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Tonight and every night, the good doctor is the most visible trumpeter in the world—and one of the most exciting. Hardly a Johnny-come-lately, he paid his dues by coming up through the ranks of the big band era to reach his present stature, as Zan Stewart relates.

19 ALLAN HOLDSWORTH'S NEW HORIZONS

Does he play jazz? Does he play rock? One of today's most respected, least categorizable guitarists, Holdsworth's embracing the new technology while looking for a new audience. Bill Milkowski believes he'll find it any day now.

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The perennial pollwinning vocal quartet is tired of chasing after the brass ring of pop stardom, so they've returned to their roots—bebop—with a new album and a lot of hot new charts. Michael Bourne confronts the coosome foursome.

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His new nickname is *the Doctor*, and he's got a prescription for melodic, propulsive drumming. After serving as Charles Mingus' right hand man these many years, Richmond regales Howard Mandel with tales of the past and thoughts for the future.



Doc Severinsen



Allan Holdsworth

HERBERT WORTHINGTON



Manhattan Transfer

DAVID SCAVONE



Dannie Richmond

FRAN VOGEL

down beat
For Contemporary Musicians

NOVEMBER 1985
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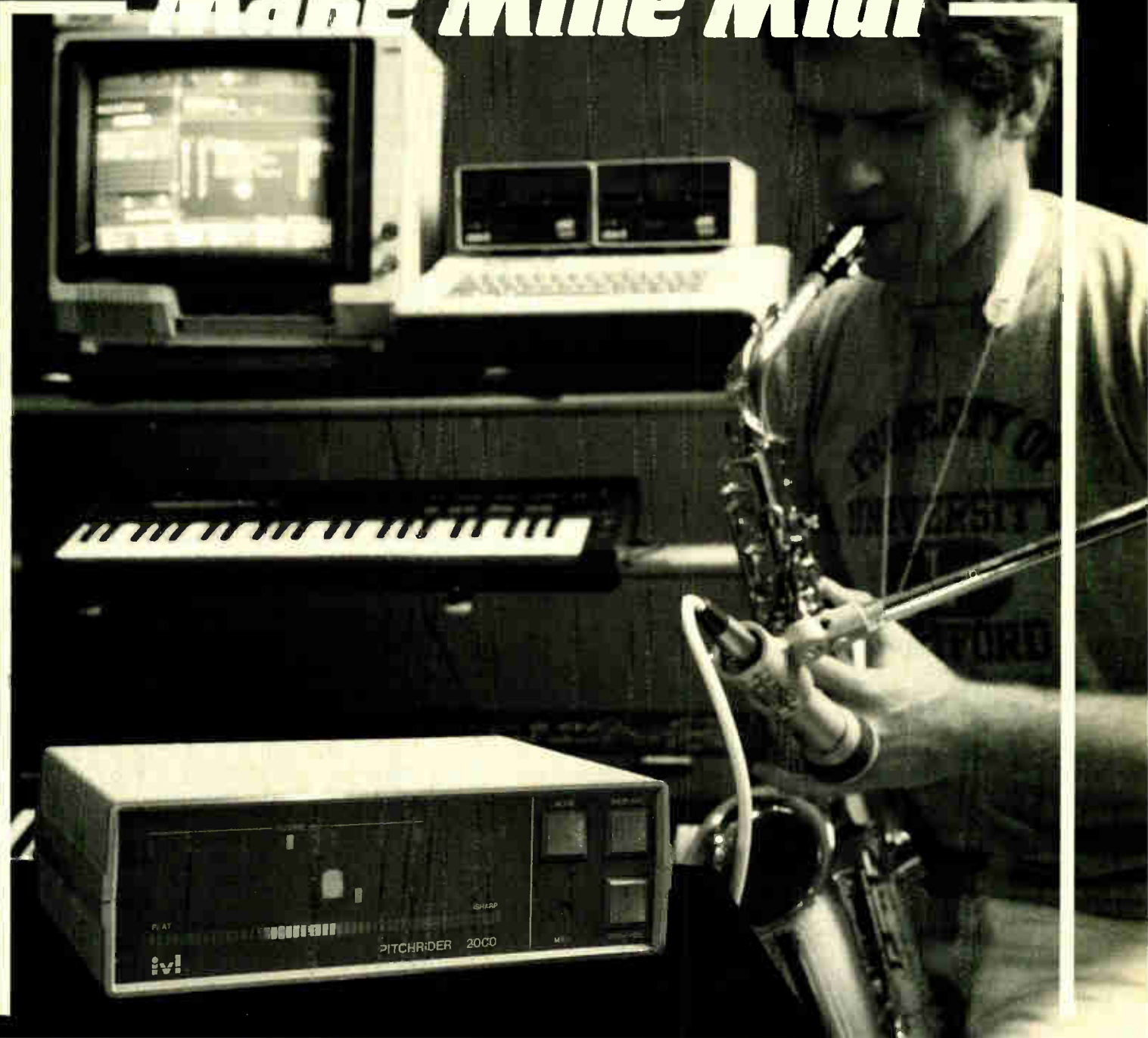
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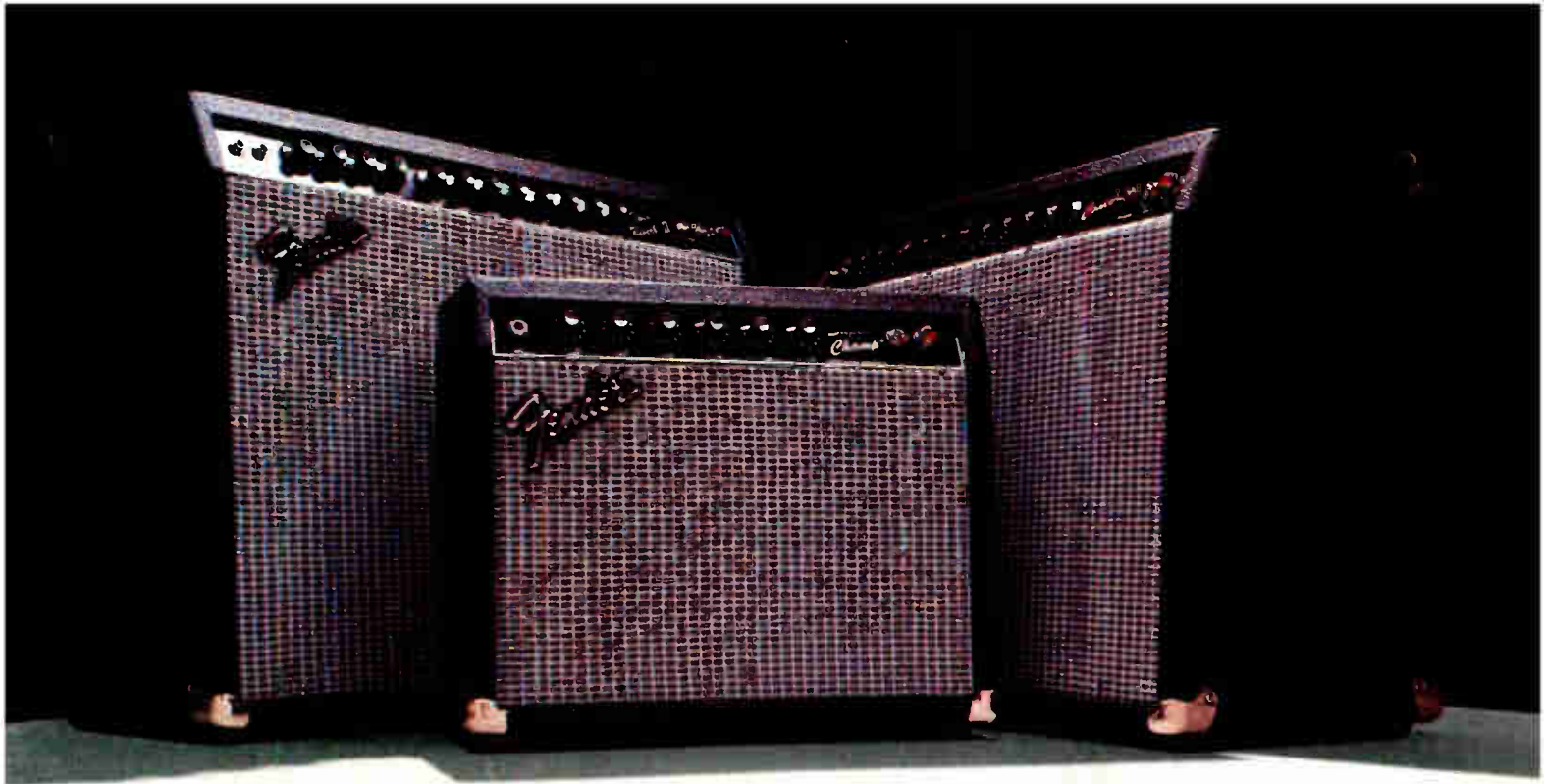
BY ART LANGE

A lot of words have been bandied about recently, as writers try to explicate the State of Jazz Today. "Is Jazz Dead?" articles continue to be published, as they have been every few years for the last four or five decades. Critics spend gallons of ink and reams of paper to bemoan the paucity of new talent, the thinning of the ranks of truly classic veteran players, the abstract idiosyncracies of the avant garde, and the sterile repetition of trad revivalists—all of which they've cried consistently over the last 60 years, and all of which the music seems to survive. The complaints stay the same, only the names change. "Where is jazz heading?" they ask. "What will be the next big New Thing?"

Well, nobody asked me, but if they did, I just might say that the next big New Thing in jazz will be—a return to the mainstream. I'm not talking, as have many journalists of late, about some vague aspect of "neo-classic" makeshift stylistic borrowing from the past as the current hip stance among fadmongers, or a starry-eyed nostalgic trip down Memory Lane. Nor am I talking about the sincere and important forward-looking artists who keep one foot planted firmly in their heritage while extending the other foot down the road to innovation. What I see and hear is a renewed vitality and emphasis on classic mainstream values, styles, and material—in short, a renaissance.

All the signs are pointing to it. All the elements are in place. Mainstream musicians are in the public eye once again, and their records are flooding the stores—because of the reissue phenomenon. Record companies with 30- and 40-year-old product are re-releasing scads of LPs, and where for example you couldn't find a Jackie McLean album a few years ago, now the bins are bulging with his sessions for Blue Note, Prestige, and Steeple-Chase—and Jackie McLean hasn't cut a new album in nearly seven years! These reissues are in the stores, *and selling*, not because a few hardcore collectors from way back when want to replace their favorite worn-through-the-grooves discs, but because there's a whole new audience discovering Jackie McLean, and others like him, for the first time. The biggest boon to this new audience has been the budget-pricing of some of the reissue lines—the Original Jazz Classics, Savoy Jazz, PolyGram's MPS and mid-line Verve series—and the increase in used record stores. An inexperienced,

CONTINUED ON PAGE 57



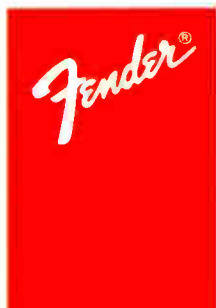
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World Radio History

Keep up the good work

Since 1982, I'm a periodic reader of your magazine, and I want to make you my best compliments for **down beat**, which is, without doubt, the best musical magazine in the world.

Many readers complain that **db** covers too much rock, blues, and funky music, and not enough jazz. I think you're working fine, and every issue I go through each article you publish. Go on with Riffs—they're very well done. I want to thank you also for the very interesting Pro Session, in the August '85 issue, about studio work with Miles.

Sorry for my imperfect English, but I know this language well enough to understand **db's** deepest feelings, and that's fine for me. Keep working as you have since '34, you're doin' really fine!

Christian Trombetta Switzerland

It is refreshing to find a music magazine that contains no pictures whatsoever of Madonna. This fact alone, multiplied by sharp, clear, unbiased record reviews (and articles) about *real* bands (Velvet Underground, The Blasters), as well as some artists I had never heard of before (Ronald Shannon Jackson, Mikel Rouse) equals a really great magazine. I must admit that I first picked up **db's** June '85 issue because I am a Robert Fripp follower. The other articles, however, were so impressive (as was the one about Fripp), that I felt a letter was in order. Thank you **down beat**, I look forward to your future presentations of music news.

Rufus Riley Carmel, IN

Ozone errata

I'd like to offer the following errata in my transcription of Makoto Ozone's solo on *Sofly As In A Morning Sunrise* (**db**, Sept. '85, pp.58-9): 1) m. 69 should have an eighth rest at the end after the last eighth note; 2) m. 73 should have an eighth rest at the end after the last quarter note; 3) m. 85, the second, third, and fourth notes should be quarter notes, not eighth notes.

Joel Simpson New Orleans

Shirt search

Thanks for inviting Carlos Santana to be the subject of a Blindfold Test. Despite my decided preference for jazz, Carlos' mixture of beautiful melodies and instinctual rhythms has always occupied a special place in my musical heart. One of my fantasies had been to get married on a mountaintop overlooking the Pacific Ocean with Carlos providing the musical inspiration.

My real reason for writing was to inquire about the t-shirt, picturing John Coltrane, which Carlos was wearing in the Blindfold Test picture. Do you have any idea where one could be acquired? Thank you for your help in my search for the shirt, and thanks again for the opportunity to hear Carlos in new ways.

Bob Schindler Houston, TX

The John Coltrane t-shirt is available for \$10 from the African Cultural Relief Fund, PO Box 884384, San Francisco, CA 94188.

—Ed.

"deebee" thank you

Thank you for recognizing me with the 1985 "deebee" Jazz Instrumentalist Solo award for junior high school. I was told about the award earlier, but the "deebee" plaque, certificate, pin, and Shure microphone were formally presented in a recent ceremony. This award and the \$1,000 scholarship to the Berklee School of Music are a great encouragement, and I hope I will continue to justify your confidence in me in the future.

Todd Green

Redmond, WA

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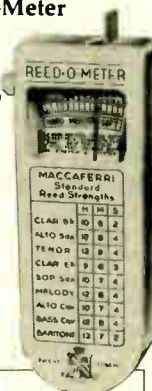
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Celebration '86

ONTARIO—Canadian Music Festivals is laying plans and seeking entrants for Celebration '86, a student music festival to be held in conjunction with the 1986 World Exposition in Vancouver. Concert bands, jazz and dixieland combos, stage bands, vocal jazz combos, and jazz choirs are encouraged to enter the competition. A \$54 registration fee entitles qualifying young musicians to a five-day pass to Expo '86, access to over 30 hours of clinics and workshops, and to compete for assorted prizes, including the **down beat** International Award. Celebration '86 runs 5/14-18.

To qualify, groups can enter any

of the 67 regional festivals sponsored by Canadian Music Festivals in Canada, most of which are scheduled for February or March (see chart at right). U.S. groups not able to attend one of the Canadian regionals can qualify by sending tapes. Canadian Music Festivals is a bilingual organization comprised of the Canadian Stage Band Festival, the Canadian Vocal Festival, and the newly formed Canadian Concert Band Festival. For more information write Jim Howard, Executive Director, Canadian Music Festivals, 135 Milner Ave., Scarborough, Ontario M1S 3R1, or call Rose Balluch at (416) 298-1311.

—bill beuttler



BOSTON BOPS: David Murray brought his quartet (John Hicks, piano; Fred Hopkins, bass; Ed Blackwell, drums) to Boston recently to open the city's newest jazz club, *Charles Tap*, located in Cambridge.

Region	Stage Band Date	Vocal Date	Concert Band Date	Fest Co-ordinator	Phone Number
British Columbia:					
New Westminster	3/21-22	—	—	Bob Schaeffer	604/596-1583
Victoria	2/19-20	2/19-20	tba	Gary Rupert	604/381-3212
Vancouver	2/14-15	2/14-15	4/14-18	Peter Stigings	604/263-2321
Terrace	3/13-15	3/13-15	3/13-15	Joan Spencer	604/635-4948
Kelowna	3/14-15	3/14-15	3/14-15	John Mutter	604/762-2841
North Vancouver	—	3/14-15	—	Peter Taylor	604/941-4341
Coquitlam	—	—	3/3-6	John White	604/939-9201
Abbotsford	—	—	5/9-10	Kerry Turner	604/859-4891
Alberta:					
Edmonton	3/14-15	3/14-15	—	Russ Chevalier	403/451-1870
Calgary	3/8-9	3/8-9	—	Floyd Williamson	403/248-4980
Saskatchewan:					
Regina	3/6-8	3/6-8	3/6-8	Greg Way	306/757-7272
Saskatoon	2/20-22	2/20-22	2/20-22	George Budolowski	306/373-5196
Manitoba:					
Winnipeg	2/24-3/1	2/24-3/1	2/24-3/1	George Douglas	204/755-0428
Brandon	3/14-16	3/14-16	—	Wayne Bowman	204/727-9631
Ontario:					
Napanee	2/22-23	2/22-23	2/22-23	Bob Robillard	613/354-5227
Peterborough	tba	tba	tba	Al Smith	705/743-2181
Gravenhurst	2/15	2/15	2/15	Louis Jackson	705/645-9039
Sudbury	2/28-3/2	2/28-3/2	2/28-3/2	Frank Musico	705/673-5621
St. Thomas	4/5	4/5	2/18	Bruce Smith	519/633-7127
Hamilton	2/28-3/2	2/28-3/2	2/28-3/2	Frank Warbis	416/631-3770
Toronto	tba	tba	tba	Don Strathdee	416/244-0578
Ottawa	tba	tba	tba	Bob Cleal	613/233-0316
Quebec:					
Montreal	tba	tba	tba	Denny Christianson	514/487-4566
Quebec City	2/23	2/23	—	Christian Laroche	418/651-7135
Atlantic Canada:					
Truro N.S.	3/28-30	3/28-30	3/28-30	Ron Mackay	902/893-3958
Newfoundland:					
St. John's	2/14-16	2/14-16	2/14-16	Ed Kendall	709/579-2756

POTPOURRI

Apologies to trumpeter Greg Davis of the Dirty Dozen Brass Band, who was mistakenly referred to as Greg Tate throughout the Dozen's August '85 feature article (the writer having apparently mixed him up with the *Village Voice* critic of that name) . . . jazz makes the news: young alto saxophonist **Christopher Hollyday**, featured in Auditions in the August '85 issue of **down beat**, has been causing quite a stir lately, the subject of features in the *Christian Science Monitor* and on the *NBC Nightly News* with Tom Brokaw; Chris' father, Richard, who credits **db** for helping Chris' and elder brother Richard Jr.'s careers along, says the inclusion of a Charlie Parker film clip in the three-minute NBC news spot was especially pleasing: "17 million prime-time viewers actually got to hear Bird play, and a 15-year-old kid was responsible" . . . Corea reconsiders: **Chick Corea** has vowed not to return to South Africa until apartheid is abolished there; the keyboardist had been subject of nationwide anti-apartheid protests because of a 1982 performance in

South Africa, which violated a U.N.-backed cultural boycott of that country . . . jazz films: **Peter Bull**, producer/director of jazz films, premiered his film on Bobby Bradford and John Carter at the Bleecker Street Cinema in Manhattan recently; it was paired with his film biography of Steve Lacy, *Lift The Bandstand* . . . jazz grant: the California-based jazz group **United Front** has been awarded an NEA grant in the Music Ensembles category; the award will allow the group to make a nine-city national tour . . . prestige poster: the Chicago Jazz Festival went arty this year; famed artist **Alejandro Romero**, who resides in Chicago, painted the fest's poster, the original of which was hung in City Hall . . . Ella & Oscar: **Ella Fitzgerald** and **Oscar Peterson** will appear 11/26 on PBS as part of Maryland Public Television's *On Stage At Wolf Trap* series; Wolf Trap, located in northern Virginia, is this country's only national park for performing arts . . . music competitions: the deadline's fast approaching for the 1985 **Ninth Annual Nat'l Band Association DeMoulin Band**

Composition Contest: a full score and tape recording are needed to enter the contest, which features \$2,000 in prize money and can be contacted through Thomas Dvorak, Director of Bands, School of Fine Arts, Box 413, U. of Wisconsin-Milwaukee, WI 53201. Meanwhile, a rock talent search is being conducted by **Epic Records**, which plans to distribute an album by the winner; top college and progressive radio stations are being asked to submit original cassettes from unsigned bands, and the winner will be announced in New York 11/9 . . . WPC series: **William Patterson College** in New Jersey is celebrating the 20th anniversary of its fall jazz series with a lineup including George Coleman 10/27; the Harold Danko/Kirk Lightsey duo 11/10; Paul Motian 11/17; Joe Chambers 11/24; and WPC professor Rufus Reid 12/1 . . . Metheny signing: the three-way battle to lure **Pat Metheny** and **Lyle Mays** from ECM (reported here last month) has been resolved; the longtime partners have chosen Geffen over Warner Bros. and CBS . . . big band cruising: **Royal Viking Line** will be running its big band cruises to the Panama Canal through April, with Glenn Miller, Duke Ellington,

Count Basie, Lionel Hampton, and Artie Shaw among the orchestras featured; contact Royal Viking Line, One Embarcadero Center, San Francisco, CA 94111 for more info . . . big horns: the **Big Horn Jazz Festival** runs 11/8-10 at Chicago's Sheraton International at O'Hare; contact the festival at 190 W. 15th St., Chicago Heights, IL 60411, (312) 755-8312 for more info . . . experimental newsletter: the new bimonthly newsletter **Experimental Musical Instruments**, edited by Bart Hopkin, is devoted to "the design, construction, and enjoyment of new musical sound sources"; subscriptions cost \$20 per year (six issues) and are available from P.O. Box 423, Point Reyes Station, CA 94956 . . . student tours: **Oberlin College's** Jazz Ensemble recently completed a three-week tour of Brazil for the U.S. Information Agency, with concerts and workshops in nine cities, and the school's Louisiana Repertory Jazz Ensemble played New Orleans jazz on a short tour of the U.S.S.R. and Eastern Europe; meanwhile, 35 young Houston performers were abroad for a three-week tour of France as part of the city's Nice Sister City Program, with stops in Paris, Nice, and elsewhere . . .

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



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

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

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

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

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

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

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

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

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

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

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

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

For more information and to receive Yamaha's *Drum Lines* newspaper, write to Yamaha Musical Products, Division of Yamaha International Corporation, 3050 Breton Rd. S.E., P.O. Box 7271, Grand Rapids, MI 49510.



Remembering "Div"

LOS ANGELES—The 15-year-old drummer, carrying an old snare and brushes, paused by the back door of the small Greenwich Village club, and looked in the open door. It was the late '40s, and many clubs were featuring jazz. The drummer hoped to find a place to sit in.

His friends in New Jersey had been discouraging: "Man, you got to be kidding . . . New York is too tough . . . it's all a big clique . . . forget it!" But it still seemed worth another trip on the subway, although the last few times hadn't paid off.

The deep booming voice came from inside the club. "Hi there young man, come on in," said the distinguished, friendly man sitting at a table near the open door.

This was my first meeting with one of the most wonderfully warm, witty, and talented people that have graced God's earth. This was George Duvivier, whose recent passing has left an inestimable gap in the ranks of virtuoso bassists of the past 50 years, and an absence of a loyal and loving friend to so many people throughout the world.

After our first meeting (I sat in with the bass/guitar/piano trio that night and often thereafter) George



MITCHELL SEIDEL

and I worked over the next 25 years in a wide variety of circumstances: countless weeks at New York jazz clubs like Birdland, dozens of albums, and many particularly enjoyable jobs with guitarist Mundell Lowe, another longtime friend of "Div."

Mundy, George, and I shared some fantastic musical and personal years together in clubs, concerts, and regular appearances on the *Today Show*, where we often worked at 6 a.m. following a jazz club till 4 a.m. On those occasions, like all others, George's good humor and enthusiasm was a constant joy.

The impeccable rhythmic sense, flawless intonation, and creative ability that "Div" brought

to every playing situation was relished by sectionmates like myself and the many other players in the vast variety of large and small groups that he graced.

Not long after George extended that warm "Hello" to the young drummer, we started calling each other "Section"—since we so enjoyed playing together as a team, which throughout all stylistic changes remains the most valued of a rhythm section's goals.

So this is tribute and goodbye to George Duvivier, the peerless "Section"-mate and great pal—but only until we play again.

—ed shaughnessy



MARK POMPERNER

HAPPY B-DAY: Stanley Turrentine performed at the ninth anniversary of Rick's Cafe Americain, Chicago's Casablanca-styled jazz club.

INDUSTRY ACTION

Di Meola jams at Guitar Institute

A clinic sponsored by **Ovation Instruments** recently brought Al Di Meola to Hollywood's Guitar Institute of Technology, where an SRO crowd of over 500 students was treated to a preview of new Ovation products and two hours of solo guitar. Di Meola also fielded questions from the audience and jammed with several of the students. Ovation recently honored Larry Coryell with its Ovation Award, which goes to players whose names have "become synonymous" with the company's Roundback guitar. Previous honorees include Glen Campbell, Eddie Rabbit, and Di Meola.

The 1985 Grand Prix award for a color print ad went to **Pro-Mark's** "Beware of Copies" ad, marking the second straight year the company has won a Grand Prix. The ad, created by Gulf State Advertising, illustrates the difference between an original and a fake by featuring a real drumstick among xeroxed copies of drumsticks. Herb Brochstein, president of Pro-Mark, said he's pleased with the positive recognition the campaign has been producing and that "it is certainly very exciting when a small, unique business such as ours is singled out for prestigious awards like the Grand Prix."

Guitarist Bill Connors recently added his name to the list of endorsers of **Dean Markley** amplifiers. A former member of Chick Corea's Return To Forever band,

Connors' current group features bassist Tom Kennedy and drummer Dave Weckl, with whom he's recorded the album *Step It*. . . . Other newly signed endorsers include guitarist/producer Nile Rodgers, now endorsing **D'Addario** guitar strings; guitarist Earl Slick (who's toured with David Bowie and John Waite), now plugging **Ovation** guitars; Gustavo Lezcano for **Hohner** harmonicas; Missing Persons drummer Terry Bozzio for **Pro-Mark** drumsticks; and Chicago (the group, not the city) drummer Danny Seraphine for **Yamaha**. Meanwhile, Yamaha celebrates its 10th year of having former Weather Report drummer Leon "Ndugu" Chancler aboard as an endorser.

Industry update: **Barcuss-Berry** has ended its distribution agreement with the Martin Guitar Co., switching to direct sales to its domestic customers. . . . **Columbia Pictures** has acquired **Belwin-Mills Publishing Co.** from Simon & Schuster, giving Columbia the rights to Belwin-Mills' extensive music print and music publishing catalogs. . . . **Matth. Hohner A.G.** has expanded its research and development center to accommodate the assembly and distribution of Hohner organs in France, and has laid the foundation stone for a new piano factory in Finland. . . . **Sounds Good Music Co.**, one of the West Coast's largest independent record distributors, recently expanded its operations by forming the Suite Beat Music Group, which will consist of the Epitaph, Poshboy, Beat, and Suite Beat record labels. . . . **JCI**, California-based disc and video producing, marketing, and distribution company, has announced plans to move its Central/Eastern distribution outlet to Indianapolis from Minneapolis.

FINAL BAR

George Duvivier, bassist, died July 11 of cancer in New York. He was 64. Duvivier joined the orchestras of Coleman Hawkins, Jimmy Lunceford, and Benny Goodman before working in the small groups of Stan Getz, Bud Powell, Gerry Mulligan, and others. He earned high marks as a sensitive accompanist to Frank Sinatra, Billy Eckstine, and Lena Horne. Over the past 30-or-so years as a free-lance bassist he accompanied literally thousands of musicians, on hundreds of live gigs and record dates.

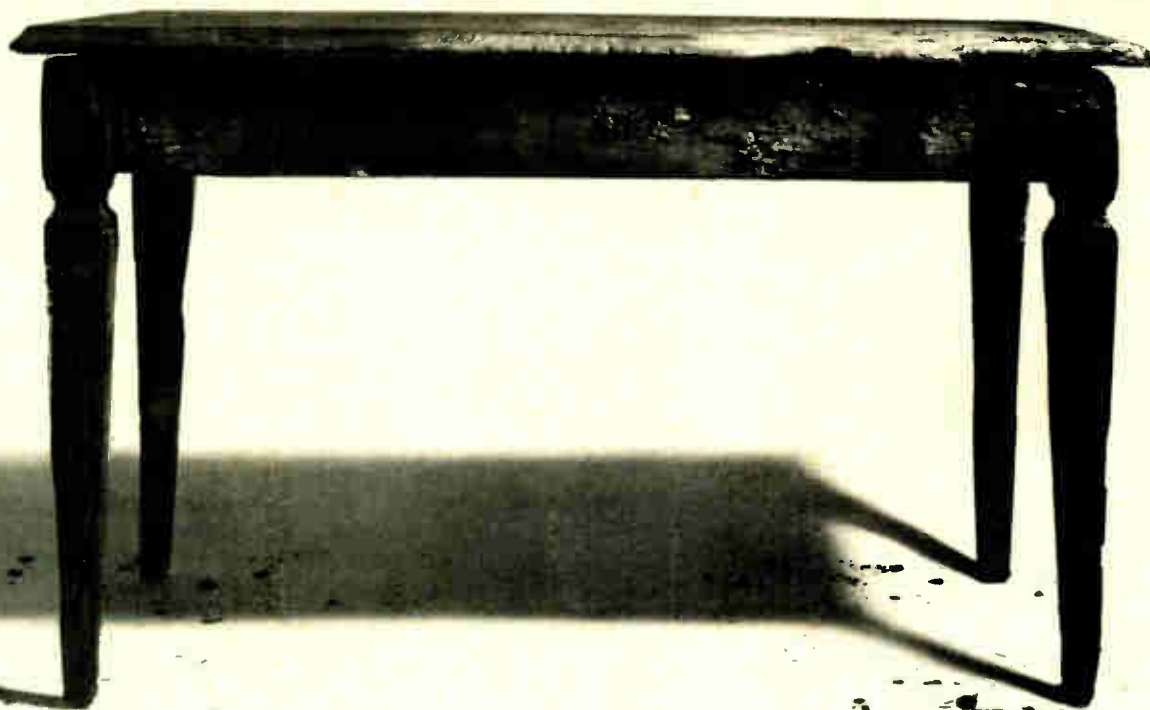
Willie (Piano Red) Perryman, pianist son of a sharecropper who learned to play in honky tonk bars and cut one of the first rock & roll records, died July 25 of cancer at age 73. Perryman cut his first records in the '30s, and in 1950 he cut *Rockin' With Red*, an early example of rock & roll. Perryman's most notable hit was *It's The Right String Baby, But The Wrong Yo-Yo*, and he spent the late '50s touring college

campuses as "Dr. Feelgood."

Jean C. Hancock, sister of keyboardist Herbie Hancock and contributor of titles to her brother's *Maiden Voyage* LP and lyrics to some Earth, Wind & Fire songs, was killed August 2 in the Dallas plane crash that claimed 133 lives. The 41-year-old Chicago native operated her own consulting firm and lived in Half Moon Bay, CA.

Wayne King, alto saxophonist and bandleader known as "The Waltz King," died July 16 in Phoenix, AZ. He was 84. King led a big band most popular during the '30s, which continued into the '70s. His theme song was *The Waltz You Saved For Me*.

Dr. James Neilson, vice president of the educational department of G. Leblanc Corporation, died April 21 at age 82. Neilson, a nationally known musician, conductor, and educator, was one of the first people hired by an instrument manufacturer to work in an educational capacity.



“We saved the Hamilton, but lost the bench.”

Sue Dawson's memories burn brightly.

“My family bought our Hamilton back in 1939 when I was three. We were living in Sundown, Texas at the time, and bought it from the Young Baldwin dealership in Odessa. I think he came through Sundown once a month with the pianos on the back of his truck.

“We managed to rescue the Hamilton when our house caught on fire in 1956, but lost the bench and the house to the flames. And I'll always remember that Mr. Young came by afterward and graciously replaced the bench.

“I took piano lessons as I was growing up and later majored in music at the University of Texas at Austin. I continue to teach piano at St. Edwards University in Austin. And I still enjoy playing my Hamilton.”

This is just one of the many remarkable stories we found during our recent search to locate historic Hamiltons. We wanted to find out just how many of our earliest Hamiltons were still in use. The response was overwhelming and confirmed our faith in their tremendous durability. As a tribute to the love and care shown to the five oldest, we are giving each of their owners one of our newest Hamilton pianos.

In addition to Sue Dawson's, the five oldest Hamiltons found include those owned by John Hainey of Reno, Nevada; Timothy and Gayle Burdick of Cleveland Heights, Ohio; the Dallas, Texas Independent School District and the Robstown, Texas Independent School District. In such diverse areas and climates as Ohio and Texas, they're still giving performances daily. In schools, studios, churches and homes, they each have a legacy all their own.

We will soon produce our Hamilton with serial number 400,000. And we'll take special pride in presenting it to John Hainey, the owner of the oldest Hamilton piano found. Because this is where the legacy of the Baldwin Hamilton begins. And continues.

And though it's been America's most popular school piano for the past 40 years, we still strive to make it the preferred piano for the next 40 as well.

At Baldwin, all of our efforts go into creating pianos without equal. Pianos for Sue's students. For Timothy and Gayle's children. For John's grandchildren. And the graduating class of 2010 at Dallas and Robstown High.

 **Baldwin®**
Without equal.

Roy Buchanan

CHICAGO—Not many rockabilly-rooted guitarists can lay claim both to blues albums that open with Bach and turning *down* a chance to join the Rolling Stones.

Enter Roy Buchanan.

A musician's musician whose wailing, whiplash guitar play has reaped rave reviews over the years from such diverse sources as Eric Clapton, John Lennon, and Merle Haggard, the Virginia-based Buchanan has recently emerged from a four-year recording hibernation to cut an album devoted to one of his first loves, the blues, and hit the U.S./European tour trail.

"I've been wanting to do a blues album for years" the now 44-year-old guitar-cult king says, outlining the impetus behind *When A Guitar Plays The Blues* (Alligator 4741), which also features a bit of a Bach fugue. "I don't think my 'sound' has been caught until this album. It's the sound that should have been recorded on my first album, the sound I've been looking for for years."

For the album—the guitarist's 10th as a leader—Buchanan selected musicians, material, and arrangements for the first time. "I did the whole nine yards," he says. "Whatever I wanted,



PAUL NATKIN/PHOTO RESERVE

that was the way things went. The session went down like clockwork. I love the album; it's something I'm really proud of."

Born the son of a farmer/pentecostal preacher in rural Arkansas and raised in the booming

metropolis known as Pixley, CA, Buchanan picked up his first guitar at age seven and never looked back. Weaned on gospel and hillbilly music, he ran off to the bright lights and rhythm & blues of Los Angeles in the mid-'50s, apprenticing himself to blues bandleader/impresario Johnny Otis and, after a move east, to revered rockabilly raver Dale Hawkins (of *Suzie Q* fame).

A rock band sideman and session guitarist in the '60s, Buchanan's word-of-mouth reputation grew to the point that an invitation to join the Rolling Stones eventually presented itself. Intent on pursuing his own solo career, Buchanan turned the offer down. The decision paid off, for the musician's recording/performing career soared in the '70s, eventually resulting in two gold albums.

"I've hit this creative thing," says the artist, who managed a well-received European tour earlier this year and presently continues to criss-cross the States from time to time with a streamlined three-piece band. "For the past year I've enjoyed music more than at any time of my life."

"I hope it's a comeback," concludes the slightly Southern-accented, one-time owner of a sculpted granite guitar. "All of a sudden, it's fun to play again."
—Joe Carey

Everyman Band

NEW YORK—In an oxymoronic society in which a devastating missile can be named "Peacekeeper" and computer "literacy" is becoming an occupational imperative, it makes perfect sense to call the Everyman Band a "free-fusion" quartet. After all, in 12 years together, this Northeast-based band (Marty Fogel, reeds; Bruce Yaw, electric bass; David Torn, electric guitar; Michael Suchorsky, drums) has demonstrated its elasticity on two ECM albums and as the backup band for such diverse musicians as trumpeter Don Cherry and punk-rock progenitor Lou Reed, with whom it made such albums as *Coney Island Baby* and *The Bells*.

Melding the electric intensity and volume of jazz-rock fusion with the open-ended improvisation, improbable time signatures, and occasional atonality of free jazz, the Everyman Band is true to the pluralistic connotation of its name in that each member solos and contributes to the repertoire. Fogel, the reed and flute player, grudgingly accepts the free-fusion designation as one aspect of the band ("possibly our strongest point"), but he cites the "groove-oriented" nature of three band members and the entire ensemble's penchant for "conversational music."

Explains Fogel: "What I like about the band is that it's never any one way. I can use my jazz background and have it fit against the r&b/funk/rock & roll/free bag mixture." That unlikely combination keeps the music fresh and interesting, but at the same time, it cramps commercial acceptance. (The band earned a 1983 TDWR ranking from **db** critics.) The foursome is well aware of this dilemma, all the more so, Fogel



From left, Michael Suchorsky, David Torn, Bruce Yaw, Marty Fogel.

points out, because they have made some of their best music during soundchecks. Problem is, when gigs are infrequent, so are soundchecks. "What we do best," says Fogel, "is simply playing, just listening to each other, playing off what the other person is doing, and just letting it go. When we begin to play something at a rehearsal to warm up, that could be the basis for a new group composition."

Nonetheless, the individual members' tunes on *Without Warning*, their new PSI-distributed ECM album, tout the ensemble while allowing each player his own space and style. Suchorsky's *Patterns Which Connect* induces a marimba sound from a DX-7, the only synth on the record, to establish a riveting, hypnotic groove. Fogel's *Multiblue Tonic Blues* boasts a free section that tumbles out of the blues, suggesting, in his own words, "a drunken person who goes through a revolving door and suddenly finds himself spun

out on the sidewalk." Bassist Yaw's *AL UR* is representative of the band at its flat-out, blowing best, while guitarist Torn's *Trick Of The Wool* is a double-quartet experiment involving just one quartet. In the recording studio, Fogel relates, the quartet recorded the opening section in 17/4, over which they overdubbed and superimposed a 9/4 section. "We did a cross-fade: while bringing the 17/4 section down in volume, we brought up the level of the 9/4 section from nothing. And, on top of that, I improvise on alto."

Soundcheck composing and studio ingenuity are heady stuff for a fusion band, especially one that thrives on conversational and groove music. But all four voices do not always speak as one. Torn, who has also recorded a duo album for ECM and worked with the Jan Garbarek Group, often resorts to what Fogel calls "anti-groove" music. After all, what good is a debate, even a democratic one, without a devil's advocate? —Gene Kalbacher



George Howard

LOS ANGELES—George Howard is determined to make the soprano saxophone as popular as the other reed instruments. The 28-year-old former Philadelphian, who moved to L.A. last year, broke

through this past summer with the nation's number one jazz album, *Dancing In The Sun* (TBA 205), got hired by Bill Cosby to appear with him around the country at his concerts as his "special guest star," and has been working on his fourth Palo Alto/TBA album, which will again emphasize his soprano.

"Enough people focus on the alto and tenor, so I'll always use the soprano," explains Howard, whose jazz-fusion blending of sweetly romantic playing, coupled with down home funky arrangements, enable him to garner radio exposure on formats which do not normally play jazz. Howard's music can be heard on black urban contemporary stations and adult contemporary stations, a powerful one-two punch.

Howard's background reads like a script for a movie. He began taking music lessons at Philadelphia's famed Settlement Street School when he was six, learning first the clarinet and then the bassoon at seven-and-a-half. "I really wanted to play trumpet," Howard admits, "but my teacher, Shirley Curtis, felt I had a natural woodwind embouchure, so I started on the clarinet." Among the musicians studying at the school was bassist Stanley Clarke. By the time he was 14, Howard was playing gigs at night, earning

\$10 ("more money than most kids my age had"). His skills improved to where within a few years he could play with Grover Washington Jr., Harold Melvin and the Blue Notes, and First Choice, all prime Philly bands, and find himself among the studio musicians working for the hot production team of Leon Gamble and Kenny Huff.

Having tasted the excitement of the professional world, Howard set out to land a record contract, zipping back and forth from Philadelphia to New York via train to try doing so. "I got turned down 38 times," he recalls. *Thirty-eight?* "That's the number. When you've been turned down that many times you remember that kind of stuff." He eventually sent a tape to Palo Alto, the northern California label, whose president, Dr. Herb Wong, liked what he heard. Howard's first two LPs were a combination of originals and pop interpretations, including Michael Jackson's *Human Nature* (which Miles Davis later cut on his current CBS LP).

But it was his third LP, *Dancing In The Sun*, with its all-original menu which caught radio programmers and the public's attention. Recalls Howard, somewhat piqued: "Those record guys who turned me down said I didn't have any imagination, there was nothing unique about me." Obviously, they were wrong. —*eliot tiegel*



From left, John McLaughlin, Paco De Lucia, Al Di Meola.

Paco De Lucia

NEW YORK—In 1977, Paco de Lucia did the unthinkable. Going outside the restrictive boundaries of flamenco music, he recorded a track on Al Di Meola's electric LP, *Elegant Gypsy*. Unheard of for a flamenco guitarist. Many staunch flamenco purists insisted that Paco was defying the age-old, revered tradition of flamenco music. But as Di Meola said on Paco's behalf, "He's not leaving flamenco, he's expanding it."

Like other pioneers, while alienating some, his bold new experiments have brought others into the fold. Paco's triumphant tours with John McLaughlin and Di Meola—which yielded 1981's *Friday Night In San Francisco* (Columbia 37152) and 1983's *Passion, Grace & Fire* (Columbia 38645)—exposed new audiences to the bravura and majesty of flamenco music, even if the music performed on their tours was not flamenco in the purest sense of the word.

Paco has taken heat for his experimenting with such a rich tradition. Yet, he is always mindful of

not straying too far away from the roots. "I cannot do with flamenco all that I should like because then it loses its identity," he said backstage at Carnegie Hall before a performance. "Flamenco is a very old music. It cannot evolve as quickly as, say, jazz has evolved. It has to be a very slow evolution. So I am trying to introduce new things—my feelings and thoughts—but I don't want to lose the tradition, that sound. Flamenco is really a sound more than a music. It's a feeling, an expression. So you can put in the qualities you like, but you have to take care of that message, that sound."

Born in 1947 in Algeciras, part of the Gypsy region of southern Spain, Paco won an amateur guitar contest at age 12. Flamenco dancer Jose Greco soon took him out on tour, then Paco toured with his older brother Ramon, performing with dancers, an essential part of flamenco training. "I spent my whole teenage years playing for dancers and singers," he said. "I have had a very big relationship with dancers all my career. For a long time, that was the way to play

flamenco, just backing up the dancers. To play solo in concert is something for a very few—Sabicas or Carlos Montoya. Not many else."

Add Paco de Lucia to that list. At his Carnegie/Kool concert he wowed the crowd with his adventurous, spontaneous flurries, straddling both the traditions of flamenco and the spirit of jazz. When asked to compare the two idioms, Paco said: "Musically, I think we have no similarities. But emotionally we have a lot in common. Because, for example, the blues, which is the foundation for much of jazz, comes from black people who have been very persecuted. And this creates a special feeling in the music. It's the same in flamenco with the gypsies, who were also very persecuted and kept out of society in Spain. So gypsies feel like a clan, and that strong feeling makes for a very special sound that comes through in the music. The feeling is very much the same in both flamenco and in jazz."

When he's performing in concert with brother Ramon or other flamenco contemporaries, he's playing for the moment, trying to evoke moods rather than memorizing passages. "You play what you want to play without thinking in terms of structures. So the guitarists, we look to the faces and the hands and we follow, one to the other, what is happening at the moment. It has more freedom and is really much more anarchic than jazz."

Though he is currently touring Europe, Japan and South America with his own group (and negotiating a new contract with Holland Polygram abroad), Paco plans to reunite with his Trio buddies sometime in early '86. "Yes, it's very nice to play with John and Al," he laughs. "Nice competition. We fight on stage every night."

—*bill milkowski*

DOC SEVERINSEN

By Zan Stewart



T Tonight's The Night

The last Thursday in August was a pretty musical one on the set of NBC's Studio One in Burbank. There, from 5:30-6:30 p.m., *The Tonight Show* was being taped, and Johnny Carson's guests were the great popular singer Tony Bennett and the talented magician Doug Henning. Both artists required the accompaniment services of *The Tonight Show* orchestra, the last of the big bands to play a regular role in network tv, and the rousing outfit that's directed by the quick-witted, flashy-dressing trumpeter, Doc Severinsen.

That Thursday, Severinsen, wearing a boldly striped blue-and-white sport coat, blue slacks, and red shoes and necktie, wasn't heard a lot on camera. Bennett brought his own arrangements, which have little room for hot soloing, at least on a short tv slot, and Henning required oom-pah circus-type stuff behind his illusions. But during commercials, Doc roared as the band played mostly straightahead material that suited the occasion. As the band sailed into *Witchcraft*, the man in charge nailed the lead of the bridge way up top, with a shining, pristine tone, and he gave the final eight-bar melody of *There Will Never Be Another You* another sky-high flourish.

A few minutes after taping, Doc was in his second floor dressing room. He had changed to designer jeans, a wild



multicolored short-sleeved shirt, and Reebok tennis shoes. He pointed to his red loafers, saying "God, those things hurt."

Settling into a comfortable chair, the congenial 58-year-old Severinsen, who is tanned and youthful-looking, spent the next half-hour discussing his multi-level career, an odyssey that now spans more than 40 years.

"I was born in a cow town, Arlington, Oregon," he began. "Really, they had cattle drives down the main street, and you had to close your doors so the animals didn't come into your house. My dad was the dentist and he played a little violin, so he started me on a junior-sized model. But I wanted to play trombone, so I refused to have anything to do with the violin.

"There weren't any music stores in Arlington, and thus no trombones, but a guy down the street had a cornet for sale, so that became my instrument."

Like almost all fledgling players, 'Little Doc,' as he was then known, hated to practice. "My mother used to threaten to spank me if I didn't play," he said, "and for a while I took the lickings. Then I changed my mind and started working. My dad taught me how to attack the notes by spitting out pieces of chewing tobacco he had on the tip of his tongue. 'Spit those notes out,' he'd say, and that's what I did." Severinsen also hit the classic technique books, gathering a sound foundation that found him winning All-State competitions by his early teens.

Since radio reception was a catch-as-catch-can thing in Arlington, Doc didn't have a chance to hear the surging swing of the big bands until the late '30s, when more and more stations started carrying the driving beat of Basie, Ellington, Dorsey et. al. "When I started playing with my first band, the Blue Notes," he recalled, "it was mostly for Grange dances where they wanted to hear *Turkey In The Straw* and more country-type numbers. There wasn't really a chance to play the music I was attracted to on the radio. *Darktown Strutter's Ball* was about as far toward swinging as we went."

But even before the Blue Notes, word of Doc's abilities traveled far. When Tommy Dorsey was in Portland in 1940 and needed a trumpet player fast, Doc was the guy they sent for. "The Dorsey people had heard there was a hot trumpet player in Arlington," he said, laughing, "but they didn't know this hot young player was a kid. I tried out for the band but didn't make it. I *did* hang out with the guys for a couple of days. They were very encouraging. One of the guys I remember there was Jimmy Zito, who later worked for NBC."

Before Severinsen could finish high school, he was hired to play with Ted Fio Rito, who, like Jan Garber and other "sweet" bandleaders, had taken a more hard-driving stance as swing

became increasingly in vogue. Drummer Louie Bellson had just left Fio Rito, who was the composer of the standard *I Never Knew*, prior to Severinsen's joining the band.

Doc completed high school via correspondence, and by 1946 he was in the Army, enduring the rigors of basic training at Fort Lewis, Washington. He heard that the Special Services band, which played Officer's Club dances and jobs off-post, was looking for a trumpeter. He auditioned and got the chair. "It was some of the best luck I've ever had," he said. "Most of the men in that band were in the finance division, and somehow they pulled some strings and got me out of basic and into a desk job. Pretty soon I was in charge of enlisted men's pay, which was over a million dollars a month!"

Out of the service, Severinsen hooked up with saxophonist Charlie Barnet, a stint that was off-and-on for two years. He played both lead and jazz chairs, filling in wherever he was needed. "It was a hot band," he remembered, "and Barnet was playing quite a lot of bop. It was also a mixed band, with several blacks, including Clark Terry, who's like a brother to me. But having both blacks and whites created some tense racial situations. It didn't matter that you were white, the fact that you were a member of a band that was mixed made you the subject of prejudice. It was the first time I'd been exposed to that form of injustice. It was a drag.

"But Clark Terry, how he influenced me! He played so much on that horn. I tried to steal as many of his licks as I could," Severinsen said, smiling at his admission. In the mid-'50s, Doc traveled to New Rochelle, NY, where Terry was playing at the Glen Island Casino with Duke Ellington's band, to see his former bandmate. "Duke happened to be short a horn that night and asked me to fill in," the trumpeter recalled with relish. "It was one of the greatest musical nights of my life."

Another central influence on the just-turned-20 trumpeter was Ray Wetzel, who had been in Barnet's band, too. "Ray was one of the few guys who actually worked on his horn on the road," Severinsen said. "He would practice out of books, doing a lot of sight reading, and lip exercises. He inspired me to work harder to keep my chops strong."

In 1949, both Severinsen and Wetzel went to work for Tommy Dorsey, which was like a dream come true for Doc. "Ever since Portland, I had wanted to be with that band," he said, his eyes lighting up at the memory. "The first night, when we broke into the theme song (*I'm Getting Sentimental Over You*). I felt like my feet had left the ground. I really wasn't there for a while. I was floating.

"Tommy was such a great musician that you couldn't help



DOC SEVERINSEN'S EQUIPMENT

"I'm vice-president of the C.G. Conn Company, and I'm currently at work on helping design some new horns for them, so I can't really say what kind of horn I use. Not because I'm being secretive, but because they don't yet have names. What I'm looking for in these new horns is what I always like in older horns, like the Bach Stradivarius and older Conns, and that's a warm, full sound and an ease of tone production. What mouthpiece I use depends on how I feel that particular day, but almost all my mouthpieces are custom made by Bob Reeves, who's here in Los Angeles. But just like I used to tell kids when I did clinics—which unfortunately I don't have time to do anymore—the importance of the mouthpiece/horn thing kind of gets pushed out of proportion. Sure, it's important to have a good horn and mouthpiece, but the basic requirement to be a good player is not equipment, but practice, practice, practice."

DOC SEVERINSEN SELECTED DISCOGRAPHY

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with Henry Mancini

BRASS ON IVORY—RCA 1-3756

but play great with him. His sound was one of the finest I've ever heard, but he was a little old-fashioned. He wasn't too happy when he heard that Ray and I were coming on after leaving Barnet, who openly endorsed bop." (In one of history's ironies, Charlie Parker died while watching *The Tommy Dorsey Show* on television in 1955.)

After a hot minute with Benny Goodman, Doc landed the plum role as a member of the NBC staff orchestra in Manhattan. Between calls, he did studio sessions with everybody from Andre Kostelanetz to Perry Como. "Then one day," he said, "I recorded with the big bands of Gary McFarland, Gerry Mulligan, and Bob Brookmeyer—the Brookmeyer date was *Gloomy Sunday And Other Bright Moments*—and I decided that I wasn't going to record with just anybody anymore. I started choosing my non-NBC dates more particularly."

In 1962, NBC's *The Tonight Show Starring Johnny Carson* hit the air (there had been previous 'Tonight Shows,' but this was the first with Carson) and Doc was enlisted for the orchestra, which was fronted by Skitch Henderson. In 1967, Severinsen took over the top slot and when the show moved West in 1972, Doc led the pack, bringing a lot of top cats with him. These included saxophonist (and assistant conductor) Tommy Newsom, pianist Ross Tompkins, trumpeter Snooky Young, and drummer Ed Shaughnessy.

To round out the ensemble, Severinsen had his pick of the crop of L.A. studio and jazz players. The band's roster today has changed very little since the initial selection. As Doc put it, "We don't have any openings." Among the gentlemen who have what's considered by most to be L.A.'s premier studio gig (pay is approximately \$250 for, at most, a four-hour shift) are saxophonists Ernie Watts, Pete Christlieb, Dick Spencer, John Bainbridge, and Bill Perkins; trumpeters Conte Candoli and

John Audino; and trombonists Ernie Tack and Bruce Paulson.

Severinsen, who reportedly makes a half-a-million dollars yearly for 200 *Tonight Show* tapings, is constantly on the lookout for new material for his talent-heavy crew. "We need a lot of charts," the leader explained, "because even though we're not featured all the time, we have to be ready to come up with something in a minute if the show is a little short and we need a band piece to fill in."

Just as he uses the best players available to play the show, so Severinsen chooses the elite of the local arranging corps to contribute the charts. "There are so many, and I know I'm leaving some out," he began apologetically, "but among the writers are Mike Barone, who's done a lot of our things, Bob Florence, Gerald Wilson is currently writing some tunes for us, Tommy [Newsom], John Bainbridge, and Bill Holman. Bill wrote a version of *Begin The Beguine* which was played on the air that redefines the tune."

Doc is quick to point out that while big bands traditionally play straight-ahead jazz, his orchestra will just as often go with a contemporary item. "We have lots of jazz-rock numbers in the book," he announced, "and we play them, too."

This contemporary side of Severinsen is given greater focus when he appears with his small band, Xebro (pronounced Zeh-bron), a jazz-fusion band he formed in 1981. The group plays mostly originals that spotlight the trumpeter's masterful ability to produce clear, powerful tones throughout the range of his horn and over an assortment of rhythmic and harmonic foundations. Doc has come under a lot of heat, especially from fellow musicians, for playing music with rock overtones, and if there's one thing that gets him going, it's that criticism.

"There are some close-minded people who don't like something simply because it's electronic or because it has a rock beat," he snarled. "Those people infuriate me. And, damn it, a lot of these who are quick to condemn are musicians, and you'd think that since they are creators, too, they'd have a little tolerance. It's as if there are time lines, and anything that happened after such and such a date is automatically invalid. I just don't buy that concept. I think performances and compositions should be judged on their individual merits."

Severinsen employs this broad barrier-less conception not only in selection of material for *The Tonight Show* band and for Xebro, but for his Las Vegas and Atlantic City nightclub acts. He appears in those gambling towns about 12 weeks a year, offering a program of tunes that will please a very general audience. "We'll do some jazz, some blues, even some country tunes [Doc co-wrote *Stop And Smell The Roses* with Mac Davis]," he said, "and I'll sing a couple, to break things up and to give my lip a rest. I might sing something by Elvis or B.B. King or a new tune, maybe one I've heard on MTV that I've had arranged for my style. As in all my appearances, I just play music that appeals to me, you know, good music with melody."

The man who keeps his horn at his lip at least two hours a day ("I'd play more but I have so much music business to attend to") works his share of orchestral concerts. Besides being resident conductor of the Phoenix Pops, where he and Xebro do six three-day appearances a year, Severinsen also performs as a soloist with various symphonies. The programs are similar. "I'll usually begin the evening with a concerto," he said. "It will be a strictly classical number, often something written especially for me, and with no jazz or pop traces. Then after intermission, I'll bring on Xebro [Rich Eames, keyboards; Tom Rizzo, guitar; Jeff D'Angelo, bass; Ron Davis, drums] and we'll do something that integrates the group and the orchestra. I don't like the idea of all the orchestra members sitting there while we go on with lengthy solos. So the pieces I use always have some form of interaction."

At this last remark, Doc patted his rather flat stomach—he runs three miles a day and lifts weights, and it shows—and said, "God, I'm hungry. I have to meet my wife, Emily, for dinner, so I hope you'll excuse me. Speaking of yet another facet of music, Emily's an opera lover. I never thought I would be, but we go a lot and, you know, I love it." **db**

Allan Holdsworth's New Horizons

By Bill Milkowski

"There's a guy named Allan Holdsworth that probably won't get the recognition he deserves because he's too good. If you play guitar and think you're good, just listen to that guy."

—NEIL SCHON (JOURNEY)

"When it comes to putting all the elements together, Allan Holdsworth has got it. I give him more credit than anyone for just pure expression in soloing. He has something totally beautiful."

—CARLOS SANTANA

"He plays so much, he covers everything. A totally comprehensive player. He's one of those revolutionary guitarists."

—LARRY CORYELL

"Holdsworth is the best in my book. He's fantastic. I love him."

—EDDIE VAN HALEN

"For me, Allan Holdsworth is doing the most interesting things on electric guitar."

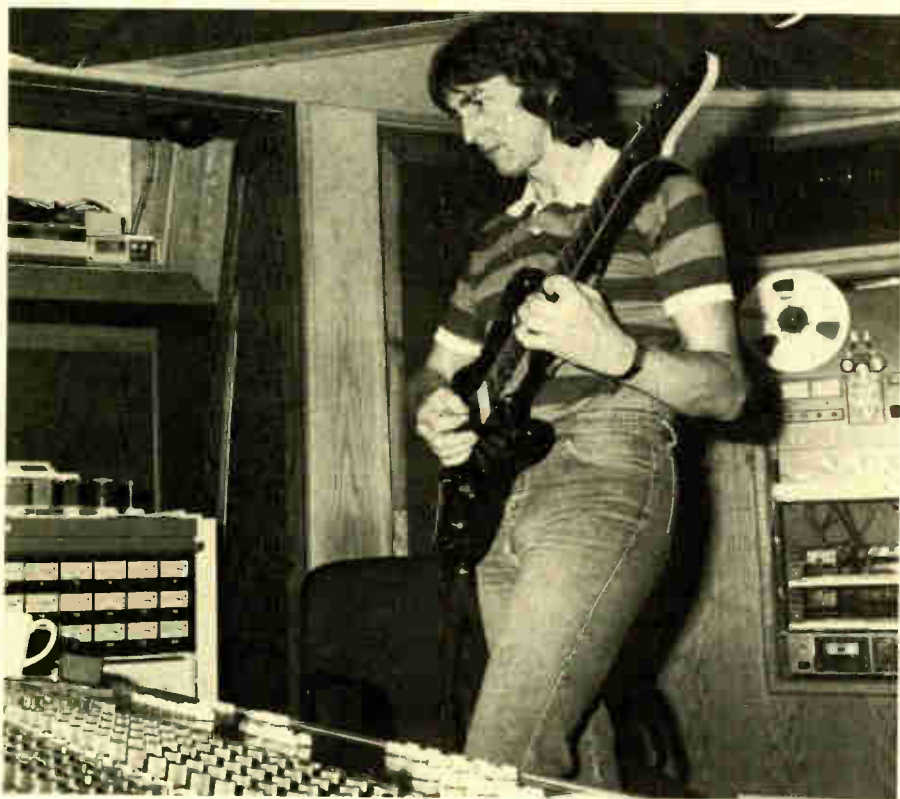
—STEVE KHAN



Just who is this guy Allan Holdsworth, and why are they saying such wonderful things about him?

A pioneer in the fusion movement of the '70s with such legendary instrumental groups as Soft Machine, Gong, U.K., Tony Williams' Lifetime, Bill Bruford's bands, and Jean-Luc Ponty, Holdsworth stands today as one of the most distinctive and innovative guitarists in the world. His incredibly fluid technique and his unique scalar approach to soloing ("I tend to hear flurries of notes as a whole, from beginning to end, rather than hearing one note after the other") have made him the envy of countless aspiring guitarists looking to break away from rock and blues clichés.

HERBERT WORTHINGTON



HERBERT WORTHINGTON

His seamless style of playing melody lines or improvising over a myriad of chord changes more closely resembles the legato approach of a saxophone player than the normally percussive attack of a guitarist. You rarely hear any picking sound or blunt attack when Holdsworth wails. Instead you get flowing lines that whoosh by so quickly and flawlessly that you simply can't begin to imagine what his right and left hands are doing.

But that's only the beginning. As if Holdsworth's astonishing technique weren't enough to digest on its own, now the guy has gone out and acquired a new piece of technology that adds a whole other befuddling aspect to his already awesome arsenal of effects.

On his latest Enigma album, *Atavachron*, the revolutionary guitarist takes one step further toward Mars with a new and revolutionary piece of hardware, the SynthAxe. The product of several years of painstaking research, the SynthAxe is England's answer to the guitar synthesizer. But unlike that popular Roland product, the SynthAxe makes no sound of its own. What it is, basically, is a controller for synthesizers, capable of interfacing with Fairlights, Synclaviers, or any MIDI-equipped synths. This thing is strictly high-tech to the max, and Holdsworth feels it positively renders all other guitar synthesizers obsolete.

"It's really in a field of its own. It's an amazing machine. I'm so in awe of the whole thing. I'm still trying to figure out why anyone would've gone through that amount of trouble; and believe me, they did go through an awful lot of trouble to

do this. They're totally pioneering something in a certain direction that no one has ever done before. There isn't anything even close to it. There probably will be in a few years time when other companies start copying them, but they've laid the groundwork and therefore I think they deserve credit for that."

"They" are British inventors Bill Aitken, Mike Dixon, and Tony Sedivy, who began developing this revolutionary machine around 1980. Along the way they were aided in the design of the SynthAxe by Ian Dampney and Ken Steel. Take a bow, gentlemen.

Perhaps the most significant feature of the SynthAxe is the fact that it doesn't work on the pitch-to-voltage principle, as do most of the other guitar synthesizers currently available. Though many guitar synth users have waxed enthusiastic about the sounds available on their instruments, they sometimes express reservations about the tracking problems inherent in the system. That is, there is a 10th-of-a-second or so delay from the time a note is struck to when the sound is actually produced. This inevitably forces guitar players to alter their own techniques to suit the demands of the instrument. Some, like Pat Metheny and John McLaughlin, don't mind this too much, considering the synthesized guitar's other advantages.

According to Holdsworth, "The pitch-to-voltage principle has some inherent problems that you can never really surmount. When I first played a guitar synthesizer it kind of opened up one door and closed another one immediately. Like, all of a sudden I had all

these sounds I could get, which was great, except I couldn't really use them in a way that I wanted to because I was limited by the way you have to use the machine. And I hate that. I hate being dictated to by a machine. It's just a very disobedient machine, if you will. It takes a long time to decide what note you played, and also the wave length of a low note is bigger than a high note, so all the low notes come out slower than the high notes. But when I played the SynthAxe for the first time, I knew it was definitely going to be the way to go. I felt like it was made for me. Now I have a controller of synthesis that is an obedient machine, at last."

The SynthAxe has a highly sophisticated series of sensors under the surface of the fingerboard to relay information to the synthesizers. These sensors detect such subtleties as string-bending, damping or muting with left and right hands, dynamics, and just about every normal function of a guitar except for harmonics. Other features of this incredible new instrument include automatic hold, which creates drone notes to play on top of, and an automatic trigger mode which allows the player to sound notes by tapping the fingerboard with left hand only (a la Stanley Jordan or the Chapman Stick).

"There's so many functions of the instrument that I haven't actually gotten into yet," says Holdsworth. "There's so much to learn, and I guess one of the interesting things about it is that everybody is going to find something different to do with it. As for me, I don't want it to sound like a keyboard or anything. I just want an instrument that I can play in such a way that my personality is still visible through it all. And now I've got a machine that will do that."

One drawback with the SynthAxe is the fact that the fret spacing is fairly even as you go up the neck, rather than getting narrow as you approach the bridge. This makes chording fairly difficult at that high end of the neck. "There are certain chords that I can't play on it. I just can't reach that far. Chords that I had been used to playing on the top third of the regular guitar neck were suddenly impossible for me to play on the SynthAxe. That was the only single problem I've had with it, and I understand that they're going to be offering a few more neck options as they begin marketing them to the general public. But there's such a lot of work involved in the circuitry of the neck itself that it would be a very expensive proposition at this point in time to make a different neck for me."

The SynthAxe has not completely taken over Holdsworth's music. He uses the machine about half the time both in concert and on his latest recordings. As he says, "I don't want it to completely wipe out everything else I've done on the guitar up to this point."

Originally an aspiring reed player, Holdsworth didn't pick up the guitar until he was 17 years old. "I played saxophone and clarinet and I wanted to play oboe, but I had problems with my ear. I kept popping it from blowing and getting ear infections, so I had to stop. It was some kind of peculiar physical thing where all the pressure would build up in one place. I don't know—I guess I wasn't supposed to play a wind instrument."

When he switched over to guitar he was still interested in getting a saxophone kind of sound, which led to all kinds of early experimenting with amplifiers and sustain. "I guess consciously since I've started on the instrument I've been trying to get the guitar to sound more like I was blowing it than plucking it, as such. I remember having this little 15-watt amplifier that my parents had bought me, and there'd be a certain volume I'd play at with this thing where it would feedback and sound really great, a more horn-like quality than anything I had heard before. Then I'd plug my guitar into somebody else's amplifier and it would sound completely different. That interested me very much, so I'd try and figure out how the whole electronics thing worked. My father had a friend who built amplifiers and I'd get some lessons with him, so I gradually became aware of what was happening with the sound once you'd pluck a note. From there I'd try to hone in on it—make an amplifier that did exactly what I wanted it to do."

Today Holdsworth's rack of electronic gear does everything he wants it to do. His onstage setup consists of four amplifiers—a pair of amps for his rhythm guitar sound and another pair for his lead sound with a lot of different delay lines on each. "Basically, on the lead sound I use the regular guitar sound and add a bit of digital reverb and a long delay. And for the rhythm I use a lot of delay lines set up for multi-chorusing. I like to create a real random kind of situation so that you know it's stereo but you can't actually pinpoint at any time what's happening to it. It's all just kind of moving."

After a longstanding relationship with Charvel guitars, he's switched over to Ibanez. "They designed a guitar for me, the Ibanez AH-10, which we worked on together for over a year. They almost gave up on me in the end because I kept demanding so many changes. But I'm really pleased with what they eventually got. The guitars I've got now are the best instruments I've ever owned. It's very light wood for maximum sustain. It's more expressive than anything I've ever played before."

Holdsworth credits much of his astounding technique to the fact that his first teacher, his father, the late Sam Holdsworth, was a piano player and not a guitar player. "He used to help me with

chords and scales, and since he wasn't a guitar player he couldn't tell me how it was to be done on the guitar. But he could tell me about the music. So while I did learn the music from him, I had to apply my own logic to everything.

"I remember seeing other guitarists who were a lot better than me at the time, and I'd notice how they'd be using only two or three fingers on their left hand. They all had their pinkies curled up in a little knot there. And this was an incredible

waste of energy to me. I thought I should use all the limbs I've got, so I started practicing seriously with all the fingers on my left hand."

He adds, "People who have heard me think that I have very long fingers—able to reach and stretch to all these odd chord voicings. But my hands are not big at all. I just acquired this dexterity through repetition and practice. I didn't know it wasn't supposed to be done. It just seemed perfectly logical to me at the time."

At home he continues to practice "unusual scales or anything that I feel I'm really bad at. I practice playing over chord sequences, for example. I want to be able to reach a point where I can improvise without falling back on anything. Because sometimes when you play and you're in a gig situation, you kind of dry up and you fall back on the things that you've learned—all the things that you've practiced. And that's really when I feel bad, because then I'm just doing the parrot thing, I'm not really playing. I live for those few moments when I'm really playing and coming up with new things.

"Some guys practice certain things so that they'll be able to play them on a gig. I never do that because I would feel that I only got good at practicing. That way, I really didn't learn anything new at all. So when I practice, I try and improvise and play something different on the same theme each time, as many variations as I can think of without ever repeating myself."

Sounds like jazz to me. And yet, Holdsworth has always had trouble getting airplay on jazz radio stations. Rock stations too, for that matter. "A jazz station will be reluctant to play any tracks on an album like *Metal Fatigue*, even though there might be a few cuts that could legitimately fit into their programming. Because there are also some tracks that swing more toward the rock direction they think, 'Ohmigod! This is a rock record!' And conversely, the other thing that happens is the rock stations won't play it because it's not commercial enough and they think it's kind of jazzy. So we don't get either."

He's hoping that unfortunate thinking will change with the release of *Atavachron*, his second album for Enigma Records. "I guess some people think that I play the rock thing just because it's more commercial and that it will help sell records. And that's actually not the reason at all. It's just that I love certain things about rock music and I want my music to be a combination of both things—rock and jazz. But instead of it being liked by both camps it scares people from both sides away from it, which leaves me in this no-man's land in the middle. So I'm trying to get away from that with this new album—see if we can get over with a jazz audience."

He's got my vote.

db



HERBERT WORTHINGTON

ALLAN HOLDSWORTH'S EQUIPMENT

In addition to his new-found love, the SynthAxe, Allan Holdsworth plays Ibanez AH-10 electric guitars and an Ibanez acoustic which is a replica of Django Reinhardt's Macaferri guitar. On-stage he uses four JBL monitors, a Studiomaster mixing console, and Pearce amplifiers. His effects include an ADA stereo tap delay, a Lexicon PCM 4060 digital reverb, an AMS digital reverb, and an ADA multi-effects unit. His strings are Ernie Ball light gauge (.09, .12, .14, .22, .30, .40).

ALLAN HOLDSWORTH SELECTED DISCOGRAPHY

as a leader

ATAVACHRON—Enigma 72064
METAL FATIGUE—Enigma 72002-1
I.O.U.—I.O.U. 13091
ROAD GAMES—Warner Bros. 23959-1B
VELVET DARKNESS—CTI 6068

with Tony Williams

BELIEVE IT—Columbia 33836
MILLION DOLLAR LEGS—Columbia 34263

with Jean-Luc Ponty

ENIGMATIC OCEAN—Atlantic 19110
INDIVIDUAL CHOICE—Atlantic 7 80048-1

with Bill Bruford

FEELS GOOD TO ME—EG/Polydor 6149
ONE OF A KIND—EG/Polydor 6205

with Gong

EXPRESSO II—Arista 4204
GAZEUSE—Virgin 2074

with Soft Machine

BUNDLES—Harvest 4044

with U.K.

U.K.—EG/Polydor 6146

MANHATTAN TRANSFER:



DAVID SCAVONE

From Doo-Wop To Bebop

By MICHAEL BOURNE

Individually, they each have a sound, a look, a style. And together the four singers have a style just as unique—the sound and the look of the Manhattan Transfer. After 13 years, it's a style they've harmonized, never homogenized.

"Visually, we're so different," said Janis Siegel. For all her New Wave-y flash on stage, she's a bopper from way back. Then there's Cheryl Bentine, a Cover Girl, radiant and swinging. Alan Paul croons, a romantic avatar, as dangerous as a gigolo or as sweet as The Boy Next Door. "We talked about that when we first got together," said Tim Hauser, the eternal Hipster: "that everybody would be a lead singer, that each person could preserve his or her identity, and that way we could keep everybody happy, rather than becoming 'So-and-so and the (Whatever)s.' We wanted to keep it as broad and as open as we could. I don't think any vocal group had ever really done it.

Lambert, Hendricks, and Ross came close, but they weren't a harmony group. They were a group of soloists."

Jon Hendricks wrote all the lyrics, mostly new, that the Transfer sings on their new release *Vocalese*, songs from classic jazz recordings of Sonny Rollins, Dizzy Gillespie, Ray Charles, Quincy Jones, and the Basie band, among others—including lyrics to his own scat solo on *Airegin*, recorded 25 years ago with Dave Lambert and Annie Ross. He also solos on the single, *Ray's Rockhouse*, and joins another disciple, Bobby McFerrin, for *Another Night In Tunisia*. Hendricks was especially pleased that *Vocalese* was realized the way he and the Transfer wanted. "I took a year away from my own group to work on this album," Hendricks said. "There's no other group on the earth I would have done that for but the Manhattan Transfer. They've been fans since the start of their professional life.

Vocalese is really the culmination of that love they have for the work of Lambert, Hendricks, and Ross. They are keeping the flame alive!"

They were all the more pleased to be working with Hendricks, the Godfather of *Vocalese*. They'd been singing his lyrics to jazz classics from the first—*Doodlin'*, *Moanin'*, *Four Brothers*—and his lyrics to Joe Zawinul's *Birdland* on the record *Extensions* helped that cut become the Transfer's first hit. Ironically, they'd originally been talking about *Birdland* with another pioneer of *vocalese*, Eddie Jefferson. "I'd been into Eddie since I was 16 or 17," Tim said. "I knew *Moody's Mood* and *Billie's Bounce*, and those two songs were a big influence on me." Tim became friends with Jefferson through saxist Richie Cole. "We originally asked Eddie if he'd write the lyrics to *Birdland*," Tim said, "but when Eddie was killed we couldn't find the manuscript and didn't

even know if he ever worked on it." Joe Zawinul remembered that Hendricks once wrote lyrics for the Swingle Singers. "Jon called me," Tim said. "That was my first confrontation with Jon. It was emotional. Eddie was just killed, and here was Jon on the phone. We were rehearsing, and Jon shows up. We sang all the Hendricks stuff we knew, and Jon laid *Birdland* on us. That was the beginning of a long association."

Hendricks coached them through *Birdland* and, on the record *Mecca For Moderns*, sang Bird's *Confirmation* with them. They also recorded his lyrics to *Corner Pocket*. Another song on *Mecca For Moderns*, the doo-wop redux of *The Boy From New York City*, became the Transfer's first top-of-the-pops single. By then, they'd become more and more popular—and been through more and more changes.

They first came together in 1972 in New York. Janis Siegel and Laurel Massé were singing around. Alan Paul was featured on Broadway in the musical *Grease*. Tim Hauser was fronting a vocal group but often earned a living as a taxi driver. They connected. All were devoted to the several traditions of American popular singing, from swing and scat to crooning, from rock and soul to doo-wop, traditions that, by the early 1970s, were often forgotten. Then young singers like Bette Midler and the Pointer Sisters revitalized some of the songs and styles of the classic vocal groups. "We were all mining the same lode," Janis laughed. Hauser worked for a time with Midler, and through Bette they eventually signed with Atlantic Records. It was just the time for the Transfer to happen.

"Actually, the whole thing was laid out at the beginning," Janis said. "We were going to mine this unknown American music. We were going to do music that others weren't doing. We were going to *perform!* We weren't going to be introspective on stage. We were going to give out. We were going to dress up. We were going to be popular and be *the best singing group in the world!*" And they knew almost right away that what they dreamed of was attainable. "I started realizing it even before we got the record deal," Alan said, "when we were playing Reno Sweeney's and there were lines of people outside. You could feel the energy building. When we moved uptown to the Cafe Carlyle, and Mick Jagger and David Bowie came to see us, that's when I knew there's something going on!"

They recorded. They evolved an audience—mostly in New York and Los Angeles and San Francisco. Then, in 1975, they were featured as a four-week summer tv replacement for Cher on CBS. "Our manager at the time convinced us that it was important that we were exposed," Alan said, "and the show exposed us."

"The wrong way," said Tim. "I don't think that show did us any good. To a lot of people it was like selling out."

"The fear that we had came true," Alan said. "I felt we had a mystique. We were an underground group from New York. We had an image. But after that show, I felt we became something we didn't believe in."

They at least introduced to television some new and wonderful music, including Bob Marley's first American appearance, but they were plagued by unimaginative producers and even technical snafus. They ended up in Las Vegas, somewhere they weren't all that excited to be. "Everything went so fast, and we got caught up," Tim explained. Added Janis, "We definitely didn't have the experience to say *no!*"

Laurel Massé's quitting the group wrought more changes, but then Cheryl Bentine showed up. "We didn't want to have an open call," Tim said. "We were very quiet about it. We didn't want 50 million aspiring singers calling us. We wanted somebody who could blend with our sound, who could cut it as a soloist, and someone we could get along with. Up until the seventh lady there were women who had one or two of those elements but not all three. And then Cheryl walked in. She sang *Candy* and it was the sound."

Cheryl appeared first on *Extensions*, and *Mecca For Moderns* followed with *The Boy From New York City*. All along they'd enjoyed a following, even though their

audience sometimes seemed fragmented. Some were jazz lovers. Others didn't know from jazz. "We always said we wanted to bridge the gaps," Janis said. "What's the difference? It's so pompous for a jazz aficionado to say 'Why do you do *The Boy From New York City*?' We'd say 'Because we like it! Because it's good music!'"

"*Confirmation* was the flip side of *The Boy From New York City*," Tim said. "We got off on that."

"When they turned over *The Boy From New York City*," Alan said, "they got turned on by Charlie Parker!"

By now their audience enjoys all the grooves the Transfer falls into. "Our audience is wild," Cheryl said. "They're very colorful, every age, shape, and size of a person. They come to see their favorite parts of the show."

They often play sold-out concerts, but even with all the success (and being voted #1 Vocal Group again and again in both **db** polls), they nevertheless have some trouble with media—being "categorizable" by the press or "programmable" on the radio. One attempt at all-out pop didn't work. "*Bodies And Souls* was an attempt to do pop music differently than we'd done before," Alan said. "We wanted to say something. If you look at the lyrics, a lot of it is pretty heavy."

"We made a serious attempt," Janis said, "to translate our sound to a pop record."

"The irony," Tim added, "was that we thought it was going to sell, be the biggest



BLOWING VOICE: from left, Tim Hauser, Cheryl Bentine, Janis Siegel, Alan Paul.

DAVID SCAVONE



MANHATTAN TRANSFER SELECTED DISCOGRAPHY

VOCASE—Atlantic 7 81266-1
BOP DOO-WOPP—Atlantic 81233-1
MECCA FOR MODERNS—Atlantic 16036
BEST OF—Atlantic 19319
BODIES AND SOULS—Atlantic 80104-1
EXTENSIONS—Atlantic 19258
MANHATTAN TRANSFER LIVE—Atlantic 50540
PASTICHE—Atlantic 19163
COMING OUT—Atlantic 18183
MANHATTAN TRANSFER—Atlantic 18133

Janis Siegel:

EXPERIMENT IN WHITE—Atlantic 80007

thing, and it didn't do diddly-squat."

They have since returned to doing what they do best—everything! *Bop Doo-Wop*, released last year, gathered live and studio recordings of favorite jazz and pop songs—but it was only an interlude while they worked on *Vocalese*. They each selected songs. Tim produced, the others arranged, and they're all quite satisfied with what they've created. "Unquestionably," said Alan, "this is the best piece of work we've done."

To begin with, they sang the songs on tour, so there'd be life in the songs when they recorded. "I remember," Tim said, "that on some of the albums we actually learned the songs in the studio. We'd learn them, record them, and then go out and perform them." When it was time to record, they were even more painstaking. They gathered some of the greatest musicians to play with: McCoy Tyner (*I Remember Clifford*), Dizzy Gillespie (*Sing Joy Spring*), James Moody (*Meet Benny Bailey*), Richie Cole (*Move*), Tommy Flanagan (*To You*), and the whole Count Basie band.

Also, along with Jon Hendricks, they called upon some other great singers to join them. Cheryl arranged *Another Night In Tunisia* with guest lead singer and vocal percussionist Bobby McFerrin. "I was doing a workshop in vocal improvisation," Janis said, "and someone asked me who was the most perfect singer. We were talking about pitch, emotion, all the things that make a singer great, and I said Bobby McFerrin."

The Four Freshmen harmonize with the Transfer on *To You*. "Alan had the idea of doing it with the Freshmen," Tim said. "It came from the Basie and Ellington session *First Time*." On the original recording, Basie's band and Ellington's band played against and together with each other. And, as arranged by Dick Reynolds, the Freshmen and the Transfer vocally do likewise. Alan sings Hendricks lyrics to Butter Jackson's trombone solo. "It was hard," he said, "but Jon said if you're doing somebody's solo you've got to do it right. The bottom line is when a musician comes up to you and says you got it. I really listened to Butter's solo and the certain way he shaped the sounds, and Thad Jones

came up and said 'Yeah, Butter!' That really meant a lot to me."

Thad Jones, composer of *To You*, also supervised the recording of *Rambo* (no relation to Sylvester Stallone) and *Blee Blop Blues* from the Basie handbook. "This project was Basie's idea," Tim said. "The year we did *How High The Moon* with Ella at the Grammys, Basie was playing at the party. We said we'd like to do *Corner Pocket* with them. We did it just with Basie and Freddie Green and the rhythm section. The Boss was right there! We bumped knees with him. I said, 'God, what else are you gonna give me?' Basie said, 'We've got to do this again.' And he kept calling. Basie's manager, Norman Granz, was very much opposed to it. He wouldn't let Ella sing with us or let Basie's band work with us, but we worked on it anyway. Basie put trombonist Dennis Wilson in charge of nurturing the project along. We developed it, and then Basie passed on, but Basie's son said, 'Let's do it!' And we did it."

They've also filmed some of the songs for HBO's *Album Flash*. Along with *To You* and an animated *Night In Tunisia*, they do some mini-movies. *Blee Blop Blues* is a take-off on *I Love Lucy*. "It was done at the Desilu Studios," Alan said. "They rebuilt the New York set exactly. I did Ricky. Cheryl was Lucy. Tim and Janis were Fred and Ethel. The story is we have these leaking pipes. Lucy decides she's going to become a plumber. She attempts to fix it and concocts this wild scene of pipes in the kitchen that burst open and everything starts flooding." *Rockhouse* becomes, Tim said, "the story of this little boy who wants to play sax at a juke joint." *Killer Joe* features Cheryl as "a small-town girl who becomes a big-city slut," she said. "Eldorado Caddy (a sleazoid Tim often plays on stage) makes his film debut."

* * *

They all hope *Vocalese* will be yet another breakthrough—both for the group and for the music. Jon Hendricks feels the same. "I think it will do for this generation what *Sing A Song Of Basie* did for its generation," he said. "And I think it will sell forever."

Hendricks will re-create Lambert, Hendricks, and Ross this fall at The Blue

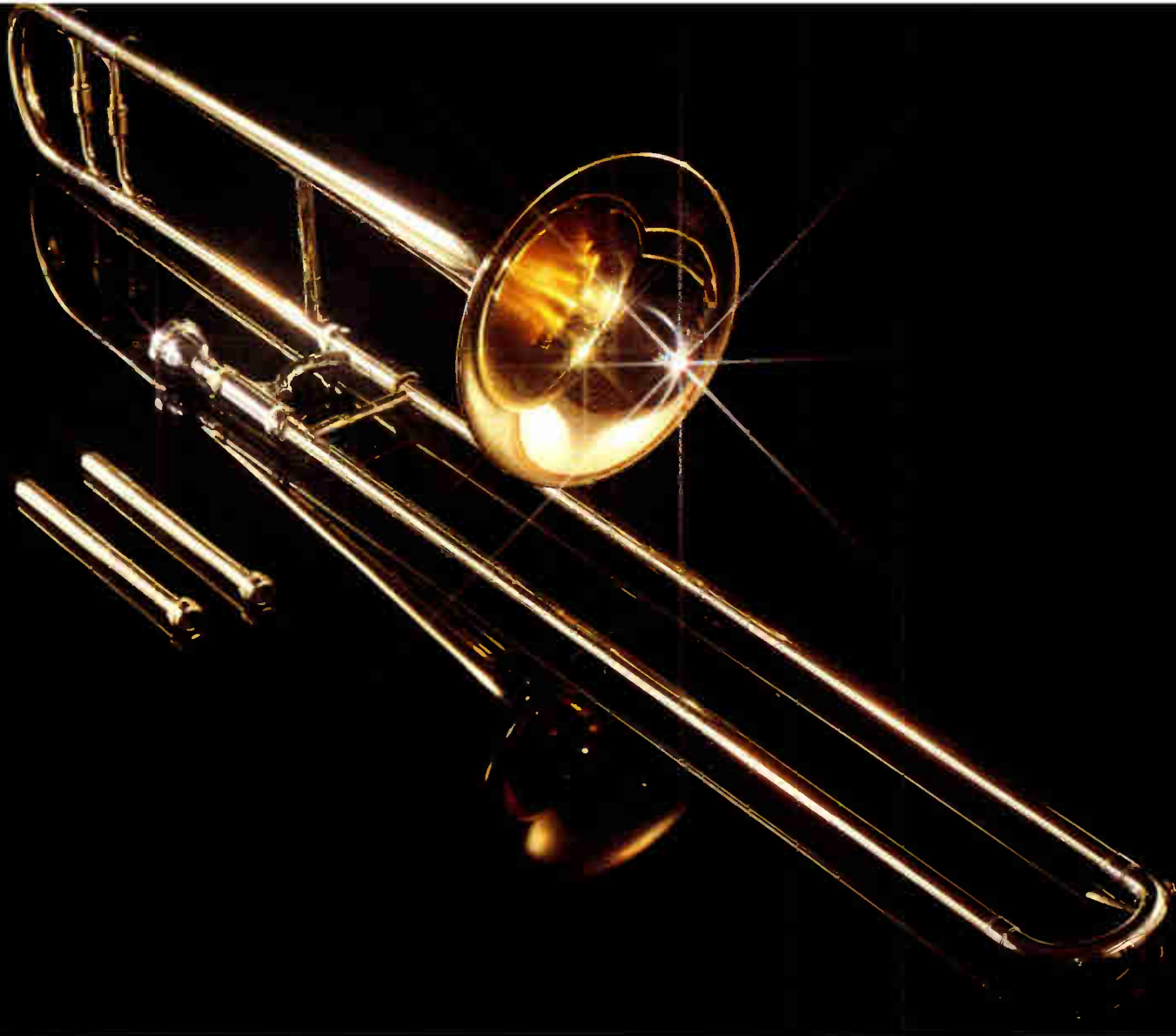
Note in New York. Annie Ross will return, and Bruce Scott will sing for Dave Lambert. Hendricks talked with Tim about doing the reunion. "I said there was an awful lot of stuff to learn and I didn't have much time," Tim said. "Jon said, 'Now that you've gotten through this album, that makes Lambert, Hendricks, and Ross look like kindergarten.' I wouldn't say that, but Jon did."

Tim, meanwhile, plays vocal jazz once a week on the radio in L.A. Tim and Alan and Cheryl all have settled in California. They're still the *Manhattan Transfer*, but only Janis lives in Manhattan anymore. Janis is also the only one to step out with a solo record (*Experiment In White* in 1983), but they're all considering solo projects. Tim's is scheduled for next year. And there'll be new Transfer projects. "There's always something new to do," Alan said. "We're talking about an a cappella album." "Or a romantic love album, all ballads," Cheryl said, "or Brazilian."

And, as always, they'll be on the road—and be delighted to be singing. They were flabbergasted to be featured on "The Night of 100 Stars" at Radio City Music Hall. "We were number 87," said Janis—or, as Cheryl calculated, "one-quarter of a star each." After all these years, it's still a turn-on for them all to have a job that's so much fun. "I still have moments," Janis said, "when I can't believe what's going on. I'm here, little Janis from Brooklyn, here in Japan, on the other side of the world—and people are coming to hear me sing!"

They hope next year they'll be singing ever farther out than Japan. "There's a good possibility that we'll play in China," Tim said. "The next time we go to Japan, the promoter wants to take us over to China for three or four dates. What is there to say? It overwhelms me!" And what will the Chinese audience expect, an audience that's never heard (or heard of) bebop or doo-wop, the music the Manhattan Transfer loves and sings? "They have no idea what to expect," Tim said. "They've never been exposed to the sounds they'll hear out of our mouths. To have the opportunity to give them that sound for the first time, it's a privilege. It's a gift."

db



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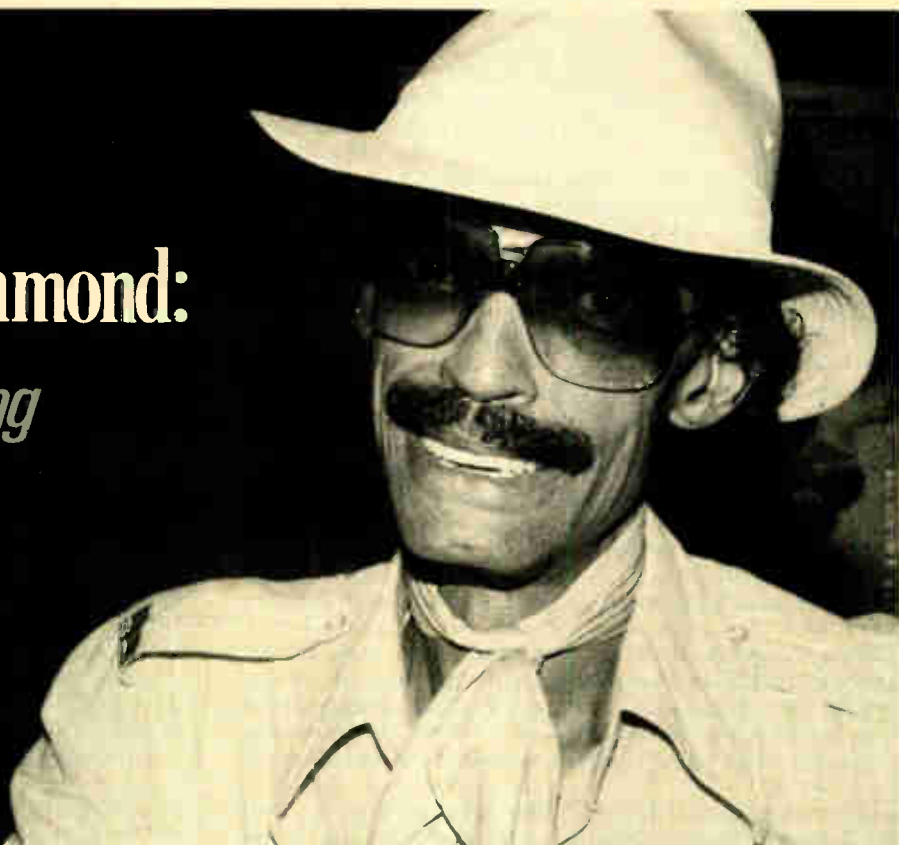
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FRAN VOGEL

By Howard Mandel

Pianist Don Pullen introduces the members of the quartet he co-leads with saxophonist George Adams to resounding applause in a crowded Village Vanguard—"Cameron Brown on bass, and the Doctor, Dannie Richmond, on drums!"—as dapper Dannie, grinning like mad, charges to the lip of the stage, where he waves his sticks in the air, stirring up more clapping still. He's just expertly propelled—pushed and lifted in about equal measure; the graphic representation of a Richmond performance angles upward at a steady 45 degrees—the Adams/Pullen Quartet through another solid, satisfying set, the kind that marks mainstream-progressive jazz' high standard of excellence, emblazoning the players' commitment to original and familiar material (they offered Adams' *Message Urgent*, *How Deep Is The Ocean*, Pullen's *Big Alice*, and a 12-bar blues), high level improvisation, passion for group interaction, and the power of swing.

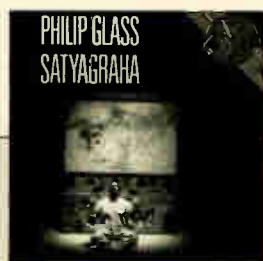
"The 'Doctor'? Well, we were in Europe, and this lady pianist was singing, 'He's my doctor, he sure can op-er-ate,' and Cameron said, 'The Doctor, D-R, Dannie Richmond.' and it stuck," is how the drummer explains his most recent nickname. He thinks of himself as "the swingmaster," which isn't far from the truth, though there's always been a fast-handed, well-defined, light crispness with punch to his style that's distant from the ease-back revisionists mistakenly link with "swing."

Swinging, pushing, lifting, grooving—it's all what Richmond's done professionally for almost 30 years, 23 of them in league with the late Charles Mingus as an irreplaceable member of the great bassist's Jazz Workshop.

"I was talking to a **down beat** writer several years ago, thinking it was time to put this all together. I was then musical director of Mingus Dynasty, and was leading my own Dannie Richmond Quintet. There were little interviews with me appearing in some magazines, but they were, for the most part, not about Dannie Richmond, but about my time with Charles, and about playing rock & roll with Mark-Almond, Elton John, Joe Cocker, Johnny Taylor—you remember *Who's Makin' Love To Your Old Lady?* I was on that," Richmond acknowledges, sitting one afternoon following the Adams/Pullen engagement in an outdoor cafe near the Vanguard. As usual, he looks cool, relaxed but precisely put together, in a white brim, denim slacks, and blue work shirt with red, white, and blue details, grey silk kerchief around his neck, and rose-tinted glasses.

And though the Mingus Dynasty's activity has basically been suspended, though Dannie's hung up his rock and soul shoes, his career has remained steadily upbeat into the '80s. "First of all, the Adams/Pullen quartet has been musically rewarding—just dynamite; for four musicians to play as we've been playing comes under the heading of incredible," he says. "I don't think anyone expected us to stay together for five years, going on six, and to have six LPs out, with one due soon that was recorded last March with John Scofield as guest artist."

"Yes, I worked with Scofield on some of the later Mingus records, and also in Jack Walrath's band. He's enabled me as a drummer to open up even more. [Richmond's characteristically generous, apparently always ready to open up.] Playing with a guitarist, especially when it's not just a backbeat like in a fusion band or what Scofield's done with Miles, is still another way of playing. I look at the guitar as an acoustic, not an electric, instrument, especially when the guitarist is going to play nice, long, lyrical lines. And I think John likes my playing; our interplay is hot, it comes together. . . ."



PHILIP GLASS

SATYAGRAHA—Columbia Masterworks 13M 39672; ACT 1-TOLSTOY: SCENE 1-THE KURU FIELD OF JUSTICE, SCENE 2-TOLSTOY FARM (1910), SCENE 3-THE VOW; ACT 2-TAGORE: SCENE 1-CONFRONTATION AND RESCUE, SCENE 2-INDIAN OPINION, SCENE 3-PROTEST (1908); ACT 3-KING; NEWCASTLE MARCH.

Personnel: New York City Orchestra & Chorus; Christopher Keene, director; Douglas Perry, Claudia Cummings, Sheryl Woods, Rhonda Liss, Robert McFarland, Scott Reeve, vocals; Michael Riesman, keyboards.

★★★★★

Satyagraha is Philip Glass' five-year-old epic opera depicting the early life of Mohandas K. Gandhi. But don't let the term "opera" throw you off, because this is like no opera you've ever heard. Many have called *Satyagraha* Glass' entry into the classical mainstream, but it might be more accurate to say that Glass has rerouted the mainstream into his own minimalist tributary. This isn't opera in the Wagnerian or Verdian tradition, but neither is it ersatz opera like The Who's *Tommy* or Glass' own *Einstein On The Beach*. Instead, it's an uplifting synthesis of vocal and choral writing with Glass' cyclical melodic and rhythmic drive.

Satyagraha is unconventional in more than just the music. The opera itself tells of Gandhi's early life in South Africa where he fought to repeal the "Black Act," one of the racist, pre-Apartheid laws designed to keep non-Europeans, especially Indians, in a state of subjugation. Gandhi developed the "Satyagraha" or truth force to battle the laws non-violently. In the performance version of the opera, this tale is told in the visual action. The text, however, carries a parallel story from the *Bhagavad-Gita* using a war to illustrate the teachings of Lord Krishna, "the incarnate God."

The text is sung by Gandhi and his followers in the original Sanskrit (adapted by Constance DeJong), a language whose phonetic breakdown is ideally suited to the vocal writing style Glass has purveyed in *Einstein On The Beach* and earlier works like *North Star*. Choirs chant staccato exhortations in a counterpoint to the overlapping dialogue of Claudia Cummings (Miss Schlesien), Sheryl Woods (Mrs. Naido), and Robert McFarland's powerful bass vocals (Mr. Kallenbach) in *Indian Opinion* (Act II, Scene 2). Unlike conventional opera, with arias that extend in feats of vocal aerodynamics, Glass' writing expresses a deep emotive range with greater subtlety. Themes are repeated and allowed to build an emotional resonance through repetition, subtle shifts, and swirling

layers of vocal duets and trios.

Glass' previous music, and the roots of minimalism, are based partly in a rejection of common western techniques of tension-and-release, exposition and climax followed by calm. In *Satyagraha*, Glass uses tension-and-release without yielding the relentless momentum that is a trademark of his music. In the poignant closing act, *King*, with Douglas Perry's plaintive singing as Gandhi, and in the climactic third scene of Act II (*Protest*), with the driving violins propelling the Gandhi-led choir into their most heroic confrontation, there is a steady-state pulse that moves relentlessly in its own manifest destiny.

This is Glass' first recording with a full orchestra, but his characteristic sound remains, with rapid repeating phrases and deft melodic and rhythmic shifts integrated into the vocal scoring. The church modes in which it's written, plus the reassuring presence of Glass' Farfisa organ sound (via synthesizer) evoke the stately pace and spiritual atmospheres of a Renaissance Mass. The sweet, pure tenor voice of Perry's Gandhi is a priest's call-and-response with the swirling flutes and synthesizer on *Tolstoy Farm*. Glass did not succumb to temptations to emulate Indian music, but has taken its timeless spirit and brought it to the West.

Even if you know nothing of Gandhi and hate opera, *Satyagraha* is an inspiring, spiritual tour de force. Philip Glass may disown the term minimalism, but nevertheless, *Satyagraha* is the crowning work of that movement, and quite possibly 20th century music to date.

—John Diliberto

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Personnel: Roach, drums; Hank Mobley, tenor saxophone; Gigi Gryce, alto saxophone (cuts 4, 5, 9, 10); Idrees Sulieman, trumpet (4, 5, 9, 10); Lean Comegys, trombone (4, 5, 9, 10); Walter Davis Jr., piano; Franklin Skeeete, bass.

★★★★★

SCOTT FREE—Soul Note 1103: *SCOTT FREE*.

Personnel: Roach, drums, percussion; Odean Pope, tenor saxophone; Cecil Bridgewater, trumpet; Tyrone Brown, bass guitar.

★★★★½

EASY WINNERS—Soul Note 1109: *BIRD SAYS*; *Sis*; *A Little Booker*; *EASY WINNERS*.

Personnel: Roach, drums, percussion; Cecil Bridgewater, trumpet; Odean Pope, tenor saxophone; Tyrone Brown, bass guitar; Ray Mantilla, congas (1); Uptown String Quartet: John Williams, Cecelia Hobbs, violins; Maxine Roach, viola; Eileen Folsom, cello.

★★★★★½

Max Roach was perhaps the first jazz musician to speak of his role as not simply a drummer-as-timekeeper but as a *percussionist*. The

difference is conceptual and philosophical and appreciating it is crucial to how we understand what Roach has innovated through poly-rhythmic shadings. Given the opportunity to lead his own groups, Roach expanded the drum kit's role to something compositional and collective within a group. On the Debut album of 1953 this may not appear so obvious because of the inadvertent obscurities created by the performance settings of the day. Listen carefully, for few subsequent drummer-led albums could match this one. Roach arranged the selections to allow his own percussion statements a prominent place in the designs, the culmination of which is the remarkable *Drums Conversation*, a complete AABA composition and solo voiced from the snare shifting to the tom-toms and back.

Roach unhurriedly conveys his statement on the famous Scottsboro case, the subject of Cecil Bridgewater's lengthy suite, *Scott Free*. Roach tempers his first solo's dramatic properties with space, careful dynamics, and reflection; he struts and signifies through softer dynamics on his second solo, obviously concerned with the vocal possibilities of percussion. Max's quartet (with Billy Harper and Calvin Hill) unveiled this composition in 1978. Its fragmented theme unfolds in medium and uptempo sections with everyone getting two solos. Bridgewater doesn't have a big trumpet sound but here, as if he and the leader are alter-egos, he focuses on short, tightly knit phrases and constructs a coherent design.

Tyrone Brown eschews the bass guitar caletchenics of Clarke/Pastorius for a solid foundation that achieves the best attributes of acoustic and electric bass styles. Supple and unobtrusive, Brown possesses one of the few bass guitar styles that makes sense in straight-ahead jazz. His fellow Philadelphian Odean Pope is Roach's tenorist, a young monster around the Quaker City in the early '60s who remains hard-driving, comfortable in the low register, and has kept intact a big sound. While these two Soul Note outings are more satisfying than his Catalyst work a decade ago (and he is pitifully underrecorded), his gritty, machine-like attack propelled by circular breathing is great in the powerfully sustained solo on *A Little Booker* of the Double Quartet album (though on that album's *Bird Says* and his second *Scott Free* solo his work tends to lack textural variety unless, as on the latter, he throws in occasional Rollins calypso figures).

Easy Winners is marvelous and is Roach's most rewarding venture with jazz group augmented by another ensemble since 1962's *It's Time* (MCA/Impulse 29053). Daughter Maxine transcribed Scott Joplin's composition for the Uptown String Quartet's performance at a pace more pedestrian than the composer may have intended but still very satisfying.

From the jump-off of *Bird Says* you'll know this album is no continuation of the '70s revamp of the Third Stream. Jazz and string quartets complement each other during the theme and harmonies that are based on *Confirmation*, as well as the string accompaniment by composer Bridgewater for his fanciful solo. Pope's *Sis*, besides its arresting melodic continuity and serialist affinities, exemplifies how deeply Roach has inspired his musicians to achieve

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This Mosaic set gathers the total output of 17 selections from those two days, which consists of Mingus' two Candid albums, 7 titles issued on anthologies and 5 previously unissued pieces. Among the new discoveries are two versions of *REINCARNATION OF A LOVE BIRD*, a never-before-heard Mingus piece called *BUGS* and a majestic *BODY AND SOUL* with Eldridge and Dolphy.

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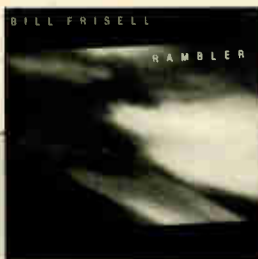
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Returning full circle to the Debut reissue, this packaging contains the four septet tracks not originally issued on the first 10-inch LP. This band lent effective voicings to *Glow Worm* and Roach's two originals, *Orientation*, where trumpet and alto weave in and out of the lead, and *Sfax*, a work for drums and ensemble. Also, Hank Mobley's *Mobleyzation*, a blues, is particularly provocative as its main line (repeated) is rooted in bebop phrasing while its release is definitely hard-bop in its sweeping flourishes. The writing makes this a valuable album today, for Mobley's *Kismet*, a quartet performance later to resurface, has the kind of bop-Arabic flavor akin to *Night In Tunisia*. Roach's *Cou-Manchi-Cou* also ushers us into hard-bop country with its vamp (only in the theme) and lyric content. Roach furthermore eschewed performance conventions with his and Walter Davis, Jr.'s handclapping during Mobley's *Chi-Chi* solo, and his brushwork in the theme of *I'm A Fool To Want You* enhancing Mobley's lead with virtually pianistic accents. Both Mobley and Davis debuted on this album, the young pianist displaying a talent too easily taken for granted, and Mobley a promise as a hard-bop composer and tenorist that should have been more conscientiously fulfilled.

—ron welburn



BILL FRISELL

RAMBLER—ECM 1287: *TONE; MUSIC I HEARD; RAMBLER; WHEN WE GO; RESISTOR; STRANGE MEETING; WIZARD OF ODDS.*

Personnel: Frisell, guitar, guitar synthesizer; Kenny Wheeler, trumpet, cornet, flugelhorn; Bob Stewart, tuba; Jerome Harris, electric bass; Paul Motian, drums.

★★★★½

PAUL MOTIAN

IT SHOULD'VE HAPPENED A LONG TIME AGO—ECM 1283: *IT SHOULD'VE HAPPENED A LONG TIME AGO; FIASCO; CONCEPTION VESSEL; INTRODUCTION; INDIA; IN THE YEAR OF THE DRAGON; TWO WOMEN FROM PADULA.*

Personnel: Motian, drums, percussion; Bill Frisell, guitar, guitar synthesizer; Joe Lovano, tenor saxophone.

★★★★½

Bill Frisell is a guitarist without a guitarist's ego—a rare quality these days. He isn't interested in flaunting licks or sneaking in impressive, rehearsed riffs, as many chops-

meisters tend to do. Instead, Frisell subverts his ego and plays accompanist in the traditional sense of the word, whether it's behind drummer Paul Motian or bassist Eberhard Weber or saxist Jan Garbarek (all ECM'ers). He's the ultimate team player. When he's not soloing, he's doing the most to make the tune work and make the soloists sound good.

Listen to Jim Hall to understand where Frisell is coming from. He's one of the new breed of guitarists—like contemporaries Pat Metheny, John Abercrombie, and John Scofield—who

revere Hall while at the same time acknowledge a debt to Jimi Hendrix, thus combining finesse and sublime taste with all that technology has to offer. In Frisell's case, it's the guitar synthesizer in conjunction with volume pedal, pitch transposer, and digital delay. This setup helps him realize a sound that is distinctive and strangely un-guitarlike.

Frisell's comping on *It Should've Happened A Long Time Ago* seldom sounds like a guitar at all. The title cut finds him weaving in and out of a minor key melody, stated by Joe Lovano's

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RECORD REVIEWS

few peers as a record producer. Macero has transposed this methodology to composing, which is the rub concerning this collection of symphonic works dating from 1950-81. The derivative tendencies in Macero's works for jazz ensembles are comparatively less glaring. Still, leavening tenets of 20th century classicism with an improvisor's instinct for the unexpected, Macero, for the most part, skirts sterility and pendency.

The saving grace of the program is Macero's

penchant for energizing juxtapositions of materials. He deftly contrasts cacophonous outbursts of brass and percussion, precipitous decrescendos, and the idiomatic collisions facilitated by his soloists. When Macero uses a deliberate mode of thematic development, as in *Morning Sun*, glowing with Vaughn Williams' bucolic lyricism, and *L'Embrace*, a brief sigh for strings, the results are anemic. Durational considerations are a factor in this regard. At over 15 minutes, the title piece has the room to

mutate from its pensive Bartokian beginnings to a kaleidoscopic barrage of acidic guitar, pummelling free jazz, and dynamic orchestra scoring. The remainder of the program is comprised of pieces lasting less than seven minutes that, in comparison, are fragmentary; only the clamorous *In Retrospect* and the suspenseful *Polaris* approximate the ambitions of the title piece.

Ryo Kawasaki and the Lounge Lizards deserve more credit than is usually afforded soloists in similar contexts, as they contribute whole, self-contained statements that contrast, even clash, vibrantly against Macero's scores. On *Valentine*, Kawasaki's biting Hendrix-like wails pierce Macero's iridescent strings; his more amorphous approach on the title piece counterpoints the urgency Macero establishes. The Lounge Lizards burst the title piece at the seams with a blistering foray into post-Coleman sensibilities that is their most cogent recorded work to date.

—bill shoemaker

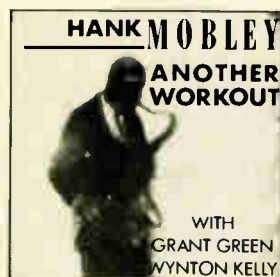
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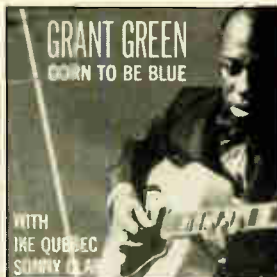
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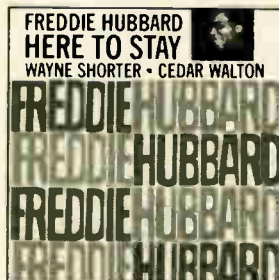
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PHIL WOODS

INTEGRITY—Red 177: *REPETITION*; *AZURE*; *WEBB CITY*; 222; *BLUE WALLS*; *INFANT EYES*; *MITCH*; *LITTLE NILES*; *PHIL'S THEME*.

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

★★★★★

LIVE FROM THE VILLAGE VANGUARD—Palo Alto 8084: *SPRINGVILLE*; *PRELUDE TO A KISS*; *LONG AGO AND FAR AWAY*; *VERY EARLY*; *WEBB CITY*.

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

★★★★★

PIPER AT THE GATES OF DAWN—Sea Breeze Jazz 2019: *A NIGHT IN TUNISIA*; *ROUND MIDNIGHT*; *AU PRIVAVE*; *GOODBYE MR. EVANS*; *PIPER AT THE GATES OF DAWN*; *CONFIRMATION*; *PIPER'S MOOD*; *CHASIN' THE PIPER*; *ONCE YOU KNOW SHE'S GONE*; *MOOSE THE MOOCHE*.

Personnel: Woods, alto saxophone, clarinet; Chris Swansen, synthesizers; Galper, piano; Gilmore, bass; Goodwin, drums; Kim Parker, vocals (cuts 2, 7).

★★

On a good day, Phil Woods plays more than enough alto saxophone to get my vote as "greatest living." Is there any one altoist who plays with more lusty gusto and who swings with more consistency and power? And has done so nearly unfailingly and unabated, this



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past quarter-century and more? **db** readers and critics have been uncharacteristically agreeing with that glowing assessment, it appears, for the most part since 1975. With his "new" quintet afoot—trumpet firebrand Tom Harrell joined the 11-year-old quartet in '83—Woods has been having some of his very best days in years.

Witness this live double-set on Red, an Italian mainstream/modern label recently under the distribution aegis of PolyGram Special Imports, which has been moving into the European import market. Woods' playing, always imbued with wit and crunching with grit, is here further charged with tremendous exuberance and fire.

That's what we get here: the crackerjack, hand-in-glove group with Harrell's new presence sparking everyone, and a passel of fine material on which to arrange and blow. Today the five sound sometimes like six or more, a small-band expansiveness not unlike what Panama Francis' Savoy Sultans can work. Here, too, is a front line that can recapitulate small band history from the '30s, and move it into the '80s.

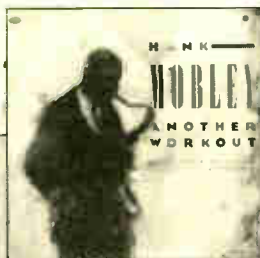
Harrell, for example, might plug in a mute on Duke Ellington's *Azure*, while Phil noodles softly on his clarinet, or he might voice below the alto a la Gil Evans on the John Carisi soft-bop classic *Springville*, or cut some torrid grooves in the style of his former leader, Horace Silver. Meanwhile Galper pens unsentimental updates of standards, working in Monkish stoptimes and other rousing features.

And the tunes! First-rate all the way, delicious sleepers instead of tired warhorses: Charlie Mariano's hypnotic *Blue Walls*, Randy Weston's supercharged *Little Niles*, genial and unassuming *Mitch*. Great material almost invariably is half the battle; all too rarely is it one's own.

The quartet's (Phil and the High G's) late flowering is documented on a pair of discs, the Palo Alto being the second (the other Antilles 1013) from an '83 gig at the Village Vanguard, that venerable triangular trysting spot for jazz lovers. Again, memorable tunes from Kern, B. Evans, Ellington—the stuff of greatness. Gilmore and Goodwin have jelled immeasurably over the years, and Galper plays with warmth and wisdom: together they follow Woods' lead with seasoned enthusiasm and bouncing jollity (fours abound).

The date with Swansen is a well-meaning but somewhat misdirected eulogy to Charlie Parker. It's classic Parkeresque bebop transmogrified into underwater big band through the wonders of modern acoustical electronics: humming sax sections and screeching brass are created by Swansen's synthesizer, the real rhythm section gets somewhat drowned (Gilmore often inaudible) and only Woods (occasionally overdubbing lines) sails over all with some genuine conviction. Kim Parker (both Bird's and Woods' step-daughter) coos a couple of strange, keening vocals—odd hymnic originals—which are not a patch on her own solid jazz work recorded on Black Saint. The Swansen/Woods connection appears, from the notes by Chan Parker, to be something old and cherished between the two principals, but it's hard to appreciate it musically from this date.

—fred bouchard



HANK MOBLEY

ANOTHER WORKOUT—Blue Note 84431: *Out Of Joe's Bag; I Should Care; Gettin' And Jettin'; Hank's Other Soul; Hello Young Lovers; Three Coins In A Fountain.*

Personnel: Mobley, tenor saxophone; Grant Green, guitar (cut 6); Wynton Kelly, piano; Paul Chambers, bass; Philly Joe Jones, drums.

★ ★ ★ ★ ★

FAR AWAY LANDS—Blue Note 84425: *A Dab Of This And That; Far Away Lands; No Argument; The Hippy Hop; Bossa For Baby; Soul Time.*

Personnel: Mobley, tenor saxophone; Donald Byrd, trumpet; Cedar Walton, piano; Ron Carter, bass; Billy Higgins, drums.

★ ★ ★

The standard line on Hank Mobley is that he played hard-bop with a soft tone, thereby committing some sort of tactical error that threw him out of favor with the cultural arbiters of the time. This was in the late '50s through the '60s. Things dissipated even worse for the tenorman in the '70s, and now he's living in Philadelphia, his playing sidelined by lung problems.

These previously unreleased albums—especially *Another Workout*, which was recorded in 1961 during the first year of Mobley's two-year tenure with Miles Davis—should redress that '50s/'60s attitude. With Davis bandmates Kelly and Chambers, and Jones from an earlier Davis group, Mobley gives us a five-star album full of '60s contemporaneity, personal warmth, group integrity, and a completely realized expressive personality valid for all artistic eras.

In one of the most revealing interviews published in *down beat* in the last 25 years (Mar. 29, 1973), Mobley told writer John Litweiler, "Contrast. If you play next to Johnny Griffin or Coltrane, that's hard work. You have to out-psych them." The tenorist's credo of contrast and his competitive psychology of subtlety enrich every note and line in this album.

The cadential logic of those lines stems from, perhaps even rivals, Charlie Parker's, but it's a smoothed-out logic in which internal contrasts of tone color and subtle adjustments of rhythm from the direct mainstream of his time carry the message. *Hello Young Lovers* is a good place to notice these things, just as *I Should Care* is a wonderfully moody place to hang your nostalgia out to empathize.

Hank's Other Soul (a minor-key tune), *Out Of Joe's Bag* (an uptempo head with drum breaks for the titular Joe), and *Gettin' And Jettin'* (a modal AABA-type tune) provide the jazz compositional interest—all are by the leader—that

CONTINUED ON PAGE 44

Lester Bowie's Brass Fantasy
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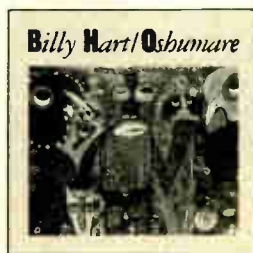
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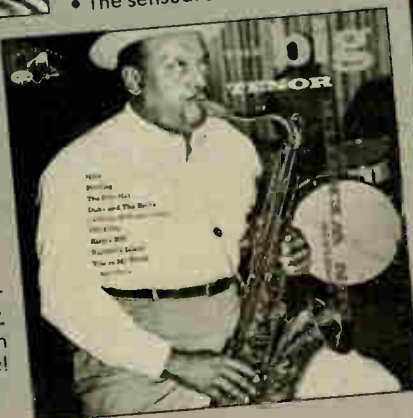
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Paul Bley: No False Moves

A charter member of the jazz avant garde, pianist **Paul Bley** has stood steadfast, even during his experiments with electronic keyboards, in the service of his own demanding muse. "I am my own influence," he once said. Like Keith Jarrett, Thelonious Monk, Bill Evans, and Cecil Taylor, Bley is a unique musician, and like these pianists he has discovered and energetically cultivated his own musical vision, informed by an exacting sense of inner logic. It's this internal rightness of conviction that marks Bley as a major artist.

By Bley's mature standards *Introducing Paul Bley* (Original Jazz Classics 201, a re-issue of Debut 7) is not a successful recording. It's a portrait of the artist as a young man who at age 21 was emerging on the New York scene. Backed by Charles Mingus on bass and Art Blakey on drums, Bley addresses two jazz standards, two jazz tunes, one original, and one novelty tune, *Santa Claus Is Coming To Town*. In the latter, Bley mixes his precocious vocabulary of bebop licks with experiments in polytonality which end in a free interchange with Mingus, turning a romp through a Christmas song into a foreshadowing of Bley's directions to come. Equally portentous are the ballads here. *Like Someone In Love*, overly busy by Bley's mature standards, nevertheless features masterful, probing lines. Although *I Can't Get Started* is decked out with mild lick tossing, it also features angular but not angry lines on its bridge, another indication of things to come.

Even though an early work like *Introducing Paul Bley* makes more promises than it keeps, it is notable for the certainty of Bley's vision. Although Bley was still experimenting with means to his musical ends (a process which, it should go without saying, has continued throughout his life), his tenacity in seeking his goals is striking.

Four of the seven tracks on *Floater* (Savoy Jazz 1140) were originally issued on *Footloose* (Savoy 12182), so not all of this material will be new to Bley followers. Recorded in August 1962 and September '63, after Bley had played with Harry "Sweets" Edison, Chet Baker, and a veritable Who's Who of the avant garde including Ornette Coleman, Don Cherry, Billy Higgins, Jimmy Giuffre, Don Ellis, and George Russell, *Floater* is a catchy record, sometimes oblique and meandering, but, most importantly, featuring a totally integrated trio sound, and music seemingly in a state of random flux as accents flow from drummer Pete La Roca through bassist Steve Swallow to Bley, and in all possible variants of this geometry. This is an album infused with the spirit of the fiery '60s. As the performance swerves in inward vortexes its hallmark is oblique tonal and rhythmic meandering, in Bley's chordal clusters, and in a group sound which features nearly complete equality of voices, "the next logical step after the Bill

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Evans Trio," as this release's album jacket notes put it.

Especially noteworthy are Bley's renderings of two pieces by Ornette Coleman, *When Will The Blues Leave?* and *The Circle With The Hole In The Middle*. Bley is easily the most accomplished pianistic interpreter of the compositions of Ornette (he worked with him in Los Angeles before Coleman came to national attention), and his trio well captures the catch-as-catch-can spirit of Coleman's work.

While *Floater* is a provocative, satisfying record, *Questions* (SteepleChase 1905), made with bassist Jesper Lundgaard and drummer Aage Tanggard, is a beautiful one. Recorded recently in Copenhagen, it represents the contemporary state of Bley's art, and he is indeed functioning at a high level of creativity. His piano lines are transparently crystalline, and their effect is of distilled music. Shorn of overt harmony, the result is an ongoing dialogue as ideas ripple through the group's three musical intelligences. Especially in the solo portions of this work, Bley has the wonderful ability to allow his music to move where it will. The effect is one of total freshness, of music that has never been played before and never will be heard again. More than that, we have music as pure flux, pure process. To perform such music successfully, as is done here, its players must be completely neutral, open to allow the experience of this music to flow through them. These players are, and this music works.

By conventional standards, *Sonar* (Soul Note 1085), which documents Bley's 1983 meeting with Canadian percussionist George Cross McDonald, is hardly music at all. McDonald, as one might expect on a Bley record, is not a timekeeper but a full partner in these entirely unpreconceived tracks whose titles—*Little Bells*, *Speed*, *Joined*, *Set*—are frozen in time. The aura of intense concentration, as the sonic implications of musical events are explored, continues throughout this album of sound structure. As in all of Bley's work, the operating principle is complete spontaneity, a force which is unforgiving of any false move, any gratuitous gesture, any cliché.

Finally we come to *Diane* (SteepleChase 1207), Bley's newest release with his one-time cohort, trumpeter Chet Baker. It's hard to imagine a more unlikely pairing, but as Yin needs Yang, so perhaps must outside need inside. The analogy isn't precise, however, for here it's Bley who does most of the compromising. Taking few solos and restricting himself to accompanying Baker's slight, dark horn with conventional jazz chording, Bley comports himself well in the spirit of this quiet, moody release. Baker's posture is tentative, as though he's testing his horn. The total effect is that of an overheard, muted late night conversation among friends, each speaking with different accents, each respecting the other's differences, each attuned to the nuances of each other's silences. There are no false moves.

—Jon Balleras

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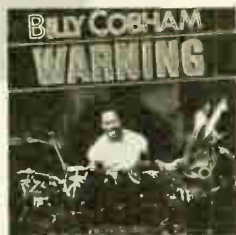
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RECORD REVIEWS

was *de rigueur* for Blue Note sessions. *Three Coins* is a dark-horse pop tune turned into a hip jazz vehicle. Suffused through this album is the excellence of the rhythm section, too. The trio really contributes to the whole goosebump aura of it all.

Far Away Lands represents the hard-bop trumpet/tenor quintet sound that characterized lots of Blue Note dates in the '60s. Horace Silver's tunes, arrangements, and funky piano style were a major source of inspiration, as were Art Blakey's Jazz Messengers, and this 1967 session stays close to those models. Mobley's solo work is typically

well developed and warm although not as fluid and consistently inventive as on *Another Workout*. *No Argument*, with its unusual rising-scale chord progression in the bridge, offers his best solo.

Walton delivers his bluesy tinkle and Silverish drive with a directness and clarity that never fail to swing, but Byrd, in contrast, sounds uneven and occasionally plagued by technical problems. The tunes—four by the leader, one each by Jimmy Heath and Byrd—are straightahead Blue Note fare. Three stars, then, for a typical '60s Blue Note date.

—owen cordle

Guitars A la Bop

Things have gotten strangely turned around since the metabolic excesses of the '60s, especially in the guitar department. Pat Metheny and Bill Frisell have cornered the gadget market—synthesizers, wah-wah pedals, flangers, manic-depressive levers, and cosmic distortion devices. Steve Khan has picked up on the mysterious, something's-lurking-behind-that-tree approach of Miles' man John Scofield and the Third World percolation of Weather Report. Bireli Lagrene has trekked out of the gypsy camp of Django Reinhardt. But most of all, there is bebop, the grand and far-from-staid tradition of Charlie Christian, Tal Farlow, Jimmy Raney, Wes Montgomery, and Jim Hall. This represents a certain conservative turn of events, with the old hyperkinetic jive of the '60s constrained in the new blues. We're in a workout zone now—ideas being developed more than invented, techniques getting refined, new compositions reflecting the new international ear.

Actually, the records here can be grouped as straightahead bebop and detour bebop. The straightahead guitarists follow the maps of the '50s and traditional '60s. The detour guitarists follow a newer and sometimes slicker road to more exotic places.

The best of the straightahead guitarists is **Jack Wilkins**, whose *Captain Blueed* (Greenstreet 2004) radiates an authoritative we-could-blow-you-away nonchalance. This combination of intellectual incisiveness and rhythmic ease infects everyone—Wilkins, alto saxophonist Phil Woods, the late pianist Albert Dailey, bassist Harvie Swartz, drummer Akira Tana, and percussionist Ted Moore. Wilkins' placement of notes is so true that he makes complex lines as well as the Wes Montgomery- and George Benson-like phrases swing naturally. His Monk-like *Funny Blues* inspires a solo full of flying, hovering, grabbing-hold, and swirling-in-sideways guitar notes. This sort of angular intellectual torque seems to be a Wilkins trait even as the breathless ecstasy of spent romance seems to underlie each Woods note. The rhythm section gets that lope going on Swartz' *Mexico* and Dailey's *Dailey Double* and you've got to move. It's an impeccable rhythm section, with Tana especially active and trenchant. This record should win some kind of award for quality and integrity. Wow!

Peter Leitch bursts in straightahead from his hometown of Montreal on *Exhilaration* (Uptown 27.24), but he has the help of New York dreams and a New York band. There are three Monk tunes, Irving Berlin's *How Deep Is The Ocean*, and two Leitch tunes reflecting his adopted residence, New York. With Pepper Adams on baritone saxophone and the rhythm section of pianist John Hicks, bassist Ray Drummond, and drummer Billy Hart, Leitch *must* play it hot. On his title tune, the clipped phrases and spiderlike search for notes suggest Tal Farlow. Leitch has a heavier tone and a more labored rhythmic

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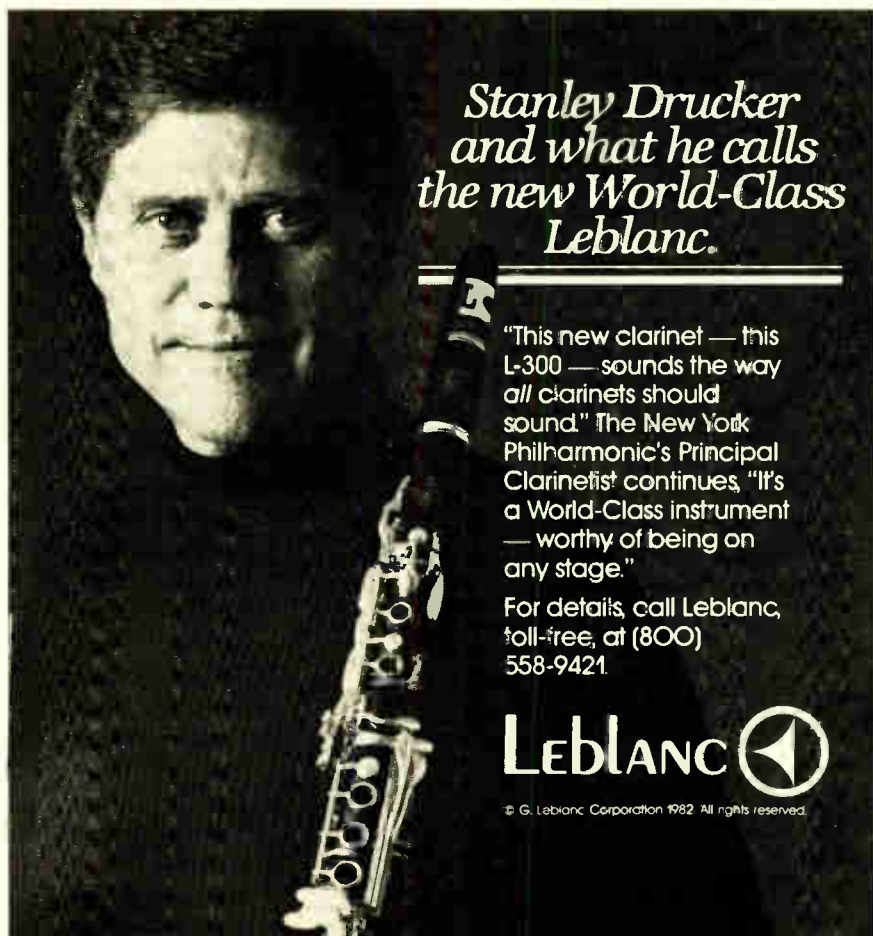
approach than Wilkins, but he never flags under the combustion of those pushers, Hicks, Drummond, and Hart. Adams is in his customary blustery form, machine-gunning notes on Monk's *Trinkle Tinkle* and backing off very little even on his rubato melody statement of *How Deep*. Leitch is certainly a heavyweight guitarist. This album doesn't match the bemused intellectual atmosphere of the Wilkins album, but it does boast plenty of red-blooded, shouting music.

Another blowing session is **Joshua Breakstone's** *Four/Four Equals One* (Sonora 322). It must have been a Raney day in the studio because things are mellow and genially loquacious among Breakstone, pianist Kenny Barron, bassist Earl Sauls, and drummer Victor Jones. The repertoire is a combination of standards and originals, including two by the guitarist/leader. Breakstone plays long lines, is fond of quotes, and has a settled feeling for the music. As a soloist, Barron rates a little higher than the guitarist. His lines sparkle, and he breaks into chords just when you think he should. Sauls pushes a padded percussive tone, and Jones is good company. This is not a spectacular session, but definitely a respectable one.

The **Rodney Jones/Tommy Flanagan** quartet's *My Funny Valentine* (Timeless 162) is mostly a going-through-the-motions bebop set, recorded in 1981. There's just not much energy here despite Major Holley's fat bass walk. Jesse Hameen is the drummer. Guitarist Jones' best outing comes on Wes Montgomery's *D Natural Blues*, where a firm bluesiness takes hold. Elsewhere, Jones runs competently through the changes and is followed by Flanagan's neat piano essays. *Yesterday and Morning Of The Carnival* feature the guitarist alone or with his multi-tracked instrument in echo-y sound-doctored performances. In fact, the recorded sound is Grade B throughout. All things considered, it could have been a much better album.

Sal Salvador Plays Gerry Mulligan (Stash 251) revisits the '50s. Also elevators and hotel lobbies (as in Muzak), it appears. Unfortunately, this conditioned response won't go away despite guitarist **Sal Salvador's** fine ensembles. Salvador, vibist Paul Johnson, bassist Gary Mazzaroppi, and drummer Butch Miles comprise the quartet which appears on four cuts sans horns and on the others with trumpeter Randy Brecker and baritone saxophonist Nick Brignola added. Everything's cool with Salvador phrasing way behind the beat and Johnson generally tip-toeing around. Brecker graces *Song For Stray Horn*—he always picks interesting notes. The idea behind this album was to mix a Mulliganesque sound with a Salvadorean sound—history, you know. While the musicians delineate the melodies and changes expertly, cool ain't what it used to be.


We will now go afield into the world of detour bebop, first via **Emily Remler's** *Catwalk* (Concord Jazz 265). Miss Remler hasn't abandoned her Montgomery traces, but she has developed a beyond-bop ensemble



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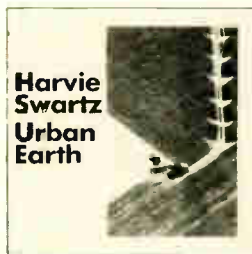
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style and compositional flair. Her *Five Years* is voiced for Eddie Gomez' bowed bass and John D'Earth's muted trumpet, an intriguing unit when combined with her guitar and Bob Moses' drums. She has built on this exact quartet in her writing, much of which gives Moses a chance to vent his international chops as latin, African, Arab, and American c&w as well as urban elements arise. D'Earth maintains a high level of lyricism. Gomez' bass has more textural dimensions here than on some recent albums. As for the guitarist, she's a more secure player than ever, and this is a very good show and trip.

Jimmy Ponder departs from the straight-arrow of bebop in several directions on his *So Many Stars* (Milestone 9132). From current technical standards of the guitar, he is more rhythm & blues-oriented than many of his contemporaries, a direction that hits you right in the feet on the opening *We Can Make It*. *Save Your Love For Me* is a Benson copy—vocal and guitar—but then the pop scene devolves into a Khan-like mysterioso shuffle (*Caribbean Queen*). On the second side, Wes Montgomery is the implied star of the title cut, and *Brenda* (wherever she may be) sparks some jazz waltzing with visionary overtones. The two rhythm sections (key-boardist Lonnie Smith or Ken Warner, bassist David Eubanks or Scott Lee, drummer Victor

Jones or Greg Bandy, and percussionist Mino Cinelu) provide nice contemporary colors, making this a likeable enterprise.

A slicker attraction on the contemporary horizon is **Kevin Eubanks**, whose *Opening Night* (GRP 1013) is more guitaristic (as distinguished from hornlike) than many of the aforementioned albums. Eubanks' versatility gets him into near-classical and bossa nova solo scenes, the festive new-island dances, the mellow new-jazz angularity, and (thud!) some adult pabulum here. All eight tunes were

penned by Eubanks, and they are performed by a shifting cast that includes tenor saxophonist Branford Marsalis, alto flutist Kent Jordan, pianist Kenny Kirkland, bassists David Eubanks and Buster Williams, drummers Marvin "Smitty" Smith and Tommy Campbell, and tumba drummer Big Black. The guitarist's improvisatory style derives partly from Montgomery—a good bop connection. This is pretty slick stuff all around, though, with perhaps not enough struggle in the trenches.

—owen cordle

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.)

LEGEND/GIANTS OF JAZZ

Bob Crosby, two samples of the swing bandleader's *Camel Caravan* radio show from THE SUMMER OF '39. **Dick Noel**, former Ray Anthony big band vocalist emerges from the studio w/ Larry Novak's piano backing, A TIME FOR LOVE. **Benny Goodman**, more

Camel Caravan classics from '39, SING SING SING. **Ozark Mountain Daredevils**, pop and country songs left off the band's '70s A&M LPs, THE LOST CABIN SESSIONS.

GHB/CIRCLE/AUDIOPHILE

Kid Thomas/Sammy Rimington, longtime N.O. trad stompers plus the Easy Riders Jazz Band from '66 session, RED WING. **Punch Miller/Capt. John Handy**, trumpeter and ageless alto vet in three volumes of Southland-style swing recorded live in '69, CALI-

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SAVOY JAZZ

Erroll Garner, reissue of the pianist's pacesetter '45-49 trio sides, PENTHOUSE SERENADE. **Punch Miller/Mutt Carey**, circa '40s N.O. trumpeters divide a side apiece and share Edmond Hall's clarinet among others, JAZZ NEW ORLEANS VOL. 1. **Fats Navarro**, the epitome of bop trumpet on most of these mid-'40s tracks, plus Stitt, Klook, Bud, Tadd, etc., MEMORIAL VOL. 1. **Pete Johnson**, the pianist provides blues and boogie swing in the company of Hot Lips Page, Ben Webster, Albert Nicholas, and others, PETE'S BLUES. **Various Artists**, Frank Wess, Joe Newman, Kenny Burrell and a cache of Basie-ites play '50s-style JAZZ FOR PLAYBOYS. **Billy Ver Planck**, and his orch (inc. Bill Harris, Phil Woods, Seldon Powell, et al) in '50s JAZZ FOR PLAYGIRLS.

CONTINUED ON PAGE 48

CRITICS' CHOICE

Art Lange

NEW RELEASE: Terry Riley, *Cadenza On The Night Plain And Other String Quartets* (Gramavision). As performed by the Kronos Quartet, Riley's more-than-minimal compositional talents translate seductively to strings; more expansive than his keyboard studies, proving more evocative as well.

OLD FAVORITE: Boulou Ferre/Niels-Henning Ørsted Pedersen/Elios Ferre, *Trinity* (SteepleChase). Bireli Lagrene admirers are advised to hear this (and the two duet discs) by the Gypsy guitar brothers—exuberantly stunning chops and a more modern concept. Impeccable taste in material too, heavy on the Tristano/Konitz/Marsh canon.

RARA AVIS: John Coltrane, *Live At The Half Note* (Audiofidelity). Less-than-optimal sound quality, but the excitement created by the classic quartet during this night in 1963 more than makes up for it. Three LPs of sheer energy.

SCENE: Five nights of jazz for free at the Chicago Jazz Festival in Grant Park. Highlights were many but included the Dirty Dozen's peripatetic act, Joseph Jarman's wry writing, and a tribute to Zoot with a reconstituted Four Brothers (Getz, Mulligan, Giuffre, Steward).

Frank-John Hadley

NEW RELEASE: Best Of Studio One, *Full Up Vol. 2* (Heartbeat). A carefully prepared collection of 12 golden ska, rock steady, and reggae songs nurtured by storied producer Clement "Coxsone" Dodd. Luminaries include Bob Andy, John Holt, and Lone Ranger.

OLD FAVORITE: Albert Mangelsdorff, *Tromboneliness* (MPS). Polyphonic trombone solos recorded in '76, as the German prodigy simultaneously plays a note and sings a higher one. *Wunderwerk*.

RARA AVIS: Etron Fou Leloublan, *Les Sillons De La Terre* (Swiss Recommended). Daring, skewed Dada-rock-jazz from a quartet of extraordinarily wise and witty French iconoclasts. Inquire at Wayside, Box 6517, Wheaton, MD.

SCENE: Roomful of Blues' hard-hitting horn r&b shook the walls of Cambridge's subterranean Jonathan Swift's Pub—something they've done here many, many times.

Howard Mandel

NEW RELEASE: Dave Holland, *Seeds Of Time* (ECM). Fine compositions, emphasizing links to the Chicago School, and notable performances by Steve Coleman, Kenny Wheeler, Julian Priester, Marvin "Smitty" Smith, and the thinking-person's bassist himself, make this Holland's most satisfying album since *Conference Of The Birds*.

OLD FAVORITE: Miles Davis, *The Beginning* (Prestige). A *Gal In Calico* first caught my ears with Red Garland's luminiscent block chords; *A Night In Tunisia*—Pettiford and Philly Joe sounding North African—took me away and I've never come back. Not just any old Miles will do.

RARA AVIS: Just received from the USSR: Melodiya recordings from Mozambique, Ethiopia, Madagascar, the Caucauses, Eastern Siberia, and Moscow/Leningrad jazz circle of the '30s. Another world!

SCENE: Johnny Dyani and Pierre Dørge's orchestra playing *Moose The Mooche*, followed by the Johnny Otis Show; Irakere and Stevie Ray Vaughan outdoors; Ted Curson, Lou Donaldson, Ray Drummond, and Jimmy Owens jamming in the clubs; Steps Ahead and the Dirty Dozen in the daytime made Pori, Finland more than a suana—but briefly—during their recent Jazz Fest.

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INDEPENDENTS

Ruby Braff/Scott Hamilton, swing survivor and newcomer team up for lyrical program of standards, from Concord Jazz, A FIRST. **Mike Peters/Bob Wilber/Birell Lagrene**, two guitarists flank the reed maestro and assorted guests in samples of, from Stash Records, DJANGO'S MUSIC VOL. 1. **David Widelock**, guitarist debuts with a trio playing original comps, from Beegum Records, TOO MANY VITAMINS. **Henry Franklin**, bassist to Freddie Hubbard, Julian Priest, and others waxes as a leader of swinging quintet, from Daagnim Records, WE CAME TO PLAY. **52nd Street**, vocalists Wendy Simon and Eric Shaw team up on swing and jive tunes, from Inner City Records, SCRAPPLE TO THE APPLE. **Dwayne Smith/Art Johnson**, keyboarder/guitarist join forces on Mobile Fidelity audiophile disc, from Cafe Records, HEART-BOUND.

Billy Cobham, high-energy percussionist blazes new trails with a new quintet, done digitally, from GRP Records, WARNING. **Les McCann**, soulful pianist/vocalist and a hot quartet caught live at Blues Alley, from JAM

Records, MUSIC BOX. **Phil Upchurch**, first-call studio guitarist steps out with another enthusiastic, soulful outing, from JAM, COMPANIONS. **Jeff Berlin**, bassist with rock, jazz, and fusion credits as long as your leg combines friends like Neil Schon, Steve Smith, Neil Peart, T Lavitz, and Claire Fischer, from Passport Jazz Records, CHAMPION. **Randy Bernsen**, guitarist w/ good taste in cohorts: Jaco, Herbie Hancock, Peter Erskine, Michel Urbaniak, and others, from Zebra Records, MUSIC FOR PLANETS, PEOPLE & WASHING MACHINES. **John Anello Jr.**, first time out for guitarist/trombonist with ambitious mingling of styles, from Cexton Records, JACKSON STREET BEAT.

Lajos Dudas, Monaco-award-winning composer/clarinetist from Hungary hunkers down on upbeat sounds in electric band, from Konnex Records, SUNSHINE STATE. **Francois Mozer**, late composer's pieces brought to life by a Swiss quintet incl. drummer Daniel Humair, TALISMAN. **Paul Shighihara/Charlie Mariano/Tim Wells/Michael Küttner**, cross-cultural quartet plays originals and Ornette's *Lonely Woman*, from Nabel Records, TEARS OF SOUND. **Dioko**, trio of pianist George Ruby,

bassist Dieter Manderscheid, and drummer Reinhard Kobialka in self-penned pieces and Wayne Shorter's *Nefertiti*, from JazzHaus Musik, POTOSI. **Horst Grabosch**, trumpet-led quintet from Germany provides their slant on improvisation, from AufRuhr Records, ANYTIME. **Pat Crumly**, reedman and British sextet were inspired by South American, African, and Middle Eastern music, thus, from Spotlight Records, THIRD WORLD SKETCHES. **Machiel Scholder**, trumpet-led sextet from Holland give their slant on improvisation, from Limetree Records, FOR FLORA. **Jemeel Moondoc**, NYC altoist and his ensemble Muntu travel behind the Iron Curtain, from Poljazz, THE INTREPID, LIVE IN POLAND. db

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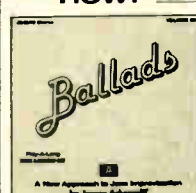
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Monk playing Monk is much different from other people playing him. He liked to get up and dance while the rhythm section played. He did the Apple Jack, an improvised 116th St. art form. This isn't *Four In One*; it's—*Trinkle Tinkle*. Wilbur Ware made more out of less than any bassist I've ever heard. He was also a good drummer, which gave him an interesting feeling for the time. That's Wilbur, all right; he uses the hand position to determine which notes he'll play. Five stars. I lived on Bleeker Street then and would catch these guys every night I could. I even played with them once, when Wilbur didn't make it.

2 FRANK ZAPPA. *PEACHES EN REGALIA* (from *HOT RATS*, Bizarre). Zappa, guitar; Shuggie Otis, bass. Rec. 1969.

That's *Peaches En Regalia*, so it must be Max Bennett on bass. [Laughs] Sounds like an antique shop got wound up. That echo chamber really dates it, takes away from the quality of the instruments. I knew it was Frank immediately because nobody has used the wah-wah pedal like that since Crosby, Stills, Nash & Young. I thought this album sounded very fresh when I first heard it, and I liked Frank's attitude of fun with the music: the built-in joke. Back then I'd have given it five-and-a-half stars, today three-and-a-half, since my taste has returned.

3 JIMMY ROWLES/RAY BROWN. *SMILE* (from *TASTY!*, Concord Jazz). Rowles, piano; Brown, bass; Charlie Chaplin, composer.

It sounds like he was using some Paul Chambers licks; everybody does. I think this is called *Smile When You Feel Unhappy*. Oscar Peterson? No. I notice there are no drums, although they insist on playing "drum rhythm," then go into rubato. The bass player has chops; he plays low as well as high notes. I am a fan of low notes. Lots of bassists today sound as if they're playing amplified viola. Maybe they should just switch and save buying an extra plane seat. Three stars, I enjoyed that.

[Later]: Ray Brown, eh? That brings the music full circle, because Paul Chambers once told me that his main inspiration for playing time was Ray Brown.

Buell Neidlinger

BY FRED BOUCHARD

Bassist Buell Neidlinger's resume reads like a Who's Who in modern American music. He has worked over the last 30 years with Cecil Taylor, Barbra Streisand, Steve Lacy, Bob Dylan, Frank Zappa, the Boston Symphony Orchestra, Jerry Garcia, and has been on innumerable studio dates for equally diverse artists.

After 14 years working in L.A. studios as a "first call" bassist, Neidlinger has been leading his own band, Buellgrass, playing such delicacies as Thelonious Monk tunes on "original American instruments:" mandolin, harmonica, fiddle, bass. Neidlinger, who made his first jazz album on Boston's Transition label with Cecil Taylor in 1954, returned to the scene as guest lecturer for Harvard University Office of the Arts' first annual Peter Ivers Conference.

Blessed with salty wit, phonographic



memory, and a historical ear, Neidlinger came to his first Blindfold Test with enthusiasm; he commented right through the music, revising as he went, and exhibiting an astonishing degree of personal familiarity with certain artists selected. He was given no information about the records played.

4 NEW AIR. *ROLL ON* (from *NEW AIR*, Black Saint). Henry Threadgill, baritone saxophone; Fred Hopkins, bass; Pheeroan akLaff, drums.

I have no idea who it was. As usual with live recording, the audience is beautifully recorded, as is the bass. The sax is out of balance. The pianoless group is one of my favorite formats; the bass gets a chance to make the harmony. They started with a free rhythmic concept and fell back on the old 1-2-3-4, which they understood better than "pointillism." Five stars for the applause, four for the musicians.

5 CHARLES MINGUS. *JELLY ROLL* (from *NOSTALGIA IN TIMES SQUARE*, Columbia). Personnel as guessed.

Mingus. *Better Get It In Your Soul*, or Mingus Dynasty trying to play like him. No, that was 6/8, this is 2/4. That's Mingus on bass: nobody plays hotel music as good as he does. Jimmy Knepper on trombone. [Cackles at John Handy's alto solo] Is that Eric Dolphy? That must be Dannie Richmond on drums. Mingus was one of the great musical personalities of our generation. What happened to him was a crime: he should have been enshrined someplace where he had whatever he needed. He was a real Ellingtonian, my highest accolade. Five stars.

6 THE FRINGE. *SONG FOR CHAS* (from *HEY, OPEN UP!*, Apguga). Rich Appleman, bass, composer; Bob Gullotti, drums; George Garzone, tenor saxophone.

I can't help but think this is Charlie Haden for two reasons: the self-accompaniment on the open A and E (or D) strings, and the buzz and click of strings strung too close to the fingerboard. (I love the first but I detest the second as a sign of weakness—I like to keep 'em high so they don't rattle.) If that's Old And New Dreams I haven't heard Don Cherry yet, so I must be wrong. The drummer didn't exhibit his "drumistics" so I can't get him.

I always loved Charlie; if that's not him, someone has copped his long, rich low notes to great effect, including the ersatz [false] flamenco on the solo. Five for the bass, two-and-a-half overall.

7 HOT TUNA. *WININ' BOY BLUES* (from *HOT TUNA*, RCA). Jack Cassidy, electric bass; Jorma Kaukonen, acoustic guitar; Jelly Roll Morton, composer.

Of all the records you've played, I like the quality of the bass best here. Nice low, rich notes. He's using his fingering ability to enrich the music. It sounds like white guys reproducing earlier Negro art. Five for the rich, juicy bass notes; for the rest, one-and-a-half for trying. db

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His songs are sung wherever music lovers congregate. Whether it's the hilarious *My Attorney Bernie*, the superbly clever *Another Song About Paris*, or the poignant and beautiful *You Are There*, Dave Frishberg's songs are unmistakably his, marvelous to hear, a joy to perform. He's the only man who could write a hit bossa nova whose lyrics consist of only baseball players' names — *Van Lingle Mungo*.

His lyrics have been described as the most creative ever heard since Lorenz Hart. His melodies and harmonies are praised, performed and cherished by the most respected of

singers and musicians, including Blossom Dearie, Anita O'Day, Jackie & Roy, Cleo Laine, and so many others. When you hear such wry and witty delights as *Do You Miss New York?* and *Blizzard of Lies*, you will understand why Susannah McCorkle calls him "the Woody Allen of jazz."

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Marvin "Smitty" Smith

Though only in his mid-20s, this drum newcomer is one of the most in-demand musicians on the jazz scene.

BY JEFF LEVENSON

Percussionist Marvin "Smitty" Smith is riding the D train from Brooklyn to Greenwich Village. Sitting alone he appears smaller than he does on stage, not at all beefy, as if the absence of an instrument pares down his bulk, but not, perhaps, his authority. He recognizes a fellow jazz lover sitting close by and reminds him that David Murray's quartet is playing at the Village Vanguard tonight, and that Ed Blackwell is doing things with the group that no one else can do. "In fact," he remarks, "you should catch him while he's in town. Definitely check him out. That's where I'm going right now. For my weekly drum lesson."

For a trapster in search of percussive inspiration, Smith can hardly do better. Back in his home borough, a short time later, he speaks of the riches within reach: "I learn from all the greats. Having the opportunity to hear great musicians is something you just can't buy—to be able to see masters at work. If you have the chance, by no means pass it up. That's something you can carry with you for the rest of your life. It's a memory you can always hold on to. What you get from the experience is something you can savor. And if you hear a certain thing that sounds good to you—cop it! Take it with you and don't feel bad about it. Somebody might say, 'Hey, you stole that lick.' You tell him, 'Yeah, that's right! And it was good, too!'"

"When you're using the resources of greatness it gives you the foundation that you can build on. But you just can't steal someone's licks and play them back like a tape recorder. That's not how it's done. You use them. The end result should be a synthesis of their approach to the drums and your own—what *you* want to project. I don't need to be Max Roach; we already have Max Roach. I want *my* personality to come out. What I take from Max will



ultimately come out of me, out of who I am."

Who Marvin Smith is is no longer a question among jazz players and cognoscenti throughout New York. Although only 24 years old, he has become the choice of veterans and new musicians around town, flaunting his versatility and acumen in contexts as disparate as the backing group for vocalist Jon Hendricks, the Dave Holland Quintet (of which he is a full-fledged member), David Murray's big band, or as a last-minute fill-in with the Art Farmer/Benny Golson Jazztet. Smith is seasoned beyond his years. He has risen to a position of prominence in a relatively short time, and he garners the kind of respect usually afforded older, wiser players. Since journeying from Waukegan, Illinois (where he was raised), to the Berklee College of Music (where he schooled briefly) in 1981, the drummer has proven himself an adaptable talent whose mindset allows free movement within various musical territories. "Playing in different groups does not involve a change in technique," he explains, regarding the stylistic alterations required when moving about. "It's a conceptual thing. What is the concept of the music? What is the idea? The sound? As the percussionist, what do I do on my instrument to fit the concept? That's what I have to understand. I have to know what the boundaries are. Some cats think they're in a cage if they play bebop tunes or, say, New Orleans jazz. I don't really believe that. You can be free within the boundaries.

"I try to understand the leader's at-

titude towards the music. I want to know how he *feels* about the music. What is the statement he wants to make? I try to figure out what he is into, and what the other group members are contributing. Once everyone understands the overall point, the common ground for why we are here, then we can start communicating."

Smith cites as an example his work with Holland (with whom he recently toured Europe): "When we travel together, we talk about the music. Periodically we discuss what we're playing, and what we're trying to do. Sometimes we come up with the answers; other times we find catalysts for digging deeper. It's uplifting when we hit the stage and everything hooks up just right. To be open and receptive at the moment when everyone is in tune with each other, with the audience, is fantastic. It's definitely spiritual to me. The music just plays itself, which is great because the premise of the group is to explore things, to strive for fresh ideas. When it comes together, it's a great thing for people to hear; it's even better to be playing it; and best yet," he adds with a laugh, "if you get it down on tape."

In person Smith is an exciting player, asserting himself in the service of the group, yet eager to reveal a playful, probing demeanor. He has not always been represented fairly on record, although *Seeds Of Time* (ECM 25032-1E), the newest release by Holland's quintet, is by far his strongest studio effort. The rhythmic maturity is unmistakable, a willingness to ride the group when necessary, or lay back and employ nuance as a strategy for achieving balance. Smith has an appreciation for sound—especially the percussive touches that can complete a group mosaic. The evidence of his flowering can be found on *Seeds Of Time*.

"I think I've changed regarding my attitude about the studio," he admits. "I used to get overly concerned about how I sounded. I would concentrate so hard on how I was going to do on a date that I was completely missing the point. Now I realize that a recording is freeze-dried time. It documents a certain moment. Let the music happen. Let it take you where it wants to go. Don't try to control everything. Do the best that you can. As soon as it's over, it's history. Then on to the present."

The present for Smith is membership in an elite fraternity of players—new, young faces all—who are defining the next phase of jazz in terms so refreshing, so encouraging, that it virtually guaran-

CONTINUED ON PAGE 57

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.

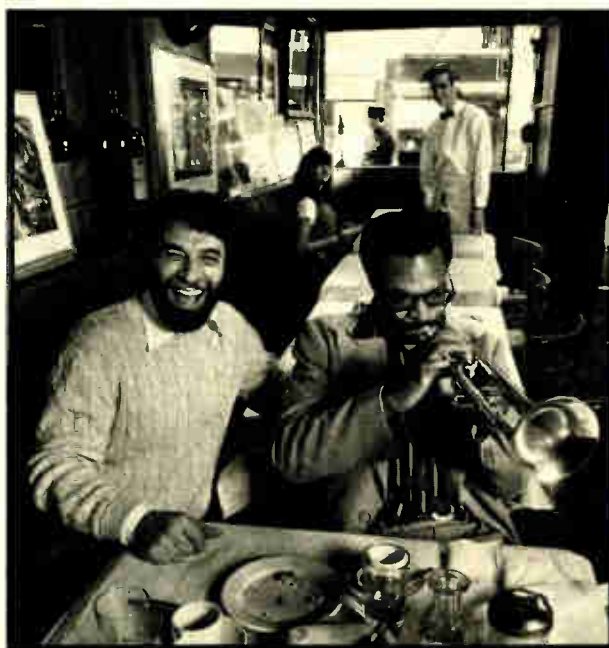
WS: There's nothing like it. We're actually making a living doing what we really love.

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 *on*. The intonation's so perfect, it took me a week to get used

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

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

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

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

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

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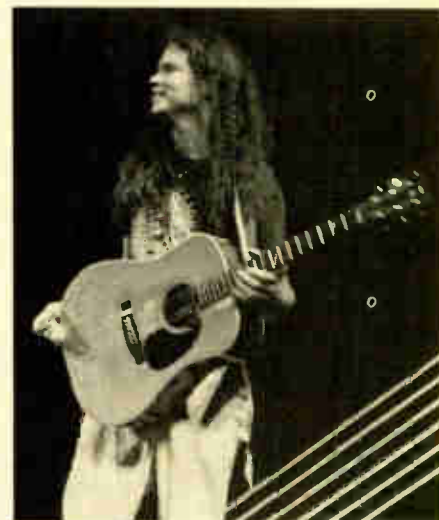
MILWAUKEE—The first American Finger-Style Guitar Festival took place here recently and helped demonstrate and define the considerable activity that still vibrates around six steel strings and a hollow wooden box. Yet it quickly proved that the style is no bastion of musty traditionalists. Several guitarists used pickups on their acoustic guitars—and one added highly unorthodox techniques—to expand tonal, textural, and dynamic possibilities.

The festival featured concerts by nine masters of rather various fingerpicking styles, including Leo Kottke, Alex DeGrassi, Peter Lang, Pierre Bensusan, Guy Van Duser, Preston Reed, and Benjamin Verdery. They also conducted workshops, lectures, and seminars for the general public and aspiring fingerstylists who competed in a contest judged by the featured guitar masters.

In the opening concert, Taj Mahal demonstrated with typical wit and funky flair that finger-style as a tradition goes back at least to the early country blues guitarists. But just as exciting was the compelling evidence that finger-style is an expanding creative form, as exemplified by Michael Hedges.

Hedges is still a relatively new name, but the word on him was hot. Standing before an attuned audience of primarily guitarists, Hedges had to make a strong first impression. He opened by firing a curve with a nasty break to it. He dove into *All Along The Watchtower*, the raging Bob Dylan song that has the ghost of Jimi Hendrix haunting it. The inspiration of those two artists was there, but this interpretation was all Michael Hedges, singing in an ardent, clear tenor voice. Like Taj Mahal, Hedges showed that his finger-style is connected to a whole body used with artful abandon. His hips and long hair danced; inside him a rock & roller wrestled with a conservatory-trained musician—and out came strong, innovative music.

Hedges attacked his guitar in extreme dynamic bursts that surprisingly only once broke an unwilling string. In concert he's clearly freed from the contained dynamic range and gentle sonorities characteristic of his recording label, Windham Hill. There's remarkable freedom in his prodigious technique. He plays readily with both hands on the neck but hardly to the contrapuntal ends of, say, Stanley Jordan. Using a single electric pickup, Hedges slashed strokes that



MICHAEL SCHAEFER

detonated brazen twangs, guttural roars, and tart harmonics in fascinating interplay. He attacked with a flat pick, then bare fingers, then with a karate-like chop while strategically gripping two strings. His guitar becomes a harmonic drum, of sorts.

His harmonic sense is more vertical than linear. Hedges considers each string for its sonic possibilities, to be isolated and juxtaposed as an electronic composer might. That means re-tuning strings, inducing new musical relationships. Both his hands tweak the guitar neck—bass and treble harmonics implode, then explode. It's a sledgehammer effect—a piece builds from an initiating impact but it invariably hangs together, often without chord changes but with feather-stroke interludes, offsetting interior tensions. They make for quirky but elegant minimalist pieces. For all the diverse activity the music usually retains lyricism. But Hedges belies the generalization that Windham Hill's new age musicians all play "hot tub Muzak." He maintains a willfully humane aesthetic, as shown in the gently crafted *Elegy For A Plant*, the Beatles' *Come Together*, and his *Funky Avacado* (*Rockamole*), a spoof of disco sound pollution that was fun even though he was kicking a dead horse.

—kevin lynch

JORGE DALTO

BLUE NOTE

NEW YORK—Argentine pianist Jorge Dalto came to prominence in the mid-1970s as George Benson's accompanist on the guitarist's vocal hit, *This Mas-*

querade. After a number of best-selling albums with Benson, Dalto struck out on his own, performing with such celebrated jazz and latin artists as Machito, Dizzy Gillespie, Tito Puente, and Grover Washington.

For the past several years, Dalto has led his own Interamerican Band in New York City, providing a showcase for many of the leading figures in contemporary latin jazz. Ethnically and racially diverse, Dalto's ensemble has included established masters as well as promising newcomers, united by a common devotion to a school of "fusion" music that has yet to achieve broad acceptance among either Anglo or Hispanic listeners more than four decades after Mario Bauzá combined jazz-style improvisation with Afro-Cuban rhythms in his pioneering composition, *Tanga*.

One indication that latin jazz has at last begun to find its audience was the success of the First Annual Blue Note Latin Jazz Festival, a three-week concert series at this famed Greenwich Village nightclub. Double-billed with Ray Barretto's red-hot Salsa Jazz Orchestra, Dalto and his group rose to the occasion with a hard-jamming, bop-inflected combo approach that both complemented and contrasted with Barretto's brassy big band arrangements.

For its Festival engagement, the Interamerican Band numbered six players: Dalto on grand piano and electronic keyboards; Artie Webb, formerly a member of Barretto's band, on flute; Frank Gravis on electric bass; Skip Howlett on timbales; Dennis Davis on traps; and Jerry Gonzalez, substituting for the legendary Carlos "Patato" Valdez, on con-

gas.

As Gravis slapped out funky, churning bottom lines, Webb intoned melodic statements in a breathy, metallic timbre, humming and fluttering his way through his solos in the manner of Rahsaan Roland Kirk. Dalto, meanwhile, demonstrated his prodigious versatility and technical finesse in an ever-shifting potpourri of keyboard styles that ranged from florid romanticism to gutbucket blues. The leader's eclecticism was leavened, however, by the tight percussion section, which swung with *éclat* while remaining supple enough to accommodate sophisticated progressions and discursive solos within a variety of complex rhythms.

The band performed such hard-bop standards as Benny Golson's *Killer Joe* and Freddie Hubbard's *Skydive* (both included on Dalto's new album, *Urban Oasis* [Concord Picante 275]), as well as pop-tinged original material. On Ram Ramirez' classic torch ballad, *Lover Man*, Gonzalez switched from congas to muted trumpet, his smoky tone and cutting attack reminiscent of Hubbard in his Jazz Messenger days. Dalto then launched into a lengthy solo that began with a gospel-bop flourish and culminated in a brilliant unaccompanied piano interlude that harked back from Bud Powell all the way to James P. Johnson and Scott Joplin.

The finale built from an insistent bass vamp into a climactic percussion jam that concluded with a scat-singing display by Dennis Davis. Only the charming vocal work of Dalto's talented wife, Adela, was missing from an exciting set that integrated jazz and latin idioms with facility and panache.

—Larry Birnbaum



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PRO SESSION

Instructional Videos

BY GENE SANTORO

You'd have to be blind, deaf, and locked in a lead-lined soundproof box for the last few years not to have noticed the videotape revolution. For musicians, however, one of the most exciting and innovative uses of the new technology has come with the burgeoning numbers of instructional videotapes released in a variety of formats. Just think of the possibilities—instead of having to travel to an overcrowded master class, scramble for a good seat, hope you take adequate notes, try to catch everything the maestro's hands do at a distance the first or second time, you can bring the musician to your home, plop into your favorite spot, and rewind, replay, or slo-mo the teacher's examples however many times it takes you to pick up on the lesson. Sound like a dream? Well, DCI Music Video (541 Avenue of the Americas, New York, NY 10011, 1-800-342-4500) has been translating dream into reality via their ongoing series of hourlong stereo tapes, available in VHS or Beta at \$59.95. This month, **db** takes a look at their guitar and piano offerings; a subsequent article will cover their drum tapes.

John Scofield. Produced in 1983, this was DCI's first non-drum outing, and basically presents itself as a filmed master class, complete with a student audience asking questions, Scofield pausing to consult his lecture notes, etc. Despite the occasional stiffness that results, the tape is crammed with a great deal of intermediate-to-advanced level information about contemporary jazz' typical harmonic and scalar usages. Focusing on the Major, minor, symmetrical diminished, and whole-tone scales, then demonstrating their various Major and minor modal permutations and how to connect them, Scofield provides a solid vocabulary for the guitarist who already has a basic grasp of harmonic theory. He also touches on passing tones, pentatonics, reharmonizing tunes, and right- and left-hand technique. The accompanying booklet supplements the tape by annotating all of the guitarist's major points. While none of the topics is covered in depth, all are presented and linked in such a way as to allow the student to continue to draw the full implications of what he's seen with each successive viewing, and enough of Scofield's own unique stylistic quirks come across to prevent the tape from simply being a filmed theory book.

Adrian Belew. Done a year after Scofield's video, Belew's leans more toward demonstration than instruction. Here we find the personable, low-key guitarist in the studio with his engineer, his axes, and his awesome rig, as he proceeds to recreate some of his most famous and spectacular sounds. Belew discusses the technique involved in creating elephants, rhinos, insects, spaceships, seagulls, birds, whales, and steel drums with disarming candor. Among his more useful and revealing comments, for instance, are such broad observations as, "I generally use no more than two

effects at once" or "I'm always using a compressor," specific clues about how to get a seagull sound, to take one example, include advice on Belew's use of echo, a metal slide, and the guitar's volume control. He also discusses idiosyncratic tunings he employs, such as shifting the high E string down to C (for King Crimson's *Heartbeat*) or tuning the G string up to A (for *I Wonder* from *Twang Bar King* or King Crimson's *Dig Me*). In addition, Belew demonstrates his explorations of Roland's GR-700 synth, though he doesn't discuss how he gets what he does out of it. Which brings us to this tape's drawbacks. The first is that Belew nowhere clarifies the exact path of his signal chain at a given moment; DCI is remedying this by issuing a booklet that will do just that. The second, which is your problem, comes in figuring how you can afford what Belew calls "an embarrassing array of electronic weaponry." Still, this is a fascinating performance document whose instructional value increases with repeated viewings.

Richard Tee. This tape draws on yet another format: pianist Barry Eastmond interviews the easygrooving Mr. Tee about everything from his own training to specific techniques. Worthwhile connections emerge this way. Tee's properly famous and distinctive left-hand technique is linked to his love of boogie woogie players and styles; his studio prowess at charts and arrangements is seen in the context of his 15 years of classical training; his ability to reharmonize and modulate, as well as his characteristic chromaticism and inversions, is demonstrated and explicated clearly and precisely, even when the tune involved is only *Happy Birthday*. The camera drinks in Tee's hands and so will you—especially when he teams up with "little brother" Steve Gadd for their setpiece rendition of *Take The "A" Train*, which puts most of the tape's lessons into dazzling practice. Not aiming at the raw beginner, Tee offers tips even pros will want to take, and his interviewer draws out enough commentary to make things amply accessible for intermediate-level players.

Jaco Pastorius. With clarity and patience the brilliant bassist demonstrates 29 exercises in this 90-minute (\$64.95) tape, and via some questioning from pal and fellow bass groovemaster Jerry Jemmott discusses topics that range from his training and background to right- and left-hand technique. You also get the bass wizard's observations on fretted vs. fretless playing, right- and left-hand damping, position playing, arpeggios ("the hardest thing to play on the bass—that skipping is tough"), double stops and, of course, true and false harmonics. An added bonus comes when Jaco teams up with drummer Kenwood Denard and John Scofield for the last quarter or so of the tape: they blow over a couple of modified blues progressions and take them pretty far out, as Jaco practices what he's preached. His solo renditions of *If I Only Had A Brain* (from *The Wizard Of Oz*) and *America The Beautiful* capture perfectly Jaco's knife-edge fascination with high volume and feedback tricks. With this tape, the accompanying transcription booklet, and a basic grasp of harmonic theory, a would-be bassist from any level of competence is in good hands. **db**

tees the growth and maturation of the form. "It's self-respect and respect for what you do," is how the drummer explains the prevailing point-of-view among his confreres. "I am somebody and I love what I do. I want people to know that I represent love, respect, and the good qualities of life. I'm a professional."

"What turns me on," he continues, "is to see older cats who are still on top of things—Dizzy, Blakey, Benny Carter. It's inspirational. It gets me going to play with guys like Hank Jones, Frank Wess, and Ron Carter, and to know that they still have energy. It gives me something to look forward to. But let's face it. It's definitely time for a new breed of artist to enter the picture. For this music to keep going, we always have to replenish and replace it. The older generation is going to die, but then we'll be there. And when we grow old and die, there will be another generation of musicians who will take our place."

"It's nice to be a part of the new breed, but you have to keep the right perspective on it. You just can't say, 'Hey, man, I'm a part of history, and I know I'm great, so I don't have to work at it anymore.' That's not it! Only time determines that. You just have to keep doing what you're doing. Your job is to do what your purpose is in life. For me, I never had doubts. I was destined to be doing this."

db

novice jazz fan is liable to experiment and take a lot more chances on artists he's not familiar with at \$3.99 a shot, as opposed to \$7.98 or more for the latest hits.

But let's not slight the size of the established audience of longtime listeners, either. A look at Jack Sohmer's "Trad Winds Off The Indies" Ad Lib (db, July '84) reveals an amazing number of labels which specialize in reissuing classic trad, swing, and mainstream material—and these companies couldn't survive if people weren't buying their product. And it's not all reissues, as independent companies like Concord Jazz, Uptown, Muse, Discovery/Trend, SeaBreeze, and others continue to turn a profit off of mainstream music. And, further, where self-recording used to be the province of musicians who were too "far out" for the conservative major labels, since the majors turned their back on even mainstream musicians during the '60s in favor of jazz-rock fusion, many nationally known and local mainstreamers are doing it themselves—and supporting their efforts.

Why are new audiences picking up on mainstream sounds in lieu of others? Well, a case could be made, of course, of the music's inherent qualities—its invention, buoyancy, energy, melody, infectious rhythms. Great songs are great songs, whether sung by Billie Holiday 40 years ago or Maxine Sullivan today, and there's no doubt that the advocacy of Linda Ronstadt, Carly Simon, and other popular artists have helped introduce classic material to an unsuspecting and eager generation. In England, dance clubs bop and hop to the sounds of Art Blakey and the Jazz Messengers—and the kids do dance! And keep in mind that as the "yuppie" generation grows in size, influence, and disposable/entertainment income, they're discovering jazz at an inspiring increase. Having been nurtured on rock & roll, they've retained their favorite bands, but at the same time outgrown some of the rock & roll lifestyle, and found that the music their parents listened to has value for them as well.

Along with the enlarging audience it's warming to see more younger musicians creating mainstream sounds. Wynton Marsalis has influenced a younger generation of musicians—not only with his talent, but with his *attitude* as well, and others, like Marvin "Smitty" Smith, Ricky Ford, Terence Blanchard, and Donald Harrison are among those who are proud of preserving the mainstream heritage in their own fashion.

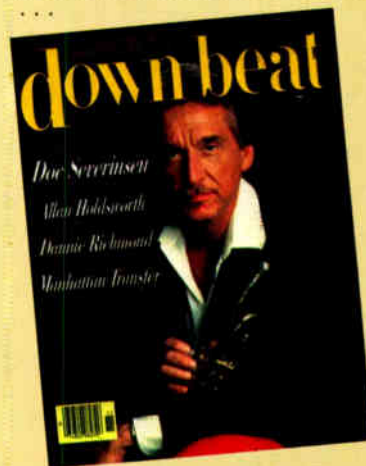
Of course, I suppose some would say that it's old-fashioned music, and out of date—but I guess that's why we don't read Shakespeare anymore, either. db

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GRETSCH (Ridgeland, SC) is offering 12 sizes of high-quality handcrafted cannon bass drums, ranging from 18-inch head, 18-inch deep to 22-inch head, 24-inch deep. The drums are available in all colors offered by Gretsch, making adding the bass drum to a drummer's current set practical. The company reports that increased awareness in extended-length drums, known as power shells, is giving extra dimension to bass sounds, increasing the depth and pitch availability, projection, and volume. The new drum is said to increase drummer visibility and to make lower positioning of tom toms possible.



Simmons' SDS9

SIMMONS GROUP CENTRE INC. (Cala-basas, CA) has released the Simmons SDS9, electronic drums designed to give players the facility of conventional drums and the creative possibilities of modern technology. Injection-moulded drum pads provide rimshot capability on the snare pad, and all the pads have soft rubber surfaces for a natural feel; the trigger signal is read by a microprocessor, which logarithmically expands the signal before instructing the voice to sound. Each drum voice has a separate method of sound synthesis; snare drum features include three user-changable samples of snare, rimshot, and cross-

stick sound digitally stored on EPROMS, full program control over filter pitch and sweep, drum and rim pitch and bend, drum and rim decay, filter resonance, and noise level. The kit has 20 factory-programmed and 20 user-programmable memories that can be activated automatically during programming. Program switching and kit memory sequence can be entered into the system's memory and accessed manually or by a footswitch included with the kit.

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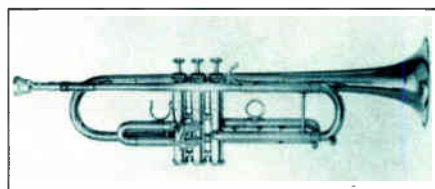


Gibson's New Guitar Line

GIBSON GUITAR (Nashville, TN) is now offering several of its most sought-after instrument features in a new "By Special Request" line. Previously produced only as special custom orders for selected artists, the guitars are now available for the marketplace. They include: the Les

Paul DC XPL, a double-cutaway Les Paul model featuring the Explorer peghead; the Flying V XPL with black hardware, a Kahler Flyer vibrola unit, and Explorer peghead; the new Explorer model featuring black hardware with a Kahler Flyer vibrola system; the Explorer bass; and Spirit I and II XPL models, offering Explorer headstocks, bound tops, and Gibson Supertune vibrola systems by Kahler.

BRASS LAND



Getzen's Eterna II Trumpet

GETZEN COMPANY INC. (Elkhorn, WI) has introduced its newest professional model B \flat trumpet, the Eterna II. The trumpet's bore size is 0.46 inches and its bell diameter is 4 $\frac{3}{4}$ inches. It features a compact design allowing plenty of room for comfortable positioning of the left hand, and is available with either #1 or #2 mouthpieces, both with the same basic taper (#2 has slightly larger entrance and exit openings). The mouth-pipe is brass, which is said to be less durable but more responsive than nickel silver. Amado water keys are included. No engraving appears on the horn's bell, and the trumpet comes with silver-plated, clear lacquered, gold-plated, or Getzen's new gold-lacquered finishes.

ELECTRONIC GEAR



Aria's APB-5 Effects Programmer

The APB-5 Effects Programmer from ARIA MUSIC (U.S.A.) INC. (City of Industry, CA) provides the musician with up to five different effects programmable into three separate program selections. Desired effects can be obtained with single-touch footswitch operation. The APB-5 has five DC service outlets that feed 9V DC power to all five effects. **db**

awkward situation, and for myself being in an awkward position, too, because I felt there was nothing more I could do to pull things together. Though somehow, we did. I think it was by drawing on each other's inner strengths."

For the past 15 years Richmond has benefitted from the inner strength of his wife Juanita, a high school principal in Greensboro, North Carolina, who, with their daughter Tamia, has given Dannie that rare prize for musicians: security. "She provided, for one thing, time for me to be able to assist Mingus in his endeavors," Richmond says gratefully, and "while I was playing rock & roll, Juanita was saving all the money, so now we have a nice house in the suburbs, sort of middle class." Even Mingus didn't work all the time; though the bassist tried to subsidize his bandmembers during slow periods, Richmond kept, rather than spent, some of those gifts. "I've got in a safe deposit box a \$1,000 bill Mingus gave me with his autograph," the drummer reports. "It says, 'To my brother.'"

After Mingus died in '79, Richmond and Susan Graham Mingus tried to keep his music in the public ear, touring and releasing albums with a personnel of Jazz Workshop alumni and the bassist's admirers. But Mingus' repertoire differs from, say, Monk's—no bassist has yet been able to fill Mingus' chair with the verve that brought his beautiful tunes to such extraordinarily complex, suite-like life, while Monk's dreams seem to beckon every song interpreter with their sparseness. Of course, Mingus' music is yet being felt and heard: the Dynasty lives on, with the Adams/Pullen quartet and Richmond's own ensembles being just two more groups that emulate Mingus' methods and spirit—Charlie Haden's Liberation Music Orchestra, David Murray's big band, Hamiet Bluiett's combos, Walrath's too-infrequently heard efforts, even the Art Ensemble of Chicago come to mind.

"I realize, without a doubt, my association with Mingus is something that's going to be with me from now on. So be it—I don't think it's a bad association to have. I'm very proud of it," Richmond says. "Especially when someone says that if you're not going to be there, there won't be any drums. That's saying a lot." But naturally, he's most absorbed in his current work, and he's looking ahead.

"I feel really good about the recording I've done with Bennie Wallace's trio and Lew Tabackin's quartet. Saxophone players love me; I play what they want when they solo. I grab their asses and don't let go.

"I've got big plans," Dannie adds. "I don't intend to be jumping on and off airplanes to gig forever. There's a need in the South for more outlets for jazz, and I've received a grant from the National Endowment for the Arts to have my quartet play colleges and universities, giving clinics during the day and concerts at night. So far I've performed at Duke, and at the School of the Arts in Winston-Salem; I want to expand as far north as Washington D.C., and as far south as Atlanta. At this point the audiences are small, but my aim is to enlarge this audience; we have to use the resources that are in place to enlighten people as to what's going on. I'm certain people who come to a performance of my band leave feeling much better, because of hearing an evening of true American music played by some of the world's best jazz musicians."

Such confidence is one of Richmond's best fitting suits, never more so than when he's behind his traps kit. "You hear so many cats not being able to swing, and you've got to do that first," he advises. "I don't listen to a lot of the records I'm on—at last count it was something like 140. But when I do listen and check myself—especially when soloing, and when my cymbals are happening—being very critical of myself, in the final analysis I can truthfully say that 90 percent of the time, I'm swinging."

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THE ESSENTIAL JAZZ RECORDS, VOLUME 1 (RAGTIME TO SWING)

by Max Harrison, Charles Fox, and Eric Thacker (Westport, CT: Greenwood Press, 1985, 595 pp., \$39.95, hardcover).

"A thorough knowledge of the specific performances analyzed here should lead to comprehension of jazz as a single, indivisible entity . . .," insists Max Harrison, one of three learned English critics who have pooled their informed insight for this collection of by-lined reviews of albums released in 15 or so countries. The admission that "a considerable proportion of the issues recommended here are not easy to obtain" is an understatement, for some are out-of-print and many of those available today will be dropped from the lists tomorrow.

An immense body of information is packed into the volume, the writing is lucid, literate, and frequently a joy to read, and the discussion builds on itself until, *mirabile dictu*, we see "a network of relationships . . . which unite the many strands of this music." Faultless the effort is not, yet nothing approaching the compass, balance, and erudition of this volume has been produced on this side of the ocean. And is it really surprising that we have been so consistently outdistanced in jazz scholarship by Europe, considering that our society has all but disowned this music, the finest jewel of its artistic heritage?

Further insight into the authors' objectives is provided in Harrison's introduction (from which the earlier quotations are taken). Their concern, he explains, has been to present the established classics in "context with a substantial body of related, allegedly subsidiary material." This is the rationale to fleshing out the eras, locales, and styles with well-chosen examples of the work of artists whose importance cannot be reasonably denied but whose names all too often fall between the cracks. It is a most refreshing guideline, the generous practice of which rewards with greater enlightenment as to the music's evolution than nearly all other surveys, whether they be annotated record sets, histories, or critical essays. For along with the innovators and the other major figures, due recognition is accorded to the likes of Phil Napoleon, J.C. Higginbotham, Herman Chittison, Leon Ropollo, Miff Mole, Frank Teschemacher, Cliff Leeman, Tiny Parham, Bob Zurke, Connie Boswell, Lee Wiley, Joe Marsala, Captain John Handy, Kid Thomas Valentine, and many more whose contributions were integral to the music's development. Also

noteworthy in the design of the book's argument is that on occasion a group is included as "part of a larger pattern" rather than for intrinsic worth, a leader is discussed solely for organizational abilities, or a band is evaluated in terms of adding perspective vis-à-vis another unit.

There are, inevitably, omissions, the most conspicuous to these eyes being Wild Bill Davison, whose name is mentioned but once and then without reference to recorded performance. Female instrumentalists fair even worse for, except for Mary Lou Williams and several other pianists, they are ignored. Charlie Shavers, Vic Dickenson, and Jimmy Rushing come in for some hard knocks and Mezz Mezzrow gets off rather too easily, described by Fox as "a performer whose own playing fell far short of his aims" and by Thacker as "able to penetrate to the heart of the jazz reshaping of the blues." Their indulgence, however, is balanced by Harrison's acerbity in dismissing the clarinetist's "melodic indigence, rhythmic stiffness, execrable tone, and myriad wrong notes."

The book is divided into sections dealing with Origins, The Twenties, Jazz In Europe, The Thirties, etc., with attention given to peripheries such as "The Influence of jazz on European composers." The one- and two-page reviews of the "essential" records frequently cite additional materials, there are indices of names, LP titles, and tune titles, and eight pages of notes provide many references to other critical views, both supportive and differing. There are too many omissions from the six-page bibliography to mention here. An indication of the authors' carelessness in this regard is the glaring absence of such basic tools as Leonard Feather's encyclopedias and Sheldon Harris' *Blues Who's Who*, Stanley Dance's and Whitney Balliett's interview collections, and Marshall Stearns' *Jazz Dance*. It is especially odd that two recent works dealing with jazz abroad and written by Englishmen are missing, namely Chris Goddard's *Jazz Away From Home* and Jim Godbolt's *A History Of Jazz In Great Britain*.

On the plus side, and providing good enough reason to check the book out, are: the authors' courage of their convictions, their recognition throughout of the principle of continuing and overlapping tradition and their ability to relate artists widely dispersed in time, and the catholicity of outlook that can draw comparison to the artistic concepts of, to name only several of their cross-cultural allusions, James Joyce, Ezra Pound, William Butler Yeats, Carl Jung, Jane

Austen, Robert Schumann, and Homer. Caveats notwithstanding, one looks forward to Volume 2. —w. royal stokes

ALLAN HOLDSWORTH: REACHING FOR THE UNCOMMON CHORD

by Christopher Hoard with Allan Holdsworth, transcriptions by Fred Amendola (Wayne, NJ: 21st Century Music Productions, 1985, 111 pp., \$12.95, paperback).

The real meat of this book is a number of accurately transcribed and exceptionally well-annotated guitar solos by Holdsworth. As such, it is a valuable document for contemporary guitarists, especially those enamored of Holdsworth's fluid, lyrical style. Since the music is presented in both tablature and standard notation, guitarists can easily get a feel for how Holdsworth's tricky hammers-on, hammers-off, slurs, and slides are executed. It should be noted that all this stuff is *not* easy; Holdsworth disciples languishing at the intermediate level will find this material challenging, to say the least. Plowing through these solos, however, will reward any guitarist who wants to add a contemporary flourish to his playing.

The text is another story that adds a further dimension to the book. As mentioned above, the annotation for each solo is detailed, helpful, and instructional. Holdsworth also discusses equipment at length, detailing in full his extended search for the grail-like ultimate axe. A biographical sketch provided by writer Hoard is informative, even if the prose is a little too self-consciously hip for my taste. Those who aspire to jazz-rock stardom ought to read it, though—as it points out how international acclaim doesn't necessarily equate with financial security.

The book has one rather strange characteristic, however. Its leitmotif is not really music, but beer. Yes, beer. One leaves the book with the feeling that music is a workaday concern for Holdsworth, while near-spiritual reveries are inspired by certain British ales. In an extended postscript, Holdsworth explores his feelings about brewing, the various fruits of the brewer's art, the methods in which they are served, etc. This piece is not so much "talk about beer" as it is a mystical tract in which suds take on an awful lot of import. I don't pretend to understand what it all means, but I don't think you can be a true Holdsworth fanatic until you've gotten blithering drunk on the particular ales of Manchester, Leeds, or Bradford. —tim schneekloth

AUDITIONS

down beat spotlights young musicians deserving wider recognition.



Carlos Oliva

Brazilian guitarist Carlos Oliva, 24, was first inspired to become a musician seven years ago when he heard Jimmy Page's playing on the first Led Zeppelin album. In a short time, his influences grew to include Brazil's Helio Delmiro and Toninho Horta, Pat Metheny, Miles Davis, and "those outside guys" on ECM and American jazz labels. In 1981, he read about L.A.'s Musicians Institute and decided to attend the school. Three years of assiduous practicing and saving while playing every sort of musical job available in southern Brazil made the trip possible in 1984.

As a student at MI, he has quickly established a name for himself as one of Los Angeles' few Brazilian electric guitarists. After he graduates, his goal is to work with Flora Purim, Tania Maria, or Sergio Mendes, and to teach at the school. He already seems to be on his way—he recently played a gig with Flora's bassist, Lucio Nascimento. His first time ever on an American jazz stage, he was invited to sit in with guitar legend Tal Farlow for eight numbers, including the Brazilian standard *Wave*.



Doug Weiss

Twenty-year-old bassist Doug Weiss began his career in the conventional Suzuki method while in grade school. During high school, he played in the Chicago Youth Symphony Orchestra, the Elmhurst Symphony, the Hinsdale Chamber Orchestra, and the Illinois All-State Honors Orchestra. His interest began turning to jazz

in high school, and a trio evolving from his high school jazz band won an Outstanding Performance award in the 1982 **down beat** "deebee" competition. Weiss toured Scandinavia that summer with the Blue Lake Fine Arts Camp International Jazz Band.

After studying classical music with Merlin Escott and Warren Benfield, and jazz with Dan DeLorenzo and Kelly Sill, Weiss enrolled at William Patterson College in New Jersey in 1983. Last spring he was a member of the award-winning WPC Jazz Sextet, directed by Rufus Reid, at the Notre Dame Collegiate Jazz Festival, where he received an Outstanding Instrumentalist award. Also last spring, Weiss accompanied vibraphonist Doug Walters in recital at Carnegie Hall, receiving praise for his "fluent stand-up bass" from *New York Times* critic John Rockwell. When in Chicago, Weiss plays with the Fareed Haque Trio and sits in whenever possible with the Jazz Members Big Band. He is currently a junior at WPC.



Josh Freese

As far back as he can remember, 12-year-old Josh Freese has always wanted to play drums. His father, a professional musician, would take his son with him on jobs, where Freese picked up bits and pieces about how to hold the sticks. When he was seven, Freese asked his dad if he could bring down an old drum set from the attic. Today, Freese stars as the precocious drumming sensation in a pair of 30-second commercials for the CB700 from Simmons Electronic Drums.

Freese, who lives in Orange County, CA, had been playing along with records for a while by the time he met his first teacher, who worked with him on drum rudiments and stick control. At the January 1984 NAMM Convention, Freese met drummer Vinnie Colaiuta, whom he cites as a major influence. By the following year's show, after studying with Disneyland staff drummer Matt Johnson,

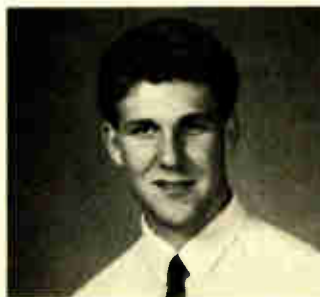
Freese was invited to work as a demonstrator for Drum Workshop; during a break, he went to the Simmons booth, began playing, and impressed people enough that he was eventually hired for the tv spots. "The way things are going now I have no idea what's going to happen in the next few years," says Freese of his future as a musician. "I'd eventually like to go out on the road with Frank Zappa, Weather Report, or Maynard Ferguson."



Chris Bertolotti

Synthesist Chris Bertolotti, 20, was a winner in the First Annual Berklee Songwriters Competition on the strength of his composition *Act In The Play*. In 1981, the Norwood, New Jersey, native placed second in the national finals of the annual Yamaha Electronic Keyboard Competition. Bertolotti, also an accomplished organist and woodwind player, is a graduate of Northern Valley Regional High School in Old Tappan, NJ, where he was a member of the jazz, marching, and concert bands.

A junior majoring in Music Production and Engineering at the Berklee College of Music in Boston, Bertolotti works as a DX7 programmer for Music Works, the internationally renowned distributor of synthesizer/sound software.



Jeff Adams

Jeff Adams, 18-year-old trombonist from Hemet, CA, has been winning solo awards and playing in All-Southern California honors bands, orchestras, and jazz ensembles since the seventh grade. He fell for jazz at age 12, and has

been studying privately for the past seven years with such teachers as Bob Waner, Ken Foberg, Hemet H.S. jazz band director Ken Tower, and Don Ferrara, a former trumpeter with Woody Herman, Lennie Tristano, and Gerry Mulligan.

Among the many musicians Adams lists as influences are Wynton and Branford Marsalis, Freddie Hubbard, David Sanborn, and vocalists Chaka Khan, Al Jarreau, and Mel Tormé. He has done some choir and jazz singing himself, scattering to receive some awards and a scholarship. Adams plans to attend Cal State Long Beach for a semester or two, then transfer to the Berklee College of Music, where he'll major in arranging.



Chris Royal

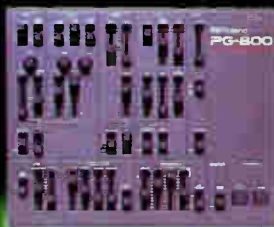
Guericke Christopher Royal, 26, earned 1985 **down beat** "deebee" awards for his composition *Water Ratz* and his work as a jazz trumpet soloist. He began playing trumpet in the fourth grade, and within three years he was playing in the Washington D.C. Youth Orchestra's Junior Orchestra and Senior Jazz Septet. Royal attended McKinley Technical H.S. as a music major. He was also first trumpet in the D.C. Youth Orchestra, winning the orchestra's soloist competition for his performance of the Haydn *Trumpet Concerto*. Other honors include being first trumpet in the National Honors Band, All-Eastern Orchestra, and the McDonald's All-American High School Band.

Royal attended the Oberlin and Peabody music conservatories and was a member of the American Wind Symphony before enrolling in Howard University's Jazz Ensemble. He graduated cum laude last May from Howard, with a Bachelor of Music degree in jazz studies. Currently, Royal is on the music faculty at the Duke Ellington School for the Arts. He is also active as a trumpeter in the major theaters in the D.C. area, where he also arranges for and performs with rock, jazz, and latin groups.

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