of improvised music—however rich in complexity—is not nearly as important as what that vocabulary is there *for*. Or as Keith Jarrett would say, it's not even the music itself which is important—what's important is what is given voice *through* the music.

If they are to really hear what the post-boppers and non-jazzers have to say, the purists (ironically enough) need to employ the same technique they used to appreciate bebop in the first place: suspend pre-conceptions and simply open themselves to the music. If the stuff's really happening, then it should be good enough for me as a musician and **db** reader to hear about and learn from. The jazz tradition is not supposed to flinch and turn away from the world, but rather should absorb and define it in some way. **down beat**, as part of the tradition, must reflect this kind of openness.

You know, Bird lives anywhere the cats are really playing.

Mike Sokolowski

Staunton, VA

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1 KENNY BURRELL. *BLUES FOR WES* (from *NIGHT SONG*, Fantasy). Burrell, guitar; Ron Carter, bass; Richard Wyands, piano; Freddie Waits, drums.

They even got the drums to sound like Grady Tate. It sounds so close to Wes, it's incredible. I can't recognize who's playing, because he never once plays himself. It's not Pat Martino. I don't think it's Grant Green either. It doesn't sound like Kenny Burrell. I've checked out a lot of his albums, but he didn't play Kenny Burrell at all. I still give him five stars 'cause he did it so well. The tone, his phrasing, even the enunciation, the language—he had it down. It was a great composition, and definitely sounds like the master, Wes.

2 JOHN SCOFIELD. *FILIBUSTER* (from *ELECTRIC OUTLET*, Gramavision). Scofield, guitars, DMX bass; Steve Jordan, drums; David Sanborn, alto saxophone.

That's John Scofield, right? It's his tone, and the way he's been writing lately with Miles. Like the layman's ear, I tend to get lost when people start playing too much noodle-roni, or too much improvisation without theme. But his playing lately has gotten infinitely more thematic and more melodic, and to me it's great because it keeps my attention much more closely. It's that old saying, "It's more fun to improvise than it is to listen to it," and that's a fact, unless you're close to that other galaxy of Charlie Parker and Trane and people like that. But I think the song is really positive, and it's a really good groove. Four stars. That's David Sanborn, right?

3 KING CRIMSON. *DISCIPLINE* (from *DISCIPLINE*, Warner Bros.). Robert Fripp, Adrian Belew, guitars; Tony Levin, bass; Bill Bruford, drums.

I'm having problems relating to Fripp's music for some reason, I guess because I don't hear too much blues. I hear a lot of intellect, and I'm not too keen on that, or receptive, and it's probably my fault because I know the guy is brilliant. But I have to be sincere. A lot of it doesn't reach me. I'd rather hear one note that is just coated with the stuff that I need to hear than calisthenics or whatever. I don't want to sound too negative; at the same time it's something that I'm just not receptive to yet. Some things I can claim immediately, other things take me awhile—because it's a blessing or a curse, but I come from the blues, basically. But I know the guy is important. Actually I need some lessons from him, which

Carlos Santana

By ROBIN TOLLESON

This guitar chameleon was taking his first Blindfold Test quite seriously. He sat on the floor of the music room in his home on Mount Tamalpais, a short drive from San Francisco's Mission District, where he put together the first Santana Blues Band nearly 20 years ago. His eyes were shut, his body rocking back and forth to the music. He'd laugh softly when he heard something that struck home, or growl a "Yeah."

The fusion of latin, blues, and rock that Carlos Santana has pioneered frequently hits people on a gutsy, street level. But the guitarist has recorded over the years with musicians from all across the spectrum, including John McLaughlin, McCoy Tyner, Alice Coltrane, Wayne Shorter, Herbie Hancock, and Ron Carter, among others. The Santana band has just released its latest in a long line of Columbia albums, *Beyond Appearances* (Columbia 39527), a spirited pop LP produced by Val Garay (Motels, Kim Carnes), but on this day



BONNIE SHIFFMAN

Carlos feels more like talking about the album he's working on now with Tony Williams, and about some rare Coltrane and Miles tapes he'd been given while on a recent trip to Europe.

The 38-year-old Santana, who has proven to be one of the most resilient and inspiring bandleaders in modern music, was anxious to hear some good music and talk guitarists.

would be great. I need to know a lot of the stuff that he and Adrian Belew and Andy Summers do.

4 LARRY CORYELL. *RENE'S THEME* (from *SPACES*, Vanguard). Coryell, John McLaughlin, guitars.

I just about wore this record out. This is a classic piece, I think from *Spaces*. When I first heard it, it became very scary how much chops these people had, and how much dexterity. It's a setting like Django Reinhardt. It's extremely beautiful how both of them play. I miss Larry Coryell a lot. At one time they said he was one of the most important guitar players to come along since Charlie Christian, and it's true. In this particular session there's a lot of magic happening between him and John. Obviously there's a lot of respect. I'm going to start checking him out again.

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

That sounds like something from Ornette Coleman, that kind of river. James Blood Ulmer. Sometimes I can get a little bit disinterested in this kind of music, but this one's really good. It sounds like

something you could play live and definitely capture peoples' ears—they're not going to go out and get a hot dog or something. It sounds like something Jimi [Hendrix] used to do also, once he started getting too spacey or cosmic and wanted to just have fun with the stuff. Yeah, it's a really good expression, the composition and everything. To me it would be a four-and-a-half, because I would definitely play something like this live—or try.

6 HOWARD ROBERTS. *O BARQUINHO* (from *GUILTY*, Capitol). Roberts, guitar; Dave Grusin, organ; John Guerin, drums; Chuck Berghofer, bass.

He's playing his butt off in there, man. Howard Roberts, really? His playing here is more soulful than other things I've heard from him—as far as the approach and everything. Not that he's not soulful, but in this one he's really playing from his heart of hearts. That was an era that I would get confused. I'd have to listen really closely between Tal Farlow, Pat Martino, Grant Green, even Kenny for awhile. Howard Roberts is really a surprise. Composition-wise, about three-and-a-half or four. His playing is fantastic. He really got a chance to stretch in between the theme. I've got to start listening closely again to this guy. **db**

Cornell Dupree

One of the Big Apple's funkier session guitarists fights his way out of studio anonymity to let people know Who It Is.

BY BROOKE SHEFFIELD COMER

If it weren't for Johnny "Guitar" Watson, Cornell Dupree might still be playing sax. If it weren't for King Curtis, he'd be playing it in Fort Worth, Texas. Add Dupree's mother to the list too—she bought him his first guitar, launching a top sessionman on a career that includes record dates with Harry Belafonte, the Supremes, Ashford & Simpson, and Smokey Robinson as well as tours with the likes of Joe Cocker. These days, Dupree's talent is wrapped up with his latest band, Who It Is (formerly Stuff), featuring keyboardist Richard Tee, bassist Will Lee, and drummer Dave Weckl. With the new band's blend of jazz/r&b/funk, Dupree has come far from his country & western/bluegrass roots in Fort Worth.

"There was always music around the house," Dupree recalls. "My mother played piano and my grandfather played violin and called it fiddle. I played an E-flat tenor sax in the junior high school marching band. I didn't leave the sax because I thought it was too limiting, but I fell in love with the guitar. I caught Johnny 'Guitar' Watson playing a local gig one night, and the way he carried himself and his guitar and the sounds that came from it really turned me on as a teenager. He could bend those notes. I told my mother 'I want one of those,' and she bought me one."

Dupree never had any formal guitar training, which perhaps explains his special sound—that natural, laidback style. Playing sax taught him some of the rudiments of music, but the rest came from his own motivation and what he picked up from friends. "I hung out with other guitarists, and played in groups, gigging around. But I'm a self-taught picker. I never had any idea I'd be doing sessions, I didn't know about that business. I just wanted to be on-stage playing." Dupree's hometown friends included Huary Wilson, a guitarist who "had so much strength that he could play with one



MITCHELL SEIDEL

hand. He could really make the notes come out and he could play a whole song. He's still there in Fort Worth, with another guy, Edward Franklin, who taught me a few things, and another one, Catman, who'd had a little training. He showed me notes and told me what they were."

During a local gig, King Curtis came through town and spotted the young guitarist. "The people who owned the club where I was working were friends of his," Dupree recalls, "and he used to sit in with us. He told me, 'Keep practicing, I'll see you one day.' I didn't hear from him for a year." When Curtis did call Dupree, he auditioned him over the phone from New York. "He had just come out with *Soul Twist*, so I did that and *Moonlight In Vermont*, and he sent me a plane ticket one week later."

Playing clubs like New York's Apollo Theatre with the King Curtis band made Dupree aware of the importance of reading. "When we joined in with the house band's rhythm section, I really had to read music, so I improved a lot in that area." The four years he spent in New York playing with Curtis honed Dupree's technical skills and diversified his style. "Back home, because it was the South, I listened to a lot of bluegrass and country music on the radio. There was one black radio station that played r&b for six hours a day, so I heard people like Bobby Bland, Johnny 'Guitar' Watson, and Chuck Berry. Any guitarist my age had to have that Chuck Berry influence." New York's tremendous musical milieu widened Dupree's repertoire with jazz, blues, and honky tonk. "I got better as a player from listening to new people. I

consider playing with King Curtis my musical background, and the teachings I received from outside sources included new feeling and ways to attack certain notes."

Playing with the artists he'd listened to on the radio for years gave Dupree an enhanced perspective on their music, and his new insights, combined with longstanding interest, made him a natural student of style. Dupree had listened to Billy Butler back in Fort Worth, but working with Butler gave him the incentive and opportunity to learn more from the man who played on Bill Doggett's *Honky Tonk* in the mid-'50s. "Edward Franklin had taught me some honky tonk back in Texas, but Billy really encouraged me. I learned every single note and studied a lot of his licks that I liked. I got more serious about music as an industry, learning about the profession in general, what could be done with it, and what I could become."

New York was a great catalyst for Dupree. He gained an expanded awareness of the industry and assimilated a variety of techniques and styles. But he didn't feel he was meeting his own expectations, despite success in the King Curtis band. After four years with Curtis, he had yet to do any major record dates. "I wasn't doing as well as I thought I could," he admits. "I had friends and family back in Fort Worth, and I really hadn't gotten into the scene in New York. I was doing demos here and there, but that's it." Dupree went back to Texas, and might have stayed there if he hadn't gotten a call from bassist Chuck Rainey. "I'd become good friends with Rainey in New York, playing with Curtis. He called and

told me about all the session work that was happening. I was doing well in Fort Worth, playing with Ray Sharp, but Rainey sent me a ticket and convinced me to go back to New York."

His second shot at session work got Dupree locked into the studio clique and launched his career as a top sessionman. "I got gigs, did some demos, and I was set." Record dates proved to be lucrative. "When I found I'd made \$1,000 one week, I felt good. I'd finally made it in the scene. My first hit record was Brook Benton's *Rainy Night In Georgia*. I got calls from Aretha Franklin, Roberta Flack, Jimi Hendrix, Gladys Knight and the Pips, and that really made me feel like I was in."

After years of live gigs, Dupree began to work from inside the studio. The novelty of studio technology was exciting but his preference was, and still is, to perform for an audience. "Playing live gives you that immediate response," he explains. "It's an atmosphere that brings the creativity out of people. The rapport you get with an audience really brings the most out of a band. You play to please the people, and that keeps your chops up. In the studio, you have to get it together within yourself and use your imagination to capture that magic. It's more of a strain, because you have to almost pretend there's an audience."

Session work gave Dupree a more in-depth sense of sound textures and how they are electronically manipulated. Engineers and production techniques hadn't really been factors in his work until he became a studio player. "When I go into a studio, I set up my equipment and play and get the engineer to come in. I tell him to listen to the sound and get that same sound on the other side of the glass, into the board, which is not easy. You have to work with it until that magic thing happens, a certain luck within the band that makes the groove. And then sometimes when the guys think they have it down, they find that no one pushed the 'Record' button. After getting that certain little magic moment, when you click and the mood happens, some do-wopper back there forgets to push 'Record'."

Though Dupree is famous for his natural sound, an unaffected display of pure feeling, he works with a gadget box custom designed courtesy of Yamaha, who also provided him with his five Dupree Super Jam 800 guitars. "Normally, I'm not a gadget user, and I like to get the sound naturally if possible. But all these new electronics are coming along and I'm going along with the trend. The gadget looks like an attache, or briefcase

with six different pedals, one for fuzz, one called chorus line, a phaser, a digital delay. Anything I want, Yamaha will design for me. I've been able to find whatever I wanted in my Super Jams. I like the way they respond; each one of the five has different electronics from the other."

Dupree knows what kind of guitarist he is, and what kinds of musicians he likes to play with. "People say I'm laid-back, rhythmic, with curlicues here and there. In addition to the people in Who It Is, I like musical intelligence and background in a player. I like a bassist who's not too jazzy, more settled. It's hard to describe. If you're too young, you haven't experienced or hurt enough to make different things happen. You can't set an age limit these days. In Who It Is, the average age is 37, not counting Dave Weckl, who is 24. He plays like he's been playing for 20 years. He gets the moves and feelings. I like something solid in a bassist to establish a groove and hold the feeling together, not someone who's all over the bass. The bass is a support, not a guitar, and some bassists forget that, rather than sticking to the lines and rhythms. A keyboardist should be someone who's not too busy, who knows when to drop the chords, who's not always tinkling and knows when to lay out and when to take solos, and do those little curlicues."

Dupree has played with nearly every black act that's been around for 18 or 20 years, but he's really looking forward to developing Who It Is. "I'd like to take Who It Is and make this band *it*, and play, tour, have fun, make money, and make people happy," he says. Session work, according to Dupree, is on the decline now due to more self-contained groups. "The sideman is out and drum machines are knocking a lot of guys out of business," he adds. With the decline, he has more time to work on the future of Who It Is.

Aspiring session players constantly seek advice from those who have made it, though, and Dupree has an answer. "I tell them to practice. That's it. It takes practice and patience to be at the right place at the right time. Fifty percent of it is luck. Studio work makes for an education and it helps your musical vocabulary. The more of anything you do, the better you'll become. You get into the studio and you can differentiate the feels in music, so when you get on stage you can do the same thing, you know how to apply yourself to that certain kind of music." Whatever it takes, besides luck, practice, and patience, Cornell Dupree has got it. **db**

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TRIBUTE TO COLLIN WALCOTT

IRVING PLAZA

NEW YORK—Collin Walcott, who died in a car crash in East Germany last autumn, took ethnomusicology seriously, far beyond the academy. As an instrumentalist with Oregon, Codona, and groups he led in clinics, recordings, and concerts, Walcott proved that respecting traditions of music from historically distinct cultures does not exclude personal statement, improvisational interpretation, or experimental combinations—in short, that music is a language that ignores boundaries to communicate directly when its players and listeners are sensitive to sound's rules. That idea prevailed during a well-attended, briskly paced, deeply moving memorial concert staged by Walcott's friends and colleagues, the proceeds of which established a scholarship fund in his name.

Turkish Trilok Gurtu and Brazilian Nana Vasconcelos, both wise and witty percussionists, opened the evening with *Marguerite* from Walcott's first LP, *Cloud Dance* (ECM 1062). Guitarist John Abercrombie, bassist Dave Holland, and drummer Jack DeJohnette followed. Their passionate, single-minded but three-headed music spoke volumes about their anger, sorrow, and resolve to honor a musician they knew as a valuable friend. Gurtu joined Paul McCandless, Ralph Towner, and Glen Moore—the surviving members of Oregon—for *Waterwheel*, to evoke the endless cycles of life and seasonal change; trumpeter Baikida Carroll led an ensemble of Gurtu, Moore, Holland, Abercrombie, Vasconcelos, McCandless, wood flutist Steve Gorn, tenor saxist Jim Pepper, and altoist Marty Ehrlich in an original composition that blended and transcended styles.

Jaco Pastorius tried to join this group on soprano sax during its last chorus, but was eased offstage without incident. Performance artist Meredith Monk, alone, played keyboard and vocalized on two original pieces she announced had been particular favorites of Walcott, her ECM producer. Don Cherry and Vasconcelos improvised with deceptively natural charm, mixing pocket trumpet, piano, doussn'gouni, berimbau, earth drums, and voices. Cherry focused on lineage amid guitarist Pat Metheny, Holland, and DeJohnette, quoting Bird on pocket trumpet during an Ornette Coleman blues. Metheny was brilliant, but got carried away with his amp's power.

There was more: Lani Harrison, Collin's widow, miming a dance to *Caledonia*, as they liked to do together; cellist David Darling solo, and guitarists Abercrombie and Towner in duet. Without doubt, though, the finale provided the most powerfully healing moments of this celebration of Walcott's life. Before a joyous, Matisse-like backdrop created by Moki Cherry, tenorist Pepper led the assembled musicians and audience—which spontaneously rose and chanted along—in the Native American song *Witchi Tai To*. Together, players and listeners followed their musical impulses, to end in a glowing ritardando which seemed pretty close to an immortal chord.

—howard mandel

KAZUMI WATANABE

L. A. CAFE

WEST PALM BEACH, FL—Stuffed onto a tiny v-shaped stage at a deli-turned-restaurant, Kazumi Watanabe concluded the South Florida leg of his debut U.S. tour with a pair of standing-room-only sets of mesmerizing guitar fusion. Apparently inspired by the forced intimacy of the club—indeed, front-table patrons could literally touch the guitarist—Watanabe's power trio offered, through reinvention of the genre, a definition of fusion's next wave.

Unlike the majority of this generation's guitar olympics champions, Watanabe can't merely be labeled a technician and

dismissed with last year's poll winners. The 31-year-old veteran of gigs with Steps Ahead, Gary Burton, and numerous Japanese ensembles uses his chops as a tool with which to consummate unusual, metamorphic music, rather than vice versa.

The opening *Shang-Hi*, from last year's *Mobo II* (Gramavision 8406), was a case in point. Watanabe tagged a haunting, cyclical pattern with an imaginative, stream-of-consciousness improvisation, over his own delay-generated comping. Later in the same tune, angular funk attacks preceded a series of gentle, minor-tinged single strokes. Snapping his knees together a la Elvis Costello, the diminutive guitarist next shuttled into a blistering round of Hendrix-style solo work, backed into the mellow movement, and cut out on a pair of rapid-fire single notes.

Armed with an arsenal of foot pedal and rack-bound effects processors, Watanabe, occasionally closing his eyes and lifting his left foot in anticipation, led ex-Caldera bassist Gregg Lee and Japanese drum standout Shuichi "Ponta" Murakami through nearly a dozen compositions, largely culled from his pair of U.S.-released *Mobo* albums. *Yatokesa*, punched by Murakami's brilliant open-spaced percussives and Lee's mini-lead, was followed by the rapid samba of *Unicorn* and the dissonant, Wes Montgomery stylings of *Sayonara*.

Relaxed for a sharper second set, the trio offered samples of its myriad influences on the unreleased *Please Don't Bundle Me*. Here, Watanabe spun a full-chord improvisation over Lee's solid walking. In a rare trading-fours section,



From left, Kazumi Watanabe, bassist Gregg Lee, and drummer Shuichi Murakami.

JOHN FITZTHUGH

Murakami—an unlikely looking drum phenom—toned down with minimalistic percussive nods to Mel Lewis and Philly Joe Jones. Buoyed by the intelligence of his bass/drums axis, the guitarist electrified an attentive audience with what he humbly dubs “new traditional Japanese music.” With or without a label for his art, Watanabe is pushing electric improvisatory music to its outer limits.

—philip booth

BOSTON MUSICA VIVA

JORDAN HALL

BOSTON—Among the local contemporary music ensembles, the one likeliest to tackle something really new and different—and pull it off with dignity and dash—is Musica Viva. Director Richard Pittman's infectious enthusiasm for new and neglected work of merit led him to run, back to back, concerts of Black Composers and Jazz Composers (the former contained little jazz and the latter three blacks among the seven composers).

The latter concert happily revived four major compositions from the legendary 1957 Brandeis University recital that was an apotheosis of Third Stream music: George Russell's well-proportioned and sprightly *All About Rosie*, Gunther Schuller's wry, enigmatic *Transformation*, Milton Babbitt's serial surprise *All Set*, and Charles Mingus' apocalyptic, unsettling *Revelations*. The first three were tightly played, and the latter achieved stern sweeps and arcs of emotional power.

Short works by Duke Ellington and Pops Whiteman gave age and balance to the program, whose main thrust was the premiere of William T. McKinley's double concerto for the bass of Miroslav Vitous and the bass clarinet and soprano saxophone of Lester Thimmig. *Golden Petals* is a rich, euphoric work of breadth and joy, whose very name reflects its many levels: golden conjures mellowness; the petals modularity and gentleness, as well as play on “pedal” bringing in the oriental flavors of Balinese gamelan and organum pedal-point. The piece combines the best traits of today's multi-faceted new music (the Reichian loopflow gone organic, the Glass ostinati humanized) without ever becoming—as McKinley has in previous feverish, overblown works—bitty, cluttered, or losing the main thread. The music seems to have been conceived in an instant—a dynamic breath or leap-second's gap—



DONNA PAUL

Soloists Lester Thimmig and Miroslav Vitous (left) follow conductor Richard Pittman's lead.

yet resonates and radiates like droplets in a clear pool.

The first third provides a dancing orchestral backdrop (a two-bar loop a la *The Rite Of Spring*) for Vitous' bass, amped like a choked euphonium but amazingly agile; next a double intermezzo with a quasi-ad-lib duo between

the participants (amid marimba ripples and percussive flecks) and consecutive cadenzas (lightning walk for Vitous, and a modal ripsnorter for Thimmig); finally a sailing set of themes for Thimmig to ride over the orchestral waves, and a sustained, univocal hothouse coda.

—fred bouchard

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PRO SESSION

Robert Irving III: In The Studio with Miles

BY HOWARD MANDEL

"You're Under Arrest was produced like some of the more commercial sessions I've been on," says Robert Irving III, multi-keyboardist, co-composer and producer with Miles Davis of what sure looks and sounds like a commercial recording, circa 1985, from its iconographic cover portrait of the trumpeter with a gun to its program of originals (notably the title track by guitarist John Scofield and the reggae-like *Ms. Morrisine*), pop tune covers, jams, novelties, and reprises.

"It's because that's the way Miles is hearing now. He's become a hell of a producer—his ears are really sharp, and he knows specifically, technically, what he wants. Previously, he was more vague in his directions, though we could understand what he meant. Now he's been doing it more, being more involved, taking more control—which is great," Irving continues. He himself has been arranging, writing, orchestrating, and performing with Davis since the 1979 comeback album *The Man With The Horn*, through *We Want Miles*, *Star People*, and *Decoy*, to *You're Under Arrest* and the planning of an upcoming album.

"*You're Under Arrest* was a little more technical than *Decoy*, where there was a lot of magic happening. There's magic on *Arrest*, too, and we had charts and were well-rehearsed for *Decoy* as on this one. But Miles lets the tape roll, captures it all, then edits it together, and I'd say there was 30 percent less time spent editing *Arrest* than *Decoy*.

"The first track on *Arrest*—Miles calls it *Street Scenes*—was a one-take thing, which we did live in the studio at the Record Plant. The bass line is from *Jack Johnson*; we've been playing it on tour, so it was well-rehearsed. We overdubbed the voices"—Miles as himself and a cop, Steve Thornton, Sting, and Marek Olko in foreign tongues—"and the siren effects. But there was only one edit, I think; we edited out Bob Berg's sax solo to save time. When we went in to do the rest of the LP there were a lot of things we thought were going to work out that didn't quite fit and got tossed at the last minute, including things Miles had done with Gil Evans.

"When we go into the studio, it's so unpredictable; no matter how well-rehearsed we are, everything is subject to

change. It's important to Miles that there's a free, creative flow and we're not locked into anything. The sessions are always mellow, the atmosphere is relaxed, and Miles is great at that, getting everybody to feel good, cutting the tension. He gets really funny, saying things into the mic, telling jokes to ease the edge. But if it's not happening, if the vibe isn't right, he's quick to call the session off. We'll try again tomorrow.

"*Katia* was another first take—it just came together as a jam, really. McLaughlin happened to be in town, so we gave him a call and he came over. The bass line on *Katia* is something from *Ms. Morrisine*, but on the E vamp groove it feels different, and there's something different going on with the rhythm, on top. It was spontaneous—we did it on the spot.

"In fact, while it was being recorded they were just getting levels, but by the time the engineers had the levels, Miles said, 'Play that back.' We thought we were just getting ready to record, but Miles said, 'It's over, it's recorded.' Then he did the trumpet punches, and I doubled them with my OBX-Midi interfaced with five Yamaha DX-7s.

"That is, one DX-7 through the Yamaha Midi rack, so in effect I have five DX-7s. There are four modules in the rack; each is equal to a DX-7 synthesizer's electronics, but you have just one keyboard instead of five, and the electronics interact. You can patch into this rack to drive it. It has separate outputs for each module. The advent of the Midi is pretty intriguing—it gives me a lot of power to do big-sounding things. You can sample virtually any sound, then create it on the keyboard, as with the Emulator and the Fairlight, but the sample is longer, about 10 seconds as opposed to three, which isn't always enough to read the entire sound wave. On the next album, Miles wants to sample his own horn, then have me punch in and play the melody of Chaka Khan's tune *Through The Fire* with him.

"We did a little more signal processing on *Time After Time*, as it is on *Arrest*, than we had for the 12-inch single. That first time was a rush job, supposed to be finished yesterday. But for the album, we added more of Miles. In general, we use signal processing to try to give every instrument a different room sound. We use digital reverb chambers to simulate different room sounds for each instrument—even the high-hat has its own sound—then combine it with analog reverb in the mix.

"We used a lot of new equipment to achieve all this, mostly stuff we brought into the Record Plant to test for the

manufacturers, stuff that isn't in-house anywhere yet. The basic language was the same as any digital equipment, like what I have in my eight-track studio at home. If you know what you want, you can get it. And Ron Lorman was really up on this stuff—he works sound for Miles on the road, and that enhances our studio thing, because he knows the music. And vice-versa: live is better because he knows the studio.

"I've become a lot more aware of production parameters and possibilities working on these albums. I just got a Yamaha QX1 eight-channel sequencer,

and I think it's going to make a big difference on the next album, and the next tour, too. It's like having an eight-track studio onstage; it plays the parts you enter into it in real time, and you play along with it. See, on *Human Nature*, and *Ms. Morrisine*, and *Code M.D.* from *Decoy* there are keyboard parts that I overdubbed. Bob Berg plays keyboards, too, and has played some of the parts in concert, but the only way we could get it all live was with a sequencer. It does lock you in so you have to stick to an arrangement, adhere to the structure, on the inner parts of the tunes—we're free on

the vamps. But that's no problem, especially on ballads.

"Miles' next album will probably have what we call 'the McLaughlin song'—we played it in New Orleans, when we opened the Jazz & Heritage festival on the bill with Wynton—and one called *Maze*, with Steve Thornton playing a lot of percussion. We'll be touring Japan in August, and when we get back, we'll cut the album. The music will be really developed by then, and we'll have some new tunes together, too. The tour is sort of a rehearsal for the album. I like that approach." db

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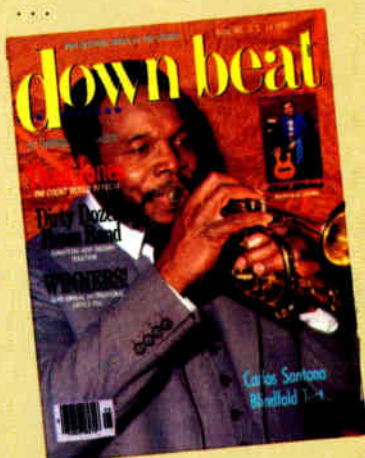
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PRO SESSION

The Genius Of Charlie Parker

BY YUSEF A. LATEEF

On the occasion of Charlie Parker's 65th birthday (August 29) we are pleased to offer this retrospective look at Bird's genius by a fellow musician.

It is reported that the late Charlie Parker once said "... I'd been getting bored with the stereotyped changes [i.e. chords] that were being used all the time at the time, and I kept thinking there's bound to be something else. I could hear it sometimes but I couldn't play it. Well, that night, I was working over *Cherokee* and, as I did, I found that by using the higher intervals of a chord as a melody line, and backing them with appropriately related changes, I could play the thing I'd been hearing. I came alive."

Consequently, we can assume that Parker became defiant of the stereotypical aspects of music which surrounded him at the time of his musical interventions. When one listens to his music with a view towards making a holistic analysis it becomes clear, first, that he had learned to use his intellect and his senses to explore reality, and second, that he had impulses and emotions that became attached to persons and objects in the external world. In his development towards maturity both these aspects of his mind were obviously trained together. In exploring music he learned to distinguish the aesthetic from pretense and the artistic reality of the soul from the stunted soul. He learned to be objective, not to allow his expectations to be rebuffed by external objects that would not fit his designs. In this process he learned that he was confined in a small place within a world of sounds that stretched far beyond the limits of ordinary knowledge and control; nevertheless, he learned that he could at best be a contributor to musical artistry within a deep exploratory inquiry that pressed his design of music to its extreme point.

His impulses and emotions upon becoming trained found their forms of expression in a unique style of musical speech. The impact of his music upon the listener's being indicated that he was emotionally and sensuously highly developed, interested only in methods tested by results, and indifferent to the superficial in aesthetic expression and communication. His musical maturity demanded an integral intelligence, which was at ease both with factual investigation of reality and also unusual, but ordered, and significant reconstruc-

tions of it. For example, he developed an alto saxophone timbre and a complimentary technique that was unique and unprecedented, as were his harmonic, rhythmic, and melodic sensibilities. Another key to his genius is that he was a master of contrafactum (an instrumental or vocal composition in which the original words, melody, and harmony are replaced by new ones). Listen to *Dewey Square* (from *Rosetta*), *Donna Lee* (from *Back Home In Indiana*). There are many other resourceful compositions of this type to his credit. Parker constructed them on the prevailing musical ideas which existed during his time. Obviously this made him a key figure in altering the development of music in that he seized upon the existing ideas, added, changed, modified, and put the ideas to use.

When a musician like Parker is felt to be, in this sense, anti-stereotypical and disaffected, he restores, in some vivid form, the memory of a private aesthetic; he may often be felt to be recapturing inner experience, to be representing a reality through music which cannot be otherwise acknowledged. Thoreau said, "All that a man has to say or do that can possibly concern mankind, is in some shape or other to tell the story of his love—to sing, and, if he is fortunate and keeps alive, he will be forever in love."

In an aesthetic sense Parker was deeply in love each time he played his saxophone; moreover, it seems as though he told the story of his love through his music all of his life. When he said "I could play the thing I'd been hearing. I came alive"—this no doubt meant that the greater part of his experience and his feelings became accessible to his intelligence, whereby he was able to interpret such in his music. He was not dazed and deadened by the abstractions of daily life and by the strain of concentrating his interests or narrowing his faculties, for the presumed benefit of artistic progress. He created a music which the majority at first could barely imagine, but eventually the genius with which he ordered a common musical expression (improvisation) came to be appreciated and enjoyed internationally.

It might be to our benefit to look beyond Parker's music for significant redefinitions of reality beyond the categories of journalism, "significant" as pointing to unnoticed experience and as suggesting possibilities within us which have been overlooked by the status quo. Finally, it is a human (not social) loss not to have heard some of the music of Charles Parker, for it is part of the musical language of our times which tells most strongly a story of love. **db**

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MORE RESULTS

Hall of Fame: Johnny Dodds—5; Shelly Manne—5; Tadd Dameron—4; Lionel Hampton—4; Eubie Blake—3; Jimmy Blanton—3; Don Byas—3; Stan Getz—3; Lee Morgan—3; Artie Shaw—3; Bunny Berigan—2; Ray Charles—2; Baby Dodds—2; Wardell Gray—2; Elvin Jones—2; Jo Jones—2; John Lewis—2; Herbie Nichols—2; Don Redman—2; Sonny Stitt—2; Wilbur Ware—2; Muddy Waters—2.
Record of the Year: Kip Hanrahan, *Conjure* (American Clavé)—4; Branford Marsalis, *Scenes In The City* (Columbia)—4; Miles Davis, *Decoy* (Columbia)—3; Dave Holland, *Jumpin' In* (ECM)—3; Clifford Jordan, *Repetition* (Soul Note)—3; Art Ensemble of Chicago, *Third Decade* (ECM)—2; Duke Ellington, *Featuring Paul Gonsalves* (Fantasy)—2; Tommy Flanagan, *Theonica* (Enja)—2; Stan Getz/Albert Dailey, *Poetry* (Elektra Musician)—2; Stanley Jordan,

Magic Touch (Blue Note)—2; Bobby McFerrin, *The Voice* (Elektra Musician)—2; Modern Jazz Quartet, *Echoes* (Pablo)—2; David Murray, *Morning Song* (Black Saint)—2; Sonny Rollins, *In Stockholm* (Dragon)—2; George Russell, *The African Game* (Blue Note)—2; Tony Scott, *African Bird* (Black Saint)—2; Zoot Sims, *Quietly There* (Pablo)—2; Various Artists, *Clarinet Summit* (India Navigation)—2.

Reissue of the Year: Benny Carter, *The Chocolate Dandies* (DRG/Swing)—3; Duke Ellington, *1956-62* (French CBS)—3; John Hardee/Ike Quebec, *The Complete Forties Blue Note Recordings* (Mosaic)—3; Various Artists, *Best Of Blue Note* (Blue Note)—3; Count Basie, *Afrique* (Dr. Jazz)—2; Bob Brookmeyer, *Traditionalism Revisited* (Affinity)—2; Steve Lacy, *Soprano Sax* (Fantasy OJC)—2; Artie Shaw, *A Legacy* (Book Of The Month)—2; Various Artists, *Cotton Club Stars* (Stash)—2; Dinah Washington, *Fats Waller Songbook* (EmArcy)—2.

Record Producer: Manfred Eicher—2; Kip Hanrahan—2; Hal Willner—2.

Big Band: George Russell—24; Mel Lewis—22; Woody Herman—17; Rob McConnell & Boss Brass—17; David Murray—16; Vienna Art Orchestra—11; Globe Unity Orchestra—10; Artie Shaw—7; Ernie Wilkins—6. **TDWR:** Bob Moses—16; Bob Florence—11; Vic Vogel—10; Ernie Wilkins—10; Muhal Richard Abrams—9; Toshiko Akiyoshi/Lew Tabackin—8; Carla Bley—8; Phil Cohran—8; Globe Unity Orchestra—8; Galt MacDermot's New Pulse—8; Grover Mitchell—8; Dameronia—7; Rob McConnell & Boss Brass—7; Capp/Pierce—6; John Hicks—6; Mel Lewis—6.

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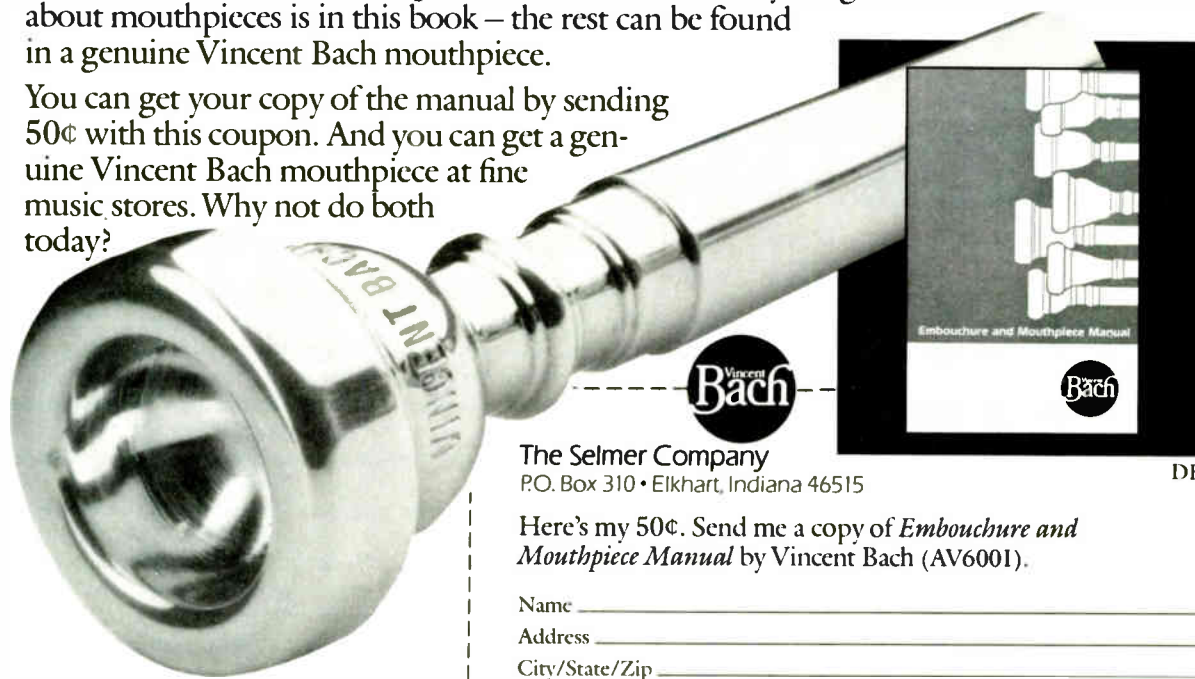
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THE MUSIC PEOPLE INC. (West Hartford, CT) have introduced Drumfire, which features five electronic sensors that are attached to the drummer's present acoustic set. Each of the five channels is independently mixed for sensitivity, oscillator delay, noise decay, sweep, volume, balance, pitch, and left and right pan—letting the drummer balance his set before going to the mixer. State-of-the-art electronics are contained in a compact metal housing measuring 13 inches-by-9 inches-by-2 inches, and the unit has in/out jacks for each channel as well as a master jack for mono or stereo output.

KEYBOARD COUNTRY



Digital's Synergy II Plus/GDS

DIGITAL KEYBOARDS INC. (Garden City Park, NY) has released the Synergy II Plus/GDS, a model using the same control panels as the Synergy I, but with the following additional hardware and software features: complete programmability and making of sounds with the voicing software from the GDS and the recommended Kaypro II computer; cartridge arranging from the 600 sounds provided in disk; voice documentation software; MIDI in, out, and through; and an extended programmer allowing for on-stage call up of 12 sets of 24 voices, 12 sets of four combined programs, and

12 four-track sequences. Hundreds of other musical features have been added, including the ability to record both digital and analog information into the Synergy sequencer, multiple forms of compound transposition, and musician-oriented manipulation of the synthesis programs from the front panel.



Baldwin's Discoverer 60

BALDWIN PIANO & ORGAN CO. (Cincinnati, OH) has introduced the Discoverer 60, a 49-key lightweight electronic keyboard aimed at people with minimal musical backgrounds. The Discoverer features 12 instrument sounds, 12 rhythm selections, built-in two-way stereo speakers, and a 550-note memory capacity. A ROM pack memory function guides players note-by-note through popular songs, with additional programs available for repertoire expansion.

GUITAR FAMILY



Tokai's Super Edition

A "super edition" has been added to the series guitar lineup from TOKAI GUITAR U.S.A. (Lakeview, OH). The guitars combine modern lightweight bodies with 22-fret maple necks and flat rosewood fretboards. A high-output pickup has been developed for the new line, combining one adjustable bobbin with a blade-type bobbin—giving the player a warm, fat sound with increased output and no loss of signal when bending strings. The guitars have vibrato tailpieces and locking nuts, with advanced models adding locks at the bridge. Finishes include black, white, candy apple red, blue/black sunburst, sparkle red, and sparkle purple.



Washburn's HM-20 Guitar

WASHBURN INTERNATIONAL (Buffalo Grove, IL) has unveiled its HM-20 guitar. The 24-fret guitar is constructed from ash and rock maple and is outfitted with jumbo nickel-silver frets and a fingerboard designed to eliminate dead spots. The HM-20 is equipped with the company's fine-tunable Wonderbar tremolo/locking nut system and humbucking Eliminator pickups—designed to cure limp-wristed string response, lack of sustain, and string bending problems. The HM-20 comes finished in either black with red binding or white with black binding.

Casteel Sound's Bass Amp

A non-electric amplifier for bass guitar is available from CASTEEL SOUND (Brea, CA). "Dr. Bass" acoustically amplifies the natural sound of any bass guitar with a specially designed pickup that clips directly to the headstock region. A rubber sound tube sends the bass signal to the headset, allowing the player to practice without disturbing others. A variety of tones and volumes can be achieved by placing the pickup in different positions on the headstock.

ELECTRONIC GEAR

Ameritec's Earsaver Circuit

The Earsaver protective circuit from AMERITEC (Hopatcong, NJ) is designed to limit the sound level of stereo headphones to prevent the user from hearing damage caused by high volume levels. The small, lightweight device attaches with a self-adhesive hook and loop fastener, plugging in between the stereo and its headphones. The circuitry cuts off sound when it exceeds the preset limit and automatically resets. Applications include use by employees in the work place, outdoor sports like jogging, cycling, or snow skiing, and parents concerned with protecting their children's ears.

db

Classic Jazz Quartet—8; Dirty Dozen Brass Band—8; Bill Kirchner Nonet—8; Jan Garbarek—7; Abdullah Ibrahim—7; Hal Russell NRG Ensemble—7; Chico Freeman—6.

Electric Jazz Group: James Blood Ulmer—8. **TDWR**: John Scofield—8; Azymuth—7; Simon & Bard—7; Mahavishnu—6.

Composer: Ornette Coleman—17; Gil Evans—14; Wayne Shorter—12; Henry Threadgill—12; Roscoe Mitchell—11; Abdullah Ibrahim—9; Anthony Braxton—8; Randy Weston—8; Joe Zawinul—8; Bob Brookmeyer—7; Thad Jones—7; Pat Metheny—7; Benny Carter—6; John Lewis—6; Sun Ra—6; Mathias Røegg—6; Cecil Taylor—6. **TDWR**: Bob Moses—15; Edward Wilkerson—12; Dave Frishberg—10; Roscoe Mitchell—10; Toshiko Akiyoshi—9; Muhal Richard Abrams—8; Kip Hanrahan—8; Jan Garbarek—7; Bill Smith—7; Jack Walrath—7; Anthony Braxton—6.

Arranger: Bob Brookmeyer—16; David Murray—13; Sun Ra—11; Quincy Jones—7; Rob McConnell—7. **TDWR**: Frank Foster—10; Bill Kirchner—10; Bob Brookmeyer—9; Abdullah Ibrahim—9; Edward Wilkerson—9; Toshiko Akiyoshi—8; Slide Hampton—8; Sun Ra—8; Don Sebesky—8; Bob Wilber—8; Matt Catingaub—7; Anthony Davis—7; Mike Gibbs—7; Mike Westbrook—7; Gerald Wilson—7; Bob Florence—6.

Trumpet: Clark Terry—20; Woody Shaw—14; Chet Baker—13; Red Rodney—13; Olu Dara—10; Jon Faddis—8; Joe McPhee—8; Kenny Wheeler—7. **TDWR**: Ruby Braff—15; Baikida Carroll—11; Hugh Ragin—11; Ira Sullivan—10; Bill Hardman—9; Doc Cheatham—8; John D'Earth—8; Arturo Sandoval—8; Vaughn Nark—7; Enrico Rava—7; Red Rodney—6; Tomasz Stanko—6.

Trombone: Craig Harris—27; Steve Turre—26; Ray Anderson—25; Curtis Fuller—16; Bill Watrous—15; Al Grey—14; Bob Brookmeyer—11; Slide Hampton—10; Julian Priester—10. **TDWR**: Conrad Bauer—17; Al Grey—14; Curtis Fuller—13; Paul Rutherford—10; Gunter Christmann—9; Carl Fontana—9; Rob McConnell—9; Ian McDougall—9; Slide Hampton—8; Lester Lashley—8; Chris Barber—6; Glenn Ferris—6; Julian Priester—6.

Soprano Sax: Jane Ira Bloom—22; Branford Marsalis—18; Zoot Sims—18; Ira Sullivan—9; Julius Hemphill—8; Kenny Davern—7; Jan Garbarek—7; Anthony Braxton—6. **TDWR**: Bob Wilber—18; Jan Garbarek—13; Dave Liebman—13; Lol Coxhill—12; Charlie Mariano—11; Anthony Braxton—9; Paul Winter—8; Jim Galloway—7; Bill Kirchner—7; Joe McPhee—7; John Surman—7; Bill Smith—6.

Alto Sax: Arthur Blythe—19; Henry Threadgill—17; Richie Cole—15; Julius Hemphill—15; Anthony Braxton—14; Jackie McLean—12; Eddie "Cleanhead" Vinson—11; David Sanborn—8; Oliver Lake—7; Ira Sullivan—6. **TDWR**: Henry Threadgill—14; Roscoe Mitchell—13; Eddie "Cleanhead" Vinson—13; Ira Sullivan—12; Charles Tyler—12; Steve Potts—10; Robert Watson—10; Lou Donaldson—9; Lee Konitz—8; John Purcell—8; David Sanborn—8; Edward Wilkerson—8; Marshall Allen—7; Jemeel Moondoc—7; Zbigniew Namysłowski—7; Richie Cole—6; Steve Slagle—6; Arnold Sterling—6.

Tenor Sax: George Adams—17; Archie Shepp—14; Bud Freeman—11; Warne Marsh—11; Scott Hamilton—10; Branford Marsalis—10; Dewey Redman—10; George Coleman—9; Clifford Jordan—8; James Moody—8; Evan Parker—8; Chico Freeman—7; Joe McPhee—7; Von Freeman—6; Wayne Shorter—6. **TDWR**: Chico Freeman—16; Buddy Tate—16; John Gilmore—15; George Adams—13; Jan Garbarek—13; Joe McPhee—10; Von Freeman—8; Ernie Krivda—8; Evan Parker—8; Sam Rivers—8; Jean Toussaint—8; Bud Freeman—7; Joe Henderson—6.

Baritone Sax: Howard Johnson—10; Ronnie Cuber—9; Cecil Payne—7; Henry Threadgill—6; Charles Tyler—6. **TDWR**: Vinny Golia—17; Joe Temperley—16; Ronnie Cuber—15; Haywood Henry—11; Mwata Bowden—10; Howard Johnson—8; Roger Rosenbarger—7; Ronnie Ross—7; Cecil Payne—6.

Clarinet: Perry Robinson—19; Bob Wilber—17; Eddie Daniels—15; Tony Scott—13; Phil Woods—11; Jimmy Giuffrè—10; Jimmy Hamilton—10; Kenny

Davern—7; Bill Smith—7; John Gilmore—6. **TDWR**: Anthony Braxton—14; Dick Johnson—12; Theo Jörgensmann—9; Bob Wilber—9; Woody Herman—7; Ron Odrich—7; Bill Smith—7; Phil Woods—7; Tony Scott—6.

Flute: Henry Threadgill—16; Ira Sullivan—12; Hubert Laws—8; Herbie Mann—8; Sam Most—7. **TDWR**: Sam Rivers—14; Bud Shank—13; Lew Tabackin—12; Dave Valentin—12; Hubert Laws—10; Lloyd McNeil—8; James Moody—8; Simeon Shterev—8; Kent Jordan—6.

Violin: Didier Lockwood—18; Joe Kennedy—13; L. Shankar—13; L. Subramaniam—12; David Prentice—10; Akbar Ali—7; Svend Asmussen—6. **TDWR**: Krzesimir Debski—19; Leroy Jenkins—17; Michal Urbaniak—16; Svend Asmussen—12; Joe Kennedy—9; Dominique Pifarély—8; Charles Burnham—6.

Miscellaneous Instrument: Foday Musa Suso (kora)—12; Andreas Vollenweider (harp)—12; Ron McCroby (puccolo)—10; Andy Narell (steel drums)—9; Bob Stewart (tuba)—9; Collin Walcott (sitar)—8. **TDWR**: Anthony Braxton (misc. reeds)—11; Dino Saluzzi (bandoneon)—11; Steve Turre (conch shells)—10; Collin Walcott (sitar)—9; Gunter Hampel (bass clarinet)—8; Foday Musa Suso (kora)—8; Grandmaster D. ST. (turntables)—7; Diedre Murray (cello)—7; John Surman (bass clarinet)—7; John Zorn (bird calls)—7.

Vibes: Jay Hoggard—17; Red Norvo—17; Mike Mainieri—7; Bobby Naughton—7. **TDWR**: Karl Berger—18; Gunter Hampel—17; Bobby Hutcherson—16; Red Norvo—13; Hal Russell—8; Steve Hunt—7.

Acoustic Piano: Abdullah Ibrahim—23; Don Pullen—23; Hank Jones—21; John Hicks—20; Dave McKenna—19; Randy Weston—18; Anthony Davis—17; Barry Harris—11; Michel Petrucciani—9; Teddy Wilson—9. **TDWR**: James Williams—15; Kenny Barron—12; Anthony Davis—12; Amina Claudine Myers—11; Jaki Byard—10; Dr. John—10; Dick Wellstood—9; Art Hodes—8; Don Pullen—8; Cedar Walton—8; Stanley Cowell—7; Makoto Ozone—7; Hank Jones—6; Adam Makowicz—6; Mulgrew Miller—6; Tete Montoliu—6; Michele Rosewoman—6; Martial Solal—6.

Electric Piano: Clare Fischer—10. **TDWR**: Kenny Barron—9.

Organ: Carla Bley—15; Jack McDuff—11; Eddy Louiss—8. **TDWR**: Eddy Louiss—11; Charles Earland—6; Jimmy McGriff—6.

Synthesizer: Chick Corea—18; Brian Eno—6. **TDWR**: Wolfgang Dauner—8; George Duke—7; Herbie Hancock—7; Mark Isham—7; Robert Irving III—6.

Guitar: Derek Bailey—26; Jimmy Raney—21; John McLaughlin—18; Stanley Jordan—11; Emily Remler—9; Larry Coryell—8; Bireli Lagrene—7; James Blood Ulmer—7; George Benson—6. **TDWR**: Eugene Chadbourne—12; Pierre Dørge—12; Vernon Reid—12; Kevin Eubanks—11; Bill Frisell—9; Brian Sandstrom—9; John Abercrombie—8; Derek Bailey—8; Doug Raney—8; Rory Stuart—8; Rune Gustafsson—7; Reg Schwager—7; Larry Coryell—6; Christian Escudé—6; Fred Frith—6; Allan Holdsworth—6.

Acoustic Bass: Cecil McBee—26; Eddie Gomez—21; George Mraz—17; George Duvivier—15; Fred Hopkins—11; Peter Kowald—7; Gary Peacock—6. **TDWR**: George Duvivier—14; Eddie Gomez—12; Mike Richmond—12; Avery Sharpe—12; Buster Williams—12; Brian Torff—11; Milt Hinton—10; Niels-Henning Ørsted Pedersen—10; Miroslav Vitous—10; Phil Flanigan—8; John Lindberg—8; William Parker—8; Rafael Garrett—7; Truck Parham—7; Johnny Dyani—6; Mark Helias—6; Dave Holland—6; Marc Johnson—6; Lonnie Plaxico—6.

Electric Bass: Jack Bruce—10; Bob Cranshaw—10; Bill Laswell—8; Eberhard Weber—8; Victor Bailey—6. **TDWR**: Victor Bailey—9; Anthony Jackson—9; Daryl Jones—9; Jack Bruce—6; Stanley Clarke—6; Gerald Veasley—6.

Drums: Billy Higgins—28; Buddy Rich—14; Louie Bellson—11; Famoudou Don Moye—11; Ronald Shannon Jackson—11; Philly Joe Jones—10; Roy Haynes—9; Andrew Cyrille—8; Billy Hart—6; Mel Lewis—6. **TDWR**: Ed Blackwell—14; Pheeroan Aklaiff—12; Bob Moses—11; Jack DeJohnette—10; Oliver Jackson—10; Roger Turner—10; Philip Wilson—10; Roy Haynes—9; Ben Riley—9; Al Foster—8; Jeff Watts—8; Wilbur Campbell—7; Paul Lovens—7; Kenny Washington—7; Milford Graves—6; Claude Ranger—6.

Percussion: Daniel Ponce—10; Mongo Santamaria—9; Warren Smith—7; Roger Turner—7; Collin Walcott—6. **TDWR**: Daniel Ponce—11; Adam Rudolph—11; Masahiko Togashi—8; Pierre Favre—7; Guilherme Franco—7; David Moss—7.

Male Singer: Jon Hendricks—19; Frank Sinatra—19; Jack Bruce—10; Mose Allison—8; Jimmy Witherspoon—8; Tony Bennett—7; Bob Dorough—7; Al Jarreau—7. **TDWR**: Al Jarreau—14; Mose Allison—11; Jon Hendricks—11; David Allyn—9; George Benson—9; Joe Lee Wilson—9; Doc Cheatham—8; Marion Cowlings—8; Luba Raashiek—8; Ray Charles—7; Phil Minton—7; David Peaston—7.

Female Singer: Jeanne Lee—14; Abbey Lincoln—10; Anita O'Day—9; Lauren Newton—7; Maxine Sullivan—6. **TDWR**: Shirley Horn—18; Tania Maria—15; Jeanne Lee—14; Amina Claudine Myers—14; Jay Clayton—11; Helen Merrill—11; Sathima Bea Benjamin—10; Ursula Dudziak—9; Dianne Reeves—8; Anita O'Day—8; Karin Krog—7; Carol Sloane—7; Carrie Smith—7; Ernestine Anderson—6; Susannah McCorkle—6; Maureen McGovern—6; June Tyson—6.

Vocal Group: Jackie & Roy—16; Vocal Summit—13; Talking Heads—10; Sweet Honey In The Rock—9. **TDWR**: Singers Unlimited—10; Hendricks Family—9; Vienna Art Choir—9; Persuasions—8; Hilos—7; David Hykes & Harmonic Choir—6.

Pop/Rock Group: Lionel Richie—12; Prince—11; Tina Turner—10; Miles Davis—9; Earl Klugh—9; UB40—8; Stevie Ray Vaughan—8; King Sunny Ade—6; George Benson—6; Al Jarreau—6; Sade—6. **TDWR**: George Benson—6; Richard Thompson—6.

Soul/R&B Group: Clarence "Gatemouth" Brown—14; Tina Turner—13; Son Seals—10; Albert Collins—9; Luther Vandross—8; David Sanborn—7; Albert King—6. **TDWR**: Buddy Guy—9; Allen Toussaint—9.

db

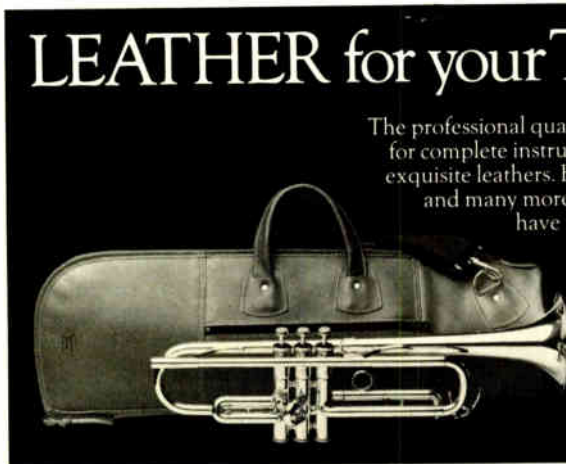
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Jeff Beal

Jeff Beal, winner of an unprecedented 10 **down beat** "deebee" awards, is a native of the San Francisco Bay Area, born in Castro Valley, California in 1963. Beal was active in trumpet performance and composition at an early age; his first big band chart was written and performed at a Stan Kenton clinic in Sacramento when Beal was 13. He also performed with the Monterey Jazz All-Stars in 1979 and 1980, and came to the Eastman School of Music in Rochester, New York in 1981. During his four years at Eastman, Beal has performed in the Eastman Jazz Ensemble, which has premiered over 15 of his arrangements and original compositions, including *Webb City*, which was arranged for and performed by Beal and Wynton Marsalis. Beal has written feature charts for trumpeters Marvin Stamm and Bobby Shew, and pianist Barry Harris.

Beal's compositional interests extend beyond the big band repertoire. Recent commissions include *Suite For Two Trumpets And Orchestra* for Eastman professors Barbara Butler and Charles Geyer. Beal's first string quartet was written for the Meliora Quartet, 1985 Naumberg Chamber Music Competition winners. He is now composing the musical score for a new art film, *Cheap Shots*.



Joe Jackson

Trombonist/arranger Joe Jackson, a 19-year-old Dallas native and sophomore next fall at North Texas State University in Denton, pulled down two **down beat** "dee-

bee" awards while a student at Arts Magnet High School in Dallas. Other honors for Jackson include his being named one of three outstanding talents at the 13th annual convention of the National Association of Jazz Educators in '85; All-State Jazz Ensemble jazz soloist in '83 and '84; and outstanding soloist at several other festivals.

Jackson works hard year-round to hone his skills, having spent two summers at the Jamey Aebersold Jazz Camp before spending the summer of '84 on a scholarship to the Eastman School of Music in Rochester, NY. The hard work has earned him recognition in the musicians' union magazine *International Musician*, which said of a Jackson performance with the North Texas State band, "The band went into an uptempo, almost in one, of *Hello Young Lovers*, and a young trombonist stood and played four choruses of the finest jazz you've (I've) ever heard . . . look out for this talented trombone player."



Gary Novak

Gary Novak, 15-year-old drummer/percussionist from the Chicago suburb of Glenview, has been attracting notice for his drumming since the age of 10, when he became an official promotion musician for Slingerland Drum Company. His career really didn't start jelling, however, until the ripe old age of 12, when he appeared as Louie Bellson's guest artist at Rick's Cafe Americain in Chicago, recorded commercials for the Proctor-Gardner Ad Agency at Universal Studios, and performed with jazz artists at that year's National Association of Music Merchants convention. That same year, Novak began drumming with his father, pianist Larry Novak's trio at such venues as ChicagoFest, the Windy City's Kool Jazz Festival, and the Jazz Showcase (where the performance was taped for airing on National Public Radio's *Jazz Alive!*).

Since then, Novak has won an Outstanding Musician award at a

regional jazz festival hosted by New Trier West High School, has performed on WGN-TV and WBEZ-FM radio in Chicago, and has continued making commercials and performing with his father's trio.



Stephen Edwards

Stephen Edwards, an Ann Arbor, Michigan, native, began studying piano at age seven. While in high school, he studied at the National Music Camp at Interlochen for three summers. Currently a senior majoring in music at Lawrence University in Appleton, Wisconsin, Edwards studies with Lawrence professor Theodore Rehl, an award-winning accompanist and recitalist.

Upon winning the Wisconsin Federation of Music Clubs Competition last February, he was chosen as Outstanding Musician, which allowed him to advance to national competition. Edwards won the "deebee" collegiate division in the classical instrumental soloist category earlier this year. One of two keyboardists in the Lawrence University Jazz Ensemble, Edwards contributed toward the Ensemble's winning the 1985 Outstanding Performance "deebee" award and top prize in the Ohio State Jazz Competition.

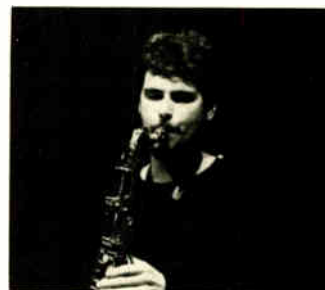


Christopher Hollyday

At 15, alto saxophonist Christopher Hollyday is his family's second jazz prodigy, his 19-year-old trumpet-playing brother, Richard, having preceded him by

a few years. Christopher, a student at Norwood Junior High School in Norwood, MA, spent summer '84 attending the Berklee College of Music in Boston. Already he has garnered a number of awards for his playing, among them the 1985 Young Talent Award at this year's NAJE convention in Dallas, and Most Valuable Musician awards in 1984 and '85 from the Massachusetts High School Jazz Ensemble All-State Competition.

Hollyday has made numerous club and concert appearances, has performed on a handful of tv and radio stations, and has recorded a bebop album with his brother that's due for release this summer. He has also played with such established artists as Archie Shepp, James Williams, Bill Pierce, and Harold Danko. Leonard Feather, writing in the *Los Angeles Times* just before Hollyday turned 15, called him "an astonishing 14-year-old alto sax virtuoso . . . who tore through his Charlie Parker licks with the kind of wild abandon that can only be born of artful dedication."



Jack Waltrip

Jack Waltrip, though originally from Mattoon, Illinois, has been residing in Colorado, where he recently received a Master of Music degree from the University of Northern Colorado (Greeley). The 27-year-old tenor saxophonist and composer was also employed as a teaching assistant in the Jazz Studies department. His creative energies are directed toward finding new directions in improvisation and composition. He credits his influences as various groups coled by bassist Bill Laswell (Material, Massacre, and the Golden Palominos) and the electric music of Miles Davis.

Waltrip's knowledge of a wide variety of music allows him a broad base from which to incorporate different elements into his writing and playing. This is evidenced by his having logged studio time with Miles Davis as well as having contributed solos to the Rare Silk album *American Eyes*. **db**

NARAS To NAJ: Back To Basics

BY LEONARD FEATHER

Since last February, when the Grammy Awards show on CBS could not find room for a single minute of jazz in a three-hour presentation, there has been a coast-to-coast brouhaha concerning the defalcations of NARAS (National Academy of Recording Arts and Sciences). The recording academy, launched in 1958 with a pious credo statement that it would be devoted to excellence in music, has long been a laughingstock among serious musicians.

Many years ago I quit NARAS in protest against its ever more commercial orientation. I was conned back into membership because, it was said, "you can do more working from the inside." Well, in this case you can't. If NARAS could offer a jazzless program while having a jazz pianist, Mike Melvoin, as its national president, and with Dan Morgenstern as vice president, what hope can there be?

After watching this year's show, glorifying popsters like Cyndi Lauper, and with Melvoin making an unctuous speech in which he boasted, not about jazz, but about his daughter's membership in Prince's band, I quit again—this time for good.

Nobody at NARAS wants to admit it, but the whole operation has become a numbers game. The programs concentrate on Grammy-winning records that have had multi-million sales; they aim at the highest possible tv rating, and they try to swell their coffers by enlarging their membership with people who will vote for the likes of Pia Zadora, who this year was honored with a Grammy nomination.

At one planning session with CBS executives, the remark was made: "When jazz comes on, people go to the bathroom!" Such irony! Only days later, in ABC's *Night Of 100 Stars* special, there was a 20-minute jazz segment, with a moving speech by Lena Horne about its value as an art form, and performances by Joe Williams, Al Jarreau, Wynton Marsalis, Sarah Vaughan, Mel Tormé, and Woody Herman. It won the highest ratings of all the segments in this three-hour show.

I sympathize with bassist Mike Palter, who organized the well-attended picket-



Joe Williams (left) and Wynton Marsalis:
shunned by Grammys?

ing, by many jazz celebrities, of a luncheon honoring Pierre Cossette, who produced the Grammy show. But at this stage of the game, having seen jazz (and often classical music also) all but ignored, relegated to a four-minute brushoff, and this year reduced to zero, I am convinced that the time has come to forget about NARAS and to concentrate on something more constructive.

In a lucky coincidence, at least a month before the NARAS scandal hit the fan, several executives of Los Angeles' Music Center Operating Company decided they wanted to plan some prestigious activities for jazz, probably at the Dorothy Chandler Pavilion. They discussed the idea with Jim Washburn, a lifelong jazz fan and respected tv producer.

Out of this grew the decision to invite a group of some 30 interested parties—musicians, critics, disc jockeys, jazz educators, businessmen—who agreed that the time was overdue for an organization along the lines of the Country Music Association, designed not to compete with NARAS but rather devoted to a music so long relegated to Cinderella treatment in the media.

With musicians like Mel Tormé, Benny Carter, Ann Patterson, Mundell Lowe, Terry Gibbs, Frank Capp, Sue Raney, and Bob Florence present, along with writer Gene Lees, KKKO's Chuck Niles, Discovery Records' Albert Marx, and other such influential figures, it was agreed to call this group the National Academy of Jazz.

The expressions of interest were immediate and in most cases unsolicited. In New York Bruce Lundvall, Dizzy Gillespie, Bob Thiele, Teresa Brewer, Dan Morgenstern, Ira Gitler, Gary Giddins, and others wanted to offer moral or in some cases active support. Norman Granz, George Wein, Sarah Vaughan, Carmen McRae, Joe Williams, and John Levy are similarly eager to see NAJ develop into an active organization free from the commercial pressures that have always hampered NARAS.

Allan H. Colman, president of the Music Center, advised Washburn that three days are being held open next year, January 19-21, for a possible NAJ Honors ceremony, along the lines of the Kennedy Center Honors and not predicated on any public voting. The awards will not be keyed to recordings. For the most part they will consist of "Lifetime Achievement Honors," to be given to the outstanding instrumentalist, singer, composer/arranger, band or small combo, with at least one additional award set aside for the most important new star or stars of the year.

Of course, we can expect that next year the Grammy show, after facing a barrage of violently negative publicity this time around, will attempt to compensate by offering a jazz sequence—though recently a statement mandating jazz on all future Grammy shows was dropped and a weaker statement simply calling for the "recognition" of jazz was substituted, and the national trustees refused to even allow the weaker statement to be brought up for discussion. Moreover, they have agreed to let the general membership, rather than a special craft committee, vote to select jazz nominees in the future, opening the door further to awards given for the highest sales as opposed to artistic merit.

This year's Grammy awards show was a multiple disgrace. Joe Williams at 66 finally won his first-ever Grammy. He was present, but was not even invited onstage to offer thanks, let alone sing a number or two. Art Blakey was also a first-time winner, at 65; he too was passed by. So were the Count Basie orchestra (Basie won posthumously, but his band certainly could have put in an appearance) and Pat Metheny, who won in the jazz-fusion category. Wynton Marsalis, scheduled to present a *classical* award, walked off the show in protest, it is rumored.

Jim Washburn has indicated that anyone interested in finding out more about NAJ may write to Box 2237, Los Angeles, CA 90051. May his membership thrive. db



There is the person who has not been touched by the music of producer, arranger, composer and performer Dave Grusin. Not only one of the hottest names in film composition ("On Golden Pond," "Tootsie," "The Graduate," "The Champ" and Steven Spielberg's latest "Goonies"), Dave has also been a secret ingredient in albums by Quincy Jones, Billy Joel and Grover Washington, Jr., plus the Grammy award winning solo artist behind "Mountain Dance," "Night Lines," "One Of A Kind" and "Dave Grusin and the N.Y./L.A. Dream Band."



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