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50th Annual Readers Poll

December, 1985 \$1.75 U.S.

downbeat

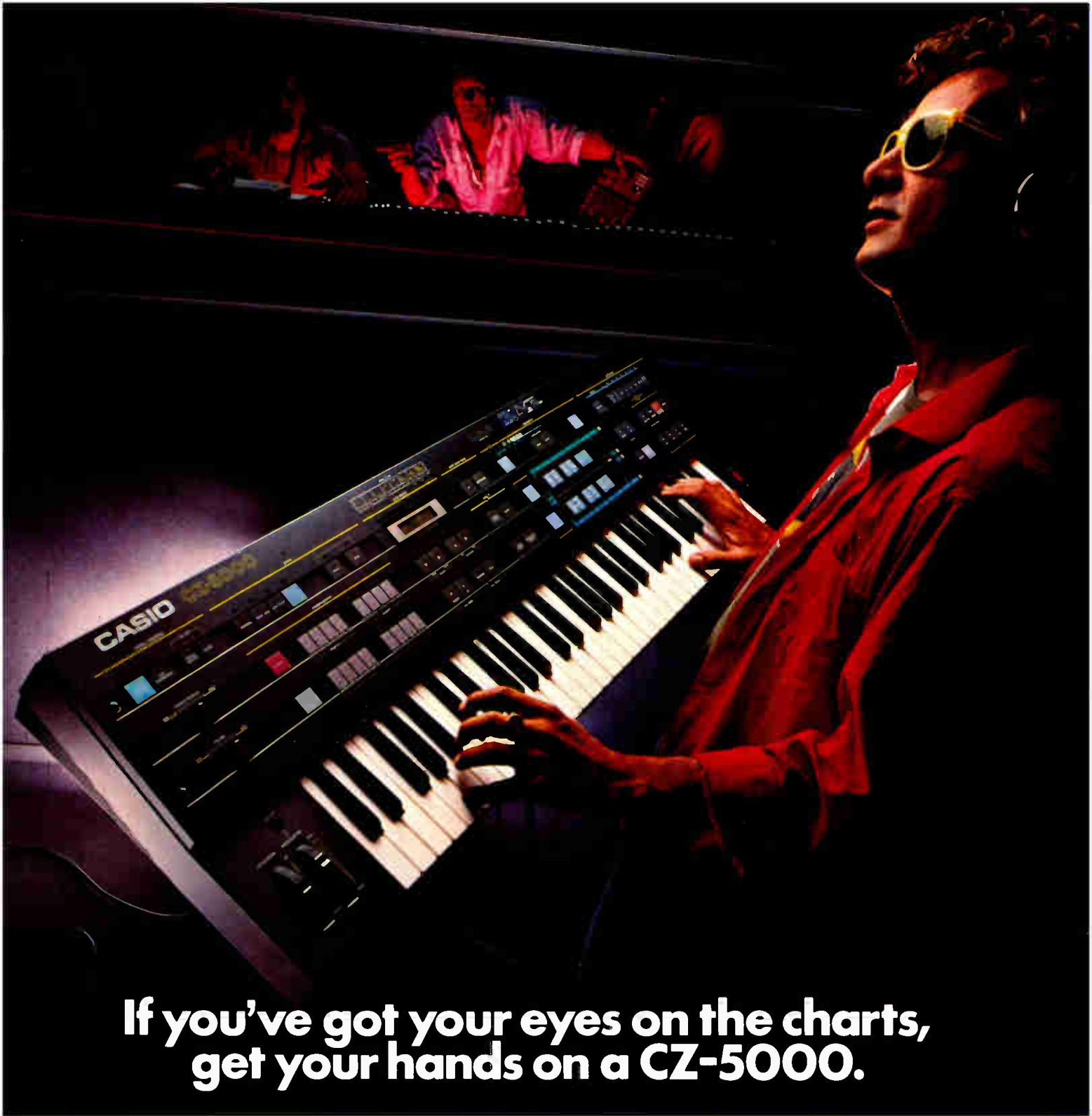
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& BAND**

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 Ernie Wilkins
 George Winston
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 Lester Young
 Joe Zawinul

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Sting



Dizzy Gillespie



John Surman



Mitchel Forman

down beat

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Something old, something new, something borrowed, something blue—this year's Readers Poll results sound like a bride's regalia. The big news this year was Sting's borrowing four of the jazz world's brightest young stars—Branford Marsalis, Kenny Kirkland, Daryl Jones, and Omar Hakim—to boost himself to the top of the Pop/Rock Musician Of The Year, Pop/Rock Group, and Pop/Rock Album polls. This month's cover boys' *The Dream Of The Blue Turtles* captured more readers' votes than any album in any record category (242), and it helped Marsalis and Kirkland to their strongest Readers Poll showings to date: Branford finished second and fifth on soprano and tenor saxophone; Kenny notched third- and fifth-place finishes on acoustic and electric piano.

Of course, Sting's jazzman-backed solo venture didn't please everybody. One guy who wasn't pleased was Branford's brother Wynton, who, irked at having to find replacements during their Sting fling, had pink slips waiting for Branford and Kenny when they tried to rejoin his quintet. Wynton rang up his fourth straight Jazz Musician Of The Year and Trumpet wins in '85, but his band

slipped from first to fourth in the Acoustic Jazz Group category, and you've got to wonder whether the merely part-time presence of Kirkland and Branford was the reason why.

There were a handful of new developments on the jazz scene this year, most notably the meteoric rise of guitar sensation Stanley Jordan. Jordan's exciting tapping technique, coupled with heavy promotion of his album *Magic Touch* by Blue Note, catapulted Jordan to the top of the Guitar heap, to which he added third-place showings in the Album and Jazz Musician Of The Year polls. Meanwhile, longtime poll favorite Miles Davis stripped Weather Report of the Electric Jazz Group crown (Miles also finished second to Marsalis in the Trumpet and Jazz Musician balloting), Steve Swallow won his first Readers Poll in knocking Jaco Pastorius from the Electric Bass pedestal, and J. J. Johnson finally won his 20th trombone title, having last won in 1973.

Most of the other categories were dominated by the same faces: Jack DeJohnette (who added Jazz Album Of The Year honors for his *Album Album* to his annual win on Drums), Phil Woods (who

won for Acoustic Jazz Group in addition to Alto Sax), Sarah Vaughan (this year's Hall Of Fame selection—see page 23), Ron Carter, Jimmy Smith, Wayne Shorter, Sonny Rollins, Gerry Mulligan, Oscar Peterson, Joe Zawinul, Chick Corea (next month's cover feature), et al.

Does this mean that these same people were really tops on their respective axes for all these successive 12-month periods, or are voters ignoring chronology and penciling in their favorites year in-year out by rote? It's hard to say. The voters themselves might not know for sure. After all, they're supposed to be voting for artists they've heard in the past year—but which artists are most people going to be willing to pay to hear? Their old favorites, of course, so they hear no one new and the cycle continues.

"Okay, smart guy," you're saying to yourselves, "let's drop this speculative chitchat and get back to the important issue. You've given us 'something borrowed,' 'something new,' and 'something old.' What about 'something blue?'" Don't be silly. Take your pick of any of the poll's music categories—jazz, rock, or soul. You'll find they're all informed by the blues. db

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CHORDS & DISCORDS

Thanks, guys

I would like to thank you for Bob O'Donnell's feature story in the September '85 issue of **down beat**. I thought Bob did a great job with the article, which I found accurate and very well put together. The article also illustrates Bob's understanding and sensitivity to music and musicians. It is an honor to be so well represented in a magazine that I've been reading since I started playing the drums.

Danny Gottlieb

New York

Who's Stanley Jordan?

Who is this Stanley Jordan? Sure he's really accomplished and has worked hard at his journeyman'ship, but who does he think he is? The Jordan Blindfold Test (Sept. '85) really bothered me. This guy has no idea what Joe Pass has gone through, and to say Larry Coryell "kicked back" is ridiculous. Nothing against Stanley—he's got a long way to go, and he'll get there—but give me and the readers a break.

Buddy Richards

El Centro, CA

NARAS rebuttal

Leonard Feather's attack in your August '85 issue on the subject of jazz' exclusion from this year's Grammy Awards show was an irresponsible and inaccurate literary effort. As National President of the Recording Academy (NARAS), which presents the Grammy Awards, I would like to set the record straight. NARAS is and always has been supportive of jazz. We have more categories devoted to jazz than to rock, to rhythm & blues, or to country music.

We have people both in and outside our organization who agree with Mr. Feather that jazz should have been included, but even some of these people accept the fact that NARAS has a broad base and tries to include all kinds of music in our annual show to encompass our membership, which is drawn from all segments of the music and recording world. In short, NARAS is not a pure pop, or rock, or jazz, etc., organization. In fact, in the past we have been criticized for not giving enough recognition to rhythm & blues, to gospel, country, latin, classical—even rock! It's something we live with.

The dozen or so Grammy categories (out of a total of 69 this year) that are awarded on camera, plus the eight or so out of this dozen who get to perform on camera, are decided by the NARAS tv committee. This year, they opted not to include jazz. It was not an easy decision, as they have included jazz on the shows in the past *seven consecutive years*. (This fact, incidentally, Mr. Feather did not deem worthy of reporting.) My point is, nobody in NARAS is cold shouldering jazz on general principles.

The committee—in January this year, well before the Grammy show and before Mr. Feather's objections—voted to include a special extended tribute to jazz on the 1986 show, along the lines of the gospel and classical music tributes presented this year.

Mr. Feather's diatribe states that the NARAS National Trustees refused at a May meeting "to even allow" a statement about the inclusion of jazz on a future Grammy show "to be brought up for discussion." Mr. Feather is not a National Trustee and did not attend the meeting. It is not our concern where he got his information from, except to state that it is totally inaccurate.

Mr. Feather laments NARAS' one year experiment to return to our previous procedure of allowing the voting membership—instead of special committee—to nominate recordings in the jazz field. He claims that this will be "opening the

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door further to awards given for the highest sales as opposed to artistic merit." Fact: our Awards and Nominations Committee, heavily populated by jazz experts, after favorably comparing the quality of nominations in previous years by members with those made more recently by committees, agreed to honor the requests of many jazz members to be permitted to nominate as well as to vote for jazz awards.

Now let's discuss Mr. Feather and Joe Williams, who won a Grammy this year. Says Mr. Feather: Joe Williams "was present but was not invited onstage to offer thanks, let alone sing a number or two." The facts are that during the Pre-Telecast Ceremonies, when the majority of the awards were presented, Joe Williams did appear onstage to receive his award. He accepted with typical grace and pleasure and a freeze-frame of his acceptance appeared on the telecast. Our then-President Mike Melvoin was there congratulating him before he stepped offstage and Joe Williams threw his arms around him in the spirit of celebration at the moment. As for Mr. Williams' singing

"a number or two," Mr. Feather's experience in television should let him realize that the live Grammy Show is not a jam session where Joe could suddenly sit in for a couple of songs while the band ad libbed some Basie charts. None of us in the Academy or on the show know the identities of the winners until the envelopes are opened. Though the Grammy Show is live, the performances are routinized and rehearsed in advance, and certainly no major changes can suddenly be made on the air.

Mr. Feather is totally inaccurate in his statement about Wynton Marsalis. He noted that Marsalis "walked off the show in protest, it is rumored." The rumor would have been checked by a responsible reporter and the truth would have revealed that a few hours before the show a concerned Marsalis approached NARAS' Dan Morgenstern and George Simon to explain to them that he felt very ill, his throat was closing, his ears were stopped up, and he didn't see how he could do the show.

Mr. Feather also talks of a "planning session with CBS executives" when the

remark, "When jazz comes on, people go to the bathroom" was made. What planning session? Members of NARAS have never had any planning sessions with CBS.

Feather has persistently attacked our past president Mike Melvoin because of the decision not to have jazz on this year's show. Had Mr. Feather had the simple decency to phone Mr. Melvoin, whom he knows quite well, he would have discovered that Melvoin, although not a voting member of the tv committee, consistently fought to have jazz on the show. Even after Feather was given the facts by an Academy official, he has persisted in openly criticizing Melvoin. Feather's put-down of Melvoin's introduction on the show of Prince, in which Mike expressed parental pride in his daughter, a member of the group, seemed especially mean-spirited, and also rather insensitive, considering that Feather himself has often expressed similar pride in his own daughter's musical activities. Ironically, after the show another proud parent, Leonard Bernstein, enthusiastically

CONTINUED ON PAGE 50

Carla Bley.

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Jo Jones, 1911-85

NEW YORK—Jonathan "Jo" Jones, drummer with the original Count Basie orchestra of the '30s and one of the most elegant and decisively influential time-keepers of this century, died here September 4. He had celebrated his 74th birthday on July 10.

Jones was the lone survivor of the pioneering generation of swing drummers who overthrew the sturdy beat of the press roll and bass drum in favor of the rushing, propulsive woosh of the high-hat cymbal. His only peers were Sid Catlett, Dave Tough, and possibly Chick Webb. But Jones achieved a precision and perfection that was unearthly, and instantly identifiable. He would ingeniously vary the duration of his strokes. After a few bars of *sh-sh-shhhhh*, he'd release his foot pedal and let the

one used the accenting rim shot more deftly. Each one had a solid, bull's-eye ping and could skewer a turn of phrase like a guided missile. His brushwork had a seamless hummingbird buoyancy to it as well—hear his 1938 *I Know That You Know* (Commodore).

Jones was born in Chicago, found his way to Kansas City in 1933, and joined Basie in late 1935. Within six months, John Hammond discovered the band and began writing about it, and particularly its rhythm section, in **down beat**. Jones made his first records in November 1936 under the name Jones-Smith Inc. Except for time in the Army, he remained with Basie for 13 years. In the late '40s and '50s he toured with JATP, and played with Lester Young, Teddy Wilson, and his own trio with Ray Bryant. In



TOM COPI

swish ride across a couple of bars like a frisbie. His sticks would scramble accents at the same time, pushing one second, reining back the next. It was quite a juggling act of time. But he never got lost in his own fast shuffles. He could jump back to regular accents from any point in the beat he wanted.

Jones was not a polyrhythmic drummer like the bebop percussionists of the late '40s; he kept his eye on one ball at a time. But no

the '70s he was resident philosopher and teacher at New York's Professional Percussion Center.

He appeared in several films, including *Jammin' The Blues*. Jones was also featured on the CBS *Sound Of Jazz* program in 1957 and PBS' special, *The World Of John Hammond*, from 1975. He was operated on for cancer in the '70s but recovered. During recent years he occasionally led bands at the West End in New York, and his last album was released on Pablo in 1976. —john mcdonough

FINAL BAR

Johnny Desmond, vocalist with Glenn Miller's Army Air Force Band during World War II, died of cancer Sept. 6 in Los Angeles. He was 65. Desmond, a singer, composer, and actor, performed with Gene Krupa and Bob Crosby in addition to Miller, and he appeared on various radio and tv shows and in the Broadway musicals *Funny Girl* and *Say Darling*.

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Eurreal (Little Brother) Montgomery, who learned to play blues piano by watching the mu-

sicians performing at his father's Louisiana honky tonk (hence his nickname), died Sept. 6 in Chicago at age 79. Montgomery left home while in the seventh grade to begin his musical career, eventually touring the South and Midwest in the 1930s before settling in Chicago. His most recent accomplishments include the release of the album *Little Brother Montgomery And The Jazz All-Stars* and his role in the Kuumba Theater's production of *The Little Dreamer*, a staged biography of Bessie Smith. Montgomery's own biography, *Deep South Piano: The Story Of Little Brother Montgomery* by Karl Gert zur Heide, was published in 1970.

Philly Joe Jones, 1923-85

PHILADELPHIA—Joseph Rudolph "Philly Joe" Jones, a leading modern jazz drummer best-known for his work in Miles Davis' mid-1950s quintet, died of a heart attack August 30 at his home in Philadelphia. He was 62.

Jones, who adopted the nickname Philly Joe to distinguish himself from longtime Count Basie drummer Jo Jones (who, ironically, died five days after Philly Joe did), was renowned for his brushwork, and *New Yorker* jazz critic Whitney Balliett once described his solos as "careful, remarkably graduated structures, full of surprises, varied timbres, and good old-fashioned

About Midnight. (Jones called his time with Miles "the greatest experience I've had in music" in a 1976 **db** interview.)

After leaving Davis, Jones worked with such jazz stalwarts as Coltrane, Johnny Griffin, Art Pepper, Jackie McLean, Lee Morgan, McCoy Tyner, Bill Evans, and Bud Powell, among others. From 1967-72 he lived in Europe, where he taught drums with the influential bebop drummer Kenny Clarke and performed with Slide Hampton, Dizzy Reece, and others. He returned to Philadelphia in 1972, and in 1975 formed the jazz-rock band *Le Gran Prix*. ("I love



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emotion." He was also an accomplished teacher, both in Philadelphia and overseas, and the author of several short books on drum technique.

During the early 1950s, Jones served stints with composer/arrangers Gil Evans, Tadd Dameron (who dedicated the piece *Philly J.J.* to him), and Duke Ellington. In 1952, he began his six-year association with Miles Davis and fellow sidemen John Coltrane on saxophone, Red Garland on piano, and Paul Chambers on bass, with whom he recorded, among others, the albums *Steamin'*, *Cookin'*, *Relaxin'*, *Milestones*, and *'Round*

handling rock," he said. "My English students gave me something in return for my teaching them to play modern and read like hell.")

Jones spent the 1980s leading Dameronia, a repertory group that recreated Tadd Dameron's small-band arrangements. He also appeared on recent albums by vibist Bobby Hutcherson and the Manhattan Transfer, as well as recording albums with his own quintet for the Milestone label, including the recently released *Drum Song* (which was also among the last recorded performances of the late trumpeter Blue Mitchell).

—bill beuttler

Bill Cosby remembers Philly Joe

NEW YORK—I was playing in a club that John Lewis, the drummer, used to run. He introduced me to the audience, and I stood up, and he said, "You know, Bill Cosby used to play drums. Let's see if we can get him up here to play."

"So, I went up. There were about four musicians, a rhythm section and a horn—I don't remember the guys. We got into a medium-tempo blues, and during the intro, Philly Joe came in and sat down. So then I started playing with a

great deal of inspiration. And I did everything that I wanted to do. The song ended, and I had really played about as hip a song as I had ever played—I had triplets and everything workin'.

"So, feeling good about myself, I went over and I sat down. And Philly Joe said, 'Yeah, Bill, you know what?' I said, 'What?' He said, 'If you take me on the road with you for about three months, I could clean all that up for you.'"

—bill cosby

Wayne Shorter

LOS ANGELES—Saxophonist Wayne Shorter, seer of mysterious people and faraway places, kept hearing voices. The soothsayer of Miles Davis' classic '60s groups, co-founder of Weather Report, and composer of *Night Dreamer*, *JuJu*, *Dance Cadaverous*, *Nefertiti*, and *Sorcerer* couldn't outrun the voices, no matter how frequently he recorded and toured with Joe Zawinul & Co.

Says Shorter, "It's been bouncing off the wall—'When are you going to record a solo album?' I've been hearing it everywhere I go over the [past 11] years. Before, I thought I was forcing myself to make an album because people wanted it."

This past spring, with Weather Report on hold, Shorter answered the voices with a few of his own. *Atlantis* (Columbia 40055), his first album as a leader since 1975's *Native Dancer*, intertwines like a rope ladder the reed voices of Shorter and Jim Walker, solo flutist for the Los Angeles Philharmonic and member of the group Free Flight, on an essentially acoustic, "go-for-the-natural" recording. Fender bass (Larry Klein), acoustic piano (Yaron Gershovskiy or Michiko Hill), and drums/percussion (Alejandro Acuna) are supplemented on several selections by what might be called a chorus of antiquity. Seven female vocalists, women and children, weave their lines



between those of Shorter (tenor and soprano sax) and Walker (C flute, alto flute, and piccolo), alternately beckoning listeners to, then warning them away from, the mythical, ill-fated Lost Continent of Atlantis. The reed and human singing voices, recorded live in tandem, are so subtle and ingratiating, especially the call-and-response on *When You Dream*, that a vocal "illusion,"

according to the transplanted Californian from Newark, New Jersey, enables one to hear nonexistent singing voices.

Shorter recorded regularly under his own name for Blue Note while simultaneously serving as a member of Miles Davis' mid-'60s band on Columbia albums ranging from *ESP* to *Bitches Brew*. He was asked why, since forming Weather Report in 1971, his output as a leader has been so meager. "I was concentrating on other aspects of my life, family life," he answers, citing his practice of Buddhism, which might indirectly explain the chantlike quality on much of *Atlantis*.

"We were really being swallowed up," he adds, "with the time it took to make Weather Report a viable band, year-in and year-out for 14 years." Shorter stops short of declaring Weather Report's demise, but he's definitely emphasizing his own solo projects, including gigs with his new group and composing for other media. He also appears in the Bertrand Tavernier film *'Round Midnight*, shot recently in Paris. "For 14 years it was keyboards, saxophone, da-da, da-da," he says in a sing-songy manner about the heavy touring and recording (14 albums) schedule of the band. "I wrote less and less. Now the floodgates are open and I'm ready. I've got reams and reams of stories and communications coming out now. And I know I have to do it *alone*." —gene kalbacher



NRBQ

NEW YORK—They've been called The Greatest Rock & Roll Band In The World. Could be, although Mick and the boys might take issue. But NRBQ (New Rhythm 'N' Blues Quartet) are undeniably the most *eclectic* rock & roll band in the world today. What other group around can boast a repertoire of 500-plus tunes? What group can cover such range? I'm talking about Big Joe Turner's *Shake, Rattle And Roll*, Tony Orlando's *Tie A Yellow Ribbon*, Iron Butterfly's *In A Gadda Da Vida*, Jan & Dean's *Little Old Lady From Pasadena*, Rodgers & Hart's *My Funny Valentine*, not to mention *The Impossible Dream*, *Michael Row The Boat Ashore*, and the theme to *Green Acres*. Only NRBQ could pull it off.

The hard-rockin', good-timin' band was the

brainchild of pianist Terry Adams, who came under the spell of Thelonious Monk as a teenager. "I went right from Link Wray into Monk," he says between sets at The Bottom Line in Manhattan. "And when I first heard it I knew that that was for me. It was *Off Minor* by the Thelonious Monk Septet. I didn't know what was going on structurally, but I knew that there was something in there for me." Some 20-odd years later, Adams would find himself performing on the Monk tribute album, *That's The Way I Feel Now* (A&M 6600), produced by Hal Willner. On that two-record celebration of Monk's music, NRBQ performs *Little Rootie Tootie* while Adams performs with a separate group of jazz players on *In Walked Bud*.

Another significant influence on the impressionable young Adams was the old space traveler himself, Sun Ra. "I started going to see

him around 1967," Adams recalls. "I was at his apartment once and he gave me this record, a 45 he had recorded. He said, 'This is especially for you.' It was *Rocket Number Nine*, and I took it to heart. I really believed that it was especially for me, so I formed this band and the first song we ever played was *Rocket Number Nine*. It's on our first album on Columbia [1968's eponomously titled debut]."

For the past several years NRBQ has been associated with Bearsville Records—*Tiddlywinks* and *Tap Dancing Bats* being their most recent releases. But their current project, a collaboration with country star Skeeter Davis, has just been released on the Rounder label. Appropriately titled *She Sings, They Play*, the album further highlights the eclectic nature of this ever-adaptable band. But as Adams says, "As far as I'm concerned, all music is one. It's the music industry that has divided it up into categories for packaging purposes. But I don't care if it's country, African, bossa nova, or rock & roll—it's all music to me. I don't put tags on it."

Guitarist Al Anderson, drummer Tommy Ardolino, and bassist Joey Spampinato all heartily concur with those sentiments. They have to. Terry's the boss and he keeps them on their toes, calling out tunes at his Hohner clavinet as opposed to preparing set lists. At any moment he is liable to call out a stone boogie romp like *That's Good*, a rockabilly rave-up like *Get Rhythm*, the theme from *I Love Lucy*, or a reading of *I'm Gonna Sit Right Down And Write Myself A Letter*. Just by being in this band, they've learned to be as eclectic as Terry Adams demands. —bill milkowski

Oregon

CHICAGO—"This tour is one of rejuvenation for us," said Oregon bassist Glen Moore during the band's first tour since the bus crash that killed Collin Walcott, a month-long outing highlighted by a performance with the Philadelphia Orchestra and the smooth integration of Walcott's replacement, percussionist Trilok Gurtu, into the 15-year-old band.

Walcott, 39, and band assistant Jo Härting were killed in November 1984 when the group's bus collided with an oncoming semi in the corridor between Berlin and West Germany during an intense fog. Reedman Paul McCandless and guitarist/pianist Ralph Towner were sleeping with their feet toward the front of the bus when the accident occurred, which helped them escape serious injury; Moore had returned to the States to await the birth of his youngest son, Alexander Walcott Moore.

The three surviving band members have kept busy in the months following Walcott's death. Moore has been playing solo gigs while teaching piano and bass at Maryl Hurst College near Portland. Towner published a guitar book and



recorded his second duet album with vibist Gary Burton (due for ECM release next month). McCandless toured Germany with Art Lande and Dave Pederson, and he briefly rejoined the Paul Winter Consort to play on *Canyon: A Celebration Of The Grand Canyon*, a projected album trilogy recorded on location (the first record was recently released by Living Music Records).

Oregon's airy mixture of jazz, classical, and Eastern influences remained largely unchanged on

this tour, which featured tunes from the band's most recent ECM albums, *Oregon* and *Crossing*, interspersed with songs from earlier albums. Towner is now making liberal use of his Prophet 5 synthesizer, and McCandless is playing more soprano and alto saxophone—along with his oboe and bass clarinet—than he once did. The addition of Gurtu didn't alter things as much as might be expected; though he had never listened to Oregon prior to joining the band, the 33-year-old Indian had played with Walcott off and on for about four years in Europe. "He's one of the few people in the world [besides Walcott] that have put a tabla with more jazz-oriented drums and percussion," says Moore.

But unlike Walcott, Gurtu doesn't play sitar, a point driven home during the tour's stop in Chicago, where Oregon performed *The Silence Of A Candle* together for the first time since the accident. Gurtu went backstage while the others performed the band's best-known chart, and his vacated spot in front of the tablas provided a haunting reminder of the absence of Walcott and his sitar. "Almost every night," said McCandless afterward, "there's a spontaneous musical moment that seems to belong to Collin." —bill beuttler

Patrick Moraz

LONDON—"Every time you press a button on the Kurzweil, 135 things happen," exudes Patrick Moraz. Of course, he's been enthused before, helping define progressive rock synthesis in groups like Mainhorse, Refugee, Yes and most recently, the group that put the classical into "classical-rock," the Moody Blues. He also has several albums under his own name ranging from the latin-tinged *Patrick Moraz* (Charisma 1-2201) with the Percussionists of Rio de Janeiro, to his recent synthi-pop disc, *Time Codes* (Passport 6039). Somewhere in between he's found time to make two albums of improvised duets with King Crimson drummer Bill Bruford.

The Moraz/Bruford duets were conceived as a cleansing breakaway from their usual, tightly arranged music. On the first album, *Music For Piano And Drums* (Editions EG 33), and the tour that followed, Moraz jettisoned his electronic keyboards for an acoustic grand piano and Bruford stripped down to a basic trap set. According to Bruford, they were trying to get away from all the technology and create a more spontaneous music in intimate club settings. "The idea was to have as much freedom as possible," Moraz agrees.

But with the new tour and LP, *Flags* (Editions EG 63), technology has made a comeback in the form of the Kurzweil 250, a digital keyboard synthesizer with sampling capabilities. It makes *Flags* timbrally richer and multi-layered next to the spartan, real-time playing of the previous LP.

"The instrument allows you to do a layered performance in one take with string, brass, piano sounds," Moraz explains. "I'm splitting the keyboard, I'm using samples—I'm using the



JOHN BARRACLOUGH

Kurzweil to its limits right now." Trumpets, string sections, and walking bass lines stroll alongside the piano in clever arrangements that recall Chick Corea, one of Moraz' admitted influences.

Moraz is using the Kurzweil on his current tour for the first time with Bruford. The Kurzweil piano sample has been highly touted, but Moraz will still have an acoustic keyboard beside him. "I very rarely use the Kurzweil sound of piano," he claims. "I use the piano sound with different devices—like when the sequencer is activated—

so I can transpose, accelerate sequences in real time. I'll use all the features of the Kurzweil to bring out in that sequencer loop a different kind of music. The sky's the limit. You don't use it the way a normal pianist would use it." He adds laughingly, "I've paid my dues on piano, so I'm entitled."

Moraz insists that the re-introduction of technology will not inhibit their live, free approach to improvisation. "Bill and I, we get bored trying to reproduce things we've already done because we've already done it." —john diliberto



Sting & Band

Blue Turtles And Blue Notes

Sting Speaks

"I was committed to do an album without the Police, and I went through all kinds of ideas about how I would do it. There are various ways of skinning this cat. I could have done it all on my own, which would have involved synthesizers and sequencers and drum machines and all the rest of it. Actually I wandered to a certain extent along that path and then I thought, 'No, there's too much of that out there already, why add fuel to the fire?' Then I thought perhaps what I needed was a big producer—I think I was going through a need for a big brother figure, somebody to convince me, 'Yes, it's great, do try that.' So I approached Quincy Jones. I sent Quincy some demos and he was really enthusiastic and said he loved the songs, which was nice. Before that I had approached Gil Evans, who I'm an enormous fan of. I met Gil backstage at Ronnie Scott's club in London. I went to see his show and introduced myself,

and surprise, surprise, he'd actually heard of me. And he too was interested.

"But all that would have involved orchestras and big bands and whatever. So then I thought really the most organic, the most exciting thing you could possibly do is actually form a *band*, the way the Police was formed. You're a band, you're committed, you go out and do gigs, and then you make an album. So I thought, 'Where's the best place to do that?' I think New York; the best musicians in the world happen to live in this metropolis. So I got in touch with Vic Garbarini, and Vic had access to a lot of musicians and he introduced me to Branford. We had dinner one night. Branford talked for three hours and I didn't say a word. And we sort of committed ourselves to this crazy idea, and the only basis for this alliance was my material, in that the stuff I had already written had changes in it. It wasn't just one-chord funk or three-chord rock & roll—it actually had minor chords and some things that

would interest people like Branford Marsalis.

"I decided to have a workshop here in New York, and I invited the jazz community to come and play. Lots of people turned up—people whose records I own—but it wasn't an audition. The beginning of the day I'd present the material, and I'd keep a drummer from the previous day, and a bass player from the day before, and gradually over 10 days I got an idea of who was there, what they could do and couldn't do, and at the end of that period I picked who I considered to be the best young jazz musicians in the world—on the understanding that we weren't going to play jazz. What I wanted was a flavor. I didn't want to go off and give Branford 120 bars to explore a theme; I was gonna say, 'You're going to have 16 bars and you're going to burn from the first bar.'

"It's funny; you wouldn't think it but pop music has a discipline, a finely honed discipline, and the members of the band were going to have to make a journey, because I

BY ART LANGE

Though 1985 was a surprising, and in many ways exciting, year for music, possibly the most exciting—and undoubtedly the most surprising—development took place with the collaboration of a British pop star/film star/serious songwriter and four young, conscientious, open-minded American jazz musicians. Looked on with skepticism at first, their union created not the expected oil-and-water blend of incompatible styles, but something new, something different. This wasn't a rock star straining for serious music credibility by leeching onto jazz musicians and thinning out their creative life's blood; on the contrary, Sting handpicked a quartet of the best possible musicians he could find to play *his* music—and they just happened to have a jazz background.

Or maybe it's no coincidence. All five of the participants of this endeavor—Sting, Branford Marsalis, Kenny Kirkland, Omar Hakim, and Daryl Jones—belong to a generation of musicians who eschew stylistic boundaries and create—and enjoy—good music wherever they find it. The band doesn't play jazz or rock, but a highly flexible ensemble hybrid borrowing from many and beholden to none. Theirs is a sophisticated sound—but with plenty of power at crunch time. And audiences aren't stopping to label them—they're too busy listening. As Omar Hakim told the *Chicago Sun-Times*, "It lets me know that the audiences are more open than the music industry would like us to believe. If it were up to the music industry, I don't think that music would go anywhere. It takes somebody like Sting, who has sold millions of records and made millions of dollars for a record company, for them to take a chance. I think this band is gonna knock some walls down."

Art Lange: Let's start at the beginning. Why did you guys decide to join this band when asked?

Daryl Jones: Well, for me it's a chance to do something new, that's never been done before—where musicians with our backgrounds are given an opportunity to play to such large amounts of people, who are not exposed, necessarily, to...

Omar Hakim: ... to what we normally do.

DJ: Right, to musicians who are *playing*. Not to say rock musicians aren't playing musicians, but, you know ... we're different from Mr. Average Rock & Roll Musician.

OH: I met Sting when I was in Montserrat recording the latest Dire Straits album, and he was sitting at a dinner table talking to Mark Knopfler [Dire Straits guitarist/vocalist] about his idea

for a band. And Branford's name came up, and that's what made my ears perk up—because I really like Sting's music. I like the Police a lot, but when he mentioned Branford, to me it sounded like something *really* interesting. So I told Sting, "When you get to the city, give me a buzz. I'm interested, I'd like to come down and see what's happening."

AL: Had you played with Branford before?

OH: No, I just saw him in clubs a lot.

Branford Marsalis: Everybody in the band is familiar with everyone else.

AL: You knew each other, but had you played ... ?

Kenny Kirkland: I had played with everybody ...

BM: I played with Daryl on *Decoy* ...

DJ: Right, with Miles ...

OH: I played with Kenny in Michal Urbaniak's band, and Daryl and I hung out in Tokyo, when Miles and Weather Report were on tour ...

DJ: We played at a sushi bar [laughter] ...

OH: [laughs] ... right, played with some sushi, chopsticks ...

AL: How many of you had been familiar with the Police previously?

AL: All of us.

AL: What did they do to turn you on?

BM: For me, it was the writing.

KK: The tunes.

BM: It was a trio, but they had a big sound.

DJ: I like the fact that they created their own niche, and built a market around that. If you're going to do your own music, that's the way to do it.

OH: Not only that, we're talking about a high level of creativity and musicianship as well, and a *musician* would appreciate that. It's beyond rock, jazz, this and that. A true musician will appreciate musicianship and artistry from another musician no matter what kind of music they play. We were just in here listening to classical music and discussing that. It's not a matter of the band, it's the level of creativity. That's what I enjoyed about the Police—the music was put together, the tunes were excellent, the playing was happening, the records were well done, everything was well done. They always sounded different, sounded unique on the radio, and we would notice that.

BM: What I liked was that their hooks were simple, but everything else had a little twist in it. The melody lines had interesting little hooks in them, away from the typical two-note melody lines you hear all the time. Like *Synchronicity* or *Synchronicity II* or any of those songs, they had great melody lines and the hooks would be real simple, and then they'd go off into a development thing and stretch off in a vamp. The trio's an ideal setting anyway. Unless you're playing with Kenny Kirkland, piano players will lock you in, because their har-

felt I was making a journey to a different country, and so would they. I wasn't going to have them be comfortable in their world and me sort of floundering. So I think what we've produced is sort of a hybrid, and we're still doing it; the record really isn't an end product because every night the show changes because of the jazz influence.

"Every night it just grows and gets more strange. At the same time, I'm not losing pop fans. I like the fact that 14-year-old girls can come to the gig and enjoy it. And I think what's interesting about the audience is you get such a broad cross-section, and all those sections are looking at each other. You get some serious music people who come to see the guys, and they're looking at these kids in Police t-shirts, and the kids are looking at the older people. For me, that's what music's about. It's not about sectarianism. It's not about appealing to a small minority group. It's appealing to everybody. Actually, it's been a long-term aim of mine to emulate the span

that the Beatles had, for example. There's no musician in the world who doesn't appreciate the Beatles, and no pop fan either. They just had the whole thing down, and that's because things were freer then, more open. The radio stations were less demographically controlled. Back then a kid could turn his radio on and hear different kinds of music—black music, jazz, pop. Now you turn a radio on and it's the same music all day. Which is sad. Rock music is becoming more and more atavistic, just feeding off itself, instead of feeding off everything else, which is what it does best. At the moment, we're just getting rehashes of old pop music.

"If I had to single out one jazz group that I appreciate and love it's Weather Report. But what I would hope to do is kind of emulate the vision that Zawinul has but go further, with songs. Because songs speak volumes. That's what I am, a songwriter, so I want to use that kind of finesse, that kind of adventurousness with songs.

"The album came together quickly. Basically the arrangements were fairly solid. I had done demos in the studio in London—virtually all keyboards, I didn't do any guitar work until later. But I knew exactly what I wanted. I knew in my head what I wanted Branford, for example, to contribute—and he did that, and more. He just amazes me, that guy. He seems to have a sort of telepathy with me. But obviously, I didn't want just sidemen. I wanted integrity. I wanted people who understood what I was singing about. They were all very concerned that what they were playing was the right thing. Happily, my arrangements seemed to survive the test. Daryl was very pleased with the basslines. I said, 'Look, if you can improve them please don't feel restricted by what I can do because you're 100 times better as a bass player than I am.' But it was a trade-off. Daryl taught me things on the bass and I taught him a few things—reggae, for example. He had never played reggae before. So we had a good time."



PAUL NATKIN/PHOTO RESERVE

STING & BAND EQUIPMENT

Of his equipment for this current tour, **Sting** said, "I play both a Fender Stratocaster and a Telecaster on stage. It's funny; I started out as a guitarist but pretty early took up the bass—I was about 14 or 15—and unless you keep up both instruments, the chops are completely different. I mean, I get around on guitar, but to be able to *perform* I have to go through huge changes, because the muscles in my hands are used to the bass. The stretch is completely different. So every night my guitar playing has to go through this quantum jump to try and get up to the standard of the rest of the guys. I really play very simple parts, but I'm getting better—and it's very exciting for me to play a solo. Branford looks at me devilishly and says, 'Your turn!' and I go, 'Oh, shit.' But it's not a guitar-oriented band, and I get sick to death of histrionic guitar playing. I think the guitar is a great rhythm instrument, so I use it that way."

"I also play a few tunes on Z-bass, made by Hank van Zenger, who's Dutch. He made a bass for Oscar Peterson's bass player a few years ago, so he had the first one and I had about number three. He makes them from standard double-bass necks, and the body, which he designed, is minimal but hollow so it sounds like a real instrument."

"At home I often compose on the Synclavier. I like it for a number of reasons; it's a multi-faceted instrument in that it has a 36-track sequencer in it, which is a 36-track digital recording system. I'm not a great keyboard player so I can work on a part slowly, speed it up, change the key at the push of a button. Really, I'm a composer, a songwriter, not a musician, so this tool is just sent from heaven for me. There's a script facility which I can place on the keyboard that notates everything instantly, so I can write scores and I can work on sounds. I've only scratched the surface."

Onstage, **Branford Marsalis** creates most of the band's lead voicings with a Selmer Mark VI tenor saxophone equipped with an Otto Link 9 mouthpiece and Hemke No. 4 reeds, and a Selmer Mark VI soprano with a Bari No. 64 mouthpiece and Van Doren No. 4 reeds. **Kenny Kirkland** fills out the orchestral parts with his Yamaha DX7, Oberheim OB-Xa, and Jupiter 8 keyboards, plus a Roland delay. **Daryl Jones** holds down the bottom with a

Fender Jazz Bass from 1966 (occasionally substituting a new Guild or Steinberger five-string bass), and a Crown amp and Ashley instrument pre-amp pumped through Hartke speakers ("The cone of the speaker is aluminum and it responds quicker than paper.") in three separate cabinets. He also incorporates a series of foot pedals: Boss power & supply, master switch, compression, sustain, octaver, heavy metal, and vibrato. "I also borrowed Kenny's Korg digital delay."

Omar Hakim's drums are from Yamaha: "The same kit as with Weather Report, but instead of four rack toms I'm only using an 8 x 12 and a 9 x 13. I've got two floor toms—a 14-inch and a 16-inch—a 22-inch bass drum, and a Pearl brass piccolo drum for the reggae tunes. The heads are Remo, of course. Cymbals are Zildjian's: a 22-inch heavy ride, 17-inch medium thin crash, 19-inch medium thin crash, 13-inch thin crash, 14-inch Quick Beat hi-hat, 16-inch China Boy, 22-inch China Boy. Drummers Workshop hi-hat stand and a Tama double pedal. Then I use a Simmons SD5 kit that I'm going to augment with a Soundchest as well, and a rack with Yamaha delay and digital reverb. My sticks are Vic Firths, on this tour 5B's and 2B's."

STING & BAND SELECTED DISCOGRAPHY

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Sting as a leader
<i>THE DREAM OF THE BLUE TURTLES</i> —A&M 3750 | Daryl Jones with Miles Davis
<i>YOU'RE UNDER ARREST</i> —Columbia 40023
<i>DECOY</i> —Columbia 38991 |
| Sting with the Police
<i>SYNCHRONICITY</i> —A&M 3735
<i>GHOST IN THE MACHINE</i> —A&M 3730
<i>ZENYATTA MONDATT</i> —A&M 4831
<i>REGGATTA DE BLANC</i> —A&M 4792
<i>OUTLANDOS D'AMOUR</i> —A&M 4753 | Branford Marsalis as a leader
<i>SCENES IN THE CITY</i> —Columbia 34951 |
| Omar Hakim with Weather Report
<i>SPORTIN' LIFE</i> —Columbia 39908
<i>DOMINO THEORY</i> —Columbia 39147
<i>PROCESSION</i> —Columbia 38427 | Branford Marsalis & Kenny Kirkland with Wynton Marsalis
<i>HOT HOUSE FLOWERS</i> —Columbia 39530
<i>THINK OF ONE</i> —Columbia 38641
<i>WYNTON MARSALIS</i> —Columbia 37574 |

money is very limited—so they play certain things and you have to play within the confines of those things.

AL: I noticed unlike a lot of bands, there's only one guitar player—and Sting doesn't play all that much—meaning it's the keyboards that have to fill the sound out. And yet onstage it sounded like Kenny was laying out much of the time, or playing such subtle stuff that he wasn't really that noticeable in the arrangements—you were creating the bulk of the sound, but you weren't overpowering anybody.

KK: I approach this differently after doing Wynton's gig, which is more open and a lot of playing. Here I have to be the anchor, so I don't stick out and the music comes together with everybody playing equally.

AL: It's a very flexible group sound, it doesn't sound like you're locked into any one sort of groove...

OH: At the same time it has discipline too, though with Kenny and Branford and Daryl they can go anywhere—and I think that's the reason Sting wanted a band of people who were playing improvisational music a lot. Not necessarily to get up there and play a lot of notes—there's that, and we can go in that direction—but there's also the discipline that's needed to play as a band. If it's necessary for me to just lay down a groove, a strong solid groove and nothing else, and make that feel great, then that takes a certain concentration, as much as to sit down and play everything that I can play in two bars.

DJ: Especially after years of playing gigs with Weather Report, where it's real open...

OH:... very open, and I had room. This is the opposite, but it's still a challenge.

BM: It's like bringing the music back from 20 years ago, basically. Between 1960 and 1978 music just went backwards every year and got worse and worse. Musicians got dumber and dumber. You're taking groups like Led Zeppelin, you know, *creative* groups like the old Kinks... I heard Led Zeppelin and Yes in New Orleans and I couldn't believe it. It's rock & roll, right, but it floats. It moves around. It shifts. You can tell it's different from night to night. They're playing the songs the way they do on the records, but then they have the musical ability to stretch out and change little things to keep it interesting for themselves. Then this ambiguous shit came in, people wearing wigs and makeup, and all that became a lot more important than the music. So what Sting's trying to do is bring back the essence of the music.

It's society's fault—particularly American society creates stereotypical divisions. They're the people who say jazz is this, rock is this, and this is cool and that's not cool. People psychologically create divisions for themselves because anybody has the choice to work on their weak points and take their strong points for granted, or just rest on the laurels of their

CONTINUED ON PAGE 51

By Bill Milkowski

I'm waiting in the Manhattan office of the Sutton Artists Corporation, the agency that has managed the affairs of Dizzy Gillespie for the past 20-plus years. I'm supposed to interview Diz. He's late. Ninety minutes fly by and still no Diz. For anyone else I would've given up and gone home long ago. But I sit patiently and wait. You don't walk out on a living legend, no matter how late he might be.

To kill time, agent Bennett Morgan regales us with tales of the man he has come to know intimately over the past couple of decades. He explains that Dizzy has one weakness: he can't say no to people. Like the time he met some guy on a plane who, as it turned out, happened to be the conductor of a symphony orchestra in Connecticut. They

exchanged pleasantries and before too long the conductor had invited Dizzy to perform with his symphony orchestra as a featured soloist. It would be the big event of the year in their subscription series, the conductor reckoned. Diz, always an agreeable sort, consented. For all intents and purposes, a deal had been cut right there on the plane.

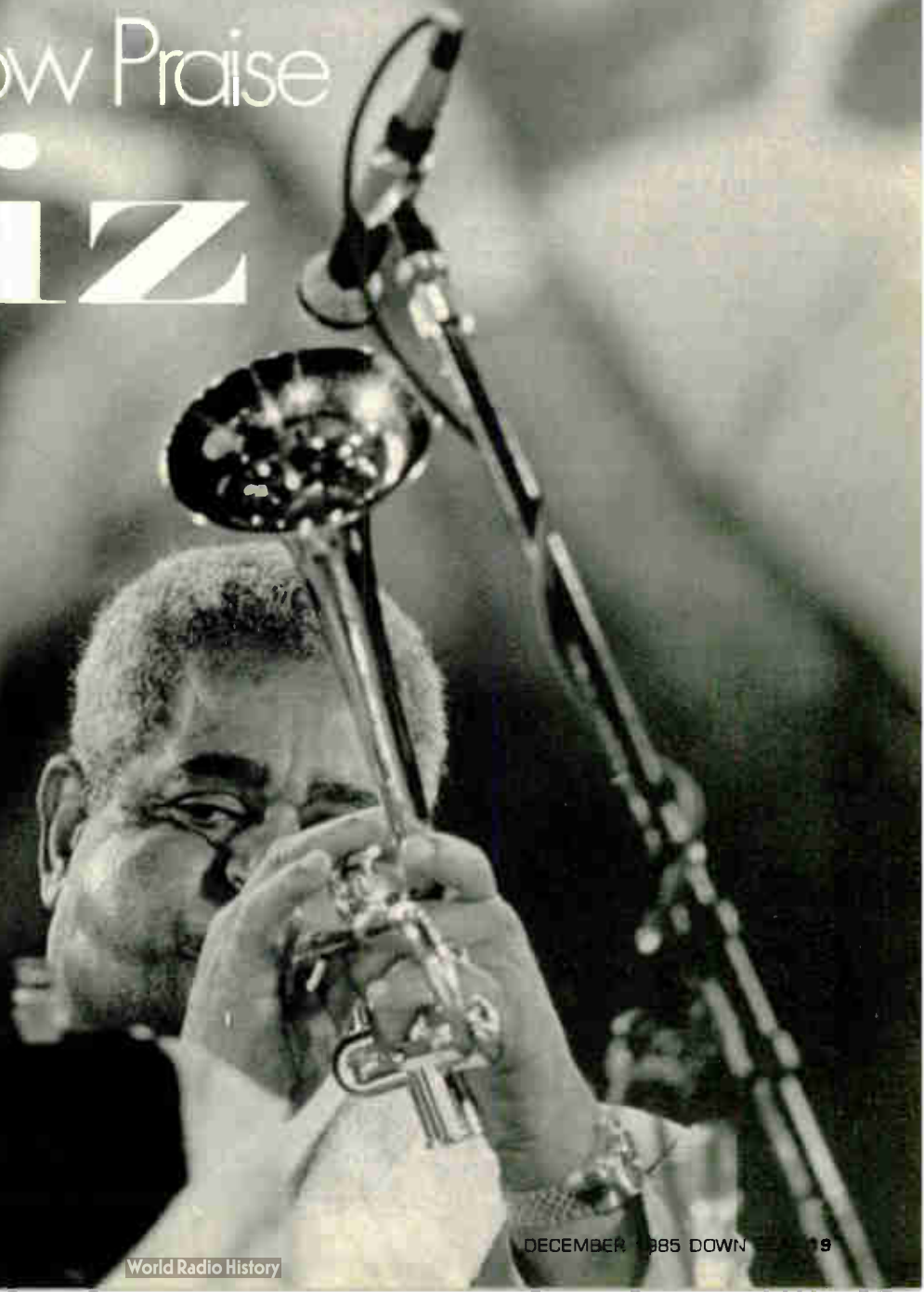
Little did Dizzy know that Bennett Morgan had already scheduled him to be at a college gig somewhere in Washington state on the very same night he was supposed to be in Connecticut with the symphony orchestra. Slight conflict there. But Diz didn't back out of either commitment. He played the gig in Connecticut with the symphony orchestra, then flew in a private Lear jet some 3,000

miles across country to make the other gig in the Northwest. The expense of the jet rental alone was enough to eat away any profits from those two lucrative gigs. But what are you gonna do? The guy can't say no. He likes making folks happy. That's Dizzy.

He's never turned his back on any audience. On the contrary, he's always gone out of the way to put on a good show along with the great music he makes. Muggin', dancin', clownin' . . . whether that meant conducting the band with his butt, scatting nonsense novelty numbers like *Oo-Sho-Be-Do-Be*, pulling pranks on the bandstand, flaunting flamboyant garb—it's all Diz, man.

Detractors often claimed that the general public was attracted more by all of

Let Us Now Praise Diz



Dizzy's accoutrements than by his musicianship. In response, Diz would complain that many poker-faced jazzers lacked showmanship: "If you got enough money to play for yourself, you can play anything you want to. But if you want to make a living at music, you've got to sell it." Louis Armstrong knew that. Louis Jordan lived by that credo. So does Diz. Sure, he hams it up on the bandstand, but no one can deny that the man blows some of the most brilliant trumpet on the planet. Still.

In Nat Hentoff's book, *Jazz Is* (Avon Books), Miles Davis is quoted as saying: "I think all the musicians in jazz should get together on one certain day and get down on their knees to thank Duke [Ellington]." I'm proposing that same honor be accorded to Dizzy Gillespie, a bebop pioneer who survived to tell the tale (as he did so colorfully in the Double-day book *To Be Or Not To Bop*, written with Al Fraser). Here's to Diz. Long may he puff those bullfrog cheeks and spread the bebop gospel.

Finally, after a couple of hours of waiting, a familiar silhouette appears on the opaque window of the office door. It swings open and in swaggers a cool dude with salt-and-pepper hair, sporting a black beret. There's a long, pungent-smelling cigar hanging from the legendary chops.

"Cuban?" I inquire.

"Strictly," he replies with a jaunty toss of his head, a sly grin creeping up on the famous kisser.

In that brief exchange, I flash on an evocative photo of Diz, taken some 40 years ago by William Gottlieb. It's a shot of a slick young cat on the make, resplendent in black beret and ascot tie. He's hanging out on the street corner, one arm wrapped around the foxy young chick he's eyeing, the other free hand scratching his goatee. His head is tilted back as he gives this girl the once-over with a lascivious glance. He seems to be saying, "My, my, my!" Portrait of the artist as a young stud. The man I see before me now is a bit slouchier about the pouch, perhaps a bit baggier around the eyes, but no less ebullient than that slim young bopper in the picture. At 68, John Birks Gillespie is still Dizzy after all these years.

He apologizes for being late. "I got in last Monday from Israel. Then I was in D.C. playing at Blues Alley, and while I was there I got a letter at home saying I was supposed to meet the governor of New Jersey. I didn't know anything about it until I got back home today. I called up and said, 'Well, man, I can't do it. I got this interview with *down beat*.' But I did it anyway. See, it's for this thing we're doing—Dizzy Gillespie Day in New Jersey. Got a proclamation and everything. Big event. So I felt obligated to go there." The man just can't say no.

He excuses himself and moves to the phone on Bennett Morgan's desk. He checks in with his wife, Lorraine, the girl he met at the Howard Theatre in Washington D.C. back in 1940 and has stayed with ever since. She's waiting for Dizzy back home in Camden, New Jersey. He's running late.

Lorraine Gillespie has been the rock in Dizzy's life from the very beginning of their relationship. She's been through it all—the infamous spitball incident of '41, which led to Dizzy's dismissal from Cab Calloway's Orchestra; the historic engagement at Three Deuces with Charlie Parker in '45; the disappointments on the West Coast at Billy Berg's in Hollywood in late '45; the death of Chano Pozo, percussionist and great inspiration to Diz, in '48 (the victim of a

knife fight); the death of Bird in '55. She's rode it out with Dizzy, the ups and the downs.

Dizzy's wife figures prominently in his career in one other respect. It was at Lorraine's birthday celebration that Dizzy discovered the secret of the bent horn, his trademark since 1954. Diz and Lorraine were partying at a club on West 44th Street. Dizzy's trumpet was up on the bandstand, leaning against a wall. He had played a bit but then split for a while. The comedy/dance team of Stump & Stumpy was entertaining the celebrants, when suddenly Big Stump tripped over the horn and accidentally fell on it, giving it that distinctive bend.

When Dizzy returned to the scene, he found his horn had been trampled. "I was angry at first, of course. It was cracked, which closed up the air current. But when I played it—boy, that sound! I liked it. And I tried to take a patent out on it, but some other dude already had a patent out on it 150 years earlier."

Dizzy gets off the phone with Lorraine, promising to be home right after the interview. He begins dialing the corner deli to have some food delivered up to the office. "The governor was a very charming man, but he didn't have any food there, you dig? Not a damn thing. I'm hungry, man. Haven't had a thing all day." He orders a fruit salad and coffee. "I'm a diabetic," he explains as he hangs up the phone and positions himself for the interview.

John Birks Gillespie was born on October 21, 1917 in Ceraw, South Carolina, the last of nine children. Ten years later he was sent on scholarship to the Laurinburg Institute, an industrial school for blacks in North Carolina, where he switched from trombone to trumpet and was introduced to music theory.

He moved to Philadelphia in 1935 and soon joined a band led by Frank Fairfax. He emulated Roy Eldridge at the time, and two years later would end up taking over Roy's spot in Teddy Hill's band. He cut his first sessions with the band in March of that year—*King Porter Stomp* and *Blue Rhythm Fantasy*—echoing the style of his idol.

In September 1939 he participated in an all-star small band session for Victor organized by Lionel Hampton. His muted opening chorus on *Hot Mallets* suggests the high-speed eighth-note attack that would later become his calling card. Dizzy joined the Cab Calloway Orchestra in November of that year and remained until September of 1941, when Cab fired him after a backstage altercation at the State Theatre in Hartford, Connecticut.

As *down beat* reported it back in 1941: *Cab Calloway still has a sore rear end. But his wounds are healing and it isn't so difficult for him to sit down now. How the Hi-De-Ho man*

DIZZY GILLESPIE SELECTED DISCOGRAPHY

as a leader

NEW FACES—GRP 1012
TO A FINLAND STATION—Pablo 2310-889
MUSICIAN/COMPOSER/RACOUNTEUR—Pablo 2620-116
DIZZY'S PARTY—Pablo 2310-784
THE TRUMPET KINGS—Pablo 2310-754
THE ALTERNATE BLUES—Pablo 2312-136
BAHIANA—Pablo 2625-708
THE GIFTED ONES—Pablo 2310-794
FREE RIDE—Pablo 2310-794
CARTER, GILLESPIE, INC.—Pablo 2310-781
AFRO-CUBAN JAZZ MOODS—Pablo 2310-771
MONTREUX '80—Pablo 2308-226
MONTREUX '77—Pablo 2308-211
MONTREUX '75—Pablo 2310-749
THE BIG 4—Pablo 2310-719
JAZZ MATURITY—Pablo 2310-816
THE SOURCE—JazzMan 5021
DIZ & GETZ—Verve 2-2521
REUNION BAND—Verve 821-662-1
BIRK'S WORKS—Japanese Verve 23MJ3361
PORTRAIT OF DUKE ELLINGTON—French Verve 817-107-1
GREATEST TRUMPET OF THEM ALL—French Verve 2304 382
THE STITTROLLINS SESSIONS—Verve 2-2505
HAVE TRUMPET WILL EXCITE—Verve 8313
DEE GEE DAYS—Savoy 2209
GROOVIN' HIGH—Savoy 12020
DIZZY GILLESPIE STORY—Savoy 12110
THE CHAMP—Savoy 12047
COMPOSER'S CONCEPTS—EmArcy 2-410
JAMBO CARIBE—Limelight 15PJ-26
DIZZY!—GNP Crescendo 9028
PARIS CONCERT—GNP Crescendo 9006
ON THE FRENCH RIVIERA—Philips 200-048
THE GIANT—Prestige 24047
IN THE BEGINNING—Prestige 24030
GOOD BAIT—Spotlite 122
THE DEVELOPMENT OF AN AMERICAN ARTIST—Smithsonian Collection 004
THE BEBOP ERA—RCA 519
THE GREATEST OF . . .—RCA 2398
WHEN BEBOP MET THE BIG BAND—French RCA 741-095
ONE NIGHT IN WASHINGTON—Elektra Musician 6030
with Charlie Parker
THE COMPLETE SAVOY SESSIONS—Savoy 5500
THE VERVE YEARS 1948-50—Verve 2501
THE GREATEST JAZZ CONCERT EVER—Prestige 24024
with the Giants Of Jazz
GIANTS OF JAZZ—Atlantic Z-905
GIANTS OF JAZZ—Concord Jazz 3004
with Boyd Raeburn
EXPERIMENTS IN BIG BAND JAZZ 1945—Musicraft 505

DIZZY GILLESPIE'S EQUIPMENT

Dizzy Gillespie plays a custom-made, upswept-bell Shilke trumpet given to him by Jon Faddis, with a Alcaas mouthpiece tailored to his specifications, and he favors Alcaas trumpet oil. He also bops Latin Percussion congas.



TRIBUTE TO DIZ: Richard Davis, Johnny Griffin, and Art Blakey (right) join the trumpeter during the 1984 Chicago Jazz Festival.

suffered the injuries was revealed last week when Shad Collins moved into Cab's trumpet section to take the place of youthful Dizzy Gillespie, who is now with Ella Fitzgerald. Gillespie knifed Calloway, his boss, in a Hartford theater several weeks ago following an argument in which Calloway dressed him down for allegedly shooting spitballs at Calloway on stage. After the show was over Calloway in no uncertain terms told Dizzy to "lay off the kid stuff." Calloway insists he did not strike the trumpet player. But Gillespie found a knife and started to carve the Calloway posterior. So severe were the slashes that Cabell took 10 stitches from a doctor. Gillespie, of course, was fired and joined Ella's band, taking Taft Jordan's place. That item was under the heading: "Cab Calloway Carved By Own Trumpet Man!" A humorous cartoon accompanied the story.

So just who did throw those spitballs? Both trumpeter Jonah Jones and bassist Milt Hinton later took credit for that prank. Dizzy pleads innocence to this day, though he doesn't deny slashing his former boss. "Accusations were placed and I vehemently denied the charges," he says, flashing a mischievous grin. "See, I was the youngest guy in the band and he thought he'd make an example of me. He wanted to make something out of it. He grabbed me, but I was dangerous in those days, man. You know, I had heard about Cab Calloway punching musicians in the mouth and all that, so I was always ready in Cab's band."

The two didn't speak for a few years following that incident, but Cab would

years later acknowledge that he had indeed made a mistake. Dizzy's smiling now, reminiscing about the fight and the eventual truce. "Then one time in Nice, France, a couple of years ago," he laughs, "he was drinking at the bar, huggin' me, kissin' me. Then all of a sudden he says, 'Wait a minute! Let me show you something!' And he unloosens his pants and lets 'em fall down a bit in the back, see. He takes my hand and sticks it down in his pants, in the back. He matches my hand to a spot on his ass. There was an indentation. And he says, 'See that? That's what you done to my ass!' I was so embarrassed, man. All these musicians were hanging out, you know? And here I am with my hand down Cab Calloway's pants!"

Following his tenure with Cab's band, Dizzy had brief stints with bands led by Ella Fitzgerald, Benny Carter, and Charlie Barnet. He joined Les Hite's band in February of 1942 and recorded what was perhaps the first example of bebop on record, a half-chorus on *Jersey Bounce* for the short-lived 78 rpm label Hit Records. It was an extension of his experiments on the *Hot Mallets* session and a natural outgrowth of his landmark jam sessions at Minton's Playhouse on West 118th Street in Harlem.

Minton's had been the incubator for the new music to come out of that period. Dizzy had begun experimenting with different harmonies and ways of phrasing in Cab's band. Between sets he'd get together with Milt Hinton and guitarist Danny Barker and work out ideas. Diz'

adventurous nature gradually crept into the gig, causing Cab to tell the young trumpeter, "I don't want you playing that Chinese music in my band."

Teddy Hill, Dizzy's former employer, ran Minton's and organized the jam sessions there. He got some of the best improvisors of the day to stop in regularly. Word got around and Minton's quickly became the gathering place for the likes of Thelonious Monk, Kenny Clarke, Don Byas, Charlie Christian, and Diz. A young alto player named Charlie Parker had been playing at Monroe's around that time, but he was soon persuaded to hang out at Minton's. Parker and Gillespie had been experimenting separately with advanced harmonies, and Clarke had been working on his novel approach to drumming since 1937. The stage was set for a musical revolution.

In an interview with jazz critic Nat Hentoff (db, June 18, '52), Dizzy explains the method he employed for weeding out mediocre musicians at those Minton sessions: "Cats would show up who couldn't blow at all but would take six or seven choruses to prove it. So on afternoons before a session, Monk and I began to work out some complex variations on chords, and we'd use them at night to scare away the no-talent guys. After a while, we got interested in what we were doing as music, and as we began to explore more and more, our music evolved."

The rest is bebop history.

db

To Be Continued Next Month

The 50th Annual down beat Readers Poll

Sarah Lois Vaughan now enters the **down beat** Hall of Fame, 62nd in line—but not 62nd in standing. In 1953 when the Hall of Fame was established, the great singer had only recently achieved national and international recognition. Over the years she grew from a young new popular star into a giant of her craft. Today, more than 30 years later, Vaughan's reputation and talent have developed in breadth and depth into one of the monumental bodies of work in the annals of jazz vocal performance.

Vaughan was born in 1924 and broke into music at the Apollo Theater in 1943. She sang with the bands of Earl Hines and Billy Eckstine, before emerging in the mid-'40s as the vocal opposite number to the young bebop instrumentalists. She was completely in her element with Charlie Parker and Dizzy Gillespie, with both a rhythmic sense and vocal timbre that fit perfectly with post-war modernism in jazz. Her early records for Musicraft reached a receptive jazz audience. She also recorded with Parker, Gillespie, Bud Powell, and Miles Davis.

Then, in 1949, she started recording for Columbia and became a major celebrity. In 1954 she moved to Mercury/EmArcy, where she did commercial sides for Mercury and much of her definitive jazz work for Emarc, including sessions with Clifford Brown. She left Mercury for Roulette in 1960, then went back to Mercury. More recent affiliations have included Norman Granz' Pablo Records.

Sarah Vaughan fundamentally altered and expanded the vocal art in jazz. As a vocal virtuoso, she introduced, and still maintains, a quicksilver flexibility and accuracy in her "instrumental" performances, and an astounding vocal range in her song interpretations. She enters the **down beat** Hall of Fame still at the height of her powers.

—john mcdonough



HALL OF FAME

- 117 Sarah Vaughan
- 80 Gil Evans
- 79 Red Rodney
- 70 Stan Getz
- 56 Dave Brubeck
- 39 Kenny Clarke



JAZZ ALBUM OF THE YEAR

- 114 Jack DeJohnette *Album Album* (ECM)
- 78 Stanley Jordan *Magic Touch* (Blue Note)
- 62 Pat Metheny *First Circle* (ECM)
- 60 Various Artists *That's The Way I Feel Now* (A&M)
- 48 Abdullah Ibrahim *Ekaya* (Ekapa)
- 44 Miles Davis *You're Under Arrest* (Columbia)
- 40 Michal Urbaniak *Take Good Care Of My Heart* (SteepieChase)
- 38 Weather Report *Sportin' Life* (Columbia)

JAZZ MUSICIAN OF THE YEAR



LONA FOOTE

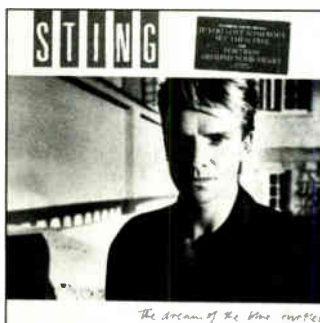
- 285 Wynton Marsalis
- 218 Miles Davis
- 129 Stanley Jordan
- 96 David Murray
- 75 Rob Wasserman
- 66 Pat Metheny
- 61 Adam Makowicz
- 57 Michal Urbaniak
- 53 Jack DeJohnette
- 48 Art Blakey

ACOUSTIC JAZZ GROUP

- 216 Phil Woods
- 174 Art Blakey
- 149 Art Ensemble of Chicago
- 147 Wynton Marsalis
- 111 Modern Jazz Quartet
- 78 Red Rodney/Ira Sullivan
- 75 Jack DeJohnette's Special Edition

ELECTRIC JAZZ GROUP

- 295 Miles Davis
- 291 Pat Metheny Group
- 285 Weather Report
- 116 Steps Ahead
- 51 Ronald Shannon Jackson
- 46 Spyro Gyra
- 43 Mahavishnu
- 40 Constellation



POP/ROCK ALBUM OF THE YEAR

- 242 Sting *The Dream Of The Blue Turtles* (A&M)
- 36 Phil Collins *No Jacket Required* (A&M)
- 27 Talking Heads *Little Creatures* (Sire)
- 25 Talking Heads *Stop Making Sense* (Sire)
- 24 Prince *Around The World In A Day* (Warner Bros.)

POP/ROCK MUSICIAN OF THE YEAR



PAUL NATAKIN/PHOTO RESERVE

- 314 Sting
- 243 Bruce Springsteen
- 92 Phil Collins
- 84 David Byrne
- 84 Prince
- 83 Stevie Wonder
- 51 Mick Jagger

POP/ROCK GROUP

- 176 Sting
- 174 Talking Heads
- 107 Police
- 98 Bruce Springsteen
- 48 Prince
- 45 Los Lobos

BIG BAND

- 308 Count Basie
- 162 Akiyoshi/Tabackin
- 124 Mel Lewis
- 105 Woody Herman
- 98 Sun Ra
- 93 Rob McConnell & Boss Brass
- 87 Carla Bley
- 83 David Murray



SOUL/R&B ALBUM OF THE YEAR

- 46 Prince *Around The World In A Day* (Warner Bros.)
- 38 Sade *Diamond Life* (Portrait)
- 31 Neville Bros. *Neville-ization* (BlackTop)
- 22 Kool & the Gang *Emergency* (De-Lite)
- 20 George Benson *20/20* (Warner Bros.)

SOUL/R&B MUSICIAN OF THE YEAR



- 183 Stevie Wonder
- 144 Prince
- 135 Ray Charles
- 110 B.B. King
- 91 Tina Turner
- 53 Aretha Franklin
- 41 Al Jarreau

SOUL/R&B GROUP



PAUL NATAKIN/PHOTO RESERVE

- 126 Prince
- 120 B.B. King
- 99 Ray Charles
- 93 Neville Bros.
- 75 Kool & the Gang
- 68 Earth, Wind & Fire
- 44 Stevie Wonder

ARRANGER



H. L. LINDEMAYER

- 363 Gili Evans
- 143 Carla Bley
- 116 Toshiko Akiyoshi
- 100 Thad Jones
- 98 Quincy Jones
- 54 Rob McConnell
- 46 David Murray

COMPOSER

- 233 Carla Bley
- 135 Toshiko Akiyoshi
- 75 George Russell
- 73 Gary Dial
- 60 David Murray
- 54 Rob Wasserman
- 50 Pat Metheny
- 40 Michal Urbaniak

ACOUSTIC BASS

- 377 Ron Carter
- 212 Charlie Haden
- 170 Ray Brown
- 107 Rob Wasserman
- 92 Eddie Gomez
- 90 Dave Holland
- 90 George Mraz
- 81 N-H Ørsted Pedersen
- 59 Buster Williams
- 48 Cecil McBee

ELECTRIC BASS

- 252 Steve Swallow
- 236 Marcus Miller
- 231 Jaco Pastorius
- 149 Stanley Clarke
- 134 Jamaaladeen Tacuma

MISC. INSTRUMENT

- 354 Toots Thielemans (harmonica)
- 170 Howard Johnson (tuba)
- 92 Andreas Vollenweider (elec. harp)
- 78 David Grisman (mandolin)
- 71 David Murray (bass clarinet)
- 44 Andy Narell (steel drum)

TRUMPET

- 561 Wynton Marsalis
- 318 Miles Davis
- 161 Lester Bowie
- 138 Dizzy Gillespie
- 108 Freddie Hubbard
- 84 Red Rodney
- 72 Woody Shaw
- 59 Tom Harrell

TROMBONE

- 279 J. J. Johnson
- 173 Jimmy Knepper
- 113 Bill Watrous
- 99 Craig Harris
- 83 Curtis Fuller
- 53 Slide Hampton

FLUTE

- 347 James Newton
- 171 Hubert Laws
- 158 Lew Tabackin
- 90 Frank Wess
- 81 Ira Sullivan
- 80 James Moody
- 48 Herbie Mann

CLARINET

- 273 Buddy DeFranco
- 147 John Carter
- 141 Eddie Daniels
- 126 Anthony Braxton
- 123 Benny Goodman
- 104 Alvin Batiste
- 69 Woody Herman

SOPRANO SAX



CHRIS CUFFARO

- 438 Wayne Shorter
- 269 Branford Marsalis
- 201 Steve Lacy
- 96 Dave Liebman
- 89 Ira Sullivan
- 72 Bob Wilber
- 45 Jane Ira Bloom

ALTO SAX



MARK MILLER

- 548 Phil Woods
- 203 David Sanborn
- 110 Richie Cole
- 102 Paquito D'Rivera
- 87 Lee Konitz
- 84 Ornette Coleman
- 51 Benny Carter
- 48 Arthur Blythe
- 47 Ira Sullivan

TENOR SAX

- 356 Sonny Rollins
- 282 Stan Getz
- 252 David Murray
- 243 Michael Brecker
- 210 Branford Marsalis
- 72 Wayne Shorter
- 72 Zoot Sims
- 42 Scott Hamilton

BARITONE SAX

- 396 Gerry Mulligan
- 251 Pepper Adams
- 155 Hamiet Bluiett
- 83 Nick Brignola
- 78 John Surman
- 47 Howard Johnson
- 45 Ronnie Cuber

ACOUSTIC PIANO

- 270 Oscar Peterson
- 183 McCoy Tyner
- 164 Kenny Kirkland
- 90 Keith Jarrett
- 81 Cecil Taylor
- 78 Chick Corea
- 65 Tommy Flanagan

ELECTRIC PIANO

- 527 Chick Corea
- 333 Herbie Hancock
- 125 Joe Zawinul
- 113 Lyle Mays
- 50 Kenny Kirkland
- 47 Sun Ra

SYNTHESIZER

- 423 Joe Zawinul
- 255 Lyle Mays
- 210 Herbie Hancock
- 72 Sun Ra
- 50 George Duke
- 43 Brian Eno
- 42 Chick Corea

GUITAR



LONA FOOTE

- 255 Stanley Jordan
- 198 Pat Metheny
- 162 Joe Pass
- 107 George Benson
- 104 Kenny Burrell
- 86 Jim Hall
- 80 John Scofield
- 71 John McLaughlin
- 65 Emily Remler

DRUMS

- 290 Jack DeJohnette
- 164 Art Blakey
- 152 Max Roach
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JOHN SURMAN



DENIS DALBY

BY LESLIE GOURSE

British jazz writers note his regional accent. But to American ears, John Surman simply has a lilting, clear speech that makes his quick wit especially refreshing. Told that he ought to pose for a photograph with an instrument in hand, he picks up a hotel room key attached to a foot-long metal bar and says, "I'll just play this. They'll say this guy can get music out of anything."

There's some truth to that. This sturdy, boyish-looking Briton plays all the reeds and synthesizers. He can also play occasional flugelhorn and piano when Norwegian jazz singer Karin Krog, with whom he often works, needs accompaniment. He plays all of his instruments well enough to be regarded as one of Britain's best jazz musicians and a baritone saxophone standout (documented by three consecutive baritone Talent Deserving Wider Recognition awards in the *db* Critics Poll, plus a 1985 synthe-

sizer TDWR win and various soprano sax TDWR wins since '69). Since the early '70s, when he added synthesizers to his instrument arsenal, he has been heavily into overdubbing his recordings for ECM—*Upon Reflection* in 1979, *The Amazing Adventures Of Simon Simon* in 1981, *Such Winters Of Memory* in 1983, and his 1985 album *Witholding Pattern*. On all, he plays his own, frequently mournful compositions filled with sounds of the sea. His synthesizer makes gentle, lapping noises as inexorable as the tide coming in. And the haunting resonance of his horns, especially the firm sound of his baritone, is tempered by the background music of the synthesizer—a dreamy, relentless, aqueous sound in his hands.

The colors that the various instruments paint intrigue him, he says. Only the high cost of electronics limits his experimentation. Despite costs, he has insisted upon broadening his musical

horizons with electronics and musical cultures other than the American jazz repertoire, which was his first musical love. So by 1979, it was clear that Irish folk and Scottish moor music, reels, and jigs informed his solos on soprano saxophone and his original compositions.

By 1981, the titles of his tunes reflected this mythic, folkloric, British inspiration: *The Buccaneers*, *Kentish Hunting*, *Merry Pranks*, as examples. And the music throbbed with a mournful vibrato, flowing as a darkly mysterious river, conjuring up, for this writer, the image of the Dour River in Kent, England, where Surman lives.

His phrases became faster by 1981, propelled by more inventive licks. His synthesizer chirped with greater clarity and musicality, with more swing than on his previous album. *The Buccaneers*, for example, is a swinging tune on his second ECM album, with a wailing, neighing, ribald baritone reaching for wondrously high notes. His pretty *Kentish Hunting* evokes the spectacle of the hunt on a sunny day. Drummer Jack DeJohnette joined John on *The Pilgrim's Way*, an unmistakable jazz conception, combining exotic syncopation on conga with John's impassioned, yet gentle horn. For *Within The Halls Of Neptune*, Surman's synthesizer makes the music swirl and eddy. *Phoenix And The Fire* sings with John's soprano and DeJohnette's cymbal—a fiery duo. *Fide et Amore* (Faith and Love) is a gentle ballad, with John overdubbing a melodic baritone line with the flowing synthesizer. *Merry Pranks* sounds informed by Prokofiev. And *A Fitting Epitaph* ends the 1981 record with a flashback to the sweetness of the Swing Era.

By 1983, Surman was in full flight on his third ECM album, *Such Winters Of Memory*, with recorder, piano, voice, Oberheim Ring Modulator, tamboura, and drums added to his usual repertoire of instruments. Norwegian singer Karin Krog and drummer Pierre Favre rounded out the trio. The swinging music augmented by odd sounds achieves at times a tautly pitched eeriness.

In 1985, on his latest ECM album, *Witholding Pattern*, he's returned to his one-man band concept and added the wind to his nature repertoire of synthesizer-produced sounds. His recorder figures more prominently, nearly indistinguishable from a flute and just as fleet. And with *Witholding Pattern*, alone again, Surman has given his imagination over even further to the influences of other musics, most apparently to Indian themes, which pervade the melodies and rhythms and create the album's special aura. By now his work is distinctly separate from earlier schools of American jazz, and even from the clearly jazz-rooted *Amazing Adventures Of Simon Simon*.

In some ways, it's not surprising that Surman's work has traveled so far afield.



JAMES HALL

He has always been an adventuresome musician, or he would not have begun playing jazz—an exotic career for any foreign-born musician. Once he chose jazz, it was natural that he would develop a taste for the musics of other non-British cultures. His musical curiosity is, anyway, in keeping with the spirit of the jazz avant garde. Furthermore, he has matured as a member of a subculture within a subculture—that is, a non-American jazz musician who has played rarely in the U.S. In the U.S., not only audiences but also many jazz musicians have little knowledge of the thriving jazz community in other countries. So Surman has the ultimate freedom of the maverick to go in whatever direction he wants without coming under fire from the home-folks. And this gutsy, folksy, open-minded musician has decided to draw upon all kinds of cultural resources for inspiration to improvise music.

* * *

Call it Impressionistic Modern Music. John Surman says he has been evolving toward it since he fell in love with jazz in his teens, in a very unlikely place: Plymouth, England. John was born in Tavistock, Devonshire on August 30, 1944, and brought up in Plymouth, at a time when American jazz records were very scarce in England because of a Musicians' Union ban. His earliest musical memories are of church music, which might have caused his affinity for the gentle swells that a synthesizer can produce. He heard two orchestra concerts a year and a local dance band, a bit of Gilbert & Sullivan, and church music. Buddy Holly was just coming out. And John's father was a good amateur pianist with a collection of Fats Waller sheet music. "So I suppose I heard my father's

version of ragtime first," John muses. And there's no question that John's first strong musical experience was singing in a church choir. When his voice broke at age 15, he replaced singing with a clarinet he found in a junk shop.

By then, the late '50s, "trad" jazz was being revived in England. He heard the music on Saturday mornings on the radio. He also located a jazz club and found a man who had a mail-order jazz record business. John recalls sitting in a booth, being introduced to Ellington, Armstrong, and the jazz mainstream. "When I did start to listen, I listened to nothing else for the best part of 10 years," he recalls.

He spent money on books on how to play brass instruments—"or anything, because the instruments themselves interested me. I reckon that later I took to synthesizers out of that same sort of curiosity about what instruments can do. It was that way with saxophones. I didn't really know what I'd do with music. But the first saxophone I got—that was great. I just fooled around with it until things arrived."

When he was 18, he went to study for three years in the London College of Music, then spent a year at the London Institute of Education. Afterward he taught briefly, then "went out into the big world as a saxophone player." First he worked in an octet led by Mike Westbrook, who took his group from Plymouth to London. John also played other gigs, met other musicians, and by his early 20s established himself firmly as a multi-reed player. He was inventive and versatile; he could be bawdy or gentle; he could hit surprisingly high notes on baritone. He could also play soprano, bass clarinet—and a little tenor, though he says he has always preferred bass clarinet because it can do all the things he is interested in exploring in the tenor's register. And just as his career went into high gear, he stopped playing for 18 months.

"It was a growing-up problem," he thinks in retrospect. "It's rather like being a student and then being a teacher. You have no experience and not much to offer. Then you just go around to the other side of the desk. I'd played a lot for two years in The Trio with two Americans, [drummer] Stu Martin, who died in 1980, and [bassist] Barre Phillips. I still play with Barre—a great influence on me. We played and played and played. And in the end, I wasn't sure why I was playing. Or I got tired of what I was playing. I wanted to step back. Nowadays, they say you took a sabbatical.

"So I took some time out to think about what I was doing rather than just carry on doing. It wasn't everything I wanted from music. I didn't know what it was. It was a case of okay, let's regroup. It proved to be quite valuable. It's curious the number of other musicians who have done the same thing. I won't make obvious

comparisons, such as Sonny Rollins" (probably the most influential of all the horn players for Surman, he says).

He lived in the country with his wife, grew food, worked with neighbors on farms and "scuffled by for a while." And then he simply got back to music, starting with a solo record, *Westering Home*, in 1972—the first of several solo records he has done. He also began to overdub and play things with "other sounds," as he calls his concept. He used his three main instruments plus flugelhorn "and some little kind of electronic tape trick with delays and loops and a Swanee whistle" for *Westering Home*. He still had never used a synthesizer. In 1973 and '74, he played with a trio, SOS, with two English saxophonists, Alan Skidmore on tenor and Mike Osborne on alto. Then it was fairly unusual to have a group with only saxophones—this predated the World Saxophone Quartet, among others—so John brought in a synthesizer for some background and colors.

He composed a piece for the Paris Opera, performed by a dance company led by American dancer Carolyn Carlson; he remained affiliated with the company until 1978, becoming extremely experienced with the synthesizer, "which was so good for creating atmospheres and landscapes—space in which the dancers could move. I used the synthesizer a heck of a lot for five or six years." Afterward he worked with bassist Miroslav Vitous' group, primarily in Europe, and toured the U.S., too. Then he began working with singer Karin Krog, developing his synthesizer material even further: "That's my basic outlet for that kind of material now," he says about his work with Karin.

Otherwise he works fairly regularly in duos with Barre Phillips on bass or with Stan Tracey, an English pianist, and was planning an extensive European tour with German trombonist Albert Mangelsdorff. So it is primarily on records that you can hear John's pretty, interesting work with synthesizers, unless you visit Europe and hear him perform with Karin. She and John do tour, traveling with equipment 100 kilos overweight, never sure if they'll encounter problems with electricity, supplies, or public antipathy to synthesizers.

* * *

But to me, it's another instrument, that's all, no more than that," says John. "How good the music is all depends upon how well the music is played. It can be an abomination, a grotesque-sounding instrument, or, used the right way, it can be very effective. I'm still looking for the right way to use it. But, you know, it's an instrument.

"I'm not interested in the synthesizer as something that recreates the sound of existing instruments. That's not important to me. I can pick up the saxophone and play it. People are concerned that

you can make a big noise with a synthesizer without really being involved in the same way as when you play saxophone or drums. I feel the same sensation coming up: the power to play. You can do some things with the synthesizer that you can't do with a saxophone.

"If you take away the synthesizers, I wouldn't bleed. I'm a much better reed player than I'll ever be a synthesizer player. But no one has taken away the reeds so far. So all the instruments are there. And they're all part of something. I want to be able to use any of them to get out whatever it is that I'm feeling. So for me, I need all the help I can get. Colors are the thing to me. That's why I probably have that combination of soprano, bass clarinet, and baritone."

His plans don't include touring the U.S., where it's the rare European who can compete successfully with American players commercially. Once John spent a

month based in Woodstock, NY, toying with the idea of staying in the U.S. But gigs weren't forthcoming. So he went back to England, where he settled in bucolic Charing, Kent, living near his wife, from whom he is divorced, and his son Ben. And from that base, he has gathered strength and momentum, with playing opportunities lining up in Europe. He expects to do more work with Dave Holland, with whom he recently played in a group, and to keep "beaver-ing away with Karin, finding possibilities."

"I'm aiming to get more fluent, to get to the point faster and be clearer, to communicate better." He has some difficulty in trying to define goals and analyze directions. "As soon as you try to put your finger on it, analyze it, it goes away—for me anyway. A lot of what I get out of the music is the spontaneity and variety. I'm not always sure of why it is different. But I don't like to get very set. So much commercial music is so set and so dead.

"I want to be with the people who are there at that moment in time, and to see what we can get together. I'm quite interested in playing totally improvised tunes. That is to say, no one's music." (He plays his own compositions nearly exclusively on records, except for Coltrane's *Expressions on Such Winters Of Memory*.) "On my last tour, the group I worked with played off the cuff. And that's in my goals category, because, to do that, it takes a lot from the ear, and a lot of understanding. And it's completely fresh and feels fantastic. Quite a few audiences know what's happening up there, when the music suddenly locks up and flies off in a direction—that's interesting to me."

Before his sabbatical, he was playing "straightahead" jazz, taking all his clues from the American repertoire. "You've got to know what you're doing, to know that repertoire inside out." But by the late 1970s, after he had expanded his horizons with an EMS Synthi—"E for Egbert, M for Monkey, S for System," he says—with a sequencer that enables him to store a pattern of notes, then change the sound and key of the notes when playing them back, he started listening to other musics avidly. "Folk music, Irish, Scotch, and Indian music, that swing like mad and have free, improvised passages—other cultures influenced me. And I listen to choral music. I'm writing some church choral music for amateurs to do some church concerts in Norway. I'm working with Karin and also a Swedish pianist, Bengt Hallberg, who was about 16 when he played with Stan Getz. Hallberg is doing arrangements of J. J. Johnson's *Lament* and Ellington's *Come Sunday*. I'm doing original compositions, just going my own way, a loner with the synthesizer, not trying to find out what other people do with it. I'm a self-learner."

db

JOHN SURMAN'S EQUIPMENT

Multi-instrumentalist John Surman's baritone sax is a Selmer Mark VI (with no low A), fitted with a Berg Larsen 125/1 metal mouthpiece and Rico Royal No. 5 reeds. His soprano is also a Selmer Mark VI, with a Selmer "E" ebonite mouthpiece and Rico Royal No. 4 reeds. He sports a Noblet bass clarinet, with the standard Noblet mouthpiece as supplied, though with the lay opened up somewhat, and Bari hard (synthetic) reeds.

His primary electronic axe is an English EMS Synthi "A", though he also makes use of a Mini-Moog, an Arp Odyssey, and a Yamaha DX7.

JOHN SURMAN SELECTED DISCOGRAPHY

as a leader

WITHHOLDING PATTERN—ECM 1-1295
SUCH WINTERS OF MEMORY—ECM 23795-1
THE AMAZING ADVENTURES OF SIMON SIMON—ECM 1-1193
UPON REFLECTION—ECM 1-1148
MORNING GLORY—Antilles 7004
WESTERING HOME—Help 10
HOW MANY CLOUDS CAN YOU SEE?—Deram 1045

with John McLaughlin

WHERE FORTUNE SMILES—Pye 12103

with Miroslav Vitous

FIRST MEETING—ECM 1-1145
MIROSLAV VITOUS GROUP—ECM 1-1185
JOURNEY'S END—ECM 1242

with Barre Phillips

MOUNTAINSCAPES—ECM 1076
JOURNAL VIOLONE II—ECM 1-1149
MUSIC BY—ECM 1178

with The Trio

THE TRIO—Deram 3006

with Stu Martin

LIVE AT WOODSTOCK HALL—Pye 12114

with S.O.S.

S.O.S.—Ogun 400

with Brotherhood Of Breath

BROTHERHOOD OF BREATH—RCA/Neon 2

with Mumps

A MATTER OF TASTE—MPS 15.501

with Mike Westbrook

MARCHING SONG—Deram S-1
CITADEL/ROOM 315—English RCA 8433

with Barry Altschul

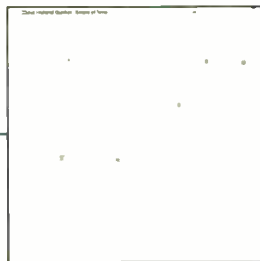
IRINA—Soul Note 1065

with Mick Goodrick

IN PAS(S)ING—ECM 1-1139

with Tony Levin

LIVE AT THE MOERS FESTIVAL—Moers Music 1006



DAVE HOLLAND

SEEDS OF TIME—ECM 1292: *UHREN; HOME-COMING; PERSPICUITY; CELEBRATION; WORLD PROTECTION BLUES; GRIDLOCK (Opus 8); WALK-A-WAY; THE GOOD DOCTOR; DOUBLE VISION.*

Personnel: Holland, bass; Steve Coleman, alto, soprano saxophone, flute; Julian Priester, trombone; Kenny Wheeler, trumpet, cornet, pocket trumpet, flugelhorn; Marvin "Smitty" Smith, drums, percussion.

★★★★★

When Charles Mingus died, his wife had a good idea: keep the body of his music alive with a band of ex-sidemen and associates. Dave Holland has taken that a step further.

Although *Seeds Of Time* is not expressly dedicated to Mingus (as the group's first album, *Jumpin' In* [ECM 1269], was), his spirit looms large. The 'oose, open sound of the band—three horns, bass, and drums—invites the kind of conversational exchanges and long, unfolding melodies that lifted Mingus' music above the hard-bop clutter of the '50s. Steve Coleman's *Gridlock*, with its street-talk intro, is a 1985 update of Mingus tunes like *Scenes In The City*: a slice of the urban landscape. Holland's *Homecoming* has a wonderfully simple, swinging riff-melody that leads to a powerful bass statement and a Mingusian collective solo. Former Mingus sideman Doug Hammond contributed both *Perspicuity*, with a Dolphyish flute melody set against arco bass, and the album's finest tune, *World Protection Blues*. Like a modernized *Boogie Stop Shuffle*, *W.P. Blues* unites contemporary rhythmic and harmonic ideas with the same kind of deep blues and gospel roots that made Mingus' music so emotional.

As fine as all the compositional ideas are, it is really the empathy of the players that makes the music work. On tune after tune, the key element is the conversational quality of the playing. Most of the tunes begin with a dialog between one of the horns and the bass or drums. The other instruments then add commentary, either individually or collectively. *The Good Doctor*, for example, opens with Julian Priester's stately trombone set against a stark, funereal beat on the snare drum. The bass, trumpet, and sax add contrapuntal lines that twine around the trombone and then retreat, leaving only the original dialog at the end. *Walk-A-Way* reduces the group's philosophy to its most basic elements in a pure exchange between bass and drums. It is a tour-de-force for Holland and Marvin Smith, whose active, colorful style is perfect for the group—as Dannie Richmond's was for Mingus.

If the name of Charles Mingus keeps coming

up here, it is not intended in any way to diminish the originality of Dave Holland as a bass player, composer, and leader. Far from it—in fact, I think that this album moves Holland into the company of Jack DeJohnette and David Murray at the very forefront of what is happening in jazz today. And that is a position that Charles Mingus was used to occupying, too.

—jim roberts



McCOY TYNER

JUST FEELIN'—Palo Alto 8083: *JUST FEELIN'; I DIDN'T KNOW WHAT TIME IT WAS; BLUES FOR BASIE; BERLINER; YOU DON'T KNOW WHAT LOVE IS; THERE IS NO GREATER LOVE; MANHA DE CARNAVAL.*

Personnel: Tyner, piano; Avery Sharpe, acoustic, electric bass; Louis Hayes, drums; Babatundé, percussion (cuts 1, 7).

★★★★★

IT'S ABOUT TIME—Blue Note 85102: *SPUR OF THE MOMENT; YOU TAUGHT MY HEART TO SING; IT'S ABOUT TIME; HIP TOE; NO FLOWERS PLEASE; TRAVELIN'.*

Personnel: Tyner, piano; Jackie McLean, alto saxophone (1-4); Jon Faddis, trumpet (1, 4); Ron Carter, acoustic bass (1, 4, 5); Marcus Miller, electric bass (2, 3, 6); Al Foster, drums; Steve Thornton, percussion (2, 3).

★★★★

McCoy Tyner's musical identity lies in a certain physical—as distinguished from intellectual—component of sound. At his best, he's awesome, like a violent thunderstorm or the gods roaring down from the mountains. As a steadfast exponent of the acoustic piano during the '70s and early '80s, when many of his contemporaries were turning to electronic keyboards, he has retained the identity that he forged in the classic John Coltrane Quartet of the 1960s. These records show what happens when Tyner galvanizes the whole scene—tunes, sidemen, improvisation, and that special spiritual element necessary for true communication—or only part of it.

The premise of *Just Feelin'* is as simple as its title—Tyner, his working trio, and a set of familiar tunes. This combination connects electrifyingly on every track. It crackles on Tyner's *Blues For Basie*, in which he conjures up the shout and swing of the entire Basie band, with Sharpe's bass capturing the spirit, too, in a solo that reeks of Kansas City.

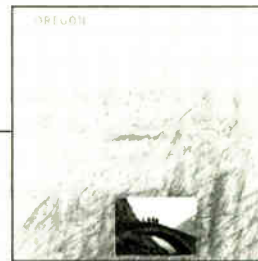
This, then, brings up the obvious point that Tyner is an orchestral pianist. Like an orchestra conductor, he commands a certain weighty momentum, and he usually calls it up early in

the music. Even a solo piano performance such as *You Don't Know What Love Is* which starts off glittering and posh becomes forceful before many measures have passed. There's an astonishing piano break—a swirling, multi-directional knockout punch—leading into Tyner's slashing solo on *I Didn't Know What Time It Was*. The title cut, with its gospelish trio sound, is the most contemporary track, and its repetitive, cumulative development and electric bass foretell a couple of tracks on *It's About Time*. But this trio album consistently delivers on Tyner's heavy credentials of the past (not to mention Hayes') and vast creative powers of the instant: Tyner's best in a long while.

It's About Time, by contrast, seems piecemeal: trio and quintet tracks with different personnel and different emphases of improvisation and expressive intensity. The two best performances, *Spur Of The Moment* and *Hip Toe* (with McLean and Faddis) ignite like the McLean/Tyner/Woody Shaw pieces on the recent *One Night With Blue Note Preserved* set. McLean's deliberate phrasing, angular intervals, and tart, heavy tone are ideally suited for Tyner's percussive powerhouse style. And Faddis' bent-tone solo entry on *Spur* is chilling. *No Flowers*, a trio cut with superbassist Carter, maintains the same high musical standards, but the rest of the album is marginal.

The sweetness of *You Taught My Heart To Sing* dilutes McLean's usual sour tone. Nothing gained here. The title cut (with McLean) is an '80s hook that's long on melodic repetition and short on solo development. *Travelin'* is better; it features Miller's electric bass and a joyously slugging Tyner. Although this album lacks the consistently strong Tyner focus of *Just Feelin'*, the Tyner/Carter/Foster/Faddis/McLean performances are excellent. Why wasn't the whole album done with this band and the exotica and bluesiness of *Spur* and *Hip* applied across the board?

—owen cordle



OREGON

CROSSING—ECM 25025-1: *QUEEN OF SYDNEY; PEPE LINQUE; ALPENBRIDGE; TRAVEL BY DAY; KRONACH WALTZ; THE GLIDE; AMARYLLIS; LOOKING-GLASS MAN; CROSSING.*

Personnel: Ralph Towner, synthesizer, piano, guitars, cornet, percussion; Paul McCandless, oboe, soprano saxophone, bass clarinet; Collin Walcott, tabla, percussion, sitar; Glenn Moore, bass, flute, piano.

★★★★

There's a bittersweet quality in listening to *Crossing*, knowing it was recorded only a

month before Collin Walcott's death in a November 1984 car crash. His tragic departure reminds me that Oregon was among the first in the now popular sub-genre of World Music, having been together 15 years as Oregon and a few years before that as part of The Paul Winter Consort. In that time they've remained remarkably true to their original vision: an acoustic, improvisational confluence of classical motifs, ethnic percussion, and environments performed amidst a Renaissance air.

Oregon has always been willing to play with their basic formula and, unlike Coca-Cola, rearrange it without apologies. In that light, Towner continues to integrate his Prophet 5 synthesizer into the group's fabric, never as a lead instrument, but as an ambience. It's the first sound we hear on *Crossing*, an ostinato pattern on *Queen Of Sydney* that anchors an

essentially free improvisation. McCandless' soaring oboe arcs with Indian-like bends and Walcott's tabla and cymbal punctuations are unmistakable signposts.

Walcott's Indian percussion and tabla have always been a trademark of Oregon, but they're willing to have fun with it on Glenn Moore's *Pepe Linque*. It's as funky as you can get with an acoustic bass and tablas. Towner even tries to get down on cornet. *Amaryllis* is more typical, however, beginning with a slow raga-like exposition by Towner on 12-string acoustic guitar over the tamboura drone of his synthesizer. McCandless lifts it off with a lyrically ecstatic oboe solo across the swells of Towner and Moore.

The Glide finds Oregon in a more traditionally jazz-like format. It recalls the Dave Brubeck Quartet, with Walcott shifting deftly

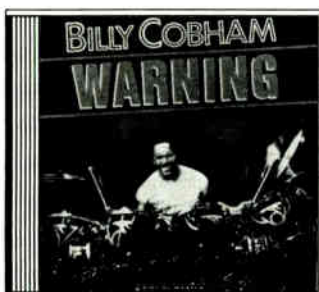
between beatnik tablas and shuffling hi-hat rhythms and Towner's slightly off-center block chords on piano. McCandless' lilting soprano saxophone pays tribute to the late Paul Desmond.

Pensive introspection and meticulous arrangements remain the forte of Oregon: Towner's rippling piano refrains on the trio ballad, *Looking-Glass Man*; the wistful peace of *Alpenbridge* with the sitar subtly doubling the oboe; the moody title track that closes the recording; or Moore echoing the sequencer ostinato on *Queen Of Sydney* with his flute. It is the sound of Oregon, the timbral interplay, that still sets them apart from the many groups that have followed in their footsteps. *Crossing* is not the definitive Oregon record or a new direction, but an appreciation of a precious sound.

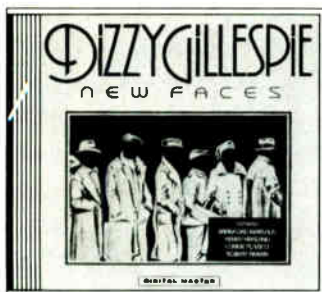
—john diliberto



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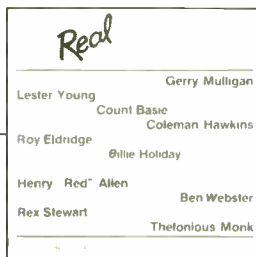
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Personnel: Count Basie All-Stars (cuts 1, 5, 6):
Basie, piano; Roy Eldridge, Joe Newman, Joe
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Vic Dickenson, Dickie Wells, Benny Morton,
trombone; Earle Warren, alto saxophone; Cole-
man Hawkins, Ben Webster, tenor saxophone;
Gerry Mulligan, baritone saxophone; Freddie
Green, guitar; Eddie Jones, bass; Jo Jones,
drums; Jimmy Rushing, vocal; Red Allen All-
Stars (2, 3): Allen, trumpet, vocal; Rex Stewart,
cornet; Vic Dickenson, trombone; Pee Wee
Russell, clarinet; Coleman Hawkins, tenor saxo-
phone; Nat Pierce, piano; Danny Barker, guitar;
Milt Hinton, bass; Jo Jones, drums; (4):
Thelonious Monk, piano; Ahmed Abdul Malik,
bass; Osie Johnson, drums; (7): Billie Holiday,
vocal; Roy Eldridge, Doc Cheatham, trumpet;
Vic Dickenson, trombone; Coleman Hawkins,
Ben Webster, Lester Young, tenor saxophone;
Gerry Mulligan, baritone saxophone; Mal
Waldron, piano; Danny Barker, guitar; Milt
Hinton, bass; Osie Johnson, drums; Jimmy
Giuffre Three (8): Giuffre, clarinet; Jim Hall,
guitar; Jim Atlas, bass; Pee Wee Russell/Jimmy
Giuffre Quintet (9): Russell, Guiffre, clarinet;
Danny Barker, guitar; Milt Hinton, bass; Jo
Jones, drums.

★★★★★

Although it is possible that the majority of our
readers were not yet born at the time this music
originated on live television, let me assure you,
from the vantage point of recollected impact,
that this was unquestionably the finest moment
in the history of filmed jazz improvisation.
Some younger collectors, particularly those
interested in our music's venerable roots, might
have obtained an LP copy of the rehearsal
tapes for this December 8, 1957 broadcast.
Recorded three days earlier in Columbia's New
York studios, it was originally released on CL
1098 and is currently available in reissue on
JCS 8040. But there are substantive differ-
ences between the contents of the initially
issued LP and the actual presentation as it was
seen and heard across the country on that
historic occasion.

First of all, the opening selection by the
Count Basie All-Stars, *Fast And Happy Blues*,
which includes stellar solo performances by
Hawkins, Wells, Mulligan, Newman, and Basie,
was not even included on the earlier LP; sec-
ondly, although it was Mal Waldron whose
Nervous appeared on the Columbia album, it
was the then even more radical Monk who

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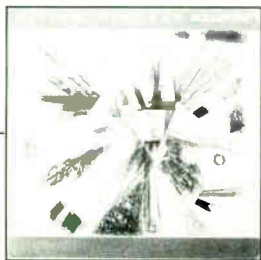
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showed up for the filming; thirdly, and predictably, there were some other personnel shifts—Morton for Frank Rehak and Mulligan for Harry Carney; fourthly, and perhaps of most importance, not only was the order of solos on the arranged numbers modified after the rehearsal, but the quality and intensity of the solo work also seems to have been enhanced by the generally shared excitement of the moment. Everyone, from the eldest member of the troupe down to the youngest, appears, even by their audio accountings alone, to have been inspired by the occasion. After all, television, although by no means in its infancy in 1957, had yet to provide unstinting support for pure jazz, at least jazz that was not “enhanced” by visual gimmickry.

Outstanding performances abound throughout this magnificent broadcast, recorded and issued here in its entirety, incredibly for the first time since its original airing. There can really be no good excuse for this music's overly late delivery, because jazz film collectors and independent record producers have had access to kinescopes and high quality tapes of this program since it was first seen and heard. Why it took so long to be made generally available is a question that others must try to answer. As for myself, I will be more than satisfied to just sit back and revel in the sounds of Pee Wee and Hawk, Red and Rex, Billie and Pres, Roy and Vic, Ben and Gerry, and that loveable 10×10, Jimmy and Count.

—jack sohmer



WILLEM BREUKER KOLLEKTIEF

WILLEM BREUKER KOLLEKTIEF—About Time 1006: AMSTERDAM RHAPSODY OVERTURE; SYLVIA'S PROPOSAL; WOMEN'S VOTING RIGHTS; PREPARATIONS AND FAREWELL; BENARES; KONTRAFUNKT; SONG OF MANDALAY.

Personnel: Breuker, E-flat clarinet, soprano, alto, tenor saxophone; Andre Goudbeek, alto saxophone; Maarten van Norden, soprano, tenor saxophone; Andy Altenfelder, Boy Raaymakers, trumpet; Bernard Hunnekink, trombone, trombone overdubs (cuts 1, 3, 4, 6); Henk de Jonge, piano; Arjen Gorter, bass; Rob Verdurmen, drums.

★ ★ ★ ★

With the possible exception of the Vienna Art Orchestra, Holland's Breuker Kollektief has garnered more raves from North American critics and listeners than any new music aggregation currently operating in Europe. The rea-

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It's About Time.

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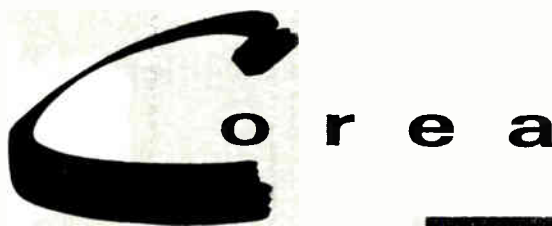
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RECORD REVIEWS

son's not hard to figure—Breuker, who delights in trashing high culture, is something of a populist, and his music's supremely accessible. He revels in parody and pastiche—the latter represented here by the bizarre name-that-tune medley *Preparations*—but however esoteric the joke, the tunes he mocks tend to be readily identifiable, be they patriotic anthems or schmaltzy pop numbers. The Kollektief makes liberal use of noisy dissonance, too, but it's almost always for satiric effect: the underlying structures are comfortably tonal. If Breuker's a Marxist, the Marx he honors most is

Chico.

But this big band has more than a singular attitude. Even where the music's constructed from spare parts, it has a sound of its own, largely due to the lovely wail of the soprano-led reed section. Stepping out for solos, the three saxophonists share a penchant for guttural, vocalized timbres. In apparent celebration of two firsts—a stateside recording for a stateside label; the majority of the band's LPs are on the Dutch BVHaast label—tenorists Breuker and van Norden ape the ubiquitous Junior Walker-derived commercial sax sound Amer-

ica's given the world. Yet both undermine cultural imperialism; the leader's statement on *Preparations* ends in feverish distraction, van Norden's on *Kontrafunk* in yakety grunts and boozy moans.

That progression from the serious to the silly has become a Kollektief cliché. At its outset, *Sylvia's Proposal* borrows its quiet sobriety and ascending four-note motif from Gil Evans' *Out Of The Cool* version of *Where Flamingos Fly*. But midway through, the leader's affecting clarinet solo degenerates into snarling comedy—Breuker rarely lets himself display beauty without recourse to the distancing effect of irony. (The most conspicuous exception here is a straightforward treatment of Kurt Weill's *Benares*, where sweet horn voicings demonstrate Willem's kinship with Carla Bley—who, by the way, is similarly enamored of tangos, marches, and musical burlesque.)

If Breuker and company often run the risk of acting too cute for their own good, the players' saving grace is that they have the chops and discipline to pull off whatever zaniness they attempt. Any band that can play Weill's hyperkinetic *Mandalay* at an unflagging 196 beats-per-minute is doing more than just fooling around.

—kevin whitehead

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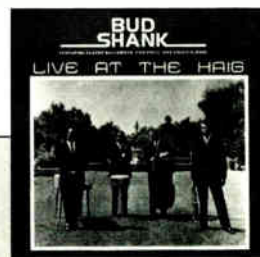
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BUD SHANK

LIVE AT THE HAIG—Bainbridge 6830: *How About You; Lover Man; Ambassador Blues; I Heard You Cried Last Night; Out Of This World; Miles Sign-Off*

Personnel: Shank, alto saxophone, flute (cut 5); Claude Williamson, piano; Don Prell, bass; Chuck Flores, drums.

★ ★ ★ ★ ★

THIS BUD'S FOR YOU—Muse 5309: *I'll Be Seeing You; Nica's Dream; Never Never Land; Space Maker; Visa; Cotton Blossom; Bouncing With Bud*

Personnel: Shank, alto saxophone; Kenny Barron, piano; Ron Carter, bass; Al Foster, drums.

★ ★ ★ ★ ★

CALIFORNIA CONCERT—Contemporary 14012: *It's Sand, Man; Makin' Whoopee; Kansas City Tango; Ah-Leu-Cha; Echoes Of Harlem; Mia; Aurex*

Personnel: Shank, alto saxophone; Shorty Rogers, flugelhorn; George Cables, piano; Monty Budwig, bass; Sherman Ferguson, drums.

★ ★ ★ ★ ★

These records would make a great blindfold test. Play *Live At The Haig*, recorded in 1956

and just now issued, and have 'em guessing Lee Konitz, Paul Desmond, maybe even Art Pepper. Play *This Bud's For You* or *California Concert*, both recorded within the last year, and have 'em at least considering Phil Woods. But if they've been listening closely since 1974, when Shank formed the L.A. 4 and began easing out of the studios that had been his musical home since the early '60s, they'll recognize Bud clothed in The Growl and maneuvering with more exaggerated phrasing.

Live At The Haig may be more deceptive. But, man, it's a beautiful record, with Shank's strong sense of melody laced with Bird licks, the bop vocabulary everyone knew then. And that tone—somewhere between the melancholy of Konitz or Pepper and the sweetness of Desmond—is neither as wistful as Shank's commercial studio tone of the '60s nor as aggressive as it would become in the '80s. But it's perfect for the weight and character of his lines, lines which swing and devour the changes in a controlled, rarely fragmented flow.

This quartet worked together from '56 to '59, and its sense of rapport was already apparent on this, its first gig. Shank's liner notes paint the scene: "We were starting to get away from that soft sophistication. . . . Listen to Claude Williamson (Bud Powell) and Chuck Flores (Art Blakey)." Listen to the little arrangements that make this superior to jam session fare. But most of all, listen to the unstinting quality of it all—improvisation, interplay, moods, swing. Cut in anywhere; it's not the wimpy West Coast bag at all.

As if to defy such a misconception, Shank blows hard and more raw on *This Bud's For You*. Maybe it's the tight East Coast rhythm section that spurs him. Maybe it's the freedom to make a no-holds-barred bop record. Whatever, things are exuberant: this cat is eating the horn on his samba, *Cotton Blossom*; he's biting off huge chunks of melody and changes on *I'll Be Seeing You* like a vindictive slugger who'll be back for more blood; he's most emphatic about the passion he feels on *Never Never Land*. Can't help that comparison with Woods, but if you dig Bird, can really handle the horn (and Shank can), and throw yourself into the music, you *could* sound that way some. Consume bop alto plus New York-hip rhythm section will get you four stars as long as we remain in Bebop Standard Time on the modern jazz reference scale.

Cut to Pacific Standard Time, 1985, Orange Coast College, site of *California Concert* and the recently reunited front line of Shank and Rogers, who shared similar duties in 1953 in Howard Rumsey's combo at the Lighthouse. This is an excursion into the design of combo jazz, with Shank's alto blowing effusively in his new manner and Rogers' flugelhorn circling the middle register to suggest the old West Coast melodic verities. Ah, yes, such a springy rhythm section, too, and such nice charts by Rogers—*Makin' Whoopee* introduced by double-time variations whirling into the melody, *Echoes* revamped in 12/8, Rogers' ballad *Mia* showing some of the old Shank movie score-romantic playing, *Aurex* stepping off toward the Orient, and more. The writing and interplay

CONTINUED ON PAGE 35

IT'S A VOYAGE

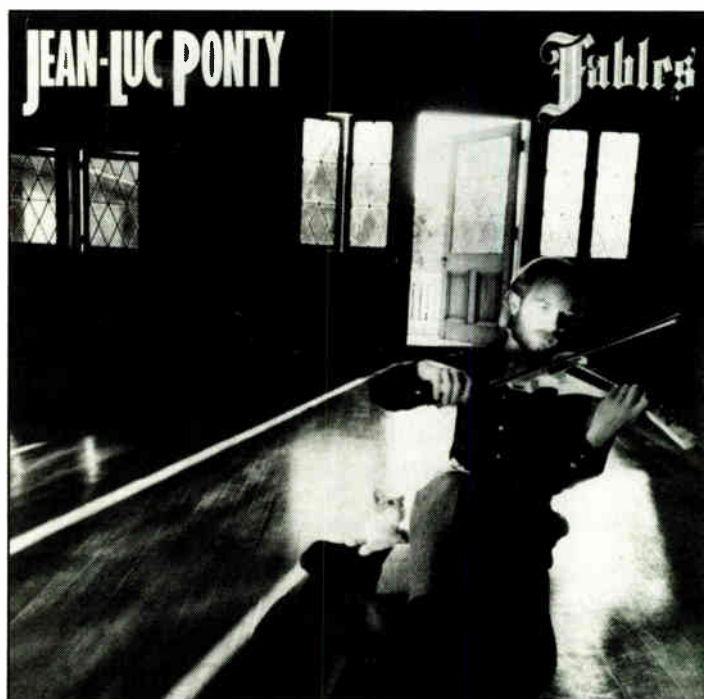
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RECORD REVIEWS

Up For The Count

Not surprisingly and certainly not lamentably, the jazz world now seems to be in store for a rush of reissues and new, but previously withheld releases by the late **Count Basie**. Though this marketing practice, that of corporate capitalization on the death of a revered performer, has always reeked of the sanguine, it nevertheless can sometimes prove a boon to the serious, non-sentimental collector. A case in point is this month's bonanza.

Phontastic, an admirable label of Swedish origin, has recently come out with two volumes of carefully selected performances recorded live in stereo at a West Coast jazz club over a span of 10 nights between June 24 and July 3, 1958. Only the second of the two albums is at hand for appraisal, but if the first (reviewed in **db**, Sept. '84) is anything like the one just heard, then all lovers of prime Basie should seek out the pair.

Count On The Coast, Volume 2 (Phontastic 7555) is replete with solos by tenor saxmen Billy Mitchell and Frank Foster, trumpeters Joe Newman and Thad Jones and, on three of the 12 titles, swinging vocals by Joe Williams. Unlike the classic Basie band of the '30s and '40s, which relied primarily upon

head arrangements and the solo talents of such inspired and innovative improvisers as Lester Young, Dickie Wells, Buck Clayton, and others, the pianist's later orchestras, those following his re-entry into the big band field in 1952, concentrated more and more on sectional blend, precise phrasing, and "identity" scores. Towards this latter end, the writing talents of such as Neal Hefti, Ernie Wilkins, and Frank Foster were indispensable. All of these qualities, plus inspiration, are evident on this and the following items.

While the *Count On The Coast* material is totally new to LP, the same cannot be said of Verve's MPS Series offerings, *Basic Basie* (821 291-1) and *High Voltage* (825 194-4). Recorded respectively in October 1969 and February 1970, these two albums appeared first on a BASF two-fer (MC-25111), later partially reissued on Groove Merchant 2201 and, more recently, on Pausa 7105. Considering that, in toto, there are only 24 cuts involved, most under three minutes in length, the current budget-priced packaging is indeed the more reasonable. All of the selections included are well-known pop standards arranged in the by-then-accustomed Basie manner by Chico O'Farrill and, on *Ghost Of A Chance* only, Eric Dixon. Tenorman Eddie "Lockjaw" Davis is featured prominently throughout, but there are also engaging solo

spots by altomen Marshal Royal, Bobby Plater, Jerry Dodgion, and Bill Adkins, flutist Eric Dixon, trombonist Buddy Morrow (an obvious ringer!), and trumpeter Joe Newman.

Perhaps the least characteristic of all Basie albums is *Afrique*, previously released on Flying Dutchman but here reissued on Doctor Jazz 39520. A December 1970 experiment, this session brought the basic Basie personnel and band image face-to-face with the composition and arranging talents of Oliver Nelson, at the time a midway figure between bop and the avant garde. Not only did Nelson compose five of the eight tracks, but he also redesigned compositions by Gabor Szabo, Albert Ayler, and Pharoah Sanders to attempt to bridge the gap between the perceived "then" of the orchestra and the au courant "now" of the charts. Nelson himself solos exceptionally well on alto on Ayler's *Love Flower*, while additional guest stars such as blues harmonica player Buddy Lucas (who adds just the right tone of authenticity to *Hobo Flats*) and flutist Hubert Laws contribute the desired touch of felt modernity to what must have been thought at the time to be a waning tradition.

But listen to this, and then compare it to virtually any other group of Basie performances before or since. Now ask yourself, "What price trendiness?" —*jack sohmer*

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between the horns plus the always interesting presence of Cables give this album a completely different ensemble character from the other two.

Welcome back, Bud. And thanks to Gerry Macdonald, who was sitting there in the Haig on Wilshire Boulevard in 1956 with his new stereo tape recorder. —owen cordle

AHMAD JAMAL

DIGITAL WORKS—Atlantic 81258-1-G: *POINCIANA*; *BUT NOT FOR ME*; *MIDNIGHT SUN*; *FOOTPRINTS*; *ONCE UPON A TIME*; *ONE*; *LA COSTA*; *MISTY*; *THEME FROM M*A*S*H*; *BIENCAVO*; *TIME FOR LOVE*; *WAVE*.

Personnel: Jamal, piano, electronic keyboards; Larry Ball, bass; Iraj Lashkary, percussion; Herlin Riley, drums.

★ ★ ★ ½

Miles Davis once called Ahmad Jamal one of his favorite pianists and, on another occasion, dubbed him "a genius." This trumpeter's admiration for Jamal becomes understandable when one realizes that both musicians, much more than most, have been concerned with, even preoccupied with, the effects of musical space, of silences, as much as sounds.

Even without Davis' praise, Jamal's niche in the history of jazz piano is small but secure. His taut, truncated lines place him directly in the lineage of Count Basie, while his bright dancing phrases, snappy and dandyish, situate him in close proximity to two pianists Miles Davis used, Wynton Kelly and Red Garland. All of these features are preserved in this two-record set from Atlantic.

No recording of Jamal's popular material would be complete without a version of his late-'50s hit *Poinciana*. This is a refined performance. Its pretty, chimney chords and hypnotic rhythmic figures help it achieve a formal elegance, and its subtle, tantalizing use of tension-and-release create a tantalizing effect as one tries to predict when the next broad chord or double-time riff will occur. More importantly, this performance nicely embodies Jamal's aesthetic in that it's open, spare, and elliptical. A happy, totally swinging *But Not For Me* is the other Jamal hit here, and listening to Jamal again easily becomes a game of predicting what will come next from this pianist—a pretty chord, a double-time doodle, or a unison kick from the full group?

The most notable of the selections present, however, is Jamal's version of Wayne Shorter's *Footprints*, a totally burning performance featuring Jamal's taut, rough-hewn lines carving brittle snippets of thought, kicked along by Herlin Riley's blow-for-blow drumming and Iraj Lashkary's popping congas. This, the muscular, probing, dark side of Jamal, is the one most worth exploring. Unfortunately, the challenge that it makes is fulfilled by none of the other tracks here. Instead, we have showpiece ballads (*Misty*, *Once Upon A Time*, *Midnight Sun*), several rather tired latin excursions, and *One*, a bit of catchy, slick funk, which suggests that Jamal may have picked up a few tips from

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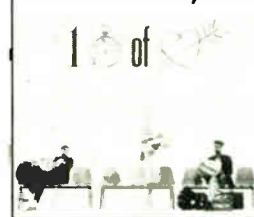
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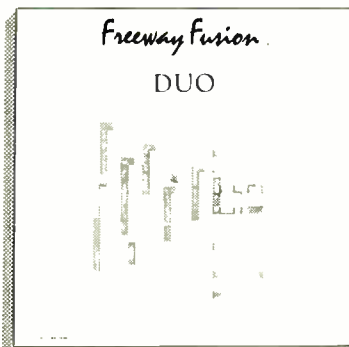
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At best, however, Jamal's music reminds us that simplicity can be elegant, that less can indeed be more, and that understatement is a potent musical strategy. For these musical lessons as well as for the sheer joy of urbane swinging, Ahmad Jamal deserves our thanks.

—jon balleras

THE SUNSET ALL-STARS

JAMMIN' AT SUNSET, VOLUME 1—Black Lion 30112: *I FOUND A NEW BABY*; *I SURRENDER DEAR*; *TEA FOR TWO*; *SKYLARK*; *CALIFORNIA CLIPPER*; *VENTURA JUMP*; *WINDJAMMER*; *GHOST OF A CHANCE*; *ALL THE THINGS YOU ARE*; *EXPERIMENT PERILOUS*.

Personnel: Cuts 1, 9: Buddy Childers, trumpet; Willie Smith, alto saxophone; Vido Musso, tenor saxophone; Andre Previn, piano; Eddie Saffranski, bass; Lee Young, drums; cuts 2, 3, 6, 8: Howard McGhee, trumpet; Charlie Ventura, tenor saxophone; Arnold Ross, piano; Dave Barbaur, guitar; Artie Shapiro, bass; Nick Fatool, drums; cut 5: Andre Previn, piano; Dave Barbaur, guitar; John Simmons, bass; cuts 4, 7, 10: McGhee trumpet; Smith, alto saxophone; Lucky Thompson, tenor saxophone; Ross, piano; Saffranski, bass; Young, drums.

★ ★ ★ ★ ½

JAMMIN' AT SUNSET, VOLUME 2—Black Lion 30113: *GET HAPPY*; *BLUES IN MY HEART*; *SWEETS*; *IT WAS MEANT TO BE*; *JEFFERSON JUMP*; *NOTHIN' FROM NOTHIN'*; *I FOUND A NEW BABY*; *I NEVER KNEW*; *THESE FOOLISH THINGS*; *MY BLUE HEAVEN*; *I COVER THE WATERFRONT*; *MESSIN' ON MELROSE*.

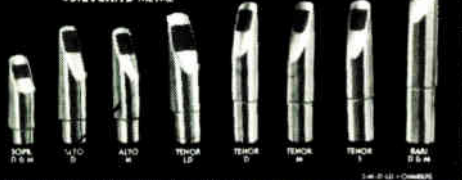
Personnel: Cuts 1, 3, 9: Harry Edison, trumpet; Herbie Haymer, alto, tenor saxophone; Arnold Ross, piano; Les Paul, guitar; Red Callender, bass; Shadow Wilson, drums; cuts 2, 4, 6, 10: Emmett Berry, trumpet; Vic Dickenson, trombone; Lem Davis, alto saxophone; Dodo Marmarosa, piano; John Simmons, bass; Henry "Tucker" Green, drums; Ernie Sheppard, vocal; cuts 5, 12: Ray Bauduc, drums, with unknown trumpet, tenor saxophone, piano, guitar, and bass; cut 7: as for Volume 1 (4, 7, 10); cut 8: as for Volume 1 (1, 9); cut 11: Ross, piano; Callender, bass.

★ ★ ★ ★ ½

Sunset was a small but prolific, independently owned, Los Angeles-based label which flourished between 1944 and '46, and which specialized in the small combo jazz styles of the period. Though absent from its broad-based catalogue are any examples of the then-revolutionary bop sounds of Gillespie and Parker (already in the process of being documented on Manor, Guild, Savoy, Dial, and Musicraft), Sunset did manage to capture much of that interesting transitional phase of jazz now known as "Swing To Bop." Typical of their output are the 22 titles gathered together in these recent two volumes produced by Black Lion.

None of the groups assembled for these sessions were in any sense of the term "working units;" they were, rather, ad hoc combos put together according to the vagaries of the traveling band business. Much in the manner

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RECORD REVIEWS

of the Teddy Wilson, Billie Holiday, and Lionel Hampton dates of the mid- and late-'30s, Sunset producer Eddie Laguna drew his personnel from the star soloists of the big bands then appearing in and around Hollywood. Thus, we find Willie Smith, Nick Fatool, and Arnold Ross from the Harry James band; Childers, Musso, and Safranski from Stan Kenton; Edison, Berry, and Wilson from Count Basie; Ventura from Gene Krupa; Marmarosa from Artie Shaw; and Davis and Dickenson from the Eddie Heywood Sextet. Other positions were filled by local jazzmen then employed in the studios, i.e., Haymer, Barbour, Callender, and Young, or working as free-lance soloists and/or leaders, i.e., McGhee and Thompson.

Far more than a mere curiosity, though, is the presence of 16-year-old Andre Previn, whose already mature style and technique reveal a prodigious mastery of the Tatum and Nat Cole approaches to modern piano. What a pity his musical interests were so broad, for he might have developed into one of the major jazz pianists of the '50s and later. But, in any case, his playing here should be an ear-opener to many.

Also in the area of oddities is the wholly atypical offering by famed dixieland drummer Ray Bauduc. Long known for his skilled, idiomatic contributions to the Bob Crosby Orchestra, by far the best of the more traditional big bands, Bauduc is heard here with a modern swing combo of excellent proportions. Unfortunately, the personnel is unknown, but may possibly be comprised of swing veterans then employed in the studios.

Predictably, outside of these tracks, the best and most interesting jazz comes from the more well-known soloists, such as McGhee, Edison, Berry, and Dickenson; Smith, Thompson, Ventura, and Musso; and Ross and Paul. Of additional interest to collectors is the fact that many of the titles being issued here for the first time are in the form of previously unreleased alternate takes.

It is to be hoped that Black Lion continues in this venture and resurrects much more from the old Sunset catalogue, for their process of remastering is truly admirable considering both the 78 rpm source and the times.

—jack sohmer

OLD WINE, NEW BOTTLES

Not For Europeans Only

It should come as no surprise to American audiences that some of the better jazz records produced by U.S. musicians over the years have never been heard (or at least released) in the states. Granted, some were made on the Continent during European tours. But some sessions such as Arvell Shaw's *International Jazz Group* date were actually recorded in New York and in a sense smuggled out stamped "for Europeans only." This crop of

eight LPs from the Swing wing of DRG Records continues the company's practice of offering repatriation to many of these born-in-exile sessions.

Not all have been without previous American issues. The Coleman Hawkins/Benny Carter collection, for instance, may still be available on a pair of old 1969 Prestige reissues. And the Bill Coleman and Django Reinhardt material has seeped into the country via various imported EMI labels. But the newer 1954-60 sessions, which include the Shaw, Jonah Jones, Lucky Thompson, and Clark Terry dates, will be new to all but the most esoteric collectors.

Taking the less familiar finds first, **Lucky Thompson's** *Paris 1956* (DRG/Swing 8404) gives us a glimpse of state-of-the-art swing tenor just prior to John Coltrane's first wave and Sonny Rollins' *Saxophone Colossus*. Lucky Thompson was (and presumably still is, although he hasn't been heard in some years) a Coleman Hawkins man filtered and expanded through Don Byas and selective cherry-picking from the bebop rule book. This LP is one of the most satisfying he ever made. His uptempo solos on original pieces a la *Thin Ice* and *Minor Delight* are phrased in smooth rolling lines played in a circumspect, warm tone and clustered into sleek little musical archipelagos.

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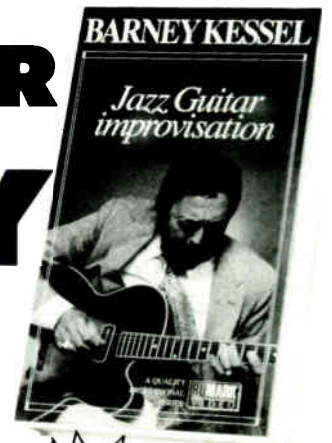
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When his lines stretch out longer his sound tends to become more heated and passionate (*Why Weep, Your Move*). The steady see-saw rhythmic character eschews open bopisms in favor of a full-forward-gear drive. But his phrasing is nevertheless supremely elegant, always swinging, and full of unexpected turns within familiar chords that underpinned bebop improvisation. You'll also hear a little of Paul Gonzales as he opens his fourth chorus near the end of *Takin' Care Of Business*. Emmett Berry's fluent (and always muted) trumpet provides journeyman ballast on side one, and Guy Lafitte makes it a two-tenor ensemble on side two.

An even more delightful find is trumpeter **Jonah Jones' Paris 1954 Vol. 1** (DRG/Swing 8408). In the late '50s Jones found a mass audience through a pair of major Top 10 hits (*On The Street Where You Live* and *Baubles, Bangles And Beads*). Those and his other records in the muted, shuffle-rhythm format were quite good by commercial standards. But they never produced the warm, open jazz heard on this LP, which is as good a session as there is in the Jones discography. Jonah is a player of phenomenal technique, but with taste to match. His playing here is a mixture of Armstrong (*Black And Blue*), Roy Eldridge (*Barbecue*), and Charlie Shavers, who possessed a similarly sharp, biting precision in his attack. Above all, Jonah always brings a sense of pace and drama to a solo, a structural discipline first brought to jazz by Louis Armstrong. Some have said it's like "telling a story with a horn." Well, that's one way of putting it. Like a storyteller Jonah's playing builds incrementally toward a climax. He never starts out too loud, too fast, or too passionately. That's where one ends, and getting from here to there in three or four choruses is what storytelling in jazz is all about. Jones is a master yarn spinner on this LP. And the supporting octet of French musicians provide just the right chords and riffs to set off Jones to his best. They also hold their own very nicely in extended jams on *Perdido* and the *Blues*, especially Michel DeVillers, who manages both a Mulliganish baritone turn and some stubby alto.

Clark Terry's Paris 1960 (DRG/Swing 8406) is the most erratic of the releases, although the trumpeter rises to some pleasant peaks along the way. The three numbers with Eric Dixon are uniformly weak, however, and singer Billie Poole's bellowing vocal on *Don't Ever Leave Me* stands out as a particular ear-sore. The titles with trombonist Quentin Jackson start out with a promising *In A Mellowtone*, but promptly collapse when Jackson starts crooning. The remaining five cuts are Terry's contribution to a film soundtrack by pianist Martial Solal. The music is vaguely evocative and contains a few swinging moments, but for the most part it fails to stand on its own.

The International Jazz Group (DRG/Swing 8407) is a mainstream dream date come to light. Led by bassist Arvell Shaw, it includes trombonist Vic Dickenson, tenorman Budd Johnson, Taft Jordan on trumpet, and drummer Gus Johnson. With six titles per side, the performances are terse and concise in the tradition '30s small band sessions, although *Moten Swing* and *Concerto Du Blues* each go



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well over five minutes without any strain. Some nicely scored frameworks and ensemble backgrounds fill out the soloists' work and make the date more than just a jam session (not that there'd be anything wrong with that!). *Taft's Blues* is a moderately fast swinging delight, with Shaw's bass a propulsive backbone of power, as he is throughout the album. He even has the restraint and good sense to be brief in his own solo number, *Arvell's Tune*; is there anything more boring on records than long bass solos? Budd Johnson's ballad performance is a masterful four minutes of inspiration. And Dickenson plays superbly on his own *Keys To Your Heart*. The only weak spots turn up when pianist Andre Persiany boggles things down with unswinging block chord solos. But that notwithstanding, there weren't many swing-oriented sessions from the mid- and late-'50s that outdid this one for warmth and good feelings.

The other four LPs of the current Swing series focus on the 1930s, a time when American jazz and jazz musicians first began to reach the Continent in force. It was a migration urged by the pulling effect of anxious European audiences and the pushing effects of racism in the midst of depression. Among the LPs documenting this lively pre-war period is **Coleman Hawkins & Benny Carter** (DRG/Swing 8403), which happens to contain two of the most famous sides in jazz history—the saxophone quartets of *Honeysuckle Rose* and especially *Crazy Rhythm*—and their inclusion here puts this album on that rarified list of "essential" jazz records. In this 1937 date Hawkins and Carter are joined by six European players, including Stephane Grappelli on piano, Django Reinhardt on guitar, and two of the Continent's best reedmen, Alix Combelle and Andre Ekyan. On *Crazy Rhythm* each horn is allotted a chorus, and the two European players equit themselves with astonishing panache. But then Carter comes pirouetting in like the wind blowing everything else away; followed by Hawkins who begins with the sort of punch most players would save for the final thrust and builds to an explosive climax in his second bridge. Most of the rest of the album is almost as good. Hawk's *Out Of Nowhere* is another milestone. Carter leads a 1938 sax quartet through four numbers, and caps things with the last of the Chocolate Dandies sessions (Ben Webster, Sid Catlett, Buck Clayton, Al Grey) from 1946. There's not a weak track in sight.

Carter is also heard on a half-dozen of the 23 cuts on **Willie Lewis And His Entertainers** (DRG/Swing 8400/01), and his impact is clear, both in his playing and arrangements. The sparkle in the reed soli is unmistakable—in a few fleeting passages, almost to the point of self-parody—and some of Carter's finest trumpet (Armstrong inspired, of course) is heard on *Stardust* and *All Of Me*. Yet, this set is more for those with a taste for me-too, sometimes quaint, period orchestras, heavy on the singers. It was a good band which could take a stock swing chart like *Sing Sing Sing* or *Sweet Sue* and do well by it, but it had little instinct for challenge. Lewis played whatever came along, and novelty pop numbers from Tin Pan Alley abound here, few informed by originality

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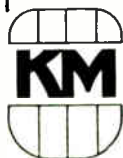
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RECORD REVIEWS

or an individual mark, save for the superior work of Bill Coleman on trumpet.

A companion LP devoted to trumpeter **Bill Coleman's** *Paris 1936-38* (DRG/Swing 8402) gets Lewis' principle soloist out from under the weight of a commercial dance orchestra and into the more open environs of different small groups. While there are no classics here, the 20 cuts (on one LP!) are uniformly fine, and mostly instrumental jazz. Coleman is surrounded by the best players in Europe to boot, including Reinhardt, Grappelli, reedman Frank Goudie, and Herman Chittison, who emerges as a stomping pianist far from the cocktail keyboard he purveys on the Willie Lewis records. As for Coleman himself, his solos are full of Armstrong implications and quotes (*Exactly Like You*, *Hangover Blues*). But he also parallels in these European records the evolution out of Armstrong that was taking place stateside in the work of Roy Eldridge. Listen to Coleman's 1937 *After You've Gone*. Ultimately, Coleman's path out of Armstrong would be through a light, almost elegant style closer to Buck Clayton than Eldridge.

If **Eddie South** was the greatest violinist ever to play jazz, as some have suggested, the case might as well stand or fall on the music of his LP, *Eddie South Accompanied by Django Reinhardt* (DRG/Swing 8405). These 10 sides, made in Paris in the fall of 1937, mostly with Stephane Grappelli, are not only the definitive South Records, but maybe the definitive jazz violin performances. For anyone who's marveled at Grappelli in the last decade, or Reinhardt's rhythm guitar of any time, this record is highly recommended. Particularly astonishing are the two versions of the first movement of Bach's *Concerto For Two Violins*. The tendency when jazz players take on Bach—and South and Grappelli may have been the first—is to approach the material with reverence and discretion. These guys come out shooting, though; and when they double-up, their improvisations intersect as fluidly and passionately as the actual Bach themes. South and Grappelli succeeded because they made the material their own rather than peer at it under vacuum-sealed glass. This is a superb LP. —john mcdonough

CRITICS' CHOICE

Art Lange

NEW RELEASE: Herbie Hancock/Foday Musa Suso, *Village Life* (Columbia). Minus the thumping, relentless rhythm section of their previous collaborations, Hancock's mellow synth maneuverings complement the Gambian griot's pastoral songs.

OLD FAVORITE: Jack Teagarden/Pee Wee Russell, *Big Eight & Rhythmakers* (Riverside/OJC). Long out-of-print, just reissued, a listing of personnel should suffice: Rex Stewart, Barney Bigard, and Ben Webster on the trombonist's side, James P. Johnson and Dickie Wells assisting the canny clarinetist.

RARA AVIS: Serge Chaloff, *Blue Serge* (Capitol). If you're lucky you can import this stunning '56 session from Japan, otherwise you'll miss out on the late baritonist's baroque stylings (accompanied by Sonny Clark and Philly Joe Jones).

SCENE: Dr. John's hoodoo blues kept NYC's Village Gate rocking, fueled by Pretty Purdie's drums and a horn line of Fathead Newman, Lou Marini, and Lew Soloff.

Fred Bouchard

NEW RELEASE: Jorge Dalto, *Urban Oasis* (Concord Picante). The lush lines and sensuous rhythms of multi-keyboarder Dalto and his Interamerican Band belie the neat architecture of the precision arrangements. In sweet supporting roles are flutist Artie Webb and guitarist Jose Nato, but Dalto masterminds this "upbeat, pretty" album.

OLD FAVORITE: Kenny Burrell, *Midnight Blue* (Blue Note). Just one of the many happy reissues from the fertile Blue Note '50s and '60s catalog. The fine groove recaptures those hip, halcyon, finger-poppin' blues-of-all-shades from the guitarist and Stanley Turrentine.

RARA AVIS: David Fanshawe, *African Sanctus* (Phillips). This has stood the test of time as an incredibly sensitive and beautiful synthesis of world musics. The English composer/traveler wrote modern choral pieces interwoven with tapes of tribal chants, keening muezzins, and goatherder's tunes from the desert.

SCENE: Bill Hardman and Junior Cook gave patrons at Boston's 1369 club a generous helping of finely featured bebop—boosted by a rhythm team of Donald Brown, Teddy Kotick, and Joe Hunt.

Bill Milkowski

NEW RELEASE: Harvey Swartz, *Urban Earth* (Gramavision). The bassist, who works frequently with vocalist Sheila Jordan in duet, has put together an adventurous, swinging unit; David Sanborn's alto is typically hot, and guitarist Mike Stern has never sounded better.

OLD FAVORITE: B. B. King, *Live & Well* (ABC/Bluesway). One side live at the Village Gate in NYC—but check out the studio side, with bassist Jerry Jemmott supplying the soulful groove.

RARA AVIS: George Coleman, *Bongo Joe* (Arhoolie). Picture Gabby Hayes doing a stream-of-consciousness rap accompanying himself on oil drums. Odder than a Pee Wee Herman nightmare.

SCENE: Jumpin' jive at Hanratty's in Manhattan, with the City Light Orchestra, a K.C. quintet specializing in the sounds of Louis Jordan, Jimmy Lunceford, and Bennie Moten.

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DISCOVERY/MUSICRAFT

Teddy Wilson, smooth pianist's '45-47 tracks in solo, trio, and sextet combos, AS TIME GOES BY. **Buddy Childers**, Windy City trumpeter fronts his own big band, JUST BUDDY'S. **Guy Pastor**, son of big bandleader Tony Pastor presents his vocal premiere, THIS IS IT.

ECM

Lester Bowle, iconoclastic trumpeter leavens his wit with his Brass Fantasy, I ONLY HAVE EYES FOR YOU. **David Torn**, Everyman Band guitarist duets with percussionist Geoffrey Gordon in high-energy music, BEST LAID PLANS. **Jan Garbarek**, sax chronicler of the Scandinavian sensibility fronts a new quartet and says it's OK TO LISTEN TO THE GRAY VOICE.

BLACK SAINT/SOUL NOTE

John Lindberg, synthesis of composition and improvisation in TRILOGY OF WORKS FOR ELEVEN INSTRUMENTALISTS. **Billy Bang**, exciting album of eclectic music from the violinist and his sextet, THE FIRE FROM WITHIN. **Paul Bleys**, introspective pianist waxes 10 '83 solo pieces of his own device, TANGO PALACE. **Anthony Braxton**, current directions from the free-spirited creator, FOUR COMPOSITIONS FOR QUARTET 1984. **Misha Mengelberg**, pianist from Holland leads Lacy, George Lewis, et al in works by Herbie Nichols, CHANGE OF SEASON.

VERVE/PHILIPS

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Count Basie/Joe Williams, classic '55 charts, heavy on the blues, as COUNT BASIE SWINGS, JOE WILLIAMS SINGS. **Oscar Peterson**, another songbook of sorts, as the '59 trio records A JAZZ PORTRAIT OF FRANK SINATRA. **The Swingle Singers**, a pair of reissues from the cool choralsters, one a '63 Grammy winner as they swing JAZZ SEBASTIAN BACH, and the other '65 collaboration with the MJQ at PLACE VENDOME. **Nina Simone**, the sultry songstress' '65 collection of THE BEST OF... **Arthur Prysock/Count Basie**, the popular crooner's '65 session with a master accompanist, PRY SOCK/BASIE. **Dinah Washington/Brook Benton**, hot and cool running soul dating from '60, THE TWO OF US. **Jacques Loussier**, French pianist performs Bach in a swing style circa '62, PLAY BACH 1 and 2.

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CONTINUED ON PAGE 42

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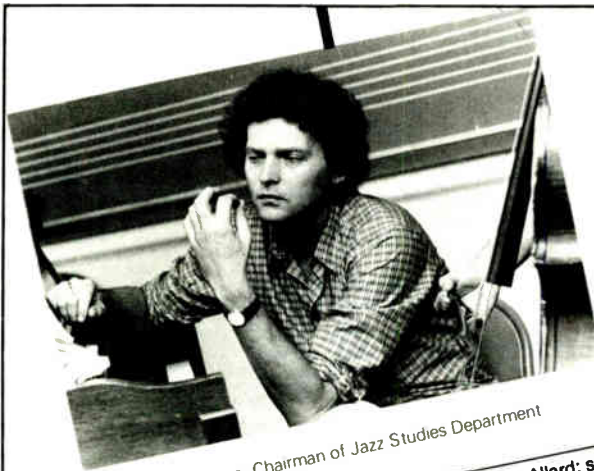
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Robert Moses: percussion
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Gary Valente: trombone
Miroslav Vitous: bass, Department
Chairman

RECORD REVIEWS

other '60s reissue with the wry vocalist backed by Benny Carter arrangements, SUGAR 'N' SPICE. **Mark Murphy**, vocal outing some 20 years old arranged by Bill Holman, THIS COULD BE THE START OF SOMETHING. **Nancy Wilson**, emphasis on blues arranged by Billy May in the reissue, NANCY-NATURALLY. **Dan Siegel**, keyboard/vocalist plumbs the fusion motherlode looking for a hit, ON THE EDGE.

WINDHAM HILL

Mike Marshall/Darol Anger, mandolinist and fiddler and friends find a comfortable mood to explore, CHIAROSCURO. **Bola Sete**, best-known of the original Brazilian guitarists cuts an impressionistic '82 outing, JUNGLE SUITE. **Don Grolnick**, Steps Ahead-keyboarder waxes as leader with cohorts including Michael Brecker's sax, HEARTS AND NUMBERS. **Michael Hedges**, acoustic guitarist/vocalist documents his viewpoints in song, WATCHING MY LIFE GO BY. **Various Artists**, introduction to nine new pianists not otherwise on disc, PIANO SAMPLER.

CRJ

Seymour Shrifrlin, two albums' worth of vocal music composed by the late U. of C./Berkeley and Brandeis professor, CANTATA TO THE TEXT OF SOPHOCLEAN CHORUSES AND CHRONICLES/THREE SONGS/FIVE SONGS. **Henry Brant**, composer who favors ultra-large ensembles and polyphonic choir techniques offers a work for jazz musicians, orchestra, and voices, WESTERN SPRINGS. **Ernst Krenek**, amazingly prolific composer presents a piece from his "romantic period," STRING QUARTET NO. 5. **Charles Amirkhanian**, multimedia composer has created unique combinations of sound and text, MENTAL RADIO. **John Anthony Lennon/Sheila Silver**, two recent ('82 and '75 respectively) expressionistic pieces by younger composers, STRING QUARTETS.

INDEPENDENTS

Johnny Winter, second session on the comeback trail by the burning blues guitarist, from Alligator Records, SERIOUS

BUSINESS. **Robert Cray**, up-and-coming bluesman follows the success of his debut disc with a strong second outing, from Hightone Records, FALSE ACCUSATIONS. **Robby Krieger**, ex-Doors guitarist adds ex-Mother Don Preston's keyboards to his instrumental creations, from Cafe Records, ROBBY KRIEGER. **Johnny Reno**, Texas saxist/vocalist leads his Sax Maniacs in roadhouse sounds, from Rounder Records, FULL BLOWN. **Blind John Davis**, 72-year-old blues and boogie pianist regales the keyboard, from Red Beans Records, YOU BETTER CUT THAT OUT.

Doc & Merle Watson, legendary country picker and his son plus friends find themselves, via Flying Fish Records, PICKIN' THE BLUES. **Robin & Linda Williams**, husband-and-wife team perform traditional folk material and originals from Flying Fish, NINE 'TIL MIDNIGHT. **Anne Hills**, popular artist on the Midwest folk circuit branches out, from Hoge-eye Records, DON'T EXPLAIN. **Anne Romaine**, committed songwriter addresses social and political concerns, from Flying Fish, TAKE A STAND. **Danny Carnahan/Robin Petrie**, CONTINUED ON PAGE 44

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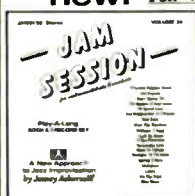
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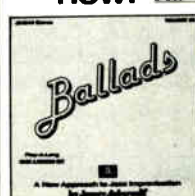
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1 EARL BOSTIC. *LET'S MOVE OUT* (from *MUSICAL PEARLS BY BOSTIC*, King). Bostic, alto saxophone; unidentified vibist and band.

Wow—this guy's got tone, that beautiful Earl Bostic kind of sound. I love alto in the r&b style; there's not much of it, besides Louis Jordan—mostly tenor players, and Leo Parker, the great baritone player, though Paul "Hucklebuck" Williams did some things. This has that swing feel, and it's so down home, gutbucket. It sounds like Bostic—fat, greasy tone, short tunes, a corny *La Cucuracha*, but it's a little jazzier. It is him? I wish I had a copy, I'd put this on every morning. This must be mid '50s, something he did for King. Ah, look at that cover—teenyboppers dancing. I can relate to that.

2 LUCIA DLUGOSZEWSKI. *TENDER THEATRE FLIGHT NAGEIRE* (from *SONOROUS EXPLORATIONS*, CRI). Dlugoszewski, percussion, composer; Gerard Schwarz, trumpet, conductor; five other brass.

I hate music like this recorded in a big room; it should have more presence, should sound much stronger. Is this a long piece? I'd have to hear the whole thing to get an idea of form; I don't like long pieces based on one idea, that noodle—I'm reacting against that. One of the American new sound composers, Dlugoszewski, writes things like this, with great range for the trumpet. I like Ralph Shapey, too, but I'm not familiar with anything he wrote for brass.

This has those cloud effects that Xenakis likes to use; now it's moving to another sound area—hear those glisses? The 16th notes return as a motivic figure. Once I get a sense of how this sort of piece is, I get bored quickly with it. This probably gets grants and awards in this country, and that's a shame; the so-called classical scene is blind to a lot of what's really going on.

3 ROSCOE MITCHELL. *BALLAD* (from *NONAAH, Nessa*). Mitchell, solo alto saxophone.

Well, right off we know this guy's into Roscoe—oh, that sounds more like the real Roscoe than anybody else. It's got the sound of his curved soprano, a tender, fragile sound; the worst thing he ever did was change to that straight soprano. Every note Roscoe plays is different—its attack, vibrato, the amount of air he puts into the horn. He shapes each note, and that's really affected me, that every note is important. On the other end of that scale is Joseph Jarman, who goes for the grand gesture, the larger

John Zorn

By HOWARD MANDEL

John Zorn is an iconoclastic, innovative reeds player and composer, who in the past 10 years has deconstructed the saxophone and built an opus from free improvisation and game-like rules.

A resident of Manhattan's Lower East Side, Zorn first gained attention playing with guitarist Eugene Chadbourne, warming up on fast, flinty renditions of bebop before veering off to explore fast, oblique, detailed "noise." Growing up in New York City, Zorn had slight interest in jazz, preferring contemporary composers and "a little rock" until his French tutor, Jacques Coursil, played a solo trumpet concert in the late '60s. "That changed my life," the reedist remembers. "He made every note count."

But Zorn has long indulged his wide-ranging ear. An avid record collector, he worked as a record store clerk while "practicing like a maniac." Since the late '70s, he's produced such albums as *School* (with Chadbourne, on Parachute), *Pool*,



MITCHELL SEIDEL

Archery (a two-disc boxed set featuring 12 improvisers), *The Classic Guide To Strategy* (saxophone solo), *Locus Solus*, and *Ganryu Island*. He contributed to the Monk anthology *That's The Way I Feel Now* (A&M), and has recorded with Derek Bailey (Yankees, Celluloid), among many others. He performs frequently, and has a particular interest in Japanese culture. This was his first Blindfold Test; he was given no information about the records played.

shape. I've seen Art Ensemble sets where Jarman would be blowing his guts out, and Roscoe would walk to the bass sax and blow one note!

4 WAYNE SHORTER. *ENDANGERED SPECIES* (from *ATLANTIS*, Columbia). Shorter, soprano, tenor saxophone, composer.

The harmonies have that Zawinul sound—is that Shorter? It's got to be. Must be a recent Weather Report record, 'cause I don't know it. What a beautiful soprano sound Shorter has. The most beautiful sound I ever heard is on *Native Dancer*.

We've established that this is Wayne, but who's the composer? He doesn't stand up for himself in Weather Report, like he did on their first two albums—he just plays parts now. But what he does with intonation, with little sets of pitches, phrases of notes—amazing. I think Roscoe's influenced by Wayne; again, every note counts. But the Bostic was my idea of funky. This isn't funky; it doesn't make me want to dance.

[Later] Shorter's new record? Pretty disappointing. The fire's gone; the tunes are nice, but the way he's arranged them aren't so exciting—too soupy. Still, he's one of the few jazz composers who's written a book of songs, like Monk's. Shorter has written the best tunes—all the musicians think so.

5 HENRY THREADGILL. *CREMATION, BLACK BLUES* (from *JUST THE FACTS AND PASS THE BUCKET, About Time*). Threadgill, composer, flute, clarinet, alto, baritone saxophone; Deidre Murray, cello.

Yeah, we know what this is—oh, no—it's a mixed group; I'll wait. Hmm, it's beginning to sound like Henry Threadgill's band to me. I think he's a very interesting composer; he takes a lot of chances. At first, I thought this was one of David Murray's groups, but his writing is not this good. This has that New Orleans funeral kind of sound—Threadgill goes for that. The cellist could be Deidre Murray. Julius Hemphill is also a great writer in this context, like his St. Louis records, *'Coon Bidness* and *Dogon A.D.* But I like this. It goes through lots of changes, has nice spots for soloists, and Henry has a good ear for sound, too—I like the tambourine in there. He takes six players—seven, himself included—and makes them sound like 10. He writes for the music, not just for himself to play on top of.

I think this has similarities to some of the ways I write. Henry has surprises in there; he sets things up for the soloists, contexts to improvise in; the music is challenging, difficult, but not impossible. He inspires his musicians. And he changes the context quite a bit. He's writing compositions that tell a story—not just sound pieces. That's important. db

Mitchel Forman

An electric album and a stint with the remodeled Mahavishnu band have brought the multi-keyboarder into the limelight (and out of Keith Jarrett's shadow).

BY BILL BEUTTLE

Mitchel Forman has come a long way since being "discovered" by a pianist cousin, who was so impressed by the seven-year-old Forman's noodling at a little play organ that she convinced his folks to get him a piano. The Brooklyn-born, Long Island-bred Forman, who turns 30 next month, has since performed with the likes of Gerry Mulligan, Stan Getz, and Carla Bley, recorded a pair of solo piano albums and *Train Of Thought* (his first album as leader), begun composing a classical piano duet for Kattia and Marielle Labèque and, most visibly, hooked up with John McLaughlin in the guitarist's reconstructed version of the Mahavishnu Orchestra. And alongside his varied creative labors, Forman's found time to earn a nice supplementary income as one of Manhattan's top jingles sessionists.

Like most pianists, Forman's early training was classical; it wasn't until high school that he became interested in jazz, having happened upon some records by George Shearing and Bill Evans. He liked what he heard enough to go out and find himself a jazz teacher named Bert Konowitz, who "opened up the whole improvisation thing" for Forman by "giving me things like, 'Take a Bach invention and write out the chords, then improvise in a Bach style over those chords, and then improvise in a jazz style over the whole thing.'"

After high school (during which he'd played in a local big band and with his own rock group), Forman moved on to the Manhattan School of Music, where he was quickly befriended by fellow piano student Kenny Kirkland. Most of his jazz work during his college years was done on his own. "Most of what I learned [at Manhattan] was about the piano, and that was from a classical teacher, Robert Goldsand. He was a great player, a Chopin freak—great sound and stuff. He



LAUREN DEUTSCH

was pretty funny, a real strict German guy. He'd ask, 'Vell Forman, vat can you play for me dis week?'"

After graduating with a degree in classical performance in 1978, Forman did a brief stint backing rocker Frankie Valli before his drummer buddy Richie DeRosa helped him get hired by Gerry Mulligan. Of his two years playing straightahead jazz with Mulligan, Forman says, "He played some great stuff every night, and it took me a while to realize it." The Mulligan gig helped get Forman noticed, and in 1980 he was recruited for a solo piano performance at New York's Kool Jazz Festival, which in turn led to his solo albums for the Soul Note label, *Childhood Dreams* (SN 1050) and *Only A Memory* (SN 1070).

The unmistakable influence of Keith Jarrett's solo work on these albums was noted so often by critics that Forman started wondering if the comparisons would ever stop. Not that the Jarrett influence *wasn't* there: "When I was growing up," Forman says, "I would just listen to a lot of one guy, and tend to sound like him. So I would start off with Bill Evans and try to play exactly like Bill Evans. Keith was the last one." Other main influences included Chick Corea and Herbie Hancock in jazz, and piano-oriented classical composers like Chopin, Scriabin, Prokofiev, and Stravinsky. Miles Davis was also important, particularly the 1973 album *Live-Evil*, the grooves of which Forman has worn down from repeated listenings. His favorite tune on the album? *Funky Tonk*, featuring the broken-key electric piano solo by—you guessed it—Keith Jarrett.

Still, Forman longed for—and deserved—recognition as a stylist in his own right, something he finally achieved

with his recent album on the Magenta label, *Train Of Thought* (MA 0201). "Critically, it's been doing very well," says Forman. "All my other records I was getting called Keith Jarrett, so it's nice—I don't see his name once."

Forman doesn't quite know whether he agrees with critics who have labeled the album fusion, despite its being his first as leader to make such heavy use of electronic keyboards: he plays acoustic and electric piano, synthesizers, and drum machine, backed by drummer Peter Erskine, tenor saxophonist Michael Brecker, and bassists Marc Johnson and Tom Barney. "People are calling it fusion, and I don't know what to call it really," he explains. "I was just trying to pull together some different aspects of the way I play, and my personality, and try to make it into a cohesive album. But I don't know what to label it."

Others have noted the varied styles encompassed by the album: the Mahavishnu-influenced *Wonderama* and *Train Of Thought, Part 2*, the John Scofield-styled blues/funk tunes *More Mr. Nice Guy* and *Monkey's Uncle*. Then there are the acoustic numbers *Andy's Girl* and *Milton*; Forman's been compared to Bill Evans and Lyle Mays on the latter, one of his own favorite compositions from the album (and it wouldn't have seemed at all out of place on Keith Jarrett's album *My Song*, if we dare risk dragging Jarrett's name back into the discussion).

Our subject's other main artistic endeavor of late—recording the album *Mahavishnu* and then touring with John McLaughlin—would be hard to label anything but fusion, and it marked Forman's first major foray into the realm of electronics. (His keyboards for the Mahavishnu tour included a Rhodes, a

Yamaha DX7, an Octave-Plateau Voyetra-8, Yamaha CS02, a Minimoog, and an Ensoniq Mirage.) McLaughlin, says Forman, "called me up one day and said, 'Come over and play in Paris. What are you doing, can you come tomorrow?' So I said, 'Give me two days and I'll be there.'"

Forman fit in easily with Mahavishnu, having played with two of his three fellow sidemen before, both separately—with saxophonist Bill Evans on Evans' album *Living On The Crest Of A Wave* (he also appears on Evans' new album, *Alternative Man*) and with drummer Danny Gottlieb for six months or so in Stan Getz' band—and together at jam sessions at Evans' loft. (Forman hadn't played with Swedish bassist Jonas Hellborg before Mahavishnu.) In fact, the only thing Forman wasn't used to was the crowds this fall's three-week Mahavishnu tour attracted. "I'm more used to a polite jazz audience, rather than people just screaming and going nuts," he says. "It was a big change for me when I first started doing it. It's kind of fun."

How did he like playing with McLaughlin? "He's great to play with, real supportive. He treats us as a band, not just a bunch of sidemen. And he's a great guy, too, just to hang out with." How about musically, did Forman learn anything? "It takes a while to seep in, but I'm slowly learning his scale patterns a little more, just how he thinks melodically and harmonically. Sometimes the notes go by so fast that it takes forever to really figure out what he's doing." He'll get another chance at cracking the McLaughlin code in early '86, when Mahavishnu plans to be back in the studio recording a second album.

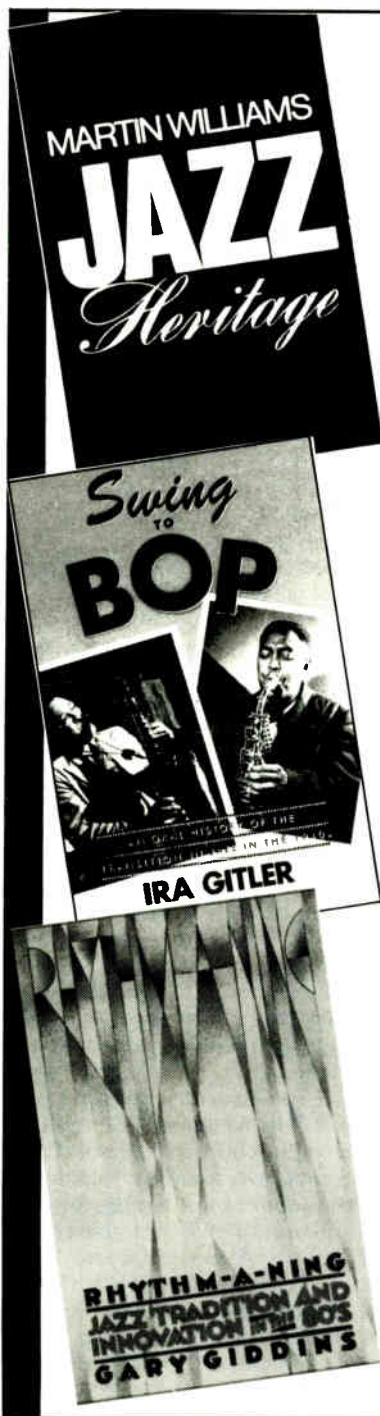
Forman has somehow also managed to squeeze a good deal of lucrative studio work into his flurry of creative accomplishments of the past few years, performing on numerous jingles (including some for Tropicana, Maxwell House, and Burger King) as well as the soundtrack for the film version of *A Chorus Line*. Jingle work can be a bit of a drain on an artist, but on balance Forman finds it worth his time: "Some days you come home from that and think, 'What have I been doing all day?' But most of the time it really can be fun, and it's kind of challenging—you're usually surrounded by really great players. It's not unusual to walk in and find Steve Gadd on drums, Will Lee on bass; usually in between cuts everyone goes crazy jamming for a while. It doesn't take up that much time, and for right now [the money] makes everything else so much easier."

Forman is quite at home in a recording studio, and he says he'd eventually like to

put his expertise to work producing pop albums (some of his own favorite pop artists include Jeffrey Osborne, Kenny Loggins, Rickie Lee Jones, Joni Mitchell, Chicago, and the Police). As a matter of fact, Forman admits preferring studio work to performing live: "I really love recording—I'd like to have a great studio at my disposal all the time, with anything I need in there. I enjoy playing live a little

bit, but if it was one or the other . . ."

And yet, as he discovered on the Mahavishnu tour, life on the road can have other advantages. "The other day we were just hanging around at the pool," he recalls, "and I was thinking, 'We should be grown men. Everyone's around 30, and sometimes I feel like we're 12.' It's such an odd existence, but it keeps you young." **db**



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LONNIE BROOKS

LONE STAR CAFE

NEW YORK—The musical sophisticates of the Big Apple have, in the past, not cottoned much to down-home blues; but from the evidence of radio broadcasts, record-store displays, and nightclub bookings, that uniquely American product of the rural South has been winning adherents in this bastion of northeastern urbanity. Louisiana-born singer and guitarist Lonnie Brooks, appearing here on the same bill as Texas bluesman Albert Collins, worked hard to crack the facade of Knickerbocker reserve, and was ultimately rewarded as patrons danced in the narrow aisles.

Although he has been based in Chicago for more than 25 years, the 52-year-old Brooks initially established his reputation in the Gulf Coast region under the name of Guitar Junior. His first record, *Family Rules*, on the Goldband label, was covered by white and black artists alike, and remains a South Louisiana standard to this day. Originally, by his own description, a "country-rock" stylist, he struggled to find his niche in the blues-drenched Windy City until his emergence in 1978 on the Alligator Records anthology *Living Chicago Blues*. Since then, he has recorded three more Alligator LPs in an eclectic swamp-blues vein.

Brooks' new band—comprising organist Tom Giblin, guitarist Larry Clyman, bassist Julius Hicks, and former Otis Rush drummer Jesse Green—opened the show with a spirited rendition of *Green Onions*. Brooks himself then made his entrance, intoning Robert Johnson's classic *Sweet Home Chicago* in a high, clear tenor and punctuating his long, keening guitar solo with pungent trademark licks. After a rambling monologue, he launched into *Don't Answer The Door*, a characteristic original composition on the theme of jealousy that offered fresh twists on musical and lyrical clichés.

Don't Take Advantage Of Me, from Brooks' latest album, *Hot Shot* (Alligator 4731), is one of his strongest songwriting efforts, with clever, modern lyrics over a bouncing, bluesy vamp. Supported by the crack rhythm section, Brooks gave the number a forceful reading, ranging far afield during the extended instrumental coda. On the next tune, he found a still deeper groove, calling forth memories of Guitar Slim and other Louisiana favorites; however, it was *Lonely, Lonely Nights*, an overly typical B. B. King-style blues, that elicited the greatest audience response.

—larry birnbaum

THE GIBSON'S JAZZ PARTY

FAIRMONT HOTEL

DENVER—Dick and Maddie Gibson's 23rd annual Jazz Party was the best ever. Of course, this is the kind of talk one hears every year after the three-day, 31-hour series of five jam sessions comes to a slowly wound-down end (this year's finale was a gentle blues by Red Holloway, with Jay McShann, Herb Ellis, Ed Shaughnessy, and Major Holley). But this year the evidence was overwhelming.

It wasn't just that the musicians hand-picked by the Gibsons numbered a record 60, of whom all but a handful were world-class artists. It was partly that the compatibility of the bandstand's occupants (who at any time might number from one to 13) was almost consistently flawless. It was also the choice of material: not too many tunes were repeated, and there is a tendency nowadays to lean on material by Dizzy, Bird, Monk, Miles, and Duke, as well as on some of the classic pop standards. The party has pretty much outgrown its *Muskrat Ramble* origins.

Most of all it was the profusion of magical moments that arose from the freewheeling ambiance that has always been the essence of these bashes.

Not all were spontaneous. To Ray Brown goes credit for what was perhaps the peak point of the entire event: in a morning rehearsal, Brown gathered all the bass players together (Milt Hinton, Bob Haggart, John Clayton, John Heard, Carson Smith, Holley, and Brown), wrote an original piece for them, and performed it that evening as a tribute to the late George Duvivier. With its four-part harmony (the men took turns playing and holding the music for each other), the solos, Holley's humming-cum-bowing, and the evocative blues whistling by Haggart that ended it, this was the sort of ecstatic experience that can only be generated under the singular conditions imposed by the party.

A more spontaneous incident took place while Bob Wilber and Kenny Davern were trading off on clarinets. Three of the trombonists standing back at the side of the room began riffing. Soon all nine trombonists joined in: Urbie Green, Carl Fontana, Slide Hampton, Bill Watrous, Al Grey, Frank Rehak, Benny Powell, George Masso, and the brilliant Briton George Chisholm, flown in for the third time. Soon they took over the stand for themselves in a wild workout on *In A Mellotone*. Rehak's spirits



Bob Wilber

throughout the weekend were amazing; only a month earlier he had been told that he had cancer, but he postponed surgery or treatment, such was his eagerness to be at the party.

A special delight of the parties is the pairing off of musicians unlikely to be heard together elsewhere in duo performances. Guitarist Bucky Pizzarelli teamed both with his 25-year-old son John and with Herb Ellis; Snooky Young squared off with Marshal Royal; Billy Butterfield with Warren Vache; Sweets Edison with Joe Newman; Scott Hamilton with Buddy Tate; Phil Woods (as always happens) with Benny Carter, who this year played almost as much trumpet as alto; and, magnificently, pianists Dick Hyman and Roger Kellaway, neither of whom was ever less than stunning together or in other settings.

Trumpet brothers Pete and Conte Candoli, who duetted on *Night In Tunisia*, were among the six *Tonight Show* band members on hand (the others: Snooky, Ross Tompkins, Bob Cooper, Shaughnessy).

A few participants were Colorado residents: Gus Johnson, drummer Bert Dahlander, pianist Louise Duncan (who tore into a two-piano *Battle Hymn Of The Republic* with Monty Alexander), guitarist Johnny Smith, tenor saxophonist Spike Robinson. Two came in from Florida: Flip Phillips, whose *Sweet And Lovely* is as mellifluous today as when he first recorded it in 1944; and the always impeccable Buddy de Franco, who, aware that his Florida home was in danger during Hurricane Elena, played *Ill Wind*. (The house survived.)

There were a few traditionalist moments, the best provided by Peanuts Hucko (Fats Waller's *Stealin' Apples* is still his specialty), Ralph Sutton (playing Willie "The Lion" Smith's elegant *Echoes*

Of Spring) and Chisholm (but he turned *Struttin' With Some Barbecue* into a bossa nova).

Vocals have never been a specialty at the party, though in the past the Gibsons have invited a few special guests such as Sarah Vaughan and the then-unknown, teenaged Dianne Reeves. This year, on the final afternoon, they produced a surprise guest, Joe Williams. "Dick asked me to sing a ballad," said Joe. "I told him I don't know any." What he meant, of course, was that he had sized up his audience and gave it just what it

wanted—three down-home, straight-from-the-gut blues, with Red Holloway, Kellaway, and ex-Basicites Sweets, Snooky, Al Grey, and Marshal Royal (plus Ray Brown and Frank Capp) in his peerless backup team.

Instrumentalists double as vocalists now and then: McShann's blues singing has become a welcome staple at every party; trumpeter Joe Newman sang a fair *St. James' Infirmary*, and bassist Milt Hinton sang his seemingly autobiographical *Old Man Time*. ("I'm not 75," he assured us, "I just turned 25 for the

third time.")

For the statisticians: this year 576 admission badges were sold ("Better than last year," Dick said), at \$210 a throw—that's just 24 short of the theoretical maximum allowed. He's still operating at a loss, he says; it should be added that he continues to make such generous gestures as the flying in from Honolulu of Trummy Young's widow and daughter. That's the sort of spirit that makes the jazz party what it is—a thing of wonderment and joy for all concerned.

—leonard feather



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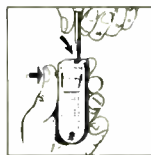
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I'm sure that if I were in Mr. Greene's situation I would feel and write much the way he did. However, one point calls for amplification: he claims that my statement about Wynton Marsalis' walking off the show is "totally inaccurate." Following is an excerpt from Marsalis' interview with Kalamu ya Salaam published May '85 in the New Orleans magazine Wave-length:

... John Denver said you were sick. What happened?

I was sick.

What were you sick of?

From food and music poisoning.

Explain that.

I had food poisoning. I had eaten some food that wasn't cool, but then it attacked my stomach even more vigorously when I heard what was going on.

Which was?

Some bullshit. When I was talking with the dude (from the Grammys), Herbie [Hancock] and Thomas Dolby were up on stage committing crimes with those synthesizers, and everybody was just sitting around waiting for more people to jump up on stage with weird hair-dos and stuff. It just wasn't the place for me to be.

Last year you performed. You did a jazz piece and a classical piece. Weren't you scheduled to perform this time?

No; at first they were talking about me performing but then they said no. When I got there, I discovered they had taken the jazz segment off the show. I asked them why and they said they were rotating. I said [laughing] "Well, why don't you just rotate the jazz back on?"

They wouldn't include any jazz?

They announced the winners on tv, but they didn't have any jazz performance nor any announcing of jazz categories on the tv. I was very disturbed upon discovering this.

So that's the music poisoning.

That was part of it. A certain amount of co-signature of commercialism and stuff that's on a low level so far as the human level, you can't fight it. Sometimes you've got to say, "All right, y'all go it," and split.

But weren't you invited to present one of the awards?

They wanted me to give out the award for opera. I don't even dig opera. I'm a jazz musician. I couldn't go for that. No jazz, no Wynton.

I rest my case.

—leonard feather

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strong points and shoot at anything they can't do. Like Ringo Starr says, "Jazz music sounds like rats running around on a tin roof." I read that in a magazine, and it's like, "How can he have the nerve to say that?" He couldn't swing if he was hanging.

AI: [laughter]

BM: It's like me not being able to write like John Lennon and then saying, "Well, John Lennon's music ain't shit." It's something I would never do, but things are based on divisions like that. You have so many groups out there that are based on inferior musicianship, and they take potshots at jazz musicians and potshots at bands like this, whereas playing jazz or jazz-influenced music forces you to have an open mind about things because it forces you to see the world as it really is, not the way it's convenient for you to see it. It's like when you have white rock groups in America who don't listen to black musicians—they say they want to sound like the Beatles, but the Beatles were copying blues musicians, so they're like an imitation of an imitation. Psychologically they're going 2,000 miles to hear something they could hear 20 miles down the street. And the British cats are busting their asses trying to sound like Little Willie John or Blind Lemon Jefferson. So if it's anybody's fault, it's our own fault. That's why jazz musicians can do what we want to do.

AL: Do you find yourself thinking or playing any differently in this band than any other musical context?

BM: I don't know about anybody else, but for me it was hard, because it's different. I can't explain it technically, but my ears tell me it's a different thing, and it's only been the last three gigs I've been able to play comfortably in this idiom. The timing patterns are completely different—as a result it's hard for me to play jazz now; the ideas don't flow in the same way as they used to. But it's just a matter of doing the gigs and switching around again.

OH: I've been involved in a lot of different types of music lately; over the last five years I've been doing jazz stuff, funk stuff, pop stuff, and I guess it would be different for a drummer. For me it's just a matter of getting into the slight attitude changes that are required to deal with each music. What I like about Sting's gig is that there are a lot of different grooves in one show. I mean, there's a reggae tune in there that I have to play totally different from *Set Them Free*, then we play *Consider Me Gone*, a swing tune. So for me it's fun, but other than that I don't feel I'm changing my personality, but injecting...

AL: Using a different aspect of your personality...

OH: Right, that's a good way to say it.

DJ: I can only compare it with the last job I did, and I feel like I'm generally doing the same thing. I'm a bass player, so that means being the anchor, and playing so that everyone around me feels comfortable, feels like, "Okay, I know the floor is there so I don't have to tiptoe, I can walk." That's what I do best, and that's what I bring to this job. I think that's why he hired me, because I bring that kind of foundation.

AL: But is it a different foundation than the sort you played with Miles?

DJ: I would say so, only because with Miles a lot of times I literally changed basslines, there was no set bassline or set bass pattern. Like on the *Decoy* record there's a cut called *Freaky Deaky*, and Miles told me he wanted the bassline to keep rolling, keep rolling. He even made reference to an older tune he played maybe 30 years ago—which I hadn't heard—and he started singing a bassline that I literally couldn't put myself into. So I changed a little bit here and there and finally came up with something that let me do what he was asking me to do, and keep rolling. But now I think about it, with this band I change patterns sometimes. Not as much. I think the two jobs that I've been doing are actually nothing alike, but my function is sometimes the same.

KK: I think for me it's a bigger difference than for anybody else. It's not like with Branford, who can play *through* things;

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my thing is parts. It's like orchestration, and what I was doing before this was very free, so this is a drastic change for me. I enjoy it, but it's like Omar said before, the discipline is good. It's just as challenging to do that and not play a whole bunch of stuff.

AL: Did you pick out the voicings on the synths for the different arrangements, or did you and Sting work them out together?

KK: A lot of the stuff Sting knows exactly what he wants.

AL: You've each individually been a part of one of jazz' most popular groups—between Weather Report and Miles' and Wynton's bands—so you're certainly not strangers to playing in front of large audiences. But do these audiences differ from the ones you're used to playing for?

BM: People scream while we play. [laughs]

DJ: 14-year-old girls have a lot less inhibition than an intelligent 26-year-old.

AL: Do you think most of them heard what you were playing?

KK: I don't really think so.

DJ: But they see you. What this band to me is about is raising the consciousness of people who are *not* listening—that's why I move around onstage, and when I get ready to play something I walk over to somebody and try to get people to watch and listen. When Branford blows something I walk over to him to bring some focus to what we're doing, so everyone's not looking at Sting. But we need to be trying to educate—and I don't even want to use that word—to make people realize, "Oh, he just blew a solo."

OH: The music that most of these kids hear, there's not a lot of improvising going on, so they can't identify it when it happens.

BM: When we started this band, people were asking me what did I think was going to happen when we started playing, and my attitude was completely pessimistic. Just from playing jazz and watching the basic low level of understanding from even jazz audiences, I thought, well, this is *really* going to be a trip.

But the response has been overwhelmingly in the opposite direction. There are a lot of people in the audience who are *trying* to understand what we're doing, which was a major surprise to me. It's like what Sting said—he's enjoying this more than a lot of gigs he did with the Police in the later years, when they were established, because people walk in and *they don't know what's going to happen*. When we play in St. Louis and in Iowa, Sting comes on stage and they cheer, but they sit back and say, "Now what?" because they *don't know*. With the Police, they know.

AL: It's obvious that you guys are enjoying yourself up there onstage. Was it hard to come from, say, a more staid jazz environment, and relax and loosen up and dance around?

Al: [laughter]

BM: Ask the brothers. Man, as far back as that first Ritz gig it was obvious I'd *never* done anything like this before. Then, after we'd made the record, after we'd done the movie, after a bunch of gigs, here I am in L.A. thinking, "This is my gig for the next eight months," and I walk out onstage and we start *Shadows In The Rain*, pow, pow, and I'm standing there like this [motionless], and the lights are going on, and I'm thinking, "Man, what am I doing? I'm not playing jazz now, I can't do this shit." And the people were standing looking at me as if to say, "Well, what are you going to do, man?" [laughter] So all of a sudden I go over and say, "Daryl, why don't you teach me that step, man?" [laughter] 'cause I'm one of the *no-dancin'est* motherf**kers you've ever seen. [laughter] So it's like going from just playing and standing there and saying, "If you like it, that's cool, and if you don't, the hell with you," to actually reaching out to the audience and saying, "Come on, have fun with us."

DJ: I try not to choreograph what I do onstage, but deal with whatever is happening musically. Everything I do physically is a direct result of what's played, it's born of what's natural. It's natural for me, if we're hitting the same accent together, to



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look at him and [gestures together], or if I hear something Kenny plays, to turn around and groove on that.

OH: I immediately flashed on Weather Report with that question, because I'm the kind of person who, no matter what sort of gig it is, likes to go out there and have fun. And before I joined Weather Report I saw the band, and Joe looked so serious—he looked *mean*, you know—so when I joined I didn't know what to expect. Then when we started doing gigs people were saying to me, "You know, Joe is smiling onstage, and he looks *happy*!" And I realized he has a really great sense of humor and he's a funny cat. But I guess because I was up on stage having such a great time, the vibe became contagious. . .

DJ: If you're doing all that and not having fun, what good is it?

BM: It's like . . . the classical record I just did was fun. It was the hardest thing I've ever done in my life. I was scared to death, but it was fun. Just a different kind of fun. I like this kind of fun, though. [laughs]

DJ: It's refreshing. . .

KK: It's probably going to make me play for a couple more years. . .

BM: The music is definitely the best part of this gig, the most fun.

AL: Were you all pleased with the way the album turned out?

DJ: I think when people started reading that Sting was going to use jazz musicians, they expected a jazz album. And I'm happy it came out the way it did because it's just jazz musicians playing pop music, though it has influences that bring it to a higher level. It's not just blowing—it takes a lot of intellect to play on this.

BM: I'm tired of hearing people talking all the time like it was jazz, or jazz-fusion—jazz-fusion doesn't sell two million records. And since they don't know what to call it, it must be jazz. Sting And His Jazz Band—one thing this record should have proved is that it's *not* jazz, you know? One of the reasons Sting did it was to try and wipe out labels, and they're still trying to label it.

AL: How much input did the band have for arranging or changing the material in the studio?

BM: It wasn't the kind of input where you say, "Hey, I have this great idea. . . ." We just played, that was our input. Like on *Children's Crusade*, Kenny put the keyboard part down on the very first rehearsal. Basically, Sting came in and said, "Okay, this is the song," and Daryl did his thing, Kenny did his thing, Omar came in with his thing. . . it was jazz-type input.

OH: There wasn't much talk, you know.

DJ: He had demos for every tune that sounded pretty good.

AL: In other words, he let you go with your strengths—the playing, spontaneity, improvising. . .

BM: The rhythm tracks were done in eight days. These guys, man, *woosh*, finished. You read about guys being in the studio for eight months, 10 months, and there ain't no record. I don't understand that. I mean, Sting wrote the music, came in, gave the cats demo tapes, rehearsed the band for a week, we did three gigs—and *Fortress Around Your Heart*, he wrote that in the studio, in one night. . .

OH: The same with *Seventh Wave*. . . he wrote that while we were in there.

DJ: Yeah, we jammed for like 20 minutes on this one groove. . .

OH: *One World*, yeah. . .

DJ: Sting said, "Let's play a groove similar to *One World*," and we did, and they put it down on tape, and the next day he had lyrics and everything.

AL: What's going to happen to the band after the tour is over and Sting goes on to other things?

OH: I think that as a band—because we've discussed it amongst ourselves, and Sting's record company has expressed interest in us as a band—only we would know when we came to that point if we could do something special that would merit keeping us together for another tour or whatever. I think we'll probably go into the studio, write together, play, see how it makes us feel, and if we've got something to say I'm sure we'll go for it.

All: Right.

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PRO SESSION

Lee Konitz: Back to Basics

BY DAVID KASTIN

In Japan, where tradition is revered, and where a great potter or shakuhachi master is designated a "National Living Treasure," Lee Konitz would certainly be a prime candidate for such an honor. Konitz is a master of the art of jazz improvisation. The alto saxophonist on Miles Davis' historic Birth Of The Cool sessions, both sideman and leader in an extraordinarily wide range of contexts, Konitz is a musician of unshakeable integrity who has continued to develop and refine his craft. He has also (for the last 40 years) been teaching jazz—keeping alive a tradition that for Lee began during his own studies with the legendary pianist, saxophonist, composer, and theoretician Lennie Tristano.

For Konitz, music is more than a series of tones set in time; it is nothing less than "a life force." Yet, as both performer and teacher, Konitz has chosen to counter the rather mystical and potentially frightening challenges of improvisation with a set of organically derived back-to-basic techniques that are a direct outgrowth of his own very profound experience.

At first Lee is reluctant to talk freely about his ideas and experiences as a teacher. His reservations seem to stem from a combination of the musician's natural wariness of words, Lee's innate reticence about self-promotion, and some understandable defensiveness, I think, about both the questionable status of the working jazz musician and our society's undisguised contempt for teaching. But once he gets started, Lee Konitz talks a lot like he plays—quiet, fluid, thoughtful, yet intense.

I studied with Lennie Tristano in Chicago when I was in my late teens. I'd met him and was immediately impressed by him. He was a blind man, and the communication was unusual in that sense; but he always talked very straight with me. He was a musician/philosopher. He always had interesting insights when we got together for a lesson or a rehearsal. I didn't know, as yet, anything about the music as an art form. But he felt and communicated that the music was a serious matter. It wasn't a game or just a means for making a living; it was a life force. He got through to me because suddenly I was taking music seriously.

He was the first one to present a method for improvised jazz playing. Almost everyone at some point or other came to study with him to find out what he was talking about. I respect what he was doing as an artist, and I'm trying to keep that alive. I'm trying to be true to what I think were valid principles—and that means above all to deliver an ethical

product at all times.

The well-educated musician must have the information from the music first of all, and then find out what it all means—the names and the rules and axioms. All that adds up to a well-balanced musical education. We start out playing by ear, learning everything we can, and finally ending up playing by ear again. You just absorb it, and it becomes part of your ability to perceive from then on.

In order to play, you need a very solid view of the most basic information: the tune and the harmony (about 10 7th chords); that's all the harmony we're dealing with in the traditional kind of tune playing. I have tried to find a more organic way of developing and using this information so that people don't overshoot the mark when in their enthusiasm they attempt to create new melodies.

The goal of having to unfold a completely new melody—on the spot—and appraise it as you go—the closer you look at it, can be frightening! So I think that first and foremost you have to adhere to the song for a much, much longer period of time. You have to find out the meaning of embellishment before going on to try to create new melodies. I believe that the security of the song itself can relieve much of the anxiety of jumping into the unknown.

I suggest the kinds of compositional devices that are available—a trill, a passing tone, an appoggiatura—that can bridge one melody note to another. The point is, you're still playing the melody, but you're doing something to it now. And there are many levels of this process before you get anywhere near creating new melody material.

Starting out as a performer, I had never explored these ideas enough. There I was, just a kid really, playing with all these people [Miles, Tristano, Mulligan]. It was as a result of that experience that I went back to analyze what made me feel off-balance sometimes, like I was overextending myself in some way. Certainly with the proper stimulus you can function for a while, and my spirituality carried me through in many situations. But then I started backtracking, and it was in my own backtracking that it occurred to me that there might be a way of possibly taking some of the mystery out of the process with more knowingness.

I also base my ideas about practice on the playing of tunes and working with

embellishment. So if one is given a two-hour period of time to practice, I feel that a student can play tunes for two hours and end up knowing those tunes better and faster than if he warmed-up on scales and arpeggios for an hour-and-a-half and played tunes for half-an-hour. I think, though, that in a daily practice routine there should be a little section called "Go for it!" Even if it's way beyond what you're dealing with—just go for it, anytime you feel like it, and then get back and finish the practice.

I try to address playing the instrument properly, knowing as many of the principles as possible and still being flexible. A player can choose what kind of embouchure is most natural to him, which feels best and helps him produce the sound he wants. But there are some right and wrong ways to do things. For example, there's a right way of touching the reed to produce what is called an "attack;" a large variety of ways from the so-called "brush," a light brush of the reed, to staccato, the hardest kind of hit, and all the degrees in between that can be experienced and then brought to the music in a personal way.

Then to play a tune like *All The Things You Are*, what you need—aside from the basic information I've outlined—is an example of someone you admire playing a version of it, and, overall, an intimate familiarity with the great soloists, and an understanding of what a great solo con-

sists of. It's the most logical and sensible thing to do—if you want to learn how to hear Charlie Parker's music, duplicate his solos. Listening that closely, you can experience every detail. It's a matter of being able to hear it, duplicate it on your instrument, write it out, experience it and draw your own conclusions.

I function as a trouble-shooter of sorts when I teach. I can see what's going on from the perspective of a performer. I can bring that kind of reality to the subject right from the active area of my music-making. So it's got to be more vital than any kind of codified information or theoretical fact from one who's not able to demonstrate. I have students on all levels—and considering my definition of learning from analyzing recordings, I realize that's what a lot of the players have done to my music over the years. So, I'd have to consider those people my students, in a way. Recently I joined the staff at Temple University in Philadelphia. I do what's called a master class and coach a group of students and play music with them. I got the position on the basis of my being a performer first and that I have to be free to do my tours. It's just what we hope for as players. Often we either have to take the security of a job like this and stop playing (as some people do) or else find a way to do both. And if a school is really hip enough to know that, you can bring them something special that way—then it's ideal.

Lee Konitz has developed an approach to improvisation based on a 10-level system. The first, and most important, level is the song itself. It then progresses incrementally through more sophisticated stages of embellishment, gradually displacing the original theme with new ones. The process culminates in the creation of an entirely new melodic structure. Konitz calls this final level "an act of pure inspiration." —D.K.

ALTO KEY

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CONTINUED ON PAGE 56

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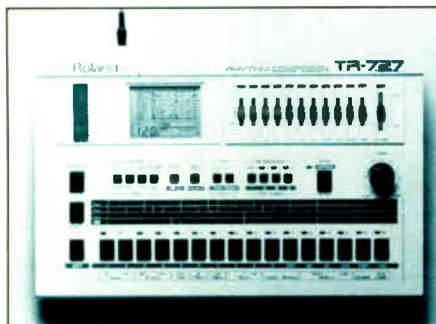
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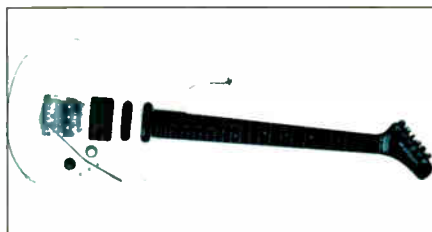
tional cassette tape. Features include: programmable key split, tone layering, sustain pedal, modulation wheel, and stereo chorus. An on-board eight-track MIDI sequencer with 3,500-note capacity, real time or step entry, can drive external MIDI products for extended performances. The keyboard has full MIDI features and is eight-channel multi-timbral, letting players perform live on keyboard while it is being driven from an external source.



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BOOK REVIEWS

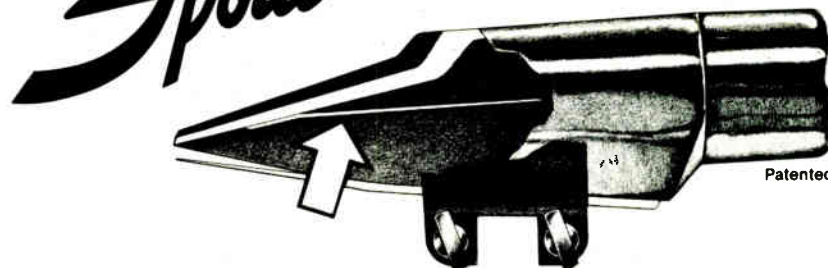
JAZZ STYLES: HISTORY AND ANALYSIS (SECOND EDITION) by Mark C. Gridley (New York: Prentice-Hall, 1985, 445 pp., \$18.95, paperback).

Music sociologist, jazz history and appreciation teacher, and reedman Mark C. Gridley has produced what many might have thought impossible: a book which is at the same time a fascinating history of jazz styles for the experienced listener and a highly effective textbook for students who have had little or no exposure to jazz. A veteran teacher of jazz history courses for non-musicians, Gridley knows where to place his emphasis in the classroom, and he says so in the two teachers' manuals he's put out (available on request from Prentice-Hall). Teaching students *how* to listen and what to listen *for* in jazz comes before teaching them the history and analysis of jazz styles. Gridley's book offers it all. A 34-page illustrated appendix chapter gives a short but thorough course in jazz listening for non-musicians. And his luminously clear, well-reasoned text presents a broad, penetrating view of jazz history. Experienced listeners can begin at the beginning—and enjoy Gridley's 17-point definition of jazz, which should lay to rest all those pointless arguments over what single thing jazz essentially is.

This generosity of spirit, the tendency to be inclusive rather than exclusive in its definitions, analyses, and subject matter, gives the book a reassuring air of definitiveness. Yet Gridley's most valuable strength lies in his consistent confrontation with the subtle affective distinctions which abound in jazz (or any other) stylistic history and which he articulates with point-by-point clarity and thoroughness. This sustained penetration of the issues of jazz' stylistic history is what keeps the book pleasurable, even for the experienced listener, despite the virtual absence of anecdote, so unusual in jazz histories. Can you explain the difference between Coleman Hawkins' and Lester Young's style off the top of your head? Gridley lays it out in a table (also one of Armstrong vs. Beiderbecke, "West Coast" vs. hard-bop, J. J. Johnson vs. Curtis Fuller). Or on making associations: how many important jazz players can you name who hail from Philadelphia or Detroit? You know there are a lot of them, but Gridley has a list. There are also lists of musicians who came out of the bands of Woody Herman, Art Blakey, Horace Silver, Stan Kenton, Duke Ellington, and Miles Davis; stylistic disciples of Johnny Hodges, Lester Young, Charlie Parker, Monk, Ornette, Bill Evans, Coltrane, etc.

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BOOK REVIEWS *cont. from page 61*

One of Gridley's strongest points is his treatment of jazz in the recent past. In his teachers' manuals Gridley says that one trap jazz history and appreciation teachers often fall into is that of neglecting the transformations of jazz and jazz-related music from the past 20 years; that is, the music which the students will have had the most exposure to and therefore the most curiosity about. He redresses this problem with a tour de force chapter, "Twenty Years of Jazz, Rock, and American Popular Music: the Mid-1960's to the Mid-1980's." Here he treats the evolution of fusion, the phenomenon of jazz artists moving towards rock and funk, and the particular historical significance of Weather Report. Other chapters in the latter half of the book are devoted to Free Jazz; Mingus; "Bill Evans, Herbie Hancock, Chick Corea, and Keith Jarrett;" the "Second Chicago School," viz. Sun Ra, the Art Ensemble, the AACM, Anthony Braxton, and the World Saxophone Quartet; "Wayne Shorter, Ron Carter and Tony Williams;" Coltrane; and "Big Bands of the 1960's and 1970's." The appendix includes a technical section "For Musicians," which explains and notates key innovations in jazz history, also an annotated bibliography, a glossary, and a record buying guide.

The book has some significant omissions, such as the lack of any serious consideration of James P. Johnson, George Russell, JoAnne Brackeen, women in jazz, and jazz vocalists. Hopefully they

will be included in future editions. These are minor, however, in comparison with the accomplishment of this book: it illuminates the course of jazz education, thus, hopefully, enlarging the jazz audience of the future, and does so with a text that offers the pleasure of discovery to even the most experienced listener.

—joel simpson

NEW ORLEANS PIANO AND THE ROOTS OF ROCK by Dr. John (Mac Rebennack) (Woodstock, NY: Home-spun Tapes, five hour-long cassettes plus taped album: *Dr. John Plays Mac Rebennack* and book of transcriptions, \$65).

This taped course and 78-page book is not a beginners "how to play the blues." It is a serious, though easy-going, instructional package on the New Orleans solo piano blues style by one of its acknowledged masters, Mac Rebennack, aka Dr. John. The course presupposes at least an intermediate grasp of the keyboard and a solid familiarity with chords. Naturally, the better you are already the faster you'll get through it.

Dr. John is in no rush, however. His teaching style is laidback, almost chatty. But that's just the packaging. Inside is a thorough and sophisticated exposition of blues styles, their variants and applications, with a heavy accent on New Orleans styles, including samples of famous New Orleans blues pianists.

In addition to the expected pointers

on lead styles, famous licks, and bass patterns, he also stresses the importance of effective turnarounds, discusses the varieties of gospel sounds in the blues (or, as he calls it, "churchy" music)—noting that the more fundamentalist the church the better the music—discusses blues ballads, romps, waltzes, boogies, two-hand integration, complex chord changes (e.g. how to enrich the harmony of standards like *The Saints* and *St. James Infirmary*), gives advice on song writing, and peppers the course with samples of the styles of Professor Longhair, Fats Domino, Huey "Piano" Smith, James Booker, Lloyd Glenn, Charles Brown, Ray Charles, and Allen Toussaint. He also performs some of his own compositions in their entirety, including the vocal, then simplifies and explains some of the trickier parts, which are usually transcribed.

One feels listening to these tapes that Dr. John really cares that the listener get the whole story and get it right. The music is so deeply rooted in him—you can practically hear its cadences in the way he talks—that it would be impossible for him simply to offer formulas on how to play it. Eventually the New Orleans blues *gestalt* of these tapes gets to you and you start to express yourself from inside this tradition, even if you're not from New Orleans. As Dr. John says a propos of a somewhat complex vamp to his tune *Qualified*: "If you can play this figure long enough it'll feel good to you, 'cause it's a funk figure, and as you feel the rhythm in it you'll notice a lot of boogie figures will come in mind." If you've gotten this far, you can relax and let it happen. It will.

—joel simpson

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AUDITIONS

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DELFEAYO MARSALIS, 20-year-old trombonist, recently completed a tour as featured soloist with Ray Charles. The younger brother of Wynton and Branford Marsalis, Delfeayo was recruited for the Charles tour during its stop in New Orleans early this past summer. Following the New Orleans date, Marsalis remained with Charles for concerts in France, Denmark, Spain, West Germany, and across the U.S.

Marsalis has since resumed his studies in Music Production and Engineering at the Berklee College of Music in Boston, where he is a frequent participant in the school's Concert Series. Marsalis has already established himself as a producer of note with his production of the LP *Syndrome* (Elm 4834) by his father, pianist Ellis Marsalis. The versatile Marsalis also designed the cover of his father's album.



TOMMY BRIDGES, 20-year-old trumpeter from Syracuse, NY, was the musical director for the 1985 Miss New York State Scholarship Pageant. He has been playing professionally since age 13, when he was given a special waiver to join the American Federation of Musicians. Bridges has appeared at such jazz festivals as the Sacramento Jazz Jubilee, the St. Louis Ragtime Festival, the Davenport: (IA) Bix Beiderbecke Fest, and the Kool

Jazz Festival in Waterloo Village, NJ. At 14, he recorded his first album, *Cornet Chop Suey*, with Jim Beebe's Chicago Jazz.

Bridges, a Getzen Company artist and clinician, has won NAJE Awards in Wisconsin and New York, and he was a 1983 scholarship winner in the National Foundation of Advancement in the Arts talent search. Bridges, who also plays cornet, flugelhorn, and piano, is currently majoring in Music Industry as a junior at Syracuse University. He performs regularly with the Tommy Bridges Orchestra and recently formed the Tommy Bridges Publishing Company.



DAVID MANN, 22-year-old alto and soprano saxophonist, has moved quickly from being the outstanding college soloist in the 1985 **down beat** "deebie" competition to performing with George Russell's Living Time Orchestra, with which he appears on the Blue Note album *The African Game*. Originally from Ann Arbor, MI, Mann last year graduated with distinction with a degree in Jazz Studies from the New England Conservatory in Boston, where he studied with saxophone teacher Joseph Allard. Mann was the featured performer in the premiere performance of *Found Objects*, a piece written by Bob Brookmeyer for Mann and the Conservatory's Medium Rare Big Band, and he has performed with Gil Evans, Anthony Braxton, and Bob Moses.

Mann earned outstanding performer and outstanding arranger awards at the 1985 Notre Dame Collegiate Jazz Festival, where Medium Rare also took an outstanding performance award with Mann as a featured soloist. Mann's influences include Miles Davis, John Coltrane, Wayne Shorter, and David Sanborn. He currently co-leads two bands: Orange Then Blue, a Boston-area combo, and The Mann Brothers, a quintet featuring his brother Ned Mann on bass.



ANNA PAL, 17-year-old bassist, began her music studies on piano at age seven, taking up flute in the fourth grade and later playing piccolo in the Cascade Youth Symphony. She played tenor saxophone and bass in her high school jazz bands and played bass in her own quartet, which earned first place at the U. of Idaho Chevron Int'l Jazz Festival. Pal currently plays string bass in the Seattle Youth Symphony, and she spent last summer playing various club gigs and attending the Bud Shank Jazz Workshop, where she studied with Ray Brown, and the Northwest Summer Jazz Camp, where she studied with Tom Kubis.

Pal's numerous honors include second place in the PTSA Nat'l Cultural Arts Composition Contest for her *Concerto For Electric Bass And Piano*, outstanding soloist awards at the U. of Idaho and Bellevue jazz fests, and several awards for her compositions and her work on both acoustic and electric bass from her home state of Washington. Her influences include Ray Brown, Charles Mingus, Gary Peacock, and Jaco Pastorius. A graduate of Shorecrest H.S. in Seattle, Pal is now majoring in Composition/Performance at the U. of Washington.



HARRY MOSKOFF, 18-year-old drummer from Toronto, graduated from Michigan's Interlochen Arts Academy in 1985, having been the drummer for the IAA Studio Orchestra. Moskoff, whose teachers included John Alfieri in Percussion, Thomas Knific in Jazz Studies, and Peter Brockman in

Studio Orchestra, gave the first drum set recital at the school's master classes with Howie Smith, David Baker, Stan Getz, and Jimmy Haddad. Moskoff also performed at the Midwestern Band Conference, the Percussive Arts Society International Convention, and in recitals with the New World Jazz Quintet.

Among the honors achieved by Moskoff are a runner-up award in the Canadian National Stage Band Competition and a NAJE certificate for outstanding musicianship in percussion. Besides his studies as a scholarship student at IAA, Moskoff attended the National Music Camp in 1984, and he is currently attending the Berklee College of Music in Boston on another scholarship.



JIM MANERI is a 24-year-old keyboardist from Columbus, OH, and a recent graduate of Ohio State University with a degree in Composition. He started playing piano at age eight, and by 16 he was programming synthesizers and playing piano and synthesizers in Columbus-area clubs and garages ("I come from the suburban garage band scene," he says. "I have a lot of Jan Hammer licks that have to come out."). Maneri has led his own bands to many Midwest collegiate jazz festivals, winning awards for performance and composition at the Central Ohio Jazz Festival, the Cincinnati Jazz Festival, the Cleveland Community College Jazz Festival, and the Elmhurst College Jazz Festival near Chicago.

Maneri has done studio work on piano and synthesizer for many recording projects and commercials. His teachers included Columbus-area teachers Richard Tetley-Kardos and Hank Marr, and his influences include Cecil Taylor, Lennie Tristano, Joe Zawinul, Herbie Hancock, Chick Corea, and Bill Evans. He is currently playing with The Vince Andrews Band and is heard on the band's third album, *Simply Convincing*. **db**

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