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downbeat

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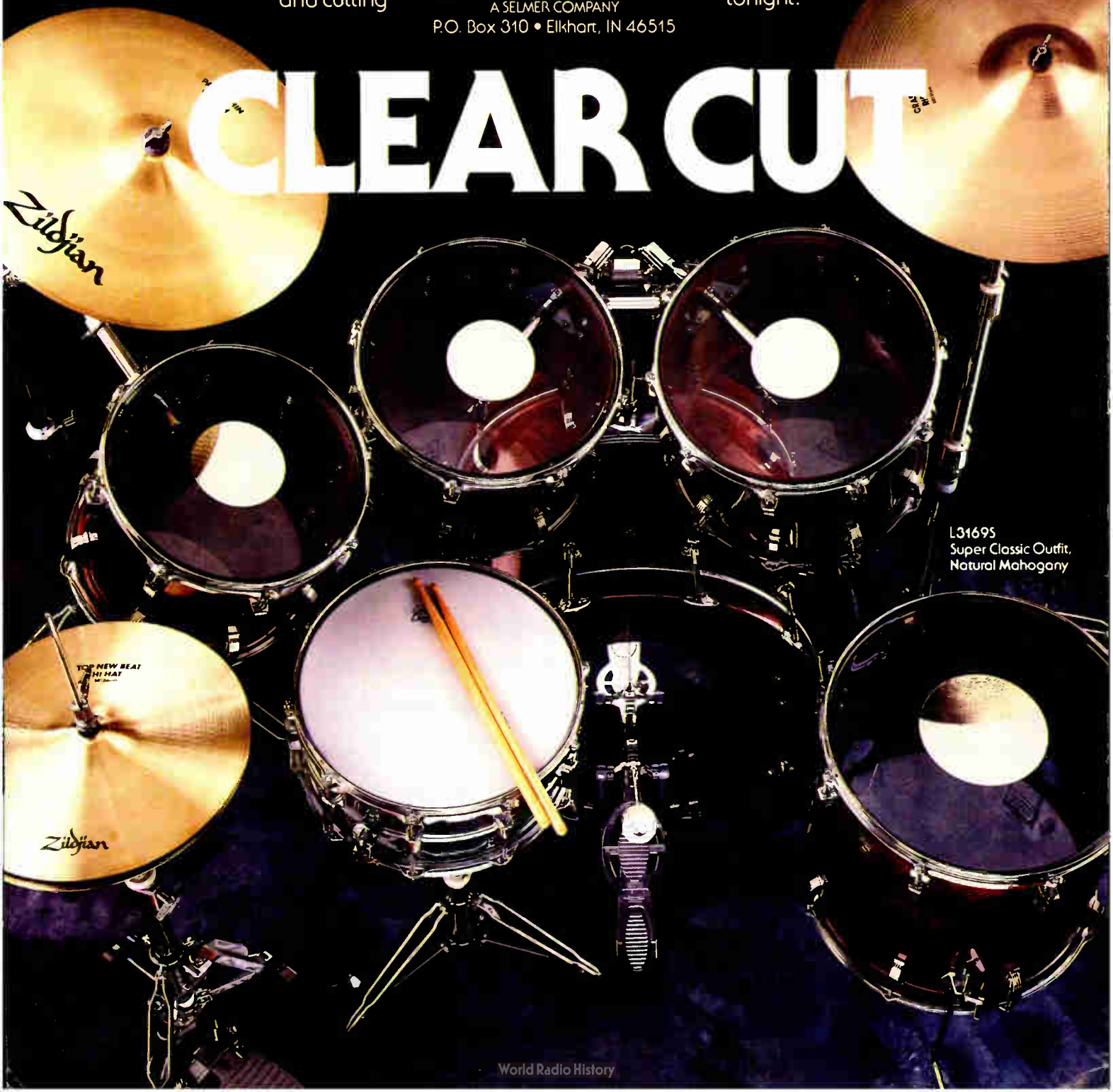
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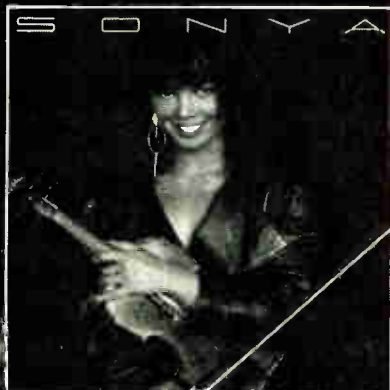
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Eddie Daniels



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Cover photograph of Michael Brecker by Timothy White; Eddie Daniels by Andy Freeberg.

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down beat.

For Contemporary Musicians

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JUNE 1987
VOLUME 54 NO. 6

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EDITORIAL/ADVERTISING PRODUCTION OFFICE:
222 W. Adams St., Chicago IL 60606

ADMINISTRATION & SALES OFFICE:
180 West Park Ave.
Elmhurst IL 60126

John Maher, Advertising Sales
1-312/941-2030

East: Bob Clesen
720 Greenhush St., New York NY 10014
1-212/243-4786

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registered trademark No. 719, 407. Second Class postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: \$18.00 for one year, \$31.00 for two years. Foreign subscriptions add \$5.00 per year.

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POSTMASTER: SEND CHANGE OF ADDRESS TO **down beat**, 180 W. Park, Elmhurst, IL 60126. **CABLE ADDRESS:** **downbeat** (on sale May 14, 1987). Members, Audit Bureau of Circulation, Magazine Publishers Association.



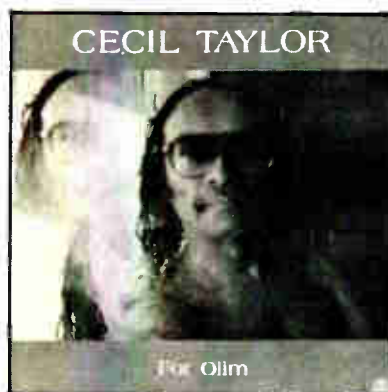
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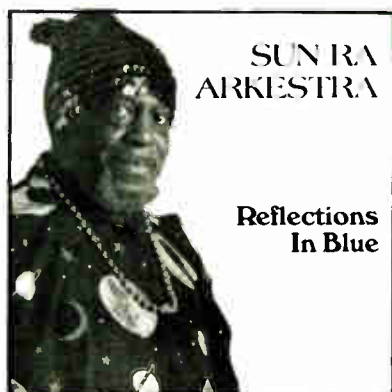
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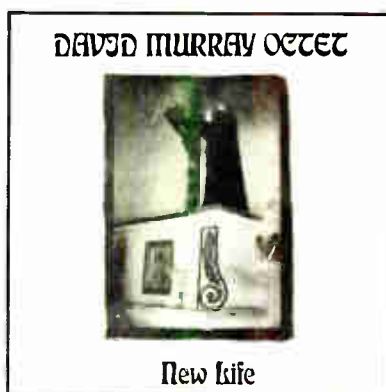
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on the beat

JAZZ ON THE AIR

by Cliff Sarde and Susan Zeloznicki

What's happening in the jazz radio world? The music we're hearing is coming from different sources than it was two years ago. It's a nationwide trend—one which is causing record promoters to rethink their ideas about the jazz market.

Jazz is finding a new home—a broader audience base. It is being integrated into album-oriented rock and adult contemporary stations. This movement is exposing the music to countless new listeners who would never hear it otherwise. The sounds are also being brought into commercials—such as the Levi's 501 jeans and various beer and wine ads—to create new moods. The acceptance by a whole new group of listeners is phenomenal.

This acceptance has brought about an even more popular use of jazz into established adult markets. According to John Sebastian, a radio consultant who programs new adult contemporary music, the addition of jazz instrumentals into his formats has brought success. "The ratings of my stations are very good. Jazz and New Age are an integral part of the format." This points to many radio stations, not known to be jazz stations, which are enjoying success by adding it to their programming formats.

KIFM in San Diego is another good example. Bob O'Connor, program director, and Rob Wilson, assistant program director, say they gain an identity away from other adult contemporary stations by playing one or two jazz cuts every 90 minutes during the day. They are rated number one in the 25-plus age group. Russ Davis, music director of WQXI-FM in Atlanta, points to increased ratings by playing jazz at night on his contemporary hit station (Top 40). In the time slot jazz is played, WQXI is rated number one in the 25-plus market. What we're seeing is an increase in listeners, but the new breed is one that doesn't know the old names—the mainstream jazz musicians. Still, they like the sounds they hear. So where are they turning to hear more?

The jazz the new listener is being exposed to is contemporary/fusion. They are not tuned into mainstream jazz. Jazz radio is not in business to educate the listener. To capture this new potential audience, a split in jazz radio is occurring. Commercial stations are playing contemporary/fusion to attract this new market, or they're continuing to play the mainstream sounds of the traditional listener. As the audience for contemporary music increases, the mainstream stations will be fighting for their audience and the audience-based revenues. They will proba-



Wynton Marsalis: fighting for an audience?

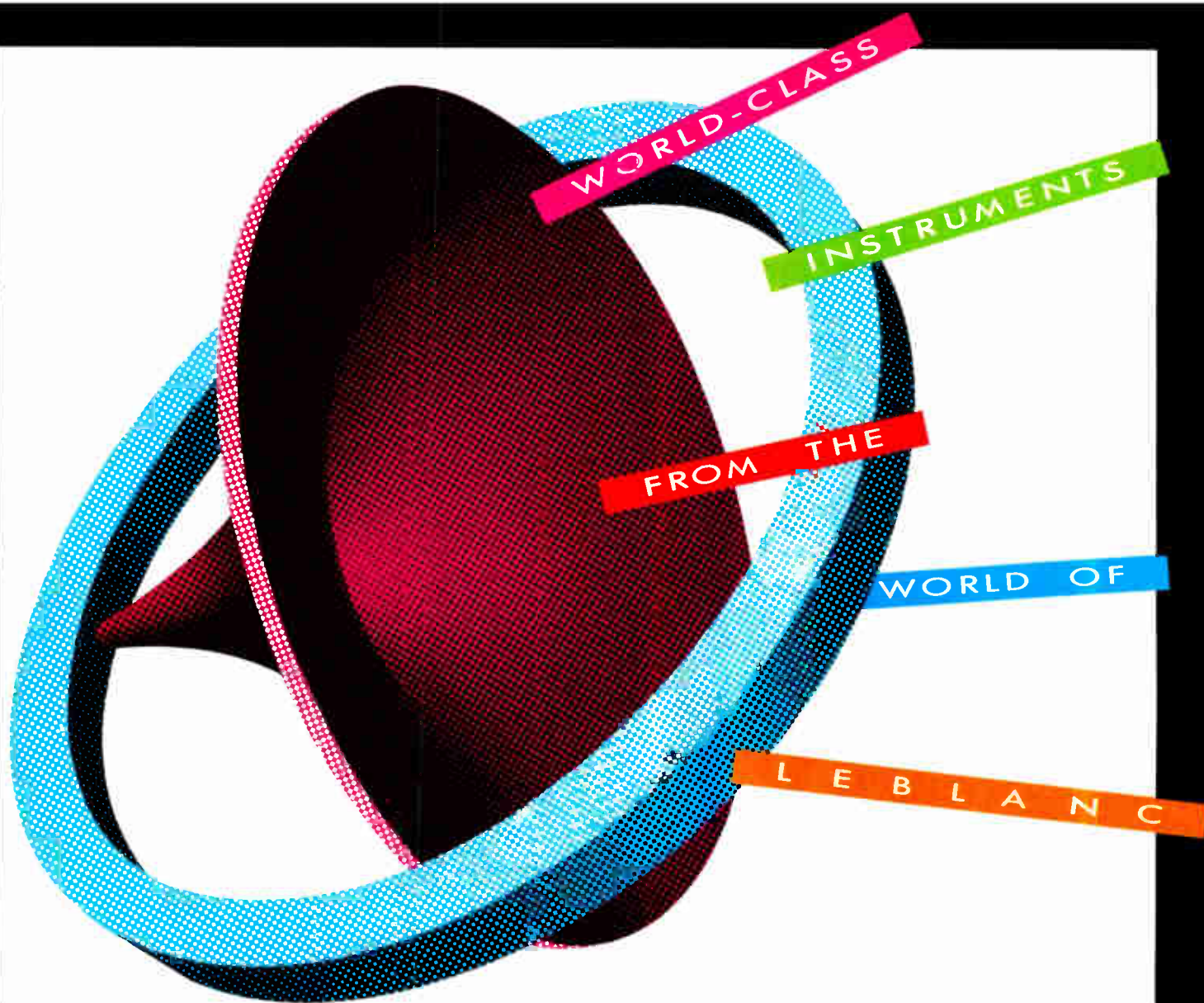
bly have trouble surviving. Public stations may continue to mix the sounds, however. They do not rely on the buying power of their audience for survival.

In its new home, though, contemporary/fusion jazz is serving to educate its listeners. They are learning about musicians and jazz's soul. Some of this movement can be attributed to the introduction of New Age music, such as the Windham Hill recordings, into the adult formats. Industry authorities once said that New Age would never get airplay. Yet listeners responded in an incredibly positive manner. And it opened the way for more jazzy recordings to get exposure.

This evolution is causing a triangular radio base for jazz—Urban contemporary, AOR/AC, and jazz stations. These are vastly different types of stations, all sharing sounds. Record labels are being affected in that they are now having to cross-promote their artists. This will be increasing as this phenomenon continues.

Radio is the vanguard bringing a greater number of listeners to jazz. The future holds even more excitement for the jazz musician—new audiences and a greater sharing of sounds. We can look forward to hearing more jazz—and in even more places. db

Cliff Sarde plays saxophone and has two records out on the MCA/Curb label. His music has aired on Miami Vice. He also composes for television and radio commercials. Susan Zeloznicki is a public relations consultant based in Phoenix.



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COBHAM KUDO

I am writing to thank Bill Beuttler for the excellent article on Billy Cobham (Apr. '87). I feel it was informative and knowledgeable—a boon to all percussionists, including myself. I would like to see more articles such as this on drummers and percussionists, old and new, in your fine publication. I have been hoping for some time to see a feature article on either of two great drummers—Buddy Rich and Gene Krupa. I realize that both of these men's music might not be in the mainstream of what is selling or happening today, but I firmly believe, and always will, that many a drummer/percussionist could learn much from these two giants of the music industry. Are there any articles on Buddy or Gene coming up in your magazine in the near future? I hope so. Thanks for listening, and keep up the good work.

Jerome A. Abraham
Atwater, CA

PARKER PRAISE

Thank you so much for the article on Evan Parker (Apr. '87)—for me, the most unique, individual saxist in the world. The

article on [Peter] Brötzmann and [Han] Bennink (Jan. '87) was another surprising treat—I'm glad to see you doing stories on the European free players. How about another heavyweight—like Derek Bailey?

Roger Ridges
Los Angeles

LIVE OR MEMOREX?

Bill Milkowski's "Is It Live Or Memorex?" (Apr. '87) was a great keynote speech for what will hopefully become a wider forum on the subject of backing tapes. Who can say whether the practice is ethical or unethical? It is, however, a good subject for debate.

I suspect that the people will vote on this issue with their feet. For instance, there is a story (can someone verify it?) about a Doors concert shortly after Jim Morrison's death which was unpopular because, obviously, a tape was used for the vocals. But, as Mr. Milkowski noted, we also have the possibility of John Coltrane—in 3-D! Admittedly, I am one of those people who is, according to Evan Parker, "wallowing in Blue Note nostalgia." I make no apology for this, and would pay cash money to see Mr. Coltrane playing with Lee Morgan.

In closing, let me raise a salient point to further the debate: if one uncritically accepts [the dubbing of a record onto a silent film of Charlie Parker in the video] *Celebrating Bird*, then how could one possibly object to a 3-D Parker at Carnegie Hall?—or, to take the point further, at the local movie theater? *Swedish Schnapps—The Movie*, complete with 3-D glasses! Sounds like a money-maker to me, and it sure would beat *The Breakfast Club*.

Robert W. Rae
Derry, NH

DEFENDING THE "NEW"

It's about time people stopped being so critical of what's being labeled as "neo-Jazz Messenger, post Wynton and Branford." All it is is very good music! These up-and-coming musicians (Blanchard, Harrison, OTB, the Marsalises) are striving extremely hard to produce music on the highest intellectual, musical, and technical level, and all I hear is how what they are doing is nothing we haven't already heard. Does that make the music invalid? Bad? Boring? I think the listener should pay more attention to the quality of the music than whether or not what the musicians are doing is revolutionary.

Are our attention spans so short that we judge music by how current it sounds instead of how good it sounds? People still play Monk, Bird, Trane, etc. for the same reason orchestras still play Mozart, Beethoven, and Stravinsky—because it's good, valid music. Heard any Bee Gees lately? Check out what Wynton plays on *J Mood*. Listen! Check out the forms, entrances, and exits on Blanchard and Harrison's *Nascense*. Listen! Don't try and label it and think you have everything figured out. Just listen! These men are great musicians and their efforts to express themselves deserve to be appreciated and recognized, *not* criticized. Their music should not be dismissed as "something we've already heard." Put on Bird and try to say that.

P.S. This letter is more or less in reference to Owen Cordle's "Updating the Mainstream" (Jan. '87) and discussions I hear at the "prestigious" Berklee College of Music.

Hans Schuman
Boston, MA

WHITHER ACOUSTICS?

I am among a very large group of acoustic musicians who are concerned about the future of our profession. I believe that recent technology has given us the ability to destroy the true art form of music. More and more, synthesizers, digital sampling devices, and sequencers are replacing acoustic musicians on the job.

CONTINUED ON PAGE 11

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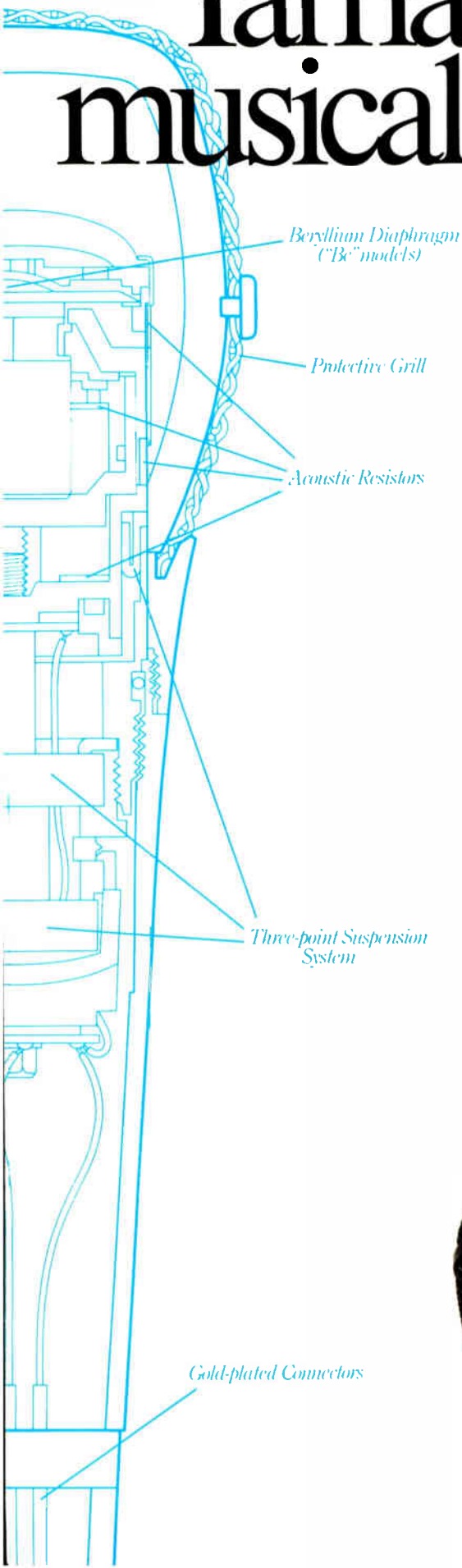
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World Radio History

CONTINUED FROM PAGE 8

These same so-called technological advancements are also enabling non-musicians to make music. The educated musician can clearly recognize the lack of musical foundation and harmonic content in today's Top 40 charts. Today's players are obviously leaning on technology as if it were a crutch. The result is a sound that is thick and cloudy, lacking in harmonic taste and color.

What can the creative musician do to stay on top? How can he use modern technology to his advantage?

Mark Dunn
Havertown, PA

BACK ISSUE BUYERS?

I discovered some long-forgotten issues tucked away from my younger days of down beat. They are the issues from 8/74 to 7/77 (58 issues). Would any of your readers and jazz lovers want them? I would be glad to sell them to the highest bidder who sends a SSE (stamped, self-addressed envelope) to: 830 N. St. Louis Blvd., South Bend, IN.

Eric P. Philippsen
South Bend, IN

NOT IMPRESSED

I must respond to a Chords & Dischords letter in the March '87 issue, under the heading "Negative Impressions," written by James S. Dorsey. Mr. Dorsey's letter leaves me baffled and bewildered. His biased opinion not only leaves him blind to jazz as an important art form, but may also alter the thoughts of new jazz listeners. If Mr. Dorsey saw the movie *Round Midnight*, he missed a very human portrayal of two people who care for one another. Why is it so important whether or not Dexter Gordon was acting? As Howard Mandel says in his article, "If you understand the feeling in this movie, you come to care for Dale Turner as the Frenchman Francis does—the music shows depth and wisdom the script can only hint at."

I understand what you are saying, Mr. Dorsey; but please learn to listen to a musician's *art* instead of judging *him*.

Finally, Art Lange's article "My First CD" almost convinced me to buy my first CD. Well, get ready audiophiles, there is a new toy coming on the market called a DAT (Digital Audio Tape) player, billed as the audio system of the future. The playback and record of DAT are said to be superior in fidelity to a compact disc, and the cassette is only half the size of a standard audio cassette. Boy, am I ever puzzled now! It would be a real drag to spend money on something that ends up obsolete.

Larry Gilliam
Mississauga, Ontario

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HOT DEBUT FOR AUSTIN MUSIC CONFERENCE

AUSTIN—The first annual South By Southwest Regional Music and Media Conference debuted this spring in a big way, with 700 musicians, lawyers, agents, writers, and publishers swarming the Texas capital for four days of live music (roughly 150 bands—a half-and-half mix of locals and out-of-towners—performed at 14 clubs), workshops and panel discussions on establishing new bands (a handful of bands were rumored to be close to signing record contracts by the end of the conference), and the sixth annual *Austin Chronicle* Music Awards.

Austin, home to Willie Nelson, Jerry Jeff Walker, Waylon Jennings, and (before he moved to L.A.) Stevie Ray Vaughan, has been busily churning out top-flight rock bands the past couple of years. The Fabulous Thunderbirds and Timbuk 3 each had Top 40 singles and critically acclaimed albums in 1986, and the True Believers, the Butthole Surfers, Charlie Sexton, and guitar-whiz Eric Johnson were among the numerous other Austinites receiving national recognition.

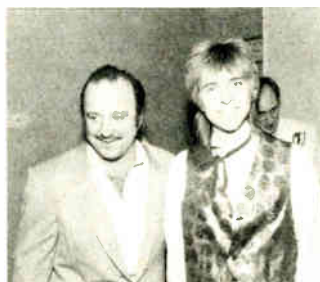
But these are just some of the city's more visible artists; Austin is chock full of talented but lesser-known bands. That's what is earning the city a reputation as a growing music mecca, and that's what gives the Austin Music Awards more than just local significance. The big winners this year (as chosen by *Chronicle* readers) were the Fabulous Thunderbirds for

best band, best blues band (tied for first with the W.C. Clark Blues Revue), best album (*Tuff Enuff*), and best male vocalist (Kim Wilson); Timbuk 3 for best pop band, best song (*The Future's So Bright, I Gotta Wear Shades*), best new music group (tied with Zeitgeist), and number two band and album (*Greetings From Timbuk 3*); and Eric Johnson for best musician, best electric guitarist, best acoustic guitarist, and number three album (*Tones*).

Other winners included Lou Ann Barton (female vocalist), the Tail Gators (roots-rock band), Kirk Whalum and Group Session (jazz band), Bad Mutha Goose and the Brothers Grimm (funk band), Alvin Crow and the Pleasant Valley Boys (country band), George Rains (drummer), Alex Napier (bass), and Marcia Ball (keyboards).

Not surprisingly, the Friday night awards show was a highlight of four nights of conference music that was as good as it was abundant. Zeitgeist opened, followed by Ronnie Lane and Bobby Keys, then Jerry Jeff Walker and David Bromberg doing *Mr. Bojangles* and *Redneck Mother*. An acoustic set by Eric Johnson was next, with Asleep at the Wheel, Will (Sexton, Charlie's brother) and the Kill, and Lou Ann Barton following one after another with enthusiastically received performances.

While live music was certainly not the sole focus of the conference, writer Michael Corcoran, in a post-conference wrapup in the



MARTHA GRENON

AUSTIN AWARDS: Asleep at the Wheel's Ray Benson (right) was among the many musicians keeping things jumping at the sixth annual Austin Music Awards. This year's biggest individual winners were Kim Wilson of the Fabulous Thunderbirds and guitarist Eric Johnson (above).

Chronicle, insisted that it was what separated the South By Southwest affair from Manhattan's annual New Music Seminar, on which the Austin event was patterned. "Though our set-up was similar to theirs," he wrote, "there was no way we could match the heavyweight schmoozing that takes place in NYC for a few days each July. But on stages all over town we repeatedly kicked New York's ass."

Mark Josephson, a New Music Seminar director who helped plan the South By Southwest Conference, noted another difference between the two events. "The first New Music Seminar [in 1980] was a radical insurgent event," he told the *Austin American-Statesman*.



LINDA EARLEY

"People were angry at being locked out of the music business. [South By Southwest] has been characterized by a positive attitude. Rather than rage, there's a sense of, 'What do we need to do?' The first NMS was about not selling out; this is about buying in."

Like most of the event's organizers and participants, Josephson was impressed with how well the first South By Southwest Conference turned out. "It hasn't hit its stride, but it's an incredibly strong start. The workshops were very well done and everyone had a clear vision of providing information, instead of self-aggrandizement. I didn't see many examples of blatant self-promotion."

—bill beuttler



D. SHIGLEY

SWEET HOME CHICAGO: Albert Collins (above) is among the blues stars lined up for this year's Chicago Blues Fest (6/5-7, free admission), which features a "Sweet Home Chicago Tribute" with Billy Branch & the Sons of Blues, Jimmy Dawkins, Cicero Blake, Valerie Washington, and James Catton, plus special guests including Nick Grovenities. Another highlight will be a Sunday night tribute to Memphis featuring Homesick James, Jimmy Walker, Little Milton, Mose Vinson, Clarence Carter, the Sun Session Players, and others. Also on tap are Sunnyland Slim, Joe Liggins & the Original Honeydrippers, Carl Perkins, and a whole lot more. For more info, phone the Mayor's Office of Special Events, (312) 744-3315.

Fest Scene

The **Central Pennsylvania Jazz Festival** will run 6/26-28 at the Penn Harris Convention Center in Camp Hill, PA, featuring Woody Herman, McCoy Tyner, Anita O'Day, Ira Sullivan, Woody Shaw, Howard Johnson, Gary Bartz, Rufus Reid, Joe Diorio, and films by Dave Chertok. For more info, call (717) 233-JASS, or write the Central Penn. Friends of Jazz, PO Box 10738, Harrisburg, PA 17105.

The second annual **Mellon Jazz Festival** takes place 6/19-28 at various locations in Philadelphia, including the Academy of Music. Among the highlights will be an evening of Brazilian music headlined by the Randy Brecker/Elaine Elias group, and a John Coltrane video. For a full schedule, phone (215) 891-0383.

Jambalaya Jam, an exchange of the cuisine and culture of Philadelphia and New Orleans, returns to Philly on Memorial Day Weekend, 5/28-31. The Dirty Dozen Brass Band, the Second Line All-Stars, and the Cajun band Beausoleil will perform all four days; the Neville Brothers and Rockin' Dcopsie and his Zydeco Twisters will perform days one and two, and the Preservation Hall Jazz Band, Dr. John, and Clarence "Frogman" Henry will perform days three and four. Call (215) 891-0383 for more info.

The seventh annual **Cotati Jazz Festival** runs 6/13-14 in Cotati, CA. For info on who'll be performing—not yet determined at presstime—phone (707) 795-5478.



HERB NOLAN

MUSICFEST U.S.A. HOSTS 68 SCHOOLS: The first annual Musicfest U.S.A. lured 1,200 student and amateur musicians from all over the U.S. to Chicago's McCormick Place April 9-11 for competition, clinics, and just plain jammin'. Other highlights include concerts by the Bob Stone Big Band, Free Flight, Insight, and Wild Blue, plus a spirited Saturday-night awards ceremony honoring the winning bands and festival All-Stars. Complete coverage, including photos of the winning bands, will appear in the July issue of *down beat*. Above: festival emcee Jim Kleemon introduces Brigham Young University.



HEIDI HAINES

KONITZ CLASS: Students at Montreal's Concordia University were all ears at a recent lecture/master class taught by saxist Lee Konitz and pianist Harold Danko, who were said to have sent many of the students "scrambling back to our Louis Armstrong records." The classroom visit wrapped up a weekend that also included a concert at the Bibliothèque National, and filming by Robert Daudlin of the Cinemoteque Quebecois of a Konitz documentary to be aired on public tv late this fall.

Notpoukki

Trane honors: **John Coltrane's** home in Philadelphia has been designated an historic site by the city; the house was Coltrane's home for most of the '50s, and remains the home of his cousin, Mary Alexander, for whom he wrote his composition *Cousin Mary*. Also in Philly, Coltrane and **Dizzy Gillespie** were recently inducted into the city's Walk of Fame by the Philadelphia Music Foundation; others honored with bronze sidewalk plaques were **Bessie Smith, Marian Anderson, Chubby Checker, Bill Haley, Bobby Rydell, Pearl Bailey, Leopold Stokowski, and Mario Lanza**. . . . Lone stone: guitarist **Jeff Beck** will be joining **Mick Jagger** on the Rolling Stone's second solo LP; other backing musicians on the album, which is being co-produced by **Dave Stewart** and **Keith Diamond**, include **Omar Hakim** and bassist **Doug Wimbish**. . . . fundraisers: **Jon Hendricks** and **Benny Golson** are both currently involved in New York theatrical projects for which money is being raised; Hendricks' project is a sequel to his *Evolution Of The Blues* revue called *Reminiscing In Tempo*, and Golson is working with **Louise Tiranoff** on "a full-scale original composition of American jazz music and tap dance" that's about to premiere at the Hudson Guild Theater. Contributions should be sent to Hendricks at Apt. 33U, 375 S End Ave., New York, NY 10280, and to Tiranoff at 53 W. 87th St.,

New York, NY 10024. . . . mixed media: pop-oriented beat poet **Michael C. Ford**, former Doors organist **Ray Manzarek**, and the **Charlie Haden Trio** brought jazz and poetry together for a night recently at the Santa Monica nightclub McCabes; Ford opened with his film star/jazz hero sketches, accompanied by onetime college pal Manzarek's noodling, then Haden followed with cohorts **Paul Motian** and pianist **Alan Broadbent** for a set of acoustic jazz. . . . tonal tunesmiths: the first annual **Erik Satie Mostly Tonal Competition**, a national search for emerging composers, is now underway; applicants should submit one to five scores of 12 minutes or less per piece, in any style so long as the composition is all or mostly tonal (for more details contact Lee McClure, Eclectix! Chamber Orchestra, 311 W. 100th St., Suite 7, New York, NY 10025, 212/662-7685). . . . Erskine education: full-time percussion students enrolling at the **Grove School of Music** by 7/6 can benefit from two quarters of a new "master class series," the first to be taught by **Peter Erskine**, at no additional tuition; the Grove School of Music will have relocated to Van Nuys, CA, by the time classes start (call 818/985-0905 for more information). . . . foreign affairs: hot on the heels of last year's **Canellin Trio** tour of the U.S., the **Leningrad Dixieland**, the Soviet's oldest traditional jazz band, is about to launch a trip of its own; a May appearance at the

Sacramento Jazz Festival was among the band's earliest scheduled U.S. stops. . . . summer seminars: the **Keystone Brass Institute**, a non-profit seminar being hosted by **Summit Brass** (an ensemble made up of top brass musicians from the U.S. and Canada) will run 6/8-19 at the Keystone Resort, 68 miles west of Denver (call 602/839-3854); the **1987 International Trumpet Guild Conference** runs 6/15-18 at Western Michigan University in Kalamazoo; the **Bud Shank Jazz Workshop**—which features **Larry Coryell, Bobby Shriver, and George Cables** among its faculty—runs 7/19-26 in Port Townsend, WA (call 206/385-3102); an electronic/computer music seminar, which will use the **Yamaha Computer-Assisted Music System**, is being hosted by the **University of Chicago** 7/20-31 (call 312/744-1970); **New England Conservatory** is offering two courses taught by **Ran Blake** through its Third Stream Department, "Third Stream Aural Training" (7/1-14) and "Music of Stan Kenton" (7/27-31; call 617/262-1120 for both NEC courses); and the Jazz Ensemble Seminar of the **Gandy Brodie School of Fine Arts** will be held 8/17-23 in West Townshend, VT (call 802/874-4836). . . . top rock: wondering what *The Top 100 Albums* in rock history are? Wonder no more; GRR Books' **Paul Gambaccini** surveyed 81

critics from around the globe, and the results are published in a lavish oversized-paperback edition from GRR/Pavilion (196 Shaftesbury Ave., London WC2H 8JL, England) that sells for £8.95. . . . Hampton School of Music: the University of Idaho has named its School of Music in honor of **Lionel Hampton**, becoming the first American college or university to so honor a jazz musician; the official dedication took place 2/28, the last day of the 20th annual Lionel Hampton/Chevron Jazz Festival, which drew nearly 6,000 high school and college musicians for clinics, workshops, and concerts featuring Hampton, **Joe Williams**, and **Clark Terry**. . . . Ellington celebration: 200 guests recently enjoyed a special celebration of the life and music of **Duke Ellington** at Pajaro Dunes, an award-winning resort on Monterey Bay; among the musicians paying tribute to the Duke were **Mercer Ellington, Bill Berry, Marshall Royal, Buster Cooper, Plas Johnson, Monty Budwig, Dave Frishberg, Vince Latiano, and the Chuck Travis/Johnny Coppola Big Band**. . . . multi-media: *Cymbiosis*, a "marriage of music and magazine" consisting of a 48-page magazine and a 60-minute cassette priced at \$9.98, has featured interviews with **Allan Holdsworth, Wishful Thinking, Jeff Berlin, and T Lavitz** in its first two issues, along with tracks from their most recent albums. . . .

BILL BRUFORD

Since the breakup of King Crimson last year, drummer Bill Bruford has kept busy with a wide diversity of projects. So far this year he's recorded in a power trio setting with guitarist Kazumi Watanabe and bassist Jeff Berlin, recorded and toured as a member of guitarist David Torn's new band (also featuring trumpeter Mark Isham and bassist Tony Levin), and collaborated on some strict sight-reading pieces with members of the Amsterdam Symphony percussion section. That's going from solid backbeats to electronic "out" playing to disciplined classical playing in the space of a few months.

And now with Bruford's latest pet project, Earthworks, the versatile drummer is delving into yet another musical territory—jazz. Surrounded by a crew of hot young players on the burgeoning British jazz scene, Bruford pulls out his Max Roach chops with this new band while keeping one foot firmly planted in MIDI-land. One moment he'll be swinging on the ride cymbal, the next he'll be triggering outrageous sampled sounds on his Simmons SDS-7 pads. It's jazz with clever techno-twists (a la Steps Ahead) and a distinctively British face.

Bruford says he headhunted the members



HYOU VIELZ

of Earthworks by frequenting London jazz pubs. In saxist Iain Ballamy, pianist trumpeter/saxist Django Bates, and acoustic bassist Mick Hutton, he's come up with an outfit that can swing, burn, and solo soulfully, just like—Americans. But as Bruford explains, they're purists at heart. "These guys have absolutely no experience playing rock," he says. "They hadn't heard about me that much. They didn't know about Genesis,

though they had heard of King Crimson. So they were a bit wary at first. But after a while, as we began to play together, they accepted me. So now they think I'm okay."

Admitting that his background in progressive rock has also caused some initial resistance from the British jazz community, Bruford says, "I have this dead weight from the '70s around my neck. It's very hard for the British jazz scene to accept somebody who had anything to do with groups like Yes or Genesis or King Crimson. But the fact is, I grew up with jazz and I played rock. I kept my ears open and today I can play both styles. I'll play you a backbeat as big as a house and absolutely dig it. Or I can swing like crazy on the cymbal and also dig the hell out of that. And I see no law that's come down from God that says I can't do both of those things."

Bruford's first recorded work using the Simmons SDS-7 MIDI-ed to a Yamaha DX-21 occurred on Torn's latest album, *Cloud About Mercury* (ECM 1322). And now on *Earthworks* (Editions EG 48), he goes one step further by incorporating sampling into the MIDI process, courtesy of sonic consultant Dave Stewart, a former member of the Bruford band from bygone days. This blending of jazz and technology represents, as he put it, "a future for me. It's an escape from a rock treadmill that I was in some danger of getting on. But, happily, I've avoided that now."

—bill milkowski

BRAVE COMBO

Imagine a musical world slightly off-center, one with a skewed time sense where everything from *Purple Haze* to *Perfidia* comes out with a recognizable tune and melody—but with a 2/4 beat. To many it might seem the musical equivalent of a *Twilight Zone* episode, but to Brave Combo, Denton, Texas' singularly unique nuclear polka band, it's merely business-as-usual.

Brave Combo's mix-and-match menagerie of eccentric musical styles has been amazing audiences in the Southwest since 1979, when guitarist/keyboardist Carl Finch formed the band. No material is safe from the group's polka assault, and little is sacred except for the everpresent 2/4 foundation provided by the rhythm section of Bubba Hernandez (bass and tuba) and Mitch Marine (drums and washboard).

Finch repeatedly emphasizes that Brave Combo, for all its devotion to party time fun, is not a parody band. "We're not in it for the laughs, we're in it because we love the music. I don't think anyone in his right mind would start a polka band to get rich and famous. We've stuck with it all these years so that says something about our sincerity, if not our sanity."

Brave Combo plays roots music from the ground up, utilizing Finch's fascination with the music to the fullest while also taking advantage of reedman Jeffrey Barnes'



background. Barnes is a former member of Austin's local legends the Cobras, a seminal blues unit that featured numerous Texas hotshots, including a young Stevie Ray Vaughan on guitar. He's also logged time playing Marcia Ball's gumbo blues and in a wide range of jazz contexts, from mainstream to beyond outside.

The group works hard to keep its polka chops strong and credible, regularly mixing gigs at Polish dance hall's and weddings with dates at rock venues. There's also a variety of esoteric extracurricular adventures, ranging from Finch's work in the David Byrne movie *True Stories* to the band's infamous tour of state mental institutions, to keep things from falling in too predictable of a pattern.

With the band's first nationally distributed album, the suitably titled *Polkatharsis* (Rounder 9009), Brave Combo's mutant music, a blend of expert authenticity and inspired intensity, will be able to amuse and

confuse ears beyond its present geographic limits. *Polkatharsis*, which Finch describes as "an homage to the polka form," pulls a fast one on even the band's veteran fans, however. It's a straight polka album, at least as straight as Brave Combo ever gets, with no Hendrix or Who, no *Sixteen Tons*, *La Bamba*, or *O Holy Night*—all of which have appeared on previous LPs—run through the band's industrial strength 2/4 musical blender.

"We wanted to make a traditional album, having done some pretty wild experimentation on our previous albums. We originally intended *Polkatharsis* to be an album we could sell at our live shows, particularly the real polka hall gigs where the hardcore polka fans sometimes find our other albums a bit strange. When we got in the studio, however, it sounded so good that we changed our plans and decided to unleash it on the world at large."

—michael point

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FROM POLYGRAM—THE COMPANY THAT PUT JAZZ CDs ON THE MAP

Michael Brecker

By BILL MILKOWSKI

on Impulse



TIMOTHY WHITE

The man is revered by his peers and idolized by music students who painstakingly pour over transcriptions of his incandescent solos. And they've got plenty of material to draw from. His prodigious output over the past two decades is astounding. As his bio puts it, "His appearance on nearly 400 albums constitutes a virtual pantheon of popular sound."

Michael Brecker's distinctive, emotionally charged tenor sax first made its presence felt worldwide in the context of Dreams, an adventurous fusion outfit he formed in 1970 with older brother Randy on trumpet, Billy Cobham on drums, Will Lee on bass, and John Abercrombie on guitar. They recorded two albums (that still hold up today) for Columbia before disbanding in 1973.

From 1975 to '80, Michael and Randy teamed up as The Brecker Brothers, releasing six slick (and very popular) albums on Arista. Steps Ahead was born in 1979 when vibist Michael Mainieri invited Brecker and some friends (keyboardist Don Grolnick, drummer Steve Gadd, bassist Eddie Gomez) down to Brecker's Seventh Avenue South club for some informal gigs. A Japanese producer in the audience liked what he heard, invited the group to play in his country, and the rest is history—three albums on Elektra, personnel changes, a gradual shift in direction toward the electronic side of things, followed by wide acceptance both home and abroad.

And now, at long last, comes Michael's *piece de resistance*—a

dream project on Impulse, his debut as a leader. And check out the company he's keeping: Jack DeJohnette, Charlie Haden, Kenny Kirkland, Pat Metheny. A zillion stars for the sidemen alone.

I've long admired Michael Brecker's gutsy tenor voice. I dug his funk 'n' blues chops with The Brecker Brothers (particularly on their 1979 live album, *Heavy Metal Be-Bop*). I was mesmerized by his moody sax on the evocative *Cityscape*, a luscious though overlooked orchestral project written and arranged for him by Claus Ogerman in 1981 on Warner Bros. I was awed by his application of the Steiner EWI (Electronic Wind Instrument) in concert last year with the touring edition of Steps Ahead (guitarist Mike Stern, drummer Steve Smith, bassist Daryl Jones, vibist Mainieri) and on their last Elektra album, *Magnetic*.

I used to get a kick out of hearing his raspy tenor in the house band on *Saturday Night Live* during the '83-84 seasons (and seeing his cameo appearance in Eddie Murphy's hilarious "James Brown In A Hot Tub" skit). Hell, I even dug his fiery tenor work on all those cheesy disco albums that Vanguard put out in the mid-'70s under the collective name The Players Association (sorry, Mike—but don't be embarrassed. We've all got to pay the rent somehow).

But all of that—the various band projects, the sideman projects, the endless studio sessions with everyone from John Lennon to Martha & The Muffins to James Taylor to Frank Sinatra to Bruce Springsteen—pales in comparison to the heights he hits on this impressive Impulse debut, *Michael Brecker*. With all due respect to his previous efforts, this here is the real deal. It's as if he's waited all

his life to make this album. It's that special. Far more than just product, this album is full of passion and soars to peaks of inspiration. It's the crowning achievement in an illustrious career.

From the glorious, gospel-tinged shouts from Michael's horn on the album's opener, *Sea Glass*, to the all-out burn of *Syzygy* (with Jack DeJohnette's incredible display of just why he's considered number one), this album surges with energy and daring. And yet it's full of such nuance and subtlety to send chills up your spine. Check out Charlie Haden's playing on the melancholy ballad, *The Cost Of Living*, a perfect example of "less is more." As Michael says of Haden's playing on that tune, "Charlie can make me cry with one note. We wanted to use this as a vehicle for him, and I have to say that Charlie's solo here is one of the highpoints of the album for me."

I talked with Michael about this very personal, very revealing project in the solitude of his loft located in the Chinatown district of Manhattan. Oddly, I found him to be uncommonly shy and unassuming for someone with such a big rep. (And I thought all chopsmeisters were swaggering braggadocios. Oh well, so much for that theory.)

BILL MILKOWSKI: First, tell me about the genesis of this album.

MICHAEL BRECKER: It came about, I guess, from the fact that I felt like I was finally ready to do it. This year I felt ready to make a record under my own name, probably for the first time in my life. I had always shied away from it previously or had worked in collaborative-type efforts, either with my brother Randy or with Michael Mainieri and Peter Erskine. I guess I never really felt that I merited doing an album. I felt afraid to do it, really. But the feeling that I wanted to do something took hold this year, followed by various feelers from different record companies.

So I was approached by Ricky Shultz at Impulse. Initially, it scared me, just the aura of Impulse. Well, not scared me—I was awed by it, in lieu of the rich history of the label—Trane, Sonny Rollins, and everybody.

BM: And he immediately talked about a jazz record, as opposed to a fusion album?

MB: Right. We talked about doing a jazz record, which is really what I wanted to do. So I started batting around in my mind certain rhythm sections—people that I wanted to play with, who I felt would really create the right musical environment. I had an association with Pat, Charlie, and Jack from years back, beginning with Pat's record *80/81*. We subsequently did a tour, which opened up a door for me. And it's remained opened. I just hadn't really had a chance to pursue that type of playing since then. I guess I hadn't taken it quite as far as I wanted. I wanted an opportunity to take it further, particularly with those guys—and with Kenny, whose playing I admire very much.

BM: Music in which the rhythm section opens up a bit?

MB: Yes. Where there's a lot of space. It's a way of playing that's really captured by these guys. Where it's open and it just seems like the harmonic and rhythmic possibilities are infinite. And there's a warmth that the four of them are able to generate that's very appealing to me. So beyond that feeling, I had to look compositionally at how to structure this, to capture the great talent of these four gentlemen. Their talent at spontaneity and swinging—structure that in a way that wouldn't tie their hands, yet not have it be like just another free music album. That was the challenge. So I got together with Don Grolnick, who produced the album, and we had a lot of brainstorming sessions. He'd come over every day and we'd write together. And Mike Stern was also taking part in this. We'd just toss ideas around and eventually came up with the tunes.

BM: It's very different than *Steps Ahead*, which is about kinetic energy—like being on a roller-coaster that goes from point A to Z, and once you get on you can't get off. But this flows in so many different directions, and everyone in the band seems to be telepathically linked.

MB: True, very true. Really, all four of them almost transcend their instruments. They play with such musicality and originality that they transcend the difficulty or the limitations of their instruments.

BM: You, in particular, seem to be revealing more of yourself than you've ever done before on record. Especially on very intimate tunes like *Sea Glass* and *The Cost Of Living*.

MB: It's something that I've always felt able to summon, par-

ticularly moreso in the last five years than ever before. That's also probably because I've been in touch with myself emotionally to a much greater degree in the past year or so. But it really takes being with the right musicians to bring it out in a musical way. It's not something that I've developed intentionally, but I think I've become more comfortable with it lately—more in touch with my own feelings. That has had a huge effect on my playing.

BM: Is there an intellectual process connected to this quality of openness, like an actor who draws upon method acting techniques to get through a scene?

MB: Doesn't seem to be with me. It's not an intellectual exercise, although when I'm playing there are a lot of intellectual things going on. It's a kind of balance. There's the level of just making sure the notes come out and are in tune, and being cognescent of rhythm and swinging and whether what I'm playing is laying in a way that feels natural. But the emotional part, really, has a life of its own. It's almost like the feelings get in touch with me rather than me getting in touch with them. And it just comes out in the music.

BM: Many musicians I've talked to over the years have spoken about the music playing them rather than vice versa. Are you interested in that connection between music and spirituality?

MB: Well, yes I am. And at the risk of sounding pretentious—that feeling that you described is something that I've felt quite often, particularly recently. It sounds kind of pseudo-spiritual, but I feel when I'm really at my best that I'm not really playing at all. It's almost like it takes on a life of its own. And those moments seem to be coming more often now than they used to. It's a very exhilarating feeling but it seems to be something that, at this point, I have no control over. So I just try to move forward—keep up with technique, keep listening, trying to expand and learn, play as much as possible, and just try to have a good attitude. And the rest is really—I don't know. But that does happen.

BM: Robert Fripp's analogy is "Getting a visit from the Good Fairy." Kind of like group astral projection.

MB: I can definitely relate to that. It works the same way with me, depending on the musicians that are playing at the time. For instance, I went out on tour recently with the John Abercrombie Quartet, and we really had some high musical experiences. There were moments where we just—we were so much in tune. It's the same exact thing you're describing. It almost felt like we were being played by some other force.

BM: I had heard that Pat brought all his hardware to the session, so I was kind of expecting *Son Of Song X*. But he plays so subdued on the album, like Jim Hall or Wes Montgomery. And you seem to be flexing your Coltrane muscles. Do I detect a tribute of sorts?

MB: Pat did bring his Synclavier to the date, but we ended up not finding a need for it. He gets an incredible sound without it, and he plays with such lyricism. He's amazing. As for me, there was an element of tribute in making this album. Just the fact that I had the chance to record on Impulse really means something to me. I didn't take that lightly. That immediately put me in a particular frame of mind. I was tempted to do the techno thing because I've been very wrapped up in learning the EWI and experimenting with it. But I had to separate that. I wanted to really try and capture a mood on this record and stay with it, not try to throw in everything but the kitchen sink—10 million sampled sounds thrown in just for fun. For me, it was a question of less is more, of making an album that would really hold together as a complete statement, which my favorite albums do. And I wanted it to sustain interest, be able to be listened to a lot of times, so you can always hear new things. I really do enjoy the highly techno records on a lot of levels. But I can't listen to them a lot. It's almost like there's no mystery—not a lot left to the imagination. My senses are assaulted sometimes with just this barrage of huge megasounds, which I've been guilty of doing myself. I didn't want to go in that direction on this album—especially not for Impulse.

BM: Is it a coincidence that you and your brother Randy happen to be doing straightahead jazz projects at this time in your careers? You're each going back to your respective roots for your latest albums—you to Trane, Randy to Clifford Brown.

MB: It's an interesting kind of phenomenon, really. I guess it's indicative of the fact that we've always been very much in tune with



ANDY FREEBERG

JAMMIN'. From left, Brecker, Marc Johnson, John Abercrombie.

each other, much in the same way that Branford talks about being in tune with Wynton—in a way that's kind of indescribable. There's a kind of telepathic link between us, musically. There's a quality when I play with Randy that I don't seem to have with any other musician. For instance, if we're gonna play a phrase, I don't have to ask how he's going to phrase it. I already instinctively know. So it's no surprise to me that we're each making these albums now. I mean, we didn't sit down and say, "Let's each make an acoustic, jazz-type record." But that's basically what has happened. And each album is a very personal statement. I love the record that Randy made [In *The Idiom*, a Denon CD including Joe Henderson, Ron Carter, and Al Foster]—some of his best playing to date is on that record. And, of course, I'm very happy with the results on my record. Both he and I have always approached our albums very seriously, whether there were backbeats or not.

BM: Randy mentioned to me, "With The Breckers, we always strived to make perfect records. But with this new one, I wanted mistakes."

MB: Exactly the same as me with my new album. I didn't want it slick. Generally, a lot of my favorite records have a lot of mistakes in them. Mistakes sound good to me. I don't even hear them as mistakes, really. I don't necessarily like things played perfectly. We did concentrate on that with The Breckers. We made sure that all the ensemble stuff was as clean as possible. The only exception was the live album, *Heavy Metal Be-Bop*, which has all the mistakes you'd get in a live situation. And that's probably my favorite Brecker Brothers record. I like rough edges.

BM: How did growing up in Philadelphia affect you?

MB: Randy and I really didn't play that much together until he went away to school. When he'd come back home, we'd jam and put on some concerts. Meanwhile, I was jamming a lot with Eric Gravatt, a drummer who played with McCoy Tyner and Weather Report. He was a tremendous influence on me. Eric really turned me on to Trane and McCoy. He taught me a lot about playing. I used to do a lot of that in Philly, jamming with just tenor and drums. And I'd play a lot of drums myself, reversing the roles just to find out what drummers are comfortable with. In fact, at one point I had decided I was going to become a drummer and seriously study it. I can get around pretty good on the drums. I've studied Elvin's style. But I abandoned the notion of becoming a drummer when I heard Billy Cobham with the Mahavishnu Orchestra. I realized then that I'd better stick to saxophone. But because of my experience with playing drums in Philadelphia and during the first few years I was living in New York, I'd gained a better understanding of rhythm. So I feel very close to drummers, which is why it was such a great thrill for me to do that free duet thing with Jack at the beginning of *Syzygy*. That was very special.

BM: Did you have a mentor in Philly?

MB: I studied with Vince Trombetta, who really taught me how to play the saxophone. He was the sax player on *The Mike Douglas Show* for the whole 16-year run of that show. Other than that, I just picked up what I could from hearing people. I used to see Sonny Fortune a lot around Philly. Of course, Coltrane was a tremendous

influence. And when I moved to New York in the late '60s I started hanging around a lot of saxophonists, trying to absorb as much as I could from players like Dave Liebman and Steve Grossman. The whole loft scene was happening then—a lot of jamming at people's houses. That's really how I slowly learned how to play.

BM: How did you begin experimenting with electrifying the sax?

MB: For *Heavy Metal Be-Bop* I was using some electronic things on the tenor. I had been looking for something at the time because I felt that sonority-wise the tenor wasn't able to blend with the rhythm section, which was completely electronic. So I experimented with some electronic outboard devices to put on the tenor, but I didn't really find anything I liked. I found a couple of boxes made by Electro-Harmonix that I thought worked pretty well, but I was never really happy. It never felt right to me. After spending all those years of working on a good saxophone sound and then putting it through a bunch of processors—it felt weird. The sax has such a gorgeous sound. I always felt it cheapened the sound to put a box on it. Eventually, I just gave up on it.

BM: So now the Steinerphone EWI is the answer to that dilemma.

MB: Yes, because it's a departure from the saxophone. It's an instrument unto itself. Very different from taking a sax and electrifying it and expecting it to sound good.

BM: How did you meet Nyle Steiner?

MB: I first heard of him through Dave Boroff, a wonderful saxophone player who's now playing in the house band on the Joan Rivers show. He had a working model of the Steinerphone at his house, and he demonstrated it for me. I was impressed but not convinced. I actually called Nyle and asked him if he could make me one. He said yes, and over a year later he sent one to me. I had almost forgotten about it. The instrument has since gone through different stages of development and has recently been purchased by Akai. So the new Akai EWI-1000 should be on the market by the time this article comes out. They'll be very similar to the original, except a few new features will be added, including programmability.

BM: When you first got the Steinerphone, did you have to adjust to new fingering positions?

MB: The fingering positions are basically identical to a saxophone. The main difference being it's touch sensitive, so there's no moving keys, which is hard to adjust to at first because saxophone players are taught to rest their fingers on the keys. But on this, it would activate a sound. So you have to be very careful what you touch. It requires a lot of accuracy both in fingering and in tonguing. The horn is attached to a suitcase-type container with all the electronics, and there's a set of eight rollers on the back of the instrument for making octave leaps. Whatever roller I'm touching determines the octave I'm playing in. So by rolling your thumb, you can make incredibly quick octave leaps. It's really a fascinating instrument. Nyle is a wonderful trumpet player with a wide background in electronics. He's coming from a very musical place, and he's combined his musicality with his electronics background to come up with an extremely musical instrument. [Note: Steiner also invented what he calls an EVI, or Electronic Valve Instrument, for trumpeters.]

BM: What do you particularly like about the EWI?

MB: The unique thing about Nyle's box is the warmth of the sounds you can get. You can make some gorgeous acoustic-like sounds—alto flute, violin, shakuhachi, a harmonica that sounds like Stevie Wonder. They're organic sounds instead of cold, brittle synthesizer sounds. That's the idea for me. It's got to sound pleasing or I just don't like it. And there's virtually no tracking problems with this instrument. I have this Steinerphone MIDI-ed to an Oberheim Expander for multiple voicings and to a Yamaha TX7 and an Akai S900 digital sampler. The Steiner box and the Oberheim are actually quicker than the TX7, which has to interpret breath and bending via MIDI. So it takes a while for the note to trigger through that. But otherwise, no tracking problems at all.

BM: There's a lot of technology involved here, yet you're fashioning a voice on the EWI that's as unique as your tenor voice.

MB: Yes. The interesting thing about the instrument is that there's a few of these out now—about 10 guys are playing them, and every guy I've heard sounds different. It's because of the breath control factor and the individual's concept of sound. For instance, there are certain sounds that I like that Nyle finds annoying. So it depends on the way a sound is used and who's playing it. I came up with some pretty weird sounds, which might seem ridiculous, until you hear them in the context of the music. Then they become musical. So for me, the instrument is wide-open. The only limit is your imagination. It's opened up new vistas for me, yet I'm not putting my sax on the shelf. If anything, I've been playing the saxophone more than I ever did. Having the EWI has kind of freed me up. And yet, somehow, for me, one can't exist without the other. I enjoy synthesizing and making sounds, blending sounds and experimenting with timbres. And after playing around with that stuff, I get a craving to get back to playing an acoustic instrument like the tenor. So it's really been a very exciting last couple of years as a result of getting the EWI. I've been taking it around to universities for clinics, and it's been very well-received. There's a lot of interest in it. The kids are fascinated by it. And I've noticed that they have a greater understanding of how the instrument works than I did when I first got it. I've had to slowly learn the basics of synthesis—what wave forms make what kind of sound, and that kind of thing. I had to teach myself how to program, just by asking people a lot of questions. I basically started from scratch with this, but some of these kids today have grown up with computers. They take to this stuff instantly. Me? I just do it 'cause I enjoy it. It's fun. I've always, on some level, been fascinated by electronics. I went through a period about five years ago where I seriously got into video games. So I just took that energy and applied it to this. I guess I got tired of wasting quarters.

BM: It almost presents a Pandora's Box of possibilities.

MB: It can tend to get out of hand. So what I do is, I function with short-term goals. Right now my goal is to put a band together and go out on tour, which I've done—Mike Stern on guitar, Jeff Andrews on bass, Kenny Kirkland on piano, Adam Nussbaum on drums. We'll tour through the summer. That's my main focus, although I'm still playing around town with the John Abercrombie Quartet. I just consider myself very fortunate to have these different outlets.

BM: And what about Steps Ahead?

MB: It's unclear. I love playing with Steps. And I love playing with Mike Mainieri, who is just a brilliant musician, writer, and player. We've had a longstanding association. It remains to be seen what's going to happen, though. Mike might take Steps and go with it. Or we might do some touring and do a live album. I hope that's going to be possible because I really love the band, and I'd love to document what we have together live. But both Mike and I have been busy with other projects, so it's hard to say what's going to happen.

BM: You seem to have reached a point in your career where you're focusing on your own thing as opposed to the "horn for hire" phase you went through during the '70s.

MB: Exactly. That's where my energy is going. My concentration right now is on my own group, and it's taken me a while to get here. I think before I never really felt ready to do it. So it's coming comparatively late. But it's never too late. I guess I just feel very grateful and fortunate to have the opportunity to go out there and express myself through the music. It's a rare opportunity, and I'm taking advantage of it.

db



TOM COPI

MICHAEL BRECKER'S EQUIPMENT

Michael Brecker plays a Selmer Mark VI tenor sax with Dave Guardala mouthpieces (a special Michael Brecker Model designed for him). He prefers LaVoz medium reeds. His soprano is a Yamaha with a bent neck, though he admits, "I don't play it much." His other main weapon these days is the EWI-1000 (Electronic Wind Instrument) designed by Nyle Steiner. He has this MIDI-ed to an Oberheim Expander for chordal voicings, a Yamaha TX7, and an Akai digital S900 sampler. In his home studio he also has an Oberheim DMX drum machine, a Roland MSQ 700 sequencer, a Casio CZ-1 synthesizer, a Yamaha DX7 synthesizer, and an Akai MG1214 12-track recorder.

MICHAEL BRECKER SELECTED DISCOGRAPHY

as a leader

MICHAEL BRECKER—Impulse 5980

with Steps Ahead

MAGNETIC—Elektra 80441-1

MODERN TIMES—Elektra 60351-1-E

STEPS AHEAD—Elektra 60168-2

PARADOX—Better Days 7044

STEP BY STEP—Better Days 7020

SMOKIN' IN THE PIT—Better Days 7010

with The Brecker Brothers

DETENTE—Atlantic 19238

STRAPHANGIN'—Arista 9550

HEAVY METAL BE-BOP—Arista 4185

DON'T STOP THE MUSIC—Arista 4122

BACK TO BACK—Arista 4061

BRECKER BROTHERS—Arista 4036

with Billy Cobham

CROSSWINDS—Atlantic 7300

TOTAL ECLIPSE—Atlantic 18121

A FUNKY THIDE OF SINGS—Atlantic 18149

SHABAZZ—Atlantic 18139

INNER CONFLICTS—Atlantic 19174

with Dreams

DREAMS—Columbia 30225

IMAGINE MY SURPRISE—Columbia 30960

with Claus Ogerman

GATE OF DREAMS—Warner Bros. 3006

CITYSCAPE—Warner Bros. 23698-4

with David Sanborn

TAKIN' OFF—Warner Bros. 2873

HEART TO HEART—Warner Bros. 3189

STRAIGHT TO THE HEART—Warner Bros. 4-25150

A CHANGE OF HEART—Warner Bros. 25479-1

with Jaco Pastorius

JACO PASTORIUS—Epic X698

WORD OF MOUTH—Warner Bros. 3535

with Kazumi Watanabe

MOBG I—Gramavision 8404

MOBG II—Gramavision 8406

MOBG SPLASH—Gramavision 8602

with Mike Mainieri

LOVE PLAY—Arista 4133

WANDERLUST—Warner Bros. 3586

with Charles Mingus

ME MYSELF AN EYE—Atlantic 8804

SOMETHING LIKE A BIRD—Atlantic 8805

with Pat Metheny

80/81—ECM 1180

with Eddie Gomez

DISCOVERY—Columbia 40548

with John Abercrombie

NIGHT—ECM 1272

with Hiram Bullock

FROM ALL SIDES—Atlantic 7 81665-4

with Eric Clapton

AUGUST—Warner Bros. 25476-RE2

with Chick Corea

THREE QUARTETS—Warner Bros. 3552

with Peter Erskine

PETER ERSKINE—Contemporary 14010

with Billy Joel

52ND STREET—Columbia 35609

INNOCENT MAN—Columbia 38835

THE BRIDGE—Columbia 40402

with John Lennon

MIND GAMES—Apple 3414

with Spyro Gyra

MORNING DANCE—MCA 1650

CARNIVAL—MCA 37176

with Steely Dan

GAUCHO—MCA 6102

with Bruce Springsteen

BORN TO RUN—Columbia 33795

with Lou Reed

BERLIN—RCA 1002

with Frank Sinatra

L.A. IS MY LADY—Quest/Warner Bros. 25145-1

with Frank Zappa

LIVE IN NEW YORK—DiscReet 2D-2290

bernard EDWARDS

Hit Man On The

By
Gene Santoro

Some producers—Leonard Chess, Sam Phillips, Phil Spector, Berry Gordy—create a sound so monumental it reshapes and redefines the musicians who work within it, while enhancing their individual styles beyond expectation. Some bass players—James Jamerson, Duck Dunn, Jaco Pastorius, Larry Graham—refashion the limits of their instrument and in the process create an entire musical form stamped with their images. One outstanding musician named Bernard Edwards does both.

And has been doing it since the days of Chic, the gold-dusted dance band formed by co-producers/co-writers Bernard and Nile Rodgers, that pointed the way to so much '80s music. "The press thought of us as a 'disco band' quote-unquote. 'They can't be good musicians,'" he mimics with a grin, "they play *disco*." That's followed us around even to this day."

It shouldn't have, if the folks with the typewriters had listened. All it would take to shake that shadow is a quick hit of the melodic rhythms that pump under *Le Freak*, the bubbling bottom that percolates through the witty *Dance, Dance, Dance* and *My Feet Keep Dancing*, the slinky octaves that lope through the myriad musical references of *Everybody Dance*, the deep-voiced, looping stutter that drives *Chic Cheer* and *Good Times*. Ironically, of course, that good-natured, well-crafted sound has, in effect, been retroactively ratified; look at the haste with which white and black stars alike now stampe to tap Chic's sundered core to power their own hits.

For a while after Chic's final dissolution following the dismal sales of 1982's *Believer*—the band that had mined so much gold off the dance floors of the '70s failed to move 20,000 copies of that prophetic-sounding LP—it looked as if Nile would be the split's prime beneficiary. Bernard copped some production work, including a couple of tracks for Diana Ross, but nothing like the line forming outside Nile's door after his

Production Line



blockbuster success with David Bowie's *Let's Dance*. "That record was the first time our two names were separated," says Bernard. "After that I began to get the question, 'So what do you do?'" He shakes his head and mimics a mumble, "Well, uh, I just play the bass, write the songs, arrange them, produce the records—but I didn't do Bowie, I'm sorry." He pauses, then adds pointedly, "In America, you know, the success of Bowie and the success of Chic are two different things. *Let's Dance* overshadowed everything Chic did because he was white. That destroyed the group, basically, because from then on it wasn't equal people any more, it was this one guy pushed into the spotlight. It changed everything, but it's funny: the reason David Bowie was interested in Nile Rodgers to begin with was the success of Nile and Bernard and Chic."

Then *The Power Station* unleashed its pent-up, high-tech energies, and propelled itself to Number One and Bernard back into high demand. "I didn't want everybody to be

saying, 'Yeah, Bernard got a free ride,'" says the soft-spoken 34-year-old of his work with Duran Duran's bassist John Taylor, ex-Duran guitarist Andy Taylor, vocalist Robert Palmer, and ex-Chic drum-meister Tony Thompson. "I said to them, 'If we're gonna do this, we're gonna do a *record*, something *different*.' It's what Nile and I used to do with Chic—we took *chances*. Then all of a sudden you become the fat cat with the gold records and the attitude and you're *afraid*. But when I met these guys I was no longer afraid to take a chance with success, because there was all this strange energy around them that revived me."

Energy, indeed. Anchored by Thompson's pounding skins—one of his heroes was Led Zeppelin's John Bonham—which slam gates and delays open and shut with each hit of the stick, *The Power Station* welded funk (the Isley Brothers' *Harvest For The World*), slinky dance tunes (*Some Like It Hot*), and proto-metal raunch (*Bang A Gong*) into a searing meltdown style that defies market-



MITCHELL SEIDEL

ing and labeling categories. As John Taylor noted, "The idea was for Chic to meet the Sex Pistols." When they did, the results went off with a bang whose reverberations still echo across pop music.

If ever anyone was equipped to detonate the silly, racist categories that carve up pop, it's Bernard Edwards. Born and raised in Brooklyn's Borough Park section, he was an omnivorous listener from his early days. "I've always listened to all forms of music," he explains. "The Beatles, the Yardbirds, Hendrix, James Brown, Motown. I was a black kid in the middle of a Jewish neighborhood, so I heard lots of different things. And I studied classical music, of course, when I was playing alto sax at Erasmus [High School]." Playing sax got old after a few years, though. "I couldn't play like King Curtis, and I didn't like all that blowing," he laughs.

So it happened that, when he was 15 and

the bass player for his r&b group got drafted, Edwards picked up his first Fender bass. It was love at first touch, and after the usual initial fumbblings he set himself a program of high-quality training. "Like everybody else," he says, "I loved James Jamerson; to me he was the greatest. What happened when he died wasn't justifiable. The man deserved a lot more; he influenced music a great deal. I learned to play by sitting home and listening to tunes like *How Sweet It Is* and figuring out every note he played. Then I'd go onstage and throw those licks into other songs." As well as licks by two of soul's other top bottom-liners, Jerry Jemmott and Chuck Rainey.

And adapted them as he went along, playing in a succession of three-piece bands over an 18-year period—13 of them with Nile, first backing a vocal trio called New York City, then in Chic. "My style developed," he says simply, "because I was always in small bands that had to sound big. I wasn't a bass player who could just sit back and pedal on the tonic of a chord. I had to play melodies and horn lines; we'd have breaks where me and the guitar player would cover a horn section."

Nearly a decade ago, looking for a way out of the sideman's grind and rejected by record A&R types who thought their rock demos were too white for a black band, Nard and Nile formed Chic. "At first it was just a production thing; we had no idea what would happen," he smiles. "Naturally once the album went gold we had to make up a group. Tony Thompson had just left LaBelle, so he played drums; there was Raymond Jones on keyboards; and of course [vocalists] Alfa [Anderson] and Luci [Martin] came into the band. So we started touring."

From 1977 to '80, Chic spent at least six months a year on the road, with Edwards and Rodgers making the transition from sidemen to frontmen during the first tour. "After we got used to *that* part, going up to the edge of the stage, we really got into touring, and the band became a really good touring band," is how he sees it. Until the 1980 tour, that is, when Chic's musical nucleus began to break down. "Communication between Nile and myself got terrible," he says candidly. "We each had our own crowds, and so it got to the point where we barely spoke to each other, barely saw each other. The thrill was gone—no more excitement about us sitting down and playing any more. Used to be that the two of us could fill a room with music by ourselves. We were so tight we didn't need any other friends. In the beginning, you see, we were hungry street kids getting onstage dressed up—it was fantasy. But when the fantasy became reality, the big house and the car and the money, nothing *meant* anything any more." Bad management intensified the group's internal problems; whether on the road or in the studio, they were working constantly with no down time. "Nile and I laugh about it sometimes," he says without smiling. "There's three or four years of our lives we just don't remember."

Then, too, there was the fact that the

previously collaborative duo had begun to work along increasingly separate lines. The way Bernard recalls it, "All of a sudden Nile would come in with his songs already the way *he* wanted them, I'd come in with mine the way *I* wanted them, and it was a standoff. Musically, when that happens there's *nothing*." Their tastes were diverging toward the irreconcilable as well. "Things were getting too cute for me," is how he characterizes the recording of *Believer*. "It had nothing to do with playing a bass line any more, or coming up with a *really* good lick—it was just block chords. I haven't been playing for all these years to stand here and play A-A-A-A. I developed a style, and then all of a sudden I was told I wasn't needed to play that *much*. And of course there was the electronic [synthesizer] bass and all that stuff. It created tremendous confusion. Tony would come into the studio and all he would see would be a Linn Drum. You're kinda floored, especially when no one talks to you about it." He pauses. "You see, Nile wanted to get into the techno thing, but he never really *said* it."

"Now, I like playing with people," he continues. "I don't like to sit around and play with machines all day long. I don't want to spend three hours setting up a Synclavier and have it break down. I don't want to spend four hours getting a pattern on the drum machine. Tell the drummer and he'll play it. The human factor of the music can get lost. You know, you look over there at the drummer smiling, or the piano player, and they're just *grooving* on each other. I love being the bass player, being the foundation. Playing music for me is mostly about a feeling you get. When you can feel that way on tape, people can tell. It's one of the problems with all the [techno] toys—what we're getting is a lot of records that have perfect time, no fluctuations in tempo, everything's perfect because all the machines are locked in. You *can't* go off tempo a little. It's sterile to me, and it's why all these Brit things sound the same—same machines, same samples, and nobody knows how to play [laughs]."

Not that he's anti-technology, as The Power Station amply demonstrates. "Not taking anything away from the guys playing," he says, "but it was a three-piece band, and so we used every effect in the room we could find—lots of gating, delays, *everything*. I didn't get the chance for a long time to make a record that people would take notice of, so I figured I'd pull out *all* the stops with this one. But we used that stuff in *time*, we used it *musically*, we made the *rhythms* work. And we didn't use a lot of drum machines—Tony's doing all the playing. It's *natural* music. It's why Prince sounds so different from everything else out there—he's taking chances. We're musicians—that's what we're supposed to be doing, right?"

The musicians Edwards typically calls on for his sessions are more than able to find fruit out at the end of a limb, but their honed skills leave little to chance. Eddie Martinez supplies guitar that ranges from classic chordal funk to metal crunch ("Sick licks, we call them," Bernard laughs), Jeff Bova whizzes

his way over all manner of keys, and powerhouse Thompson, Edwards' old Chic rhythm-mate, kicks out everything from dance floor syncopations to bomb-blasts guaranteed to earn any metalhead's envy. And, of course, Bernard himself is usually found doing something on the bottom that forces you to groove. "To me, the drums and the bass have to lock in," is how he explains his take on his axe's role. "Now, I like to play melody, fool around with the top a little; but to me the bass is a foundation instrument, the one that holds the band together. But it's also constant motion—while some guy is playing chank-chank on the guitar, I can play three notes."

He sees his role as a producer in a similarly low-keyed but defined way, as his description of working with Robert Palmer on *Riptide* indicates. "We started that before we finished *Power Station*, actually," he begins. "I went down to the Bahamas with Robert and we laid some of the tracks down, then I came back to New York, and then went back down there and finished it; so from start to finish it took about six months. Robert really loved the sound we got working on *Power Station*; strangely enough, he didn't know anything about me other than that [laughs]. During the midst of doing his record I started explaining to him about Chic and Diana Ross and some of the other things I'd done, and he's going, 'Really?' He had no idea who I was. That made it good—at least I earned the job on my own. Working with him was very strange; he left with a lot of avant garde music, and it was up to me to bring it in so that it would be played on the radio and the kids would buy it, basically. At times it was almost like a test with Robert, a little game, you know—how weird he could make it and see what I was going to do with it. Like *Riptide*, or [Earl King's] *Trick Bag*, he loves that stuff. He had me sitting in his room listening to ballads from the 1920s, megaphone music and like that, and I'm wondering how I am going to make money from this record [laughs]. He's got quite a collection of that stuff, African things, and I just listened to all of it. Then he started to play me his demos, which included *Addicted To Love* and four or five of the other tunes that wound up on the album. So we just started banging them out, put down 13 tunes—eight of them went on the album, the rest they saved for B sides and later albums. Musically it was great fun and challenging. I had Eddie and Tony at my disposal for six months, and Jeff Bova, so it was a really good cast of people."

The show they put on again defies facile characterization while bursting with musicianship. The raunchy rumble of *Addicted To Love* ("I got a chance to just lay back and groove, which is what I do best—didn't have to do any acrobatics on the bass," he laughs); the metalloid dance of *Flesh Wound* ("That hiss is Robert breathing, we sampled it through a real cheap sampler—just Robert in heat"); the stop-time stumbles throughout



MITCHELL SEIDEL

BERNARD EDWARDS' EQUIPMENT

"I'm still using Spectre basses—of course, now that they've given me two free ones I have to say that." Bernard Edwards laughs. "And there's my old 1962 [Fender] Jazz bass." Also among his 22 basses, if not the, uh, first string, are a 1964 Jazz bass and the two Music Man basses he used on all Chic's records. The Spectres are loaded with EMG pickups. Late'y he's abandoned his 10-year-old Sunn Coliseum amp with four 15-inch Gans speakers for a Gallien-Kruger "with a 15-inch speaker—you know how technical I am, I don't know the name of the speaker or the amp model. As long as the light comes on I play. I've started using Rotosound Standard long-gauge rock strings—I've been buying so many of them I know what they are. Now—classic story—it used to take me five years to change a set of strings; Anthony Jackson almost fainted when I told him that. But I remember when I met Duck Dunn, and he told me that he'd had his bass for 22 years; when I asked him what kind of strings he used, he said, 'Same ones that came on the bass. Sounded good to me.'"

BERNARD EDWARDS SELECTED DISCOGRAPHY

as a leader

GLAD TO BE HERE—Atlantic 80079-1

with Chic

BELIEVER—Atlantic 80107-1

TONGUE IN CHIC—Atlantic 80031-1

TAKE IT OFF—Atlantic 19323

C'EST CHIC—Atlantic 19209

CHIC—Atlantic 19153

REAL PEOPLE—Atlantic 16016

LES PLUS GRANDS SUCCES DE CHIC—Atlantic 16011

RISQUE—Atlantic 16003

as bassist/producer

BURGLAR (soundtrack)—MCA 6201

JODY WATLEY—MCA-5898

Robert Palmer, *RIPTIDE*—Island 90471-1

THE POWER STATION—Capitol SJ-12380

Eddie Martinez, *NO LIES*—Cotillion 90135 1

Didn't Mean To Turn You On ("I love Jimmy Jam and Terry Lewis anyway—their grooves remind me a lot of the stuff me and Nile used to do in the old days, good fat chords with the rhythm on the bottom")—all bear the patented marks of Bernard and his crew. As does their work on vocalist Jody Watley's eponymous LP, where *Learn To Say No* huffs with pumping rhythms and hesitations that these guys do better than anybody.

Which explains why they've decided, after talking about it for years, to do it for themselves. "Between Madonna's record, Bowie's record, Chic's records, Diana Ross' records, Power Station, Duran Duran, and on and on, we've played on so many of the Top 10 hits of the last few years that we just feel like we deserve to be out there, too," he says. "And we want to perform—unfortunately, we're the best studio band in the world, you know [laughs]. We want to get onstage, dammit. So this year we're gonna do a little stuff on our own, not that candy-colored crap that comes out all over."

An early sample of what the lineup (Edwards, Martinez, Thompson, Bova, and vocalist Robert Hart) might sound like can be gleaned from the soundtrack to Whoopi Goldberg's film *Burglar*. Bernard is candid about it: "We used the money to write and rehearse, to feel each other out, basically. It was the first time Jeff was with the whole unit. Rob Hart, too; he's a 26-year-old vocalist from England who happened to walk in to audition while we were doing the tracks. He's kind of a cross between a Robert Palmer and a Bon Jovi-type. He can sing and he can wail. And when he started writing, we liked the lyrics, so he became part of the band. The band's complete, now, with the five members."

"Obviously," he continues, "being a [racially] mixed band we don't want to become a heavy metal band, but we want to bring some pop-rock and r&b stuff in there. Over the years we've proven we're sincere musicians, and we just want to get out there and play. The kids aren't playing, that's what's bothering us—there's so much computer crap on the radio that you want to throw up. How do you know one band from the other? And over the last three years it seems like it's gotten worse instead of better. But between the Bon Jovi's and the World Parties in Europe, people are starting to play again. A lot of the English stuff is starting to die out. There's too many guys who can play who are sitting home starving because one guy sits in the studio all day long pressing a button—there's just no feeling to that kind of music. In the old days you couldn't wait to hear Zeppelin's new record, or Jimi's new record—and you knew who it was when it came on the radio. The exception right now is Prince—when Prince comes on the radio you know it's him. He's going out of his way to be different, and he's doing a good job. That's what I like, but there's very few bands doing that. So we want to establish our own identity, and hopefully challenge these people to play some more. Put up or shut up. We're gonna take it from there."

db

Clarinetist for All Seasons

Eddie Daniels

By Zan Stewart

It wasn't that long ago that Eddie Daniels was known as a bristling-toned, fast-as-a-rocket tenor saxophonist who also played a little clarinet, along with other reed instruments.

But to paraphrase the old tune, there were some changes made.

Today, Eddie Daniels plays tenor sax only on rare occasions, and then in the studios, never in performance. "I'm strictly a clarinet player," he said in a recent conversation.

Why this major switch? "I think the world *needs* a clarinet player," the hirsute, lean Daniels said. "There's such a lineage of great saxophonists, but not clarinetists. It's been the most neglected instrument since the bebop era—primarily because it's one of the hardest. Plus, Benny Goodman put such a strong stamp on it with his style—that bright sound—and that stamp lasted a long time. People got used to hearing the instrument one way, and it needs a switch to bring fresh air to it."

Daniels, 45, is no Johnny-come-lately to the licorice stick. He took it up at 13, and has continued to play it henceforth, to the point of earning an M.A. from Juilliard in 1966 as a clarinet major. He also included the instrument on his recording debut as a leader, *First Prize*, then spotlighted it on two subsequent releases, *A Flower For All Seasons* (a duet LP with guitarist Bucky Pizzarelli), and *Street Wind*.

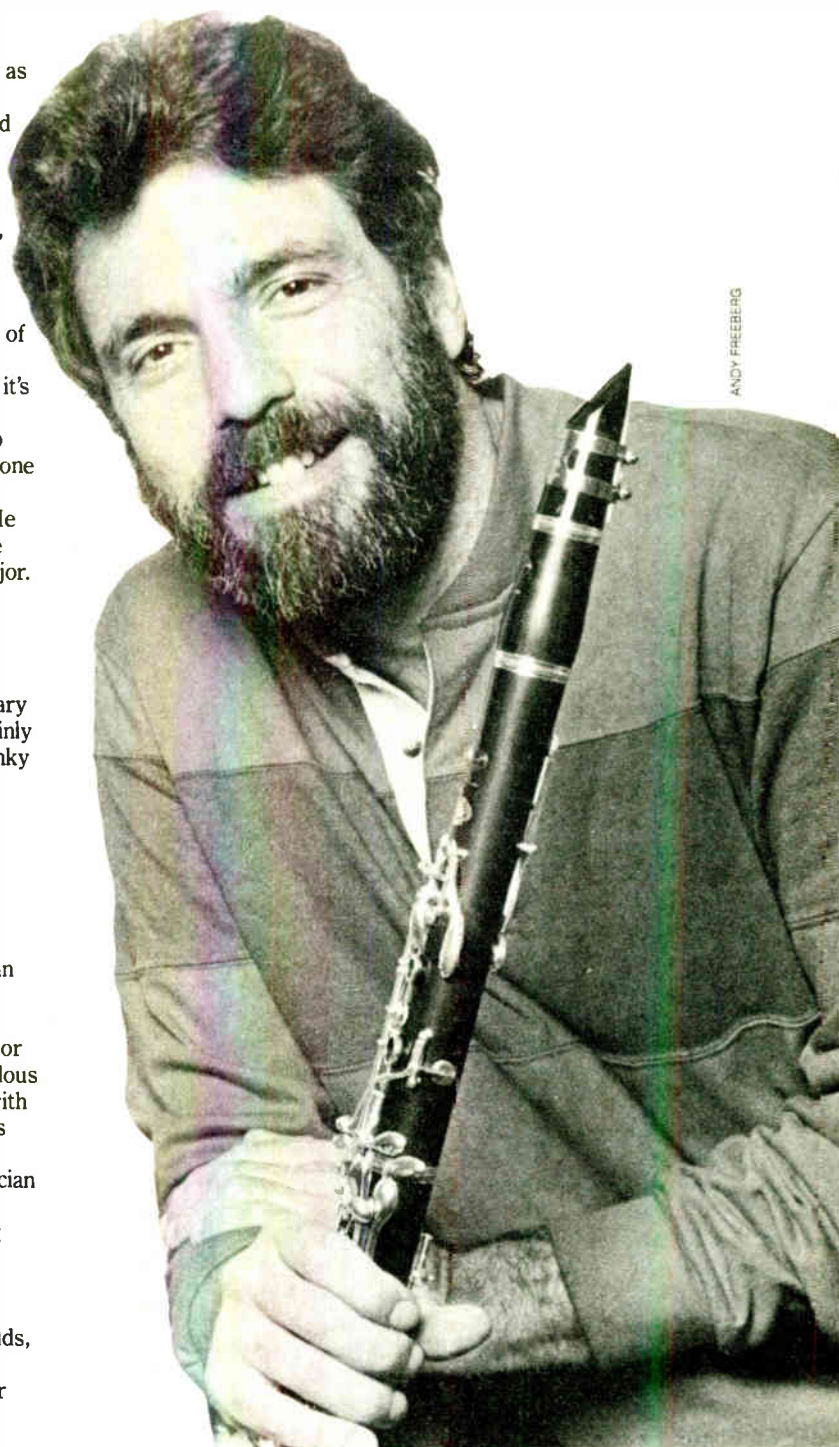
Street Wind was Daniels' first attempt at playing contemporary jazz on clarinet, and if it wasn't a commercial success, it certainly was a musical one. The with-it treatments of tunes like the funky *Preparation F* and an updated *Old Man River* proved that the clarinet, in the hands of a diverse stylist like Daniels, could indeed be a very engaging instrument in the modern genre.

A second contemporary venture, the CBS LP *Morning Thunder*, followed, and where on past dates he played clarinet alongside several other reeds, here Daniels totally focused on clarinet. As a result, his new-found career took a giant step.

Jack Elliot, director of the Los Angeles-based New American Orchestra, heard Daniels' lush, emotive reading of the ballad *Forget The Woman* on the disc, and commissioned Jorge Calendrelli, who had arranged the selection, to compose a major work especially for the clarinetist. "So George wrote a marvelous *Concerto For Jazz Clarinet And Orchestra* which I premiered with the NAO in Los Angeles in 1984," Daniels said. That led to his recording the concerto—which showcases the reed artist in dazzling uptempo segments (it's hard to imagine a finer technician than this fellow) as well as warmer, slower moments. The concerto and other classical works with jazz tinges—including J.S. Bach's *Siciliano*, arranged by Nan Schwartz, and C.P.E. Bach's *Solfeggietto*, arranged by Calendrelli—are available on *Breakthrough*.

Breakthrough, a splendid blend of the classical and jazz worlds, received excellent reviews and garnered Daniels, who plays magnificently on the recording, a nomination for a Grammy for Best Jazz Soloist, 1986. Fans love it as well.

"The reaction from the listening public has been great,"



ANDY FREEBERG

Daniels said. "I've been getting all kinds of letters, loving letters saying, 'Thank you for the music,' saying, '*Breakthrough* is the best thing I've heard.'" (down beat readers agreed that Daniels is something else, selecting him first place clarinetist in last year's Reader's Poll.)

Audiences also respond when Daniels performs a program where classics are presented alongside jazz works—and fusions of the two styles. "People love the combination of the classical and jazz approach," he said. "There's a kind of pure tension in something classical, trying to get every note perfect and beautiful. The audience feels that tension—they're going with the artist and enjoying it—but they have to sit still. But when I play jazz, I get a chance to relax, and they get a chance to relax. It's like a cycle of tension and release."

Examples of this mixture of musics include a late 1986 appearance at Lincoln Center's Alice Tully Hall, where the clarinetist concertized, playing Debussy's *Premiere Rhapsody* and Ravel's *Mother Goose Suite*—the latter adapted for clarinet by Calendrelli—along with jazz-based works, featuring pianist Roger Kellaway. Early in 1987, Daniels traveled, showcasing his talents with the London Philharmonic and Cincinnati Symphony, and in March, he was a guest on the *Tonight Show*. There he delivered a seamless *Solfeggiotto* before roaring into a medium-up *I'm Getting Sentimental Over You*, backed by Doc Severinsen's all-star crew.

As successful as is his mixture of classics and jazz, it's only one aspect of Daniels' musicality. "I don't think I want to be labeled as a classical/jazz artist," he said. "I'd rather be known for playing my best, whatever it is. I want to make everything to do with the clarinet my calling, except maybe playing Klezmer music," he added jovially.

"For example," he continued, "my new GRP album is a bebop LP, called *To Bird With Love*, featuring tunes written, or played by, Charlie Parker—a lot of unfamiliar things like *She Rote* and *Passport* as well as standards like *East Of The Sun*. There's also a tune called *Now's The Time Revisited*, which Roger Kellaway wrote. The players are [pianist] Fred Hersch, [drummer] Al Foster, and [bassist] John Patitucci.

"This record gave me a chance to explore the other part of the spectrum. Jazz is a very deep part of my musical framework, and being able to do that for a whole album takes me to another place than I could go if I just did it for a couple of numbers on a concert."

And playing tunes by Bird also hits home. "After Benny Goodman, Charlie Parker was my main inspiration," Daniels said. "My first saxophone was an alto, and I spent a lot of time copying Bird solos like *Au Privave* and *Just Friends*. So this LP is like going back to my original roots."

The concept of doing a tribute to Parker, while perhaps not as commercially viable as a contemporary-tinged package like *Breakthrough*, is nevertheless timely and interesting. Though Parker was only active from the early-'40s-to-mid-'50s, he set a standard for musicianship and level of improvisational brilliance that influenced all who followed him. As Eddie said, "All the contemporary stylists, from John Coltrane to Michael Brecker to Wynton Marsalis, have Bird somewhere in their playing."

And since there haven't been many full-time clarinetists besides Buddy DeFranco recording bop albums, Daniels felt it was "time to make a statement about jazz clarinet in the world."

Daniels is sure about one thing: no matter whether it's classics or jazz, he's going to have to put in a lot of time to keep his clarinet chops in any kind of shape. "That's okay," he said. "I don't mind the work. I have the horn in my hands all day as it is, playing at least four-five hours. But you have to if you want to get at the heart of this instrument. There are other voices, other capabilities inside that instrument. It has the widest range of all woodwinds. It has the one of the warmest sounds. It can sound like a flute, a trumpet, or a cello. It's got a palette of expression, but to get it, you have to live with it. It's not the kind of thing you can just pick up and play."

Daniels has been serious about music, and the clarinet, from the outset. "I've put in such a great deal of energy, studying the clarinet," he said. "I studied with the great clarinet teachers of the time, like Daniel Bonade. He was teaching at Juilliard, and

CONTINUED ON PAGE 63

EDDIE DANIELS' EQUIPMENT

Eddie Daniels alternates between two models of Buffet clarinets—a Prestige model R-13 and a Standard model R-13. Both axes are outfitted with Kasper mouthpieces, and he uses Vandoren #5 reeds.

EDDIE DANIELS SELECTED DISCOGRAPHY

as a leader

TO BIRD WITH LOVE—GRP 1034
BREAKTHROUGH—GRP 1024
BRIEF ENCOUNTER—Muse 5154
MORNING THUNDER—Columbia 36290

STREET WIND—Marlin 2214
FIRST PRIZE—Prestige 7506

with Bucky Pizzarelli

A FLOWER FOR ALL SEASONS—Choice 1002



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*Unbelievable
and Irresistible*

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Amazing, but true!

Universally recognized as one of the foremost exponents of modern jazz saxophone, Michael Brecker now releases his debut as a leader! Yes, that's *debut!* Believe it or not, during his incredible career including Steps Ahead, the Brecker Brothers and over 400 album appearances (Steely Dan, Chick Corea, Billy Joel, Charles Mingus, Bruce Springsteen and Horace Silver to name a few), Michael's name in the leader spot has never occurred! This auspicious moment in jazz history will prove that it was worth the wait. Jack DeJohnette, Kenny Kirkland, Pat Metheny and Charlie Haden join with Michael to create, improvise and flatout burn one of the hottest jazz releases this year. This disc also features Michael's startling forays into new sounds with the Steiner EWI electronic wind instrument. Join us in celebrating a work of art! Full digital recording with CD bonus track "My One and Only Love" from Michael Brecker—the wait is over!

STOP THE PRESSES!

Jack DeJohnette's Special Edition On IMPULSE!

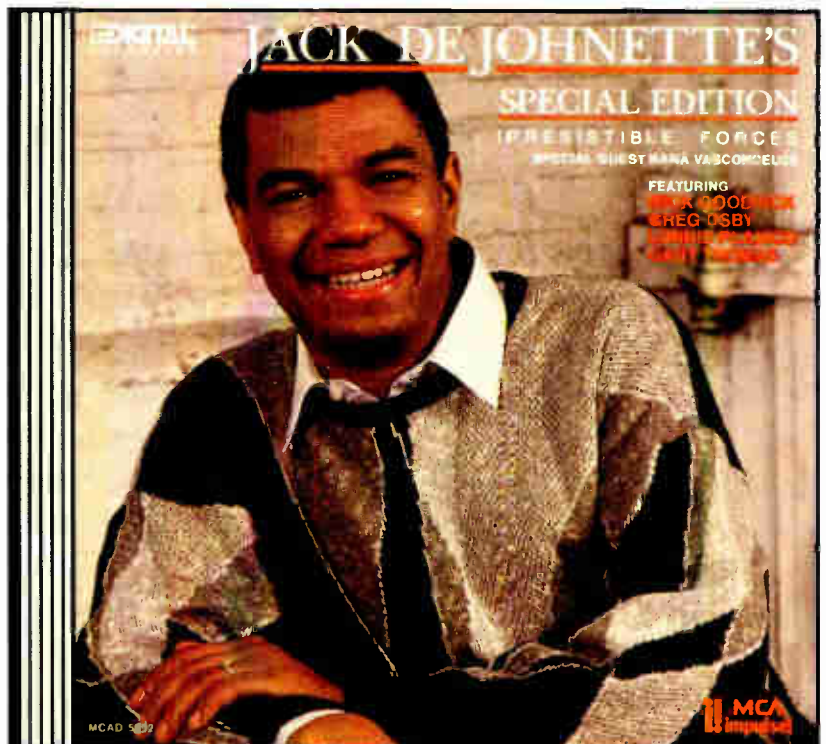
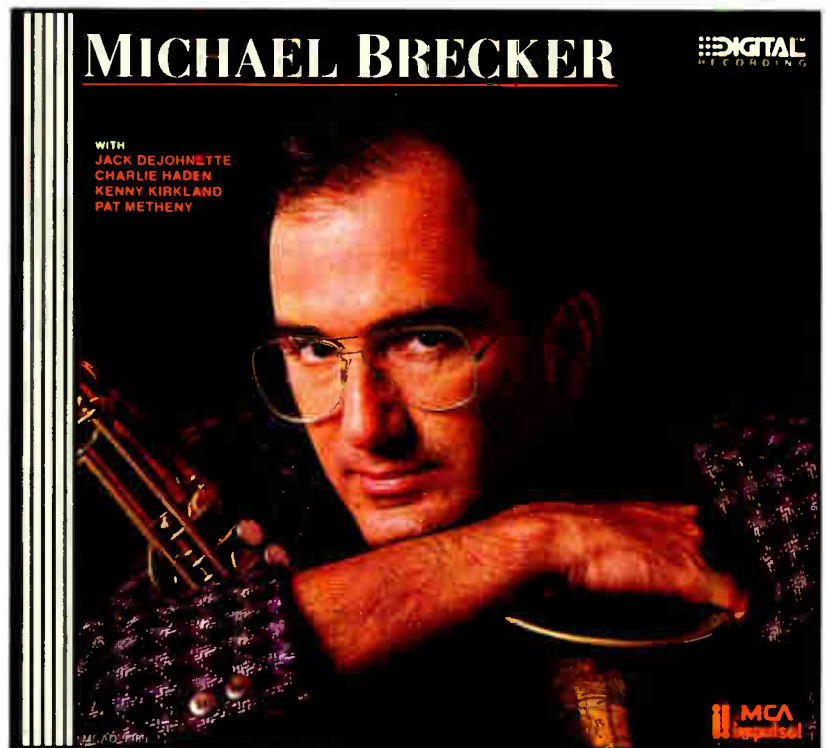
Jack DeJohnette's Special Edition featuring Nana Vasconcelos presents "Irresistible forces"—modern, mature jazz. no true believer can afford to resist. Drummer, pianist, composer, producer, jazz legend DeJohnette has assembled an incredibly special Special Edition in his premiere IMPULSE! release including bassist Lonnie Plaxico, guitarist Mick Goodrick, sax players Greg Osby and Gary Thomas and Brazilian percussionist/vocalist Nana Vasconcelos. Jack's personal history includes tenures with Miles Davis, Charles Lloyd and Keith Jarrett and collaborations with Pat Metheny and Ornette Coleman among many of the giants he has inspired by his muscular yet thoughtful drumming.

Special Edition, by definition, indicates an entity unique unto itself. We hope you'll agree "Irresistible Forces" is a very special edition. Full digital recording, compact disc contains bonus track not on LP or cassette.



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The 10th Annual *down beat* Student Music Awards

The annual down beat Student Music Awards honor the accomplishments of U.S. and Canadian high school and college student musicians.

Welcome to the 10th annual *down beat* Student Music Awards. That's right, the "deebees"—co-sponsored by the National Association of School Music Dealers—are already a decade old. And today they're more popular—and significant—than ever. The Student Music Awards, says Arts Magnet High School jazz studies director Bart Marantz, are "the most prestigious award that can be bestowed upon a music education program other than a Grammy." Music Department chairman Robert Morgan of the High School for Performing & Visual Arts in Houston agrees. "They're very meaningful to both music programs and students," he notes. "They especially help music programs by providing significant recognition from one of the major music authorities—*down beat* magazine." The "deebees" carry plenty of prestige with students, too. "Kids from years back still use their 'deebees' as tie tacks and lapel pins," says Morgan of former students he's since run into, "obviously they're important to them."

The 18 award categories (with separate divisions for junior high schools, high schools, performing arts high schools, and colleges) produced six multiple awardees among individuals this year. George Stone of Cal State/Northridge won for best college jazz arrangement and original extended composition; tenor saxist Dan Gailey of the University of Northern Colorado won for original song composition and blues/pop/rock instrumentalist; alto saxist Mike Titlebaum of Brighton High School in Rochester, NY, won for high school jazz arrangement and blues/pop/rock instrumentalist; Arts Magnet's Damon Criswell won for best high school jazz arrangement and took an outstanding performance for best song composition; Ken Brown of Corona del Sol High School in Tempe, AZ, had OPs for his jazz and

classical solo guitar work; and William Mulligan of Ohio State took OPs for his jazz and blues/pop/rock soloing on alto and soprano sax.

No less than 21 schools took home more than one award this year. Arts Magnet High School in Dallas was the biggest winner, with eight wins and three OPs. Other leaders included the Eastman School of Music and the University of Miami, with two wins and three OPs apiece; Houston's High School for Performing & Visual Arts (one win, four OPs); the University of Northern Colorado (three wins, one OP); New York's Laguardia High School of the Arts (two wins, two OPs); North Texas State University (four OPs); Hall High School of West Hartford, CT (three wins); and the Interlochen Arts Academy of Interlochen, MI (one win, two OPs).

As always, *down beat* congratulates everyone commended below—and, of course, the teachers and music dealers who helped get them there. The winners' prizes include "deebee" plaques, certificates, and pins, as well as Berklee College of Music scholarships for the high school winners. And let's not forget to thank the distinguished judges for the hard work that went into picking the winners.

—bill beuttler

Key To Award Listings

• • •
WINNER or OUTSTANDING PERFORMANCE
Recipient, Instrument (or Song Title)
School
Faculty Adviser
Cooperating Music Dealer

JAZZ BIG BAND

HIGH SCHOOL WINNER

Hall H.S. Concert Jazz Band
Hall High School, West Hartford, CT
William Stanley, coordinator of music
LaSalle Music Shop, West Hartford, CT



PERFORMING ARTS H.S. WINNER

AMHS Lab Band
Arts Magnet High School, Dallas, TX
Bart Marantz, director of jazz studies
Brook Mays Music Co., Dallas, TX



OUTSTANDING PERFORMANCE

HSPVA Jazz Ensemble
High School For Performing & Visual Arts,
Houston, TX
Robert Morgan, chairman, instr. music
dept.
Southern Music Co., Houston, TX

OUTSTANDING PERFORMANCE

Interlochen Arts Academy Studio Orchestra
Interlochen Arts Academy, Interlochen, MI
Peter Brockman, director

COLLEGE WINNER

**University of Massachusetts
Jazz Ensemble I**
Univ. of Massachusetts, Amherst, MA
Jeffrey Holmes, associate professor
Gribbons Music, Greenfield, MA

OUTSTANDING PERFORMANCE

Eastman Jazz Ensemble
Eastman School of Music, Rochester, NY
Rayburn Wright, professor jazz studies
Wendell Harrison Music, Rochester, NY

OUTSTANDING PERFORMANCE

University of Miami Concert Jazz Band
University of Miami, Coral Gables, FL
Whitney F. Sidener, dept. chairman/
director
Ace Music, North Miami, FL

OUTSTANDING PERFORMANCE

**California State Univ./Fresno
Jazz Band 'A'**
California State University, Fresno, CA
Larry Sutherland, director of bands
M-V Music, Fresno, CA

JAZZ INSTRUMENTAL GROUP

HIGH SCHOOL WINNER

Chantilly Jazz Ensemble
Chantilly High School, Chantilly, VA
Mike Thorp/Tony Aversano, directors
Band Aid Music, Chantilly, VA



PERFORMING ARTS H.S. WINNER

Art Ensemble of Houston
High School For Performing And
Visual Arts, Houston, TX
Robert Morgan, chairman,
instr. music dept.
Southern Music Company, Houston, TX

COLLEGE WINNER**Saxology**

Eastman School of Music, Rochester, NY
 Ramon L. Ricker, director
 Wendell Harrison Music,
 Rochester, NY

OUTSTANDING PERFORMANCE**University of Miami Bebop Ensemble**

University of Miami, Coral Gables, FL
 Vince Maggio, lecturer
 Ace Music, Miami, FL

OUTSTANDING PERFORMANCE**Rob Scheps Quintet**

New England Conservatory, Boston, MA
 William Thomas McKinley, faculty,
 Rayburn Music, Boston, MA

JAZZ INSTRUMENTAL SOLOIST**JR. HIGH SCHOOL WINNER****Chris Halon, keyboard**

Federal Way High School, Federal Way, WA
 Lawrence C. Belz, director
 Helmer's Music, Federal Way, WA

OUTSTANDING PERFORMANCE**Jesse Heckman, tenor saxophone**

Stroudsburg Middle School,
 Stroudsburg, PA
 Richard F. Lantzer, band director
 Zeswitz Music Co., Reading, PA

HIGH SCHOOL WINNER**Joel Frahm, tenor saxophone**

William Hall High School,
 West Hartford, CT
 William Stanley, coordinator of music
 LaSalle Music Shop, W. Hartford, CT

OUTSTANDING PERFORMANCE**Eric P. Wendlandt, alto, tenor, soprano saxophone**

Northview High School, Grand Rapids, MI
 Max Colley, band director
 Christian Music Center, Grand Rapids, MI

Jonathan Snelder, trumpet

Brockton High School, Brockton, MA
 Vincent Macrina, dept. chairman,
 band director
 Rayburn Music, Boston, MA

Jerry Kistler, trumpet

Decatur MacArthur High School,
 Decatur, IL
 Jim Culbertson, director of bands
 Thompson-Kramer Music Company,
 Decatur, IL

Ken Brown, classical guitar

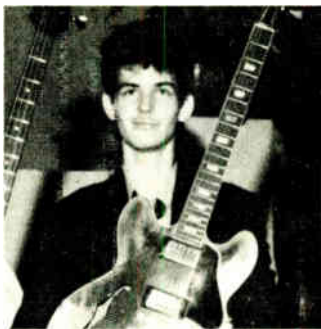
Corona Del Sol, Tempe, AZ
 Alfred O'Leary, music teacher

**PERFORMING ARTS H.S. WINNER****Jason McGuire, guitar**

Arts Magnet High School, Dallas, TX
 Bart Marantz, director of jazz studies
 Brook Mays Music Company, Dallas, TX

OUTSTANDING PERFORMANCE**Taru Alexander, drums**

Laguardia High School of the Arts,
 New York, NY
 Justin Dicioccio, conductor
 Frank Richards Music Company,
 Pine Brook, NJ

**OUTSTANDING PERFORMANCE****Doug Young, guitar**

High School for Performing and Visual
 Arts, Houston, TX
 Robert Morgan, chairman, instrumental
 music dept.
 Southern Music Company, Houston, TX

OUTSTANDING PERFORMANCE**Aaron Comess, drums**

Arts Magnet High School, Dallas, TX
 Bart Marantz, director of jazz studies
 Brook Mays Music Company, Dallas, TX

OUTSTANDING PERFORMANCE**Steven Scott, piano**

Laguardia High School of the Arts,
 New York, NY
 Justin Dicioccio, conductor
 Frank Richards Music Company,
 Pine Brook, NJ

OUTSTANDING PERFORMANCE**Eric Boring, trumpet, flugelhorn**

High School for Performing Arts,
 Houston, TX
 Robert Morgan, chairman, instrumental
 music dept.
 Southern Music Company, Houston, TX

OUTSTANDING PERFORMANCE**David White, flute, tenor saxophone**

High School for Performing and Visual
 Arts, Houston, TX
 Robert Morgan, chairman, instrumental
 music dept.
 Southern Music Company, Houston, TX

**COLLEGE WINNER****Bill Churchville, trumpet**

McNeese State University,
 Lake Charles, LA
 Rick Condit, director of jazz studies
 Lake Charles Music, Lake Charles, LA

OUTSTANDING PERFORMANCE**Chris Rogers, trumpet**

University of Miami, Coral Gables, FL
 Ron Miller, associate professor

OUTSTANDING PERFORMANCE**David A. Pietro, alto saxophone**

North Texas State University, Denton, TX
 James Riggs, associate professor
 Beason Woodwin Repairs,
 Denton, TX

OUTSTANDING PERFORMANCE**Drew Phelps, String Bass**

North Texas State University, Denton, TX
 Edward L. Rainbow, professor, bass
 Pender's Music Company, Denton, TX

OUTSTANDING PERFORMANCE**Robert Scheps, tenor saxophone**

New England Conservatory, Boston, MA
 William Thomas McKinley, faculty
 Rayburn Music, Boston, MA

OUTSTANDING PERFORMANCE**Bob Sands, tenor saxophone**

Eastman School of Music, Rochester, NY
 Rayburn Wright, professor of jazz studies
 Wendell Harrison Music, Rochester, NY

**OUTSTANDING PERFORMANCE****Peter B. McCann, guitar**

North Texas State University, Denton, TX
 Jack L. Petersen, resident artist
 Prodigal Sound, Denton, TX

OUTSTANDING PERFORMANCE**James Nielsen, drums**

University of Northern Iowa School of
 Music, Cedar Falls, IA
 Robert Washut, associate professor
 University Music, Cedar Falls, IA

OUTSTANDING PERFORMANCE**Kent Hillman, drums**

California State University, Fresno, CA
 Larry Sutherland, director of bands
 M-V Music, Fresno, CA

OUTSTANDING PERFORMANCE**William Mulligan, soprano, alto saxophone**

Ohio State University, Columbus, OH
 Tom Battenberg, professor
 Spillman Music, Columbus, OH

JAZZ VOCAL CHOIR**HIGH SCHOOL WINNER****Lakewood High School Roadshow**

Lakewood High School, Lakewood, OH
 Gerald A. Wondrak, teacher
 West Park Music, Cleveland, OH

OUTSTANDING PERFORMANCE**Jazz Media**

Mead High School, Spokane, WA
 Denise Doering, choir director
 Sampson-Ayers House Of Music,
 Spokane, WA

COLLEGE WINNER**University of Miami Jazz Vocal I**

University of Miami School of Music,
 Coral Gables, FL
 Larry Lapin, professor
 Ace Music, Coral Gables, FL

OUTSTANDING PERFORMANCE**Gold Company**

Western Michigan University,
 Kalamazoo, MI
 Stephen Zegree, professor
 Farrow's Music, Kalamazoo, MI

JAZZ VOCAL GROUP**HIGH SCHOOL WINNER****Mt. Pleasant Studio Jazz Singers, 1987, 6:30 AM**

Mt. Pleasant High School, San Jose, CA
 Jan C. DeShero, teacher
 Tony's Music, San Jose, CA

OUTSTANDING PERFORMANCE**Mt. Pleasant Studio Jazz Singers, Girls****Quartet, 1987, 7:30 AM****Mt. Pleasant High School, San Jose, CA****Jan C. DeShero, teacher****Tony's Music, San Jose, CA****PERFORMING ARTS H.S. WINNER****AMHS Lab Singers**

Arts Magnet High School, Dallas, TX
 Dave Alexander, director
 Brook Mays Music Co., Dallas, TX

COLLEGE WINNER**Deanza Jazz Singers**

Deanza College, Cupertino, CA
 Roger L. Letson, director, vocal activities
 Byron-Hoyt Music, San Francisco, CA

OUTSTANDING PERFORMANCE**The Fanfairs**

Foothill College, Los Altos Hills, CA
 Nile P. Norton, director, vocal activities
 World of Music, Cupertino, CA

JAZZ VOCAL SOLOIST**PERFORMING ARTS H.S. WINNER****Carter Pyatt**

School For Creative And Performing Arts,
 Cincinnati, OH
 Jeff Hellmer, orchestra conductor
 Denny Heglin Music, Covington, KY

OUTSTANDING PERFORMANCE**Tim Owens**

Arts Magnet High School, Dallas, TX
 Dave Alexander, director
 Brook Mays Music Co., Dallas, TX

COLLEGE WINNER**Dan Geisler**

University Of Northern Colorado,
 Greeley, CO
 Gene Aitken, director
 Flesher Hinton Music Co., Denver, CO

STUDIO ORCHESTRA**PERFORMING ARTS H.S. WINNER****Laguardia High School of the Arts****Laguardia High School of the Arts,****New York, NY****Justin Dicioccio, conductor**

Frank Richards Music Co., Pine Brook, NJ

COLLEGE WINNER**Eastman Studio Orchestra**

Eastman School of Music, Rochester, NY
 Rayburn Wright, prof. of jazz studies
 Wendell Harrison Music, Rochester, NY

SYMPHONIC BAND**COLLEGE WINNER****Northern Illinois Univ. Wind Ensemble****Northern Illinois Univ., DeKalb, IL****Stephen E. Squires, assistant professor****Karnes Music Co., Elk Grove Village, IL****OUTSTANDING PERFORMANCE****North Texas State Univ. Symphonic****Wind Ensemble**

North Texas State University, Denton, TX
 Dr. Robert A. Winslow, dir. of bands
 Brook Mays Music Co., Dallas, TX

CLASSICAL ORCHESTRA

COLLEGE WINNER

Northern Illinois Univ. Philharmonic
Northern Illinois Univ., DeKalb, IL
Carl Roskott, conductor
Karnes Music Co., Elk Grove Village, IL

CLASSICAL INSTRUMENTAL SOLOIST

JR. HIGH SCHOOL WINNER

Spencer Mullen, piano
Rose Hill Junior High School,
Redmond, MA
Thomas R. Wilson II, band director
Music West, Bellevue, MA

HIGH SCHOOL WINNER

Laura Kidd, alto saxophone
Fairport High School, Fairport, NY
Thomas Gidhiu, band director
Shuffle Music Inc., Rochester, NY

OUTSTANDING PERFORMANCE

Kenneth Brown, guitar
Corona Del Sol, Tempe, AZ
Alfred O'Leary, music teacher

PERFORMING ARTS H.S. WINNER

Miyo Kono, violin
Laguardia High School of the Arts,
New York, NY
Jonathan Strasser, conductor



COLLEGE WINNER

Keith Johnson, alto saxophone
University Of Texas, Austin, TX
Richard Lawn, associate professor
Reitz Music Co., Austin, TX

OUTSTANDING PERFORMANCE

Stephen M. Mohacey II, tenor saxophone
University Of Texas, Austin, TX
Richard Lawn, associate professor
Strait Music Company, Austin, TX

CHAMBER MUSIC GROUP

PERFORMING ARTS H.S. WINNER

Student String Quartet
Interlochen Arts Academy, Interlochen, MI
Rosemary Malocsay, co-ordinator

OUTSTANDING PERFORMANCE

**Michele Waits/Tania Campos/
Tony Stanley/Pablo Mahave**
Interlochen Arts Academy, Interlochen, MI
Renata Knific, instructor

BLUES/POP/ROCK INSTRUMENTAL GROUP

PERFORMING ARTS H.S. WINNER

AMHS Pop/Rock/Ensemble
Arts Magnet High School, Dallas, TX
Bart Marantz, director of jazz studies
Brook Mays Music Co., Dallas, TX

COLLEGE WINNER

Nippon Gakki
University of Miami, Coral Gables, FL
Gary Lindsay, associate professor
Ace Music, Coral Gables, FL

BLUES/POP/ROCK INSTRUMENTAL SOLOIST

JR. HIGH SCHOOL WINNER

Rich Boucher, trumpet
Rose Hill Junior High School,
Redmond, WA
Thomas R. Wilson II, band director
Music West, Bellevue, WA

HIGH SCHOOL WINNER

Mike Titlebaum, alto saxophone
Brighton High School, Rochester, NY
Dr. Dennis Miller, perf. arts director
Shuffle Music, Rochester, NY

PERFORMING ARTS H.S. WINNER

Doug Neil, guitar
Arts Magnet High School, Dallas, TX
Bart Marantz, director of jazz studies
Brook Mays Music Co., Dallas, TX

PERFORMING ARTS H.S. WINNER

Darrell Phillips, bass
Arts Magnet High School, Dallas, TX
Bart Marantz, director of jazz studies
Brook Mays Music Co., Dallas, TX

COLLEGE WINNER

Dan Gailey, tenor saxophone
University of Northern Colorado,
Greeley, CO
Gene Aitken, director
Flesher Hinton Music Co., Denver, CO

OUTSTANDING PERFORMANCE

William Mulligan, alto saxophone
Ohio State University, Columbus, OH
Tom Battenberg, professor
Spillman Music, Columbus, OH

JAZZ ARRANGEMENT



HIGH SCHOOL WINNER

Mike Titlebaum, Doxy
Brighton High School, Rochester, NY
Dr. Dennis Miller, dir. of perf. arts
Shuffle Music, Rochester, NY

PERFORMING ARTS H.S. WINNER

Damon Criswell, Reflections
Arts Magnet High School, Dallas, TX
Bart Marantz, director of jazz studies
Brook Mays Music Co., Dallas, TX

COLLEGE WINNER

George Stone, Autumn Nocturne
Cal State University, Northridge, CA
Joel Leach, professor of music
Dick Charles Music, Glendale, CA

OUTSTANDING PERFORMANCE

Russell Allen Schmidt, Solitude
Eastman School Of Music, Rochester, NY
Rayburn Wright, prof. of jazz studies
Wendell Harrison Music, Rochester, NY

OUTSTANDING PERFORMANCE

**Mark Etheredge/Doug Pohorski,
Autumn Leaves**
Deanza College, Cupertino, CA
Roger L. Letson, director, vocal activities
Byron-Hoyt Music, San Francisco, CA

ORIGINAL SONG COMPOSITION

PERFORMING ARTS H.S. WINNER

**Roy Hargrove, The True Meaning Of
Advice**

Arts Magnet High School, Dallas, TX
Bart Marantz, director of jazz studies
Brook Mays Music Co., Dallas, TX

OUTSTANDING PERFORMANCE

Damon Criswell, Reflections
Arts Magnet High School, Dallas, TX
Bart Marantz, director of jazz studies
Brook Mays Music Co., Dallas, TX

COLLEGE WINNER

**Dan Gailey, Hey Mama, Your Samba's On
Fire!**
University of Northern Colorado,
Greeley, CO
Gene Aitken, director
Flesher Hinton Music Co., Denver, CO

ORIGINAL EXTENDED COMPOSITION

COLLEGE WINNER

George Stone, Bass-ically Two Of A Kind
Cal State University, Northridge, CA
Joel Leach, professor of music
Dick Charles Music, Glendale, CA

OUTSTANDING PERFORMANCE

Rex Cadwallader, All Night Diner
University Of Northern Colorado,
Greeley, CO
Gene Aitken, director
Flesher Hinton Music Co., Denver, CO

LIVE RECORDING

HIGH SCHOOL WINNER

David Rosenbaum
Hall High School, West Hartford, CT
William Stanley, coordinator of music
LaSalle Music Group, West Hartford, CT

COLLEGE WINNER

Terry Wedel
McGill Univ., Montreal, Canada
Frank Opalko, assistant professor
Richard Audio, Montreal, Canada

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COLLEGE WINNER

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Frank Opalko, assistant professor

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- 9) Accurate rhythm/time
- 10) Material

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■ **Les Hooper:** Composer/arranger for motion pictures, television, commercials, orchestras, and records; six-time Grammy nominee; clinician.

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★★★★★ EXCELLENT ★★★★ VERY GOOD ★★★ GOOD ★★ FAIR ★ POOR



JOHN SCOFIELD

BLUE MATTER—Gramavision 18-8702-1: *BLUE MATTER*; *TRIM*; *HEAVEN HILL*; *SO YOU SAY*; *NOW SHE'S BLONDE*; *MAKE ME*; *THE NAG*; *TIME MARCHES ON*.

Personnel: Scofield, guitar; Gary Grainger, electric bass; Dennis Chambers, drums; Mitchel Forman, keyboards; Don Alias, percussion; Hiram Bullock, rhythm guitar (cuts 1, 5, 6).

★★★★★

The groove. It's an almost mystical concept, hard to explain (especially to non-musicians). But when the rhythm section is clicking, when everything is in-the-pocket—then the soloist is really free to soar. That's what happens on *Blue Matter*, and that's why it's the best album that John Scofield has made. So far.

I say "so far" because (1) Scofield just keeps improving, and (2) this is his first recording with the rhythm section of bassist Gary Grainger (formerly with Pockets) and drummer Dennis Chambers (ex-Parliament/Funkadelic). In the team of Grainger and Chambers, Scofield may have found one of the truly great rhythm sections of the '80s. It's not their chops—although they have plenty—it's their flexibility. They hit every musical twist and turn without losing momentum. As Scofield himself has said, Grainger and Chambers have a remarkable ability to bridge funk and jazz—they can really lay it down and be subtle.

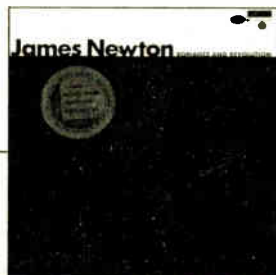
With Grainger and Chambers feeding him, Scofield can shake-and-bake like Michael Jordan in the open court. There's a confident swagger to his lines, and we can hear the full scope of his musical personality. He's elusive on *Blue Matter*, bouncy on *Trim*, bittersweet and reflective on *Now She's Blonde*. And *The Nag* is down-and-dirty, with sawtooth guitar riffs zig-zagging over the stuttering bass and drums. It might be the funkier thing Scofield has ever done.

Funk and blues are the dominant strains here, but there are also touches of gospel (*Heaven Hill*), calypso (*So You Say*), New Orleans parade music (*Trim*), even heavy metal (*Make Me*). Of course, Scofield has been making clever use of his influences for years. Even on early albums like *Who's Who* (Arista 3018), he showed a knack for reworking clichés and coming up with something surprising. His three years with Miles Davis helped to further extend his ideas, both harmonically and rhythmically, and he also learned to create music that uncoils in mysterious ways. On this album, both the first tune and the last capture the ominous, foreboding quality that made *Decoy* such a great record. But Scofield has a wry sense of humor, too, and he can be flat-out

joyous, as he is on *So You Say*.

The impressive range of the music owes a lot to the strong supporting roles played by Mitch Forman, Don Alias and Hiram Bullock, and especially to Steve Swallow for his in-your-face production. Even so, some of these tunes might sound fairly ordinary if the grooves weren't so powerful. This album just cooks.

—jim roberts



JAMES NEWTON

ROMANCE AND REVOLUTION—Blue Note 85134: *FOREVER CHARLES*; *MEDITATIONS ON INTEGRATION*; *PEACE*; *THE EVENING LEANS TOWARD YOU*.

Personnel: Newton, flute; Rick Rozie, bass; Pheeroan akLaff, drums; Abdul Wadud, cello (cuts 3, 4); Steve Turre (1, 2, 4), Robin Eubanks (1, 2), trombone; Jay Hoggard, vibes (1, 4); Geri Allen, piano (1, 2, 4).

★★★★½

James Newton says he returned to his California roots in making this album, which includes one composition by fellow-Angelino Charles Mingus, and one by Ornette Coleman, whose revolutionary concept came to fruition in Los Angeles. L.A. homeboy Dolphy is James' declared inspiration on flute, and you can hear Eric in the way his big sound pushes at the instrument's limits.

The album's centerpiece is Mingus' *Meditations On Integration* (aka *Praying With Eric*, and a sensation at Monterey '64). Chaz' easier pieces fell into fashion after his death, but Newton tackles one of his more ambitious and tricky suites. In the manner of last year's Ellington/Strayhorn set *African Flower* (Blue Note 85109), he's recast the master's music in his own image. The main theme is keened by flute, not arco bass as on Mingus versions; an insistently rhythmic tenor chant has been re-fashioned for two trombones, pulsing in and out of unison, curiously reminiscent of Californian Terry Riley's minimal *In C*. But mindful of *Meditation's* social thrust, Newton retains Mingus' passion, his outrage at racism that won't die. Here more than ever, James' angered shrieks evoke Rahsaan Roland Kirk—whose shrewd eclecticism anticipated his own.

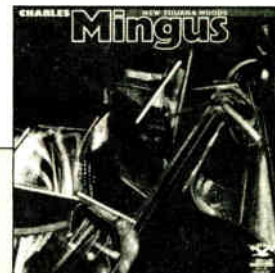
Peace spotlights Ornette's lyrical pen, not his free method. The flute/cello/bass/drums unit sounds nothing like the composer's woolly quartets; it's Coleman music as Dolphy might have played it. Likewise, James' celebratory strut *Forever Charles*—Geri Allen's rubato break aside—sounds more like Blue Note

Dolphy than Mingus, even with trombones plunging in the amen corner.

Only the unhurried ramble *Evening* doesn't fully succeed, sometimes stagnating in lush or dreamy textures. Nevertheless, Newton's mature music is apt to be impeccably tasteful—ditto his selection of musicians. Like Duke, he has a splendid sense of how musical personalities fit together, without straining to make them fit. He consistently brings out the best in the inconsistent vibist Jay Hoggard. And no one since pre-WSQ Julius Hemphill has put the versatile Abdul Wadud to better use.

It's funny—despite Dolphy, Mingus, Art Pepper, John Carter, and other shouters, California's persistently tagged as the home of wimpy jazz. We might instead see it as nurturing ground for novel combos and brilliant explorations of ensemble colors. Small wonder *Romance And Revolution* makes Newton think of home.

—kevin whitehead



CHARLES MINGUS

NEW TIJUANA MOODS—RCA/Bluebird 5635-1-RB: *DIZZY MOODS*; *YSABEL'S TABLE DANCE*; *TIJUANA GIFT SHOP*; *LOS MARIACHIS*; *FLAMINGO*.

Personnel: Mingus, bass; Jimmy Knepper, trombone; Curtis Porter (Shafi Hadi), alto saxophone; Clarence Shaw, trumpet; Bill Triglia, piano; Dannie Richmond, drums; Frankie Dunlop, percussion; Ysabel Morel, castanets; Lonnie Elder, voices.

★★★★½

MINGUS AT ANTIBES—Atlantic 90532-1: *WEDNESDAY NIGHT PRAYER MEETING*; *PRAYER FOR PASSIVE RESISTANCE*; *WHAT LOVE?*; *I'LL REMEMBER APRIL*; *FOLK FORMS I*; *BETTER GIT HIT IN YOUR SOUL*.

Personnel: Mingus, bass; Ted Curson, trumpet; Eric Dolphy, alto saxophone, bass clarinet (cut 3); Booker Ervin, tenor saxophone; Dannie Richmond, drums; Bud Powell, piano (4).

★★★★★

Charles Mingus was an outsider's outsider—a truculent, tormented genius whose enormous contribution to music is only now coming into focus. Thanks to a spate of domestic and imported reissues, nearly all of the classic albums he cut for various labels in the late '50s and early '60s are currently available. This material, once considered peripheral to the main line of jazz evolution, can with hindsight be appreciated as vital not only to the transition from hard-bop to the free jazz of the '60s, but still more significantly to the development of

the carefully structured "chamber jazz" of the '70s and '80s.

Mingus himself pronounced *Tijuana Moods* his best record; recorded in 1957 but not released for nearly six years, it is a landmark in the integration of composition and improvisation, performed by an ensemble singularly attuned to its leader's magisterial sensibilities. *New Tijuana Moods*, a digitally remastered two-fer on RCA's reactivated Bluebird reissue label, packages the original album with a second, longer disc containing re-edited versions of the same selections.

Inspired by a cross-border jaunt during what Mingus called "a very blue period in my life," *Tijuana Moods* presents only the most superficial impression of Mexican music: clicking castanets, ersatz-flamenco bass strumming, even a calypso tune offered straightfacedly as mariachi. These colorations, however, are subsumed in a context that is pure Mingus: piquant post-bop harmonies; rich, Ellingtonian textures; abrupt shifts of mood and tempo; strong blues and gospel flavorings; simultaneous improvisation—all tautly balanced and seamlessly interwoven.

Well, not quite seamlessly. In fact, *Tijuana Moods* was patched together from various incomplete takes, and the splices are quite audible. Ed Michel, who produced the reissue, has reassembled the same tapes into an alternate album with different material and

smoother edits. Here, new solos by Jimmy Knepper, Shafi Hadi, and Clarence Shaw, who disappeared shortly after these sessions were recorded, redeem what otherwise might seem a superfluous effort.

Mingus At Antibes, recorded at the 1960 Antibes Jazz Festival and first released as a two-fer in 1976, is now available in its entirety on a single disc. It features the superb pianoless group that, in Booker Ervin's absence, cut a celebrated quartet date for Candid the same year. That album showcased the dazzling talents of Eric Dolphy, but at Antibes Ervin's scorchingly soulful tenor sax rivals and sometimes overshadows Dolphy's pyrotechnic alto. Ted Curson's trumpet, too, crackles with explosive energy, as all three horns ride the roller-coaster rhythms of Mingus' bass (and occasional piano) and Dannie Richmond's drums.

The ecstatic ululations of free jazz, foreshadowed in *Tijuana's* cacophonous crescendos, are already fully developed at Antibes, only a year after the emergence of Ornette Coleman. Still further ahead of its time is Dolphy's telepathic bass clarinet dialog with Mingus on *What Love?*; by contrast, *I'll Remember April* looks back to bebop with a scintillating guest appearance by Bud Powell. Most of the album, though, throbs with gospel fervor, from the opening *Wednesday Night Prayer Meeting* to the final *Better Git Hit In Your Soul*.
—larry birnbaum



GINGER BAKER

HORSES AND TREES—Celluloid 6126: INTERLOCK; DUST TO DUST; SATOU; UNCUT; MOUNTAIN TIME; MAKUTA.

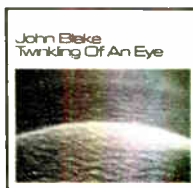
Personnel: Baker, drums; Bill Laswell, bass; L. Shankar, violin; Bernie Worrell, Robert Musso, organ; Nana Vasconcelos, Aiyb Dieng, Daniel Ponce, Foday Musa Suso, percussion; Nicky Skopelitis, guitar; D. ST., turntable.

★ ★ ★ ★

Horses And Trees won't have fans of drum pyrotechnics pulling their hair out, selling their kits, or moving to Tuscany to become olive farmers. The straightahead time signatures and unflaunted chops won't make many drummers get out the stick control books. But it's a strong return for drum legend Ginger Baker.

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DOWN BY THE RIVERSIDE: TRUTH AND UGLY BEAUTY

by Peter Kostakis

"People walk around humming *Thelonious* tunes."

—Thelonious Monk Jr.

Thelonious Sphere Monk passed away in 1982, leaving a recorded legacy bold as the Venus de Milo. That is, the truth and beauty of each exist apart from prettiness, or philistine perfection. They remind us who we are, yet pose riddles forever. When the announcer of a recent PBS tv special on Monk introduced Debbie Allen as "very gifted and beautiful," it sounded false to me: too glib. *Ugly Beauty* was Monk's aesthetic, as a song title from his Columbia years had it. He made a career of trashing pat interpretations and snubbing accepted standards of musical meaning—the facile beauty of "right" notes, "right" phrases. Rightness, since Monk, can be found in the unexpected moment.

Dubbed the "High Priest of Bop" in the early 1940s, Monk helped pioneer the style at Minton's Playhouse in Harlem with Charlie Parker, Dizzy Gillespie, and others. Monk played *yin* to the then-prevailing *yang* of Bud Powell, right hand exponent of blitzing arpeggiated runs. (An early detractor called the snaky complexity of bebop "Chinese music.") Combining his own imagination with lessons learned from the black evangelical church, James P. Johnson, Fats Waller, Duke Ellington, and the boogie-woogie piano masters, Monk produced a challenging two-handed pianism full of cliffhanger intervals, skips, leaps, pauses, and cul-de-sacs. The "book" that he developed sprang from a rhythmically and harmonically organic approach to the keyboard that extended bop into places that it had ignored on the way to the mainstream.

Fantasy's U.S./Japanese co-release of *Thelonious Monk: The Complete Riverside Recordings* (Riverside VJ-5102-5123) in a 22-record boxed set is easily the reissue event of the year. It contains bounteous evidence of searching out and finding unexpected moments. The collection presents the "entire existing output of the 30 occasions—studio sessions plus club and concert location taping—on which [he] recorded for Riverside," between the years 1955 and '61. Unknown treasures in addition to celebrated ones are among the 153 tracks; better than half of 14 previously unissued titles are complete takes.

From glimpsed fragments of takes gone wrong to the sidelong solo "Round Midnight-in-progress, where Monk says, "I

have to practice that!" after flubbing a note, the set affords a candid but above all complete portrait of the artist at arguably his creative peak. Hearing large chunks in one sitting invites "Altered States a la Monk"—after six full-length "Round Midnights" (called "Round Midnight" on one disc label) and an equal number of *Crepuscles With Nellie*; five versions each of *I Mean You* and *Rhythm-A-Ning*; four *Off Minors*; and all of 11 theme statements or intact performances of *Epistrophe* (tracks are programmed chronologically and not by title), the enormity of his achievement becomes clear. A rhyming delight in the writing, its interconnectedness to Monk's recondite piano, and the sheer variety of interpretation, can disarm you utterly.

If the first two sessions for Riverside represented a conscious move away from Monk compositions, their trio and solo standards by Ellington and others are Monk clear through. *Honeysuckle Rose* displays a witty modernist exposition of stride piano, while in *Tea For Two* Monk thrusts classic figures before funhouse mirrors of exaggerated harmonies and displaced time. Although these are not Monk tunes, his indissolubly linked pen and piano guarantee that intimations of them are present. Monk based *Evidence's* chords on *Just You, Just Me*—the final selection from the second session—just as he based his output as a whole on canny reworking of the tradition.

The Monk book predominated thereafter on many milestone sessions which can withstand a lifetime of listening. The seminal *Brilliant Corners* date including Sonny Rollins, Oscar Pettiford, and Max Roach; *Thelonious Himself* and *Thelonious Alone In San Francisco*, collections of solo piano where quirkiness sounds genial and inevitable as a favorite hat; *Thelonious Monk Orchestra At Town Hall*, the first performance of his music, rousing charts and all, by an ensemble larger than a conventional combo; along with other key sessions, are durable as the jazz artform. Even such relatively out-of-the-way material as the *In Orbit* album, a rare Monk appearance with a Clark Terry-led quartet, makes rewarding listening. The Franco/Italian concert releases that ended Monk's Riverside contract with a whimper of former greatness are still sturdy: Monk and Charlie Rouse rework old themes with comedy and passion if not with the sense of discovery of the early days.

Riverside's compilation enlarges our view of record dates that we thought we knew. From the 1957 session with John Coltrane comes a spliced-together *Crepuscule* that rescues a Monk solo never before issued; the solo on the familiar issued take, as Orrin Keepnews rightly suggests, sounds "cautious" in comparison. Then there are the Five Spot quartets with Johnny Griffin; if you can find more exciting documents of live jazz, buy them—to paraphrase Lee Iacocca. These frolics on Olympus occupy more than three LPs, including 22 minutes

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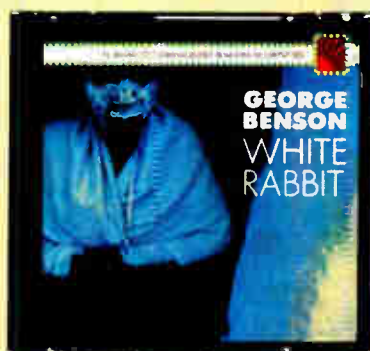
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of previously unissued *Evidence* and *Bye-Ya/Epistrophy*; echoing and egging on the leader's percussive jabs, Art Blakey, Monk drummer *par excellence*, guests on the latter. Griffin, arguably Monk's fleetest, rightest horn, transforms the Five Spot into an ideal niche for seemingly inexhaustible swing, winking tenor saxophone quotations from *Fascinating Rhythm* to *Skip To My Lou*. In the course of generous relaxed solos that attain something of a creative pinnacle, Griffin shares fellow deconstructionist Monk's love for take-aparts of vintage songs, with a difference. Committed to principles of structural continuity, the saxophonist reproduces whole measures intact within epic improvisations, whereas Monk lingers in attack and lets cracks in the melodies show through—ugly beauty again.

Joy to be had from performances never before heard (or simply not noticed) is a major recommendation of this set. Coltrane and Coleman Hawkins (Monk's first employer for a record date) are hard to miss on a hitherto unavailable *Off Minor*, but Monk's solo caught my ear in the latest listen-through, with the sly, wry use of space of a Schönberg-taught Count Basie (or vice versa)—the unexpected again. You hear more, the more you listen.

A 25-year booklet with rare photographs, a U.S./Japanese discography, and commentary and remembrances from Orrin Keepnews, who produced Monk for the label, accompanies the box. Keepnews' introduction discloses circumstances of Monk's signing with Riverside, details about their working relationship, and a few astounding session anecdotes—for instance, we learn that *Brilliant Corners* the song was begun 25 times during a botched four hours, though never "wrapped" start to finish; the issued version was achieved through editing.

Having *The Complete Riverside Recordings* available at the same time as boxes covering Monk's Blue Note period (Mosaic MR4-101) and his trios and solos from Black Lion and Vogue (Mosaic MR4-112) is unbelievable good fortune. The \$200 list price will not deter collectors (I previously lacked 30 percent of this material). High-quality packaging and premium pressings, added to a sense of closure about the period represented, can be decisive incentives. Those with compact disc players and "format anxiety" should also check into the several CDs that duplicate essential sessions. *Lie around dreaming of Venus de Milo. Walk around humming truth and ugly beauty.* **db**

Rhythmic, but not overly drumistic. Melodic, but not at all standard fusion fare.

Baker may not be sweating quite as much as he did in Cream or Blind Faith, but the charge is there, tempered a bit with wisdom. Baker's drum incantations are at once the soul of rock and something much deeper and older. It's not quite what Mr. Ellington had in mind, but this record swings.

The drummer bowed out of the music scene nearly a decade ago, when every project he started was labeled "supergroup" before it got to its first rehearsal. He reportedly tried raising polo ponies for a time before becoming a successful Italian farmer. Baker re-emerged last year on John Lydon's PIL fling, *Album* (Elektra 60438-1), sharing time on drums with Tony Williams, and working with several of the same musicians employed on *Horses And Trees*. With so many strong musicians here from the New York stable, this one could have easily been labeled a supergroup as well, but it's obvious from the start that the ensemble is the star. If the trend is swinging towards less is more, then this album might serve as a fine example of how to share. These don't sound like frantic musicians, but content ones—content to keep the groove in one place until it gets comfortable. And once it gets really comfortable, it stays right there.

At times you might think your kid brother could play the beats that Baker plays, and maybe come up with as many ideas. The

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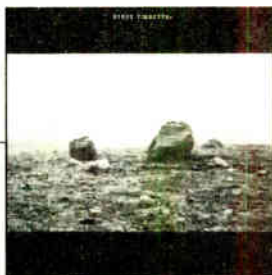
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music captivates because Baker lets the other instruments fill in the gaps. He drums with such feeling on *Dust To Dust*, emphasizing the low end—the bass drums and toms—while the metal edge of the guitar turns corners on the melody, percussive voices wail and swell, picking the action up and depositing it somewhere entirely new. Baker crackles as he marches to his own beat, and Ponce and Dieng rock the foundation out. Skopelitis' guitar etchings blend into producer/bassist Bill Laswell's fine-fingered swipes. All hell breaks loose on *Satou*, where Laswell shines not only in his bass lines but in the production of Baker's drum kit (Phil Collins-and-then-some) and creative choice of players. Foday Musa Suso, Nana Vasconcelos, and D. ST.? Come on! It works.

Skopelitis' circular guitar figures add to the trance-like effect of *Uncut*, and Shankar gaily weaves off across it. Baker again leads by what he doesn't play and what he does. Former Funkadelic and Talking Head Bernie Worrell sails on an organ solo that touches down lightly in several places, but never lets you know where that landing spot is going to be. Shankar plays some blues on his turn, bringing his point home nicely. Baker continues to pump and thump, playing an intro on *Mountain Time* that is beat box-massive. Baker, Dieng, and Ponce create flaming rhythmic currents. Drum sounds are deceptively huge—they sound like sampled cannons at times. *Mountain Time* is

all kinds of drums, talking drums, and bells, and it's one of the most energetic numbers on this well-rounded effort. —robin tolleson



STEVE TIBBETTS

EXPLODED VIEW—ECM 1335: *NAME EVERYTHING; ANOTHER YEAR; A CLEAR DAY AND NO MEMORIES; YOUR CAT; FORGET; DRAWING DOWN THE MOON; THE X FESTIVAL; METAL SUMMER; ASSEMBLY FIELD.*

Personnel: Tibbetts, guitars, kalimba, tapes; Marc Anderson, congas, steel drum, percussion, berimbau; Bob Hughes, bass; Marcus Wise, tabla; Claudia Schmidt, Bruce Henry, Jan Reimer, voices.

★★★★★

Steve Tibbetts seems intent on producing mu-

sic that doesn't have a name. It ain't Third Stream, though he mixes lots of acoustic guitar and wordless vocals à la Steve Reich in his typically lengthy structures. It ain't New Age, because it's got balls and ideas. It ain't jazz, though it's shot through with mode-based improvisation and relies on a jazz-style sensibility. It ain't rock, though his electric guitar often sounds like a renegade from the College of Musical Knowledge, post-grad division, Jimi Hendrix Studies. Carrying the electric innovations of that unmatched professor to certain of their logical conclusions, Tibbetts paints with sound: notes and their harmonic relationships often seem less important than the tones through which they are conveyed.

He's not alone in thinking something like that. Besides Tibbetts, there are lots of other pickers exploring this fertile region—and it seems plenty large enough to support many different, even conflicting, concepts. Among the primary pioneers are Adrian Belew, Eugene Chadbourne, Ronnie Drayton, Bill Frisell, Fred Frith, Jody Harris, Henry Kaiser, Robert Quine, and Vernon Reid. What these players all share with Tibbetts is an ironic '80s sensibility that plays with tradition, a developed—if skewed—sense of musical structure that gloms together disparate elements literally from around the globe, and a fondness for raging guitar explosions.

All of which gives you some context for *Exploded View*. Take another look now at the

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instruments listed above, and you may even be able to imagine a rudimentary sonic picture of the kinds of contrasts, sometimes witty, sometimes violent, that Tibbetts engineers on this latest effort. Better yet, of course, get it and stretch your ears while you hear for yourself.

—gene santoro



WAYNE SHORTER

PHANTOM NAVIGATOR—Columbia 40373: *CONDITION RED*; *MAHOGANY BIRD*; *REMOTE CONTROL*; *YAMANJA*; *FORBIDDEN, PLAN-IT!*; *FLAGSHIPS*. **Personnel:** Shorter, tenor, soprano saxophone, Lyricon (cut 4); Mitchel Forman, synthesizers (1), keyboards, piano (4, 6); Stu Goldberg, synthesizers (2, 4-6), keyboards (3); Jim Beard (3, 5), Jeff Bova (3), synthesizers; Chick Corea, piano (2); John Patitucci, acoustic bass (2), electric bass (4, 5); Gary Willis (1, 2), Alphonso Johnson (3), electric bass; Tom Brechtlein, drums (1); Scott Roberts (2, 4-6), Bill Summers (2, 4, 5), Jimmy Bralower (3), drums, percussion programming; Ana Maria Shorter (4), Gregor Goldberg (6), vocal.

★ ★ ★ ★

Wayne Shorter's electric jazz 's a kind of auditory *Star Trek*, taking us to strange new worlds where we encounter things we've never heard before. *Atlantis* (Columbia 40055), Shorter's first post-Weather Report album, was an odd trip, though. It was beautiful and complex but somehow empty, like a visit to a crystal city with no inhabitants. Shorter said, proudly, that every note on the album was written. Maybe that was the problem: in getting every note in place, he had drained away the vitality from his music.

Phantom Navigator—with its elusive melodies, tricky cross-rhythms, and intricate arrangements—has all the complexity of its predecessor. Every note may be written this time, too, but it doesn't sound like it. The difference is immediately apparent on the album's first tune, *Condition Red*. Drummer Tom Brechtlein lays down a crunching funk beat under thick synth chords, then Shorter swoops in on overdubbed saxes. He sings along with the horns in a cracked, gravelly voice. The boppish melody dissolves into a vamp that climbs and climbs and finally explodes into an emotional soprano sax solo. The whole thing crackles with energy.

The music's energy is both human and mechanical. Although some of the synthesizer effects on the album are truly startling—especially the weird "growling" on *Remote Control* and the ethereal chorus of *Flagships*—Shorter's achievement here is based on more

than mastery of machines. It's the symbiosis between the machines and the musicians that makes it work. *Remote Control*, for example, is a robotic, *Rockit*-like tune based almost entirely on synthesizers and drum machines—but it's the top-and-bottom dialog of Shorter's sax and Alphonso Johnson's bass that really drives it.

For sheer exoticism, *Yamanja* is the album's masterpiece. At first, Shorter's horn snakes through a flickering forest of upbeat accents. Then a piano emerges, dashing across a stream. In the last part of the song, a synthesized "marimba" melody cascades over a thick, uncoiling synthesizer bass line—imagine Bobby Hutchinson and Stevie Wonder jamming on the moon.

Unfortunately, the album tails off after *Yamanja*. *Forbidden, Plan-It!* (catchy title) is so abstract that it never achieves liftoff. And *Flagships* is more of a textural collage than a fully realized composition—it sounds like a long fadeout with no song attached. But, after all, when you boldly go where no man has gone before, you can't expect everything to be perfect.

—jim roberts



JAMES MOODY

SOMETHING SPECIAL—RCA/Novus 3004-1-N: *MOODY'S MOOD/UPDATE* (I'M IN THE MOOD FOR LOVE); *REAL FEELS GOOD*; *NUBIAN FANTASIES*; *TRANSFER TO MANHATTAN*; *MORE THAN YOU KNOW*; *INSIDE LOVER*.

Personnel: Moody, alto, tenor saxophone, flute; Kirk Lightsey, piano; Todd Coolman, bass; Idris Muhammad, drums.

★ ★ ★

Moody is indeed *Something Special* in the history of jazz, but most of these tunes aren't. Only *More Than You Know* and *Moody's Mood/Update* fits his extroverted bop style, and the latter is a diffuse performance. Diffuseness runs through this record, starting with Tom McIntosh's even-keel tunes—he wrote the other four—and the broken-up arrangements.

Real Feels Good is almost New Age Moody—new soft tenor tone, smooth latin beat, very little of the old bop blitz and jazz cry. *Transfer To Manhattan*, a complex, stair-stepping melody—also on tenor—could use a harder-edged delivery. Moody plays good bop alto on *Inside Lover* and even better flute on *Nubian Fantasies*, but his solos are isolated moments in arrangements that are slow getting to the point.

By contrast, *More Than You Know* consists of tenor verse and embellished "A" sections, with

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Lightsey taking the bridge. Check out Moody's great ear in the cadenza. If only everything else had been the quality of this track, this record could have been another *Moody And The Brass Figures* (Milestone 9005), an excellent '60s-vintage album arranged and conducted by McIntosh (who has also played trombone in Moody's band).

Moody's sidemen here are likewise solid pros. But with all the longwinded heads and short solos bouncing back and forth, Lightsey seems a vamp merchant at times, though he does stretch out in a fine Tyner-ish solo on *Nubian Fantasies* and in a bluesy one on *Inside Lover*. Coolman's big tone and affinity for the natural range of the bass are from the Ray Brown school, and Muhammad recalls his own New Orleans roots.

So... why three stars after all the negative comments? Because Moody has a proven record of creativity and originality. Vestiges flare up here and there in this album, enough for Moody to deserve four stars. But two for the tunes and structure of the performances equals three stars overall. —owen cordle



ORNETTE COLEMAN

OPENING THE CARAVAN OF DREAMS—

Caravan of Dreams 85001: *TO KNOW WHAT TO KNOW*; *HARMONIC BEBOP*; *SEX SPY*; *CITY LIVING*; *SEE-THRU*; *COMPUTE*.

Personnel: Coleman, alto saxophone; Bern Nix, Charles Ellerbee, guitar; Jamaaladeen Tacuma, Albert MacDowell, bass; Denardo Coleman, Sabit Kamal, drums.

★ ★ ★ ★

ORNETTE—Atlantic Jazzlore 29: *W.R.U.*; *T. & T.*; *D. & D.*; *R.P.D.D.*

Personnel: Coleman, alto saxophone; Don Cherry, pocket trumpet; Scott LaFaro, bass; Ed Blackwell, drums.

★ ★ ★ ★

PRIME DESIGN/TIME DESIGN—Coravan of Dreams 85002: *PRIME DESIGN/TIME DESIGN*.

Personnel: Gregory Gelman, Larissa Blitz, violin; Alex Deych, viola; Matthew Meister, cello; Denardo Coleman, percussion.

★ ★ ★

The silver anniversary reissue of Ornette Coleman's next-to-last album for Atlantic (his last on alto and "the one with Scott LaFaro") is marred by odious repackaging. Not only did Atlantic substitute an anachronistic hand-tinted photo of Coleman for the kitsch-laden, vibrating blue and yellow original cover art, they even got the name wrong—it's *Ornette!* Luckily, Coleman's

exuberantly spewed solos, Don Cherry's wry, oblong melodies, Ed Blackwell's limber drumming (particularly on his quintessential feature, *T. & T.*), and LaFaro's legendary virtuosity (which was arguably ornamental for Coleman's music) emerge a bit brighter and buoyant with the remastering. Not the basic library item like earlier Atlantic recordings, *Ornette!*, recorded just a month after *Free Jazz* and just two months before Coleman began a five-year absence from a major label, is a pivotal recording. The methodology of his early work gains

an even more explosive quality as his motivic development becomes increasingly fragmented and dissonant. That's what the "!" is all about.

The deletion of the "!" does provide an interesting commentary on how we now hear Coleman's early music as a familiar page of living history. Yet, such assimilation has been anathema to Coleman, and, on *Opening The Caravan Of Dreams*, Prime Time remains a viable vehicle for his staying ahead of this historicizing process. Coleman uses Prime

Carla Bley



Sextet

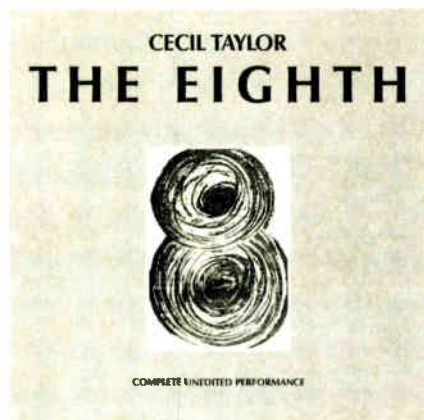
On *Sextet*, Carla Bley unveils a collection of smooth, lilting groove tunes performed with relaxed finesse by her stellar band—Hiram Bullock (guitar), Steve Swallow (bass), Larry Willis (piano), Victor Lewis (drums) and Don Alias (percussion). "The Girl Who Cried Champagne," "Brooklyn Bridge," "More Brahms" and "Healing Power" are some of *Sextet's* selections which bear Bley's unmistakable and instantly appealing approach to songwriting. WATT 831 697

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Time to draw on—and comment on—a variety of black music materials, ranging from the most iconoclastic (*Harmolodic Bebop*) to the most commercial (*To Know What To Know* and *City Living* are the most barefaced examples to date), reshaping them into jarring compositions. Prime Time's harmolodic development of the material—usually employing a two-beat counter-rhythm, banjo and kora-like effects from the guitars, and slap-accented basses to underpin Coleman's searing solos—gives the material an additional confrontational impact. And that's the more accessible material—add a hefty measure of the melt-down intensity that made *Of Human Feelings* memorable, and you have as comprehensive a picture of this ensemble as you're likely to get on a single disc. Ornette! Prime Time!

Coleman seamlessly transposes the harmolodic ensemble dynamic to the string-quartet-plus-percussion configuration of *Prime Design/Time Design*, dedicated to Bucky Fuller. After each string instrument gives an unaccompanied reading of the plaintive theme, the musicians interact as soloists within the ensemble passage that is the bulk of the work, complemented by Denardo Coleman's appropriately random percussion. Having neither the monumental scale of *Skies Of America*, nor the focusing element of Coleman himself, as on *Saints And Soldiers*, *Prime Design* is still challenging listening; it may be ultimately parathetical in the discussion of Coleman's extended works, but not because of any deficiency of its own. It bristles with Coleman's exclamatory verve.

—bill shoemaker

Sides one and two are the complete previously issued *The Bridge*, and three and four contain tracks from *What's New?* and *The Standard Sonny Rollins*, the latter a hard-to-find album even in the mid-'60s. All tracks are in chronological recording order and one erroneous date has been corrected. Digitally remastered, the sound is nearly of CD quality.

Seldom has Rollins not loomed larger-than-life in the jazz world. His sound on the tenor is huge, especially on record, and inside the immenseness of that sound, through breath control and tonguing, he will expand and contract the instrument's timbre, achieving both a rhythmic and melodic effect few outside of rhythm & blues have exploited. Rollins had refined this subtlety of his style during his legendary voluntary "retirement" of 1959-61, the return from which caused critics to debate whether or not Rollins was doing anything startlingly new.

The first release for RCA paid homage to "the bridge" and the second featured old and new material performed with the bossa nova rhythm then sweeping the country. What we tend to overlook is Rollins' affinity for orchestration using skeletal material, which helps explain his propensity for extended cadenzas and outright unaccompanied performances—the man plays the tenor the way Duke played the orchestra, and bass and drums are all he really needs. But in Jim Hall he found the harmonic accompanist he wanted, for Hall, not possessing a large or heavily amplified sound, had worked extensively with reedist Jimmy Guiffre's pastoral 3's and would eventually co-lead a quartet with flugelhornist Art Farmer after these 1962 Rollins sessions were made. Hall and Rollins make a striking contrast, yet listen to the head of *If Ever I Would Leave You* and selected backings by Hall—which indicate how well he listens to the tenorist and however shyly plays his alter-ego. Best of all, he allows Rollins lots of space in which to create his enigmatically structured solos.

The first six tracks (*The Bridge*) have a deceptively pedestrian character that is still pure Rollins; but *John S.* and *The Bridge*, the originals, make for rhythmic and melodic development through the horn, and his rendition of *Without A Song* at medium tempo is memorable for his broadly intoned expressiveness and setting up his choruses and sections with pedal figures. Two selections from the *What's New?* album, the West Indian folk songs *Brownskin Girl* and *Don't Stop The Carnival*, generate the kind of excitement and reveling in pure rhythm that another side of Sonny Rollins loves. These simple melodies—not always the passion of critics—reveal something special about the "saxophone colossus" and his display of melo-rhythmic fragmentation of song material through sheer concentration and dissection. If you were to teach Rollins in a course you might begin with these, since they contain so much of his wit, false-fingering intonations, staccato blasts, and thematic extrapolations. May as well begin with the man's roots and affinities for the palaver and sarcasm of the Caribbean. *Carnival* may appear the more seriously expanded of the two, as a conversation with Hall backed by percussionists.

The last three tracks are studies in abstraction, melodically focused, particularly *Love Letters*, stated by Hall and painted by Rollins



SONNY ROLLINS

THE QUARTETS FEATURING JIM HALL—RCA/Bluebird 5634-1-RB: GOD BLESS THE CHILD; JOHN S.; YOU DO SOMETHING TO ME; WHERE ARE YOU?; WITHOUT A SONG; THE BRIDGE; IF EVER I WOULD LEAVE YOU; BROWNSKIN GIRL; DON'T STOP THE CARNIVAL; THE NIGHT HAS A THOUSAND EYES; MY SHIP; LOVE LETTERS; LONG AGO (AND FAR AWAY).

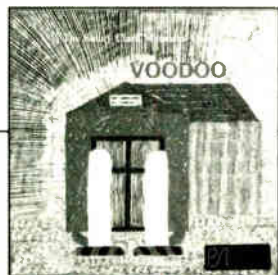
Personnel: Rollins, tenor saxophone; Jim Hall, guitar; Bob Cranshaw, bass; Harry T. Saunders (cut 1), Ben Riley (2-10), Mickey Roker (11-13), drums; Dennis Charles, Frank Charles, Willie Rodriguez, latin percussion (8-9); H. Roberts, M. Stewart, C. Spencer, M. Burton, N. Wright, W. Glover, vocals (8-9).

★ ★ ★ ★ ★

Simply put, it's hard to find fault with these 1962 and '64 sessions Sonny Rollins made for RCA with his quartet featuring Jim Hall on guitar.

with concern for detail—a short but marvelous experience. This period of the Rollins imagination, working rhythmically while acutely examining the melodic properties of standards to free them inwardly from their structures, may contrast with the dervishness of his contemporary, John Coltrane, yet they served a middle ground of improvising technique and approach, of which Archie Shepp and several altoists leaning toward Ornette's language were outstanding disciples. Rollins' excursions on *Isn't She Lovely* and similar pop tunes from the '70s fall short when the harmonic properties are scant and the internal rhythmic possibilities don't measure up to his imagination. Thus, we have these masterful examples of Sonny Rollins until the next phase, indeed far along from these, comes along.

—ron welburn



SONNY CLARK MEMORIAL QUARTET

VOODOO—Black Saint 0109: *COOL STRUTTIN'*; *MINOR MEETING*; *NICELY*; *SOMETHING SPECIAL*; *VOODOO*; *SONIA*; *SONNY'S CRIB*.

Personnel: Wayne Horvitz, piano; John Zorn, alto saxophone; Ray Drummond, bass; Bobby Previte, drums.

★ ★ ★ ★

More than four decades later, jazz hasn't recovered from the advent of bop. Bop wasn't bad, mind you—just traumatic. The intimidating virtuosity it demanded remains the standard for acceptance in player's circles: If you can't handle bop, you're not really a jazz musician. Only a few innovators—monster technicians like Cecil Taylor or Evan Parker—make it unmistakably plain that jazz virtuosos needn't speak in Bird language.

In the '80s, outside players from David Murray to Vinny Golia have crept inside, proving technical facility to skeptics who sneered that only those who can't play "in" play "out." Leader Horvitz, John Zorn, and (to a lesser degree) Robert Previte are known for more radical outings. But here they go easy on post-modern irony, playing compositions by Sonny Clark (1931-63) disarmingly straight, with authentic spirit.

Cued by the pervasive bluesiness of Clark's piano, Horvitz' nimble-fingered lines and strategic chords sound personal—scrupulously idiomatic, but fully absorbed. (Bobby Timmons is an avowed influence.) Like other good boppers—or radicals—Horvitz has a Miro-like sense of line-shape and overall density. (He swings, too.) In the tradition, Previte's drum-

ming is reactive but self-effacing; Ray Drummond is predictably dependable, alert, and inventive, but mixed low—given his talent and bop credentials, a dubious period touch.

Zorn's approach is the least pure. His robust shout acknowledges Jackie McLean and Ernie Henry, but he doesn't suppress his quick-change personality. Beginning *Minor Meeting*, the altoist abruptly dips from soul cry to stage whisper, cutting that off with a terse squawk; trading fours, he alternates hard-boppin' with Daffy Duck sputtering. Only *Voodoo* fully indulges his lyrical out-side—but the way he weaves "out" remnants into "in" fabrics is uncommonly deft.

By design, the album's real star is Sonny Clark the composer. Bop's solo-emphasis can make you forget that not all the artful tailoring is done on the bandstand. These pieces reveal Clark's keen, playful ear, in *Cool Struttin's* self-explanatory charm; in *Nicely's* irresistibly flip-pant melody; in panther-prowl *Voodoo's* Monkish minimalism. By pointing up Sonny's overlooked talents, Horvitz and crew imply their sense of history runs deep. They know how to play by the rules—no matter what they might choose to do when left to their own devices.

—kevin whitehead



JAMES BLOOD ULMER

LIVE AT THE CARAVAN OF DREAMS—Caravan Of Dreams 85004: *ARE YOU GLAD TO BE IN AMERICA?*; *THE LITTLE RED HOUSE*; *CHEERING*; *RECESS*; *REVEALING*; *LONELY MAN*; *CHURCH*; *I NEED LOVE*.

Personnel: Ulmer, guitar, vocals; Amin Ali, bass; Charles Benbow, drums; Charles Burham, violin.

★ ★ ★

AMERICA: DO YOU REMEMBER THE LOVE—Blue Note 85136: *I BELONG IN THE U.S.A.*; *LADY BLUE*; *AFTER DARK*; *SHOW ME YOUR LOVE*; *BLACK SHEEP*; *WINGS*.

Personnel: Ulmer, guitar, vocals; Ronald Shannon Jackson, drums; Bill Laswell, bass; Nicky Skopelitis, 12-string guitar, banjo; Bernard Fowler, Fred Fowler, Muriel Fowler, vocals (cut 4).

★ ★ ★ ★

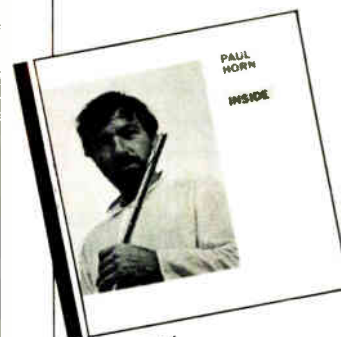
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ART FOR ART'S SAKE

by Jack Sohmer

What was it like to participate in the birth of what history has long called Chicago Style Jazz? To jam with Bix and Tesch? To hear in person, almost nightly, such legendary bands and performers as the King Oliver Creole Jazz Band, the New Orleans Rhythm Kings, the Wolverines, Louis Armstrong at the Sunset Cafe, Jimmie Noone and Earl Hines at the Apex Club, Johnny and Baby Dodds at the old Kelly's Stables? To see and hear Bessie Smith at the height of her career? If, like the rest of us, you can only imagine the emotional impact of having experienced the real thing live, then just ask Art Hodes what it was like, for he was there. Chicago in the '20s was where it was all at—at least until the work dried up and most of the guys moved on to New York or went on the road with this or that commercial band. Hodes stayed longer than some, performing the familiar back room dives where one could still play the blues to the highly competitive rat race. By the late '30s, though, he did

make the move, establishing himself just in time for the "trad jazz" revival of the early '40s.

It was during this promising period, then, that Hodes started recording for Blue Note—with Commodore and Keynote, one of the three leading producers of informal small band jazz. His first date was an outstanding success and considered at the time to rank on a level with the already very popular Muggsy Spanier Ragtime Band and Bud Freeman Summa Cum Laude Orchestra records on Bluebird, the Freemans and Bob Crosby Bob Cats on Decca, and the Eddie Condon on Commodore. All, with the exception of the Bob Cats, represented mature Chicago jazz at its finest, and all boasted a few sidemen in common. Clarinetist Rod Cless had been featured with Muggsy, Max Kaminsky was both Freeman's and Condon's regular trumpet player, Bob Haggart was well-known as both bassist and arranger with the Crosby band, and both Sid Jacobs (bass) and Danny Alvin (drums) would have been familiar to jazz fans through their participation in the Freeman group. Thus, with the eight titles (plus alternate takes) that we have of this band, *The Complete Art Hodes Blue Note Sessions* (Mosaic MR5-114) gets off to an impressive start.

None of the dates that follow maintain the

particular quality that graced the first one, and this is largely because Cless' style was so authentically Chicagoan. The Back Room Boys date is typically Hodes in that it is all blues, with ex-Fletcher Henderson and Chick Webb trombonist Sandy Williams sharing moans, smears, and growls with a surprisingly cross-cultured Kaminsky. The Blue Note Jazzmen session, although identical in instrumentation to the Chicagoans date, represents a more updated New York approach to small band jazz, primarily because trombonist Vic Dickenson and clarinetist Ed Hall were more comfortable in the swing idiom than in the older styles; once again, Kaminsky proves his flexibility.

The Blue Five get-together introduces the most controversial clarinet character in all jazz, Mezz Mezzrow. Remembered today, and rightfully so, largely for his colorful autobiography, *Really The Blues*, Mezzrow is still regarded as an enigma. Born in Chicago in 1899, he had been in all the right places at the right time, knew and played with all of the early greats, but the best that could ever be said about his clarinetistry is that it was never insincere. Inept and infantile at times, yes!—but never insincere. At his least offensive, he could play a basic blues with a not unpleasant sonority; but when "the spirit moved him," watch out!, for his monumental ego

BlueNote JAZZ. WHERE IT'S BEEN AND WHERE IT'S GOING

Freddie Hubbard *Life Flight* BT 85139 A total portrait of this great trumpeter, *Life Flight* features Hubbard at his most soulful (with George Benson, Stanley Turrentine, Larry Willis, Wayne Braithwaite and Idris Muhammad) and at his most complex and ambitious (with Willis, Ralph Moore, Rufus Reid and Carl Allen). Freddie takes each ensemble through two magnificent, extended performances.

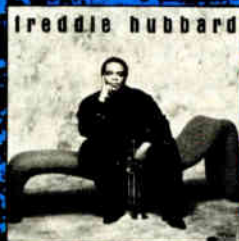
OTB *Live at Mt. Fuji* BT 85141 For its third album, OTB moves from the studio to the festival stage for a performance that accurately reflects its power and excitement. In addition to three heated sextet tunes, the group's rhythm section led by pianist Harry Pickens, plays a stunning tribute to Bud Powell. Bassist Kenny Davis joins original members Pickens, Kenny Garrett, Ralph Bowen, Michael Philip Mossman and Ralph Peterson for this album.

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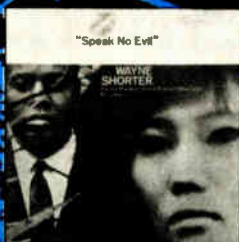
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"FINEST JAZZ SINCE 1959"
BLUE NOTE

would spur him on to feats of egregiously poor judgment. Actually, he's not too bad on this session, for, thankfully, it's not a jam, but a fairly well-routined tribute to men he admired. And perhaps never before was Kaminsky's sobering lead more welcomed.

The remainder of the Hodes dates reach a higher curve toward the end. The Trio, Hot Seven, and second Back Room Boys are all good in themselves, but serve largely as harbingers of even better things to come. The Hot Five session was already included in Mosaic's Sidney Bechet set (MR5-110), but its duplication here is not only understandable because of Hodes' leadership, but to be desired as well, for without it the continuity of Hodes' output for Blue Note would suffer. As usual, Bechet is brilliant, and his rarely heard clarinet provides the listener with just one more indication of the many ways in which this instrument can be played, not only in solo but also behind the rambunctious cornet lead of Wild Bill Davison.

Perhaps even more important than the opening sides by the Chicagoans are the complete recordings by the Baby Dodds' Jazz Four, for these feature the redoubtable New Orleans clarinet of Albert Nicholas, one of the true giants of the genre. Steeped in the proud traditions of his birthplace, he was a true professional, and, to the end of his enviably long career, never fell from the grace that these sides epitomize. Even without the presence of Cless and Nicholas, this collection would have received five stars.

A single Hodes-led LP of *Trios* (Jazzology 113) is composed of sides originally recorded in 1953 and presents the pianist in less formal circumstances than those devised for his 1944-45 tenure with Blue Note. All three clarinetists featured—Darnell Howard, Volly De Faut, and George Lewis—are individualists whose tones and styles would be readily identifiable to anyone familiar with classic jazz. Howard is the more extroverted and idiosyncratic, De Faut the more cautious and precise, and Lewis the more sensitive and heartfelt. Put them all together in one package and you have a very rewarding compendium of different approaches to the same thing. The Howard and De Faut titles appeared only once before, on a long-unavailable 10-inch Paramount LP, but the Lewis pieces make their public debut on this well-produced recent release.

Another rarity is *Some Legendary Art* (Audiophile 54), since this is its first repressing since the time of its initial appearance in 1957. Though excellently recorded by Ewing Nunn, a pacesetter in the early days of high-fidelity reproduction, somehow the session lacks the spark that illuminates almost all of the foregoing, and it is difficult to figure out why. The rhythm section is top-rate. Eddie Burleton, though an obscure figure about whom more knowledge would be welcomed, plays clarinet with considerable self-confidence and enterprise; and Hodes' touch has rarely been captured on disc more realistically. Perhaps it has to do with the sheer weight of the past and the invidious comparisons that greatness always brings against mere competence. **db**

vibrato (reminiscent of Buffy Saint Marie), he simply does not project in a concert context. But producer Bill Laswell knows how to deal with eccentric vocalists. He's had plenty of experience with John Lydon, Yoko Ono, and Lemmy from Motorhead, so he knows how to treat and bolster the untrained voice. On *Show Me Your Love* from the Blue Note studio album Laswell close-mics Blood and surrounds those gruff, Delta blues slurs with lush gospel-inflected harmony from the Fowlers. The results are emotionally charged and uplifting. On the

live Caravan album, Blood rarely sings directly into the mic. His vocals waver and waft into the atmosphere with little impact. He sorely needs someone tweaking the mixing console to give focus to his singing.

Guitar playing is another matter. Blood has forged a revolutionary style that is part gut-bucket, part harmolodic, part Martian. He has no problem cutting through with his edgy guitar either live or in the studio. Blood plays a ton in concert at Caravan, particularly on the funky, wah-wah inflected *Recess* and the

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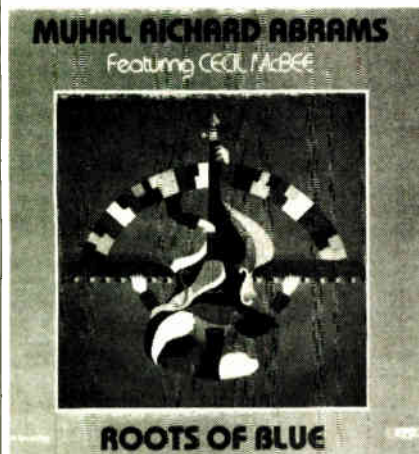
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piercing, jagged *Revealing*. His stun guitar on *Church* has a dramatic effect, but those lame vocals ultimately do him in on *The Little Red House*, *Lonely Man*, and *Are You Glad To Be In America*? All of which adds up to a flawed effort. But on the live album you also get the funky cajun-flavored violin of Charles Burnham—reminiscent of Sugarcane Harris, and worth the price of admission. In fact, Burnham's cool wah-sound on the slow blues dirge, *Cheering*, may be a highlight here.

But as a complete statement, the Laswell-produced Blue Note LP holds up better. Tight, simple rhythmic support, catchy hooks, fuller production values—all without sacrificing the haunting quality of Blood's persona and his distinctive guitar sound. While *Show Me Your Love*, *Lady Blue*, and *I Belong In The U.S.A.* may finally help Blood get that crossover success he's been hoping for all these years, instrumentals like the melancholy *After Dark*, the Middle Eastern-inflected *Wings*, and the transmogrifying *Black Sheep* remain true to Blood's probing, provocative nature. All this makes *America* his best album since his Columbia debut, *Freelancing*. —bill milkowski

somewhat cerebral style," and characterizes him, somewhat disparagingly, as a "typical product of the Tristano-influenced school." But somewhere along the line, for Marsh, at least, the Cool School became the Warm School, and then the very nearly Hot School, with work on releases like *All Music* (Nessa N-7) and with the often torrid Supersax. And so it's not surprising that on the three releases under consideration here we find the current Warne Marsh operating at a peak of expression ranging from cool to hot and encompassing all temperatures within this spectrum. This tenorist has become, decidedly, his own man.

In the liner notes to *Warne Marsh And Susan Chen*, Marsh writes that "there is a force in music that unites people and draws them into the musical experience, a total willingness to be in time and harmony with another mortal." Such an attitude informs the album. Pianist Chen, who studied with both Lennie Tristano and Marsh, joins the saxophonist in a rigorous exploration of the seemingly endless permutations of one fixed idea. In the 14 short, gem-like tracks both players are at once foreground and background, each a florid counterpoint to the other, each an equal partner in these improvisations. Playing like this demands total trust and concentration, and is a good example, I think, of what Tristano meant by the term "confluence," as these divergent lines flow into one vital stream of thought. Marsh's tone is dry, with long, smooth breathsweeps sliding through these elaborate games in which the dancers do indeed become the dance.

The liner notes to *Warne Marsh/Lee Konitz, Vol. 3* assert that "these players start off at a musical level which most improvisers never reach," and for once it isn't mere hyperbole. This release, the third of its kind documenting the reunion of Konitz and Marsh at the Montmartre Club in Copenhagen in 1975, is spunky and freewheeling throughout, with the two saxophonists of one mind, equally facile, equally good-natured, equally exciting. The feel is that of a flat-out jam session, with each player at times weaving relaxedly around the melodic threads of the time-tested themes. Konitz epitomizes mainstream jazz alto playing. His lyricism peaks on *You Don't Know What Love Is*, emotion etched in starkly wrought inflections. *Back Home*, a line on *Indiana*, features both hornmen delving into the very guts of this tune. The Danish rhythm section is up to the challenge, with Niels-Henning Ørsted Pedersen turning in his usual stellar performance.

The challenge of *The Mitchell/Marsh Big Two*, recorded live in Stockholm, is to make the most music possible with sharply limited means. To achieve maximum sonic and textural variation, Marsh's tone ranges from feather light to robustly warm. Mitchell is equally facile, never lumbering as he alertly expands his phrasing possibilities with a dexterous kind of self-accompaniment, jumping from register to register, ticking off cleverly varied rhythms. And the quality of communication between these men is absolute. Call it intuition, confluence, or whatever; however we describe it, these players are operating on a highly intuitive level, and their intuitions are unerringly fortuitous. As for the repertoire, it's solid mainstream, all of it familiar enough to allow a rigorous exploration of the themes'



WARNE MARSH

WARNE MARSH AND LEE KONITZ, VOL. 3—Storyville 4096: *JUST FRIENDS*; *YOU DON'T KNOW WHAT LOVE IS*; *BACK HOME*; *LITTLE WILLIE LEAPS*; *OLD FOLKS*; *AU PRIVAVE*.

Personnel: Marsh, tenor saxophone; Konitz, alto saxophone; Ole Kock Hansen, piano; Niels-Henning Ørsted Pedersen, bass; Svend Erik Nørregård, drums.

★ ★ ★ ★

THE RED MITCHELL/WARNE MARSH BIG TWO—Storyville 4092: *HOT HOUSE*; *UNDERTOW*; *LOVER MAN*; *TEA FOR TWO*; *GONE WITH THE WIND*; *ORNITHOLOGY*; *IT COULD HAPPEN TO YOU*; *EASY LIVING*; *I'M GETTING SENTIMENTAL OVER YOU*.

Personnel: Mitchell, bass; Marsh, tenor saxophone.

★ ★ ★ ★ ★

WARNE MARSH AND SUSAN CHEN—Interplay 8601: *THIS THING*; *SUMMER MORNING*; *SUMMER EVENING*; *PENNIES*; *ALWAYS*; *MARVELOUS WORDS*; *STRIKE OUT*; *ANOTHER YOU*; *ALRIGHT*; *SKYLARK*; *THIS BE LOVE*; *HAVE YOU MET?*; *AGAIN*.

Personnel: Marsh, tenor saxophone; Chen, piano.

★ ★ ★ ★

A standard jazz reference work mentions Warne Marsh's "cool tone," his "pensive,

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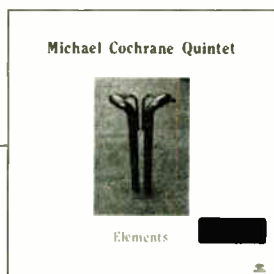


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possibilities. What results is taut improvisational energy, seemingly layer upon layer of paraphrase, and not a measure of wasted improvisational energy. Lennie, I'd hazard, would have approved.

—jon balleras



MICHAEL COCHRANE

ELEMENTS—Soul Note 1151: *REUNION*; *TONE ROW PIECE No. 2*; *BOSSA FOR QUINTET*; *ELEMENTS*; *SONG FROM WITHIN*; *PROOF OF THE PUDDING*; *WALTZ No. 1*.

Personnel: Cochrane, piano; Tom Harrell, trumpet, flugelhorn; Bob Malach, tenor saxophone, flute; Dennis Irwin, bass; James Madison, drums.

★ ★ ★ ½

THORGEIR STUBO

RHYTHM-A-NING—Cadence 1030: *RHYTHM-A-NING*; *SWINGING' TILL THE GIRLS COME HOME (TAKE 2)*; *IN A SENTIMENTAL MOOD*; *I LOVE YOU*; *MOMENT'S NOTICE*; *HOT HOUSE*.

Personnel: Stubo, guitar; Krister Andersson, tenor saxophone; Lars Sjosten, piano; Terje Venaas, bass; Egil Johansen, drums.

★ ★ ★ ★

MICHAEL WEISS

PRESENTING MICHAEL WEISS—Criss Cross 1022: *MY MELANCHOLY BABY*; *APRES VOUS*; *ENIGMA*; *B.G.O.*; *RIVERBED*; *GALLOP'S GALLOP*.

Personnel: Weiss, piano; Tom Kirkpatrick, trumpet; Ralph Lalama, tenor saxophone; Ray Drummond, bass; Kenny Washington, drums.

★ ★ ★ ½

THE HOLLYDAY BROTHERS

OH, BROTHER—Jazzbeat 102: *THE CUP BEARERS*; *R & R*; *SOFT TOUCH*; *BLUE LACE*; *D'BLUES*; *GRAND CENTRAL*; *BLUE 'N' BOOGIE*.

Personnel: Richard Hollyday, trumpet; Christopher Hollyday, alto saxophone; John Medeski, piano; John Lockwood, bass; Alan Dawson, drums.

★ ★

We should have seen it coming—the resurgence of bop and post-bop acoustic jazz in the '80s. Fusion could never satisfy the chops, and even the avant garde was making a U-turn

toward variations-on-a-theme. Now—post-Wynton, post-Blue Note rebirth, with every drop of tunefulness expropriated from Trane's solos, with Blakey still finding new Messengers *par excellence*, with Phil Woods hotter than ever—we listen to the new echoes mingled with the old. Who knows? Maybe Miles will appear at his next gig dressed in a business suit and play Jules Styne's *Time After Time*. In the meantime, the new mainstream elevates the technical stakes.

This is most evident in the Stubo album, a live date from Norway, '83. The late guitarist performs with a burning edge—Charlie Christian and Jim Hall with the fuse lit. Sometimes the lines become plunging fragments; other times, long change negotiations. The dexterity continues with Andersson, who is out of the late Joe Farrell and Trane. Hear him on the title cut and *Moment's Notice*, and head for the practice shed. Sjosten, Venaas, and Johansen keep the momentum strong, with the bassist on the forward rim of the beat. This is Norway? Must be a suburb of New York. Spirit and substance abound.

Working backward in time—'60s Miles and Shorter . . . Hancock, Evans, and a little bit of Corea . . . the Messengers stretching back to Horace Silver—there's Cochrane's *Elements* album. The writing is a large part of this with Cochrane's tunes embracing latin elements (*Bossa and Proof*), straightahead bop (the title track), Shorter-ish strangeness (*Tone Row*),

and harmonic adventurousness (all of 'em). The harmonic sensitivity carries over into his piano style—swinging wiry runs with a sense of direction, clear-cut chords that synthesize Powell, Silver, and early Evans. Harrell displays his usual control and spirit of daring. Malach, less familiar, slows down the Trane race to recall Charlie Rouse and lots of Shorter. Thick-toned bass and crisp bop drums complete the complement. A good, carefully paced studio session.

Presenting Michael Weiss presents a leaner bop pianist than Cochrane. Weiss is more Powell- and Wallington-oriented, and this goes along nicely with Kirkpatrick's Dorham-like trumpet and Lalama's early-Rollins tenor. Actually, the trumpeter also reveals that he has been working with traditional jazz bands, as his solo on *My Melancholy Baby* attests. Drummond and Washington are true neo-boppers, and the drummer's solos on Kirkpatrick's *B.G.O.* and Monk's *Gallop's Gallop* are sharp, tasteful knockouts. These adjectives really describe the entire session. Neat stuff.

On the other hand, the Hollyday brothers—Richard, 21, and Christopher, 16—sprawl a bit. They're fine technicians, but they need a better sense of direction and editing as soloists. Their models are Gillespie, Lee Morgan (two of his tunes are present), and Cannonball Adderley. Medeski, like the brothers, is a promising soloist who needs to corral a few loose ends. Lockwood and veteran drummer/teacher





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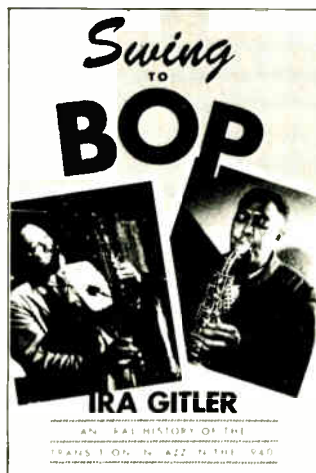
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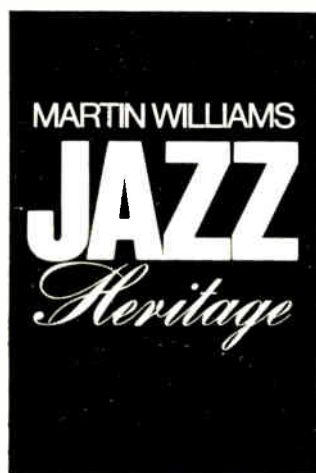
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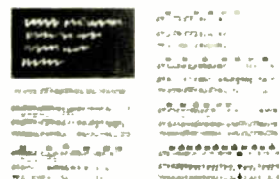
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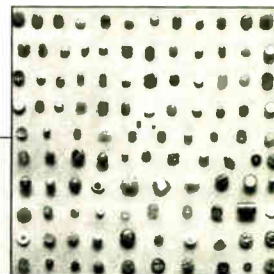
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—owen cordle



OLIVER LAKE

GALLERY—Gramavision 18-8609: OLLA'S BLUES; SAD LOUIS; LE SPORT SUITE; GALLERY; C PIECE; FRANCE DANCE.

Personnel: Lake, tenor, alto, soprano saxophone, flute; Geri Allen, piano; Fred Hopkins, bass; Pheeroan akLaff, drums; Rasul Siddik, trumpet (cut 3).

★★★★★

DANCEVISION—Blue Heron 70301: STRAIGHTAWAY FORWARD; THEM BELLY FULL (BUT WE HUNGRY); YOU ARE THE ONE FOR ME; LONELY HIGHWAY; DANCEVISION; B. COS; CHANGE ONE; SUCCESS.

Personnel: Lake, alto, soprano saxophone, vocals; Brandon Ross, guitar, vocals (3); Lisa Dean, keyboards; Billy Grant (1-3, 5, 7, 8), Vic Edimo (4, 6), bass; Gene Lake, drums; Kamate Dinizulu, percussion.

★★

Oliver Lake has followed his singular muse down the divergent paths of uncompromising post-Dolphy jazz and marketplace-oriented dance music, taking the first route initially as cofounder of St. Louis' Black Arts Group in 1968, the second with his formation of the funk-reggae Jump Up band seven years ago. Nowadays, the braided saxophonist conducts himself in an inspired manner with the World Saxophone Quartet, on his own thorny records, and, to lesser overall effect, with Jump Up.

The recent *Gallery* is an outstanding Lake-plus-associates outing, definitely on a par with previous LP successes like *Heavy Spirits*, *Holding Together*, and *Clevant Fitzhubert (A Good Friend Of Mine)*, even as it embraces a conventionality alien to those probing, expressionistic predecessors. As a composer Lake now pays considerable attention to standard song structure, the primacy of soloists, harmony, and the bounding of melody to set tempos. By coupling a strong blues personality and prodigious technique, he tempers his innate radicalism without lessening emotional thrust or atomizing great expanses of creativity.

The power of Lake's presence is evidenced everywhere: his tradition-rooted alto projects concise, thematic comments in *Sad Louis* that fairly sink the listener's soul; he employs piquant phrases as part of his edgy vocabulary in seductively swinging *Olla's Blues*; and he does fantastic cartwheels up—or down—a

magnetic hill in the free regions of *Le Sport Suite* and the title piece. Lake's constantly trenchant saxophones, primarily alto, are heard above, sometimes alongside, the exceptional playing of Geri Allen, Fred Hopkins, and Pheeroan akLaff—three dynamos comfortable with both free and structured moods. Allen's inimitable piano expresses clear or abstruse order where necessary. Bassist Hopkins supports and solos as if inspirer Wilbur Ware had been at the recording session grading him for tone, style, and timekeeping. Meanwhile, akLaff on drums remains attentive to his companions' every move—and his own inner voices—throughout this marvelous record.

Jump Up's first two albums were filled with music that titillated the synapses, but *Dance-vision*, Lake's latest commercial play, succeeds only in causing ear fatigue. Hyperkinetic worthies Altonia Timms, Jerome Harris, and akLaff are long gone, and three recent recruits to the fold do no more than routinely go about their funk and reggae duties, satisfying dancers without challenging them. The saxophonist, when not singing banalities, lets rip a couple of interesting solos that don't so much dovetail with the accompaniment as accent by contrast its slick-groove redundancy. Take Lake off, say, *Lonely Highway*, and you get faceless fusion, not a distinctive "Jump Up sound."

—frank-john hadley



RONALD SHANNON JACKSON AND THE DECODING SOCIETY WITH TWINS SEVEN SEVEN

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Personnel: Jackson, drums; Eric Person, alto, soprano saxophone; Akbar Ali, violin, baritone; Cary Denigris, guitar; Reginald Washington, electric bass; Twins Seven Seven, vocals, percussion.

★ ★ ★

The new LP by Ronald Shannon Jackson and The Decoding Society with Nigerian singer Twins Seven Seven is one of those zeitgeist readings that often seem so significant when conceived, but when committed to disc come off as willfully contrived. What probably registered in person as an ideological sampling of trendsetting music is, upon careful scrutiny, more like a fast food buffet of chic names. But

beyond the "what's hot" aspect of this eclectic assemblage, you could parse out a meaty question: what happens when No Wave circles out to encompass another source of music—in this case, Twins Seven Seven's afro-pop—and, more to the point, is the trans-avant garde a hypothetical continuum that ultimately evolves into a global music?

This provocative proposition is almost lost in the rather tentative communications on this night's live set at the Caravan of Dreams—music that defines a mood rather than a manifesto. Unraveling where Afro leaves off and Wave begins is never broached. When Twins Seven Seven appears (on two of the four cuts), the entire ensemble beavers down to the blues root. Consequently, the styles which the musicians share replaces the spectrum of possibilities that could have occurred.

Almost lost in the shuffle is the fact that this latest chapter of the Decoding Society replicates in sonority and style those members Person, Denigris, and Washington have replaced. Still, it's hard to tell who's talking to who above the fluid technique and heavy chops.

Saxophonist Eric Person has a strong neo-Ornette improvisational voice that motors along familiar routes instead of charging towards unknown destinations. Akbar Ali's sparse playing kept me guessing what kind of strategy he's using. Pseudo-primitive? Naive? Denigris, the guitarist, I liked. There's a disjunctive totality to his playing that is distinguished by the seams that gird his assembled style. Washington is a popping, diddy-bopping bassist whose status within the Society seems to function around what Jackson is not playing; filling the pockets left open in the weave with an abundant supply of arpeggios. Rock-steady, keeping the beat with his smart/dumb march patterns, Jackson's predilection for Middle-Eastern snatches of melody is beginning to be associated with his writing.

The ardent moment when Ronald Shannon Jackson's apocalyptic music of two spheres—the worldly one below, the empyrean one above—unites at its vertex has not arrived. Not yet

—james brinsfield

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LIVE ON-SCREEN

A basic consumer question—what kinds of music videos are worth buying? Some possibilities: a concert by a musician legendary for live performances (Sonny Rollins); exotic music with theatrical or dance elements (Fela, Manu Dibango); performances by physically flashy technicians (Louie Bellson, Billy Cobham); music that's vivid in storytelling (the blues). But first let's consider two with ostensibly small value beyond a comparable sound recording.

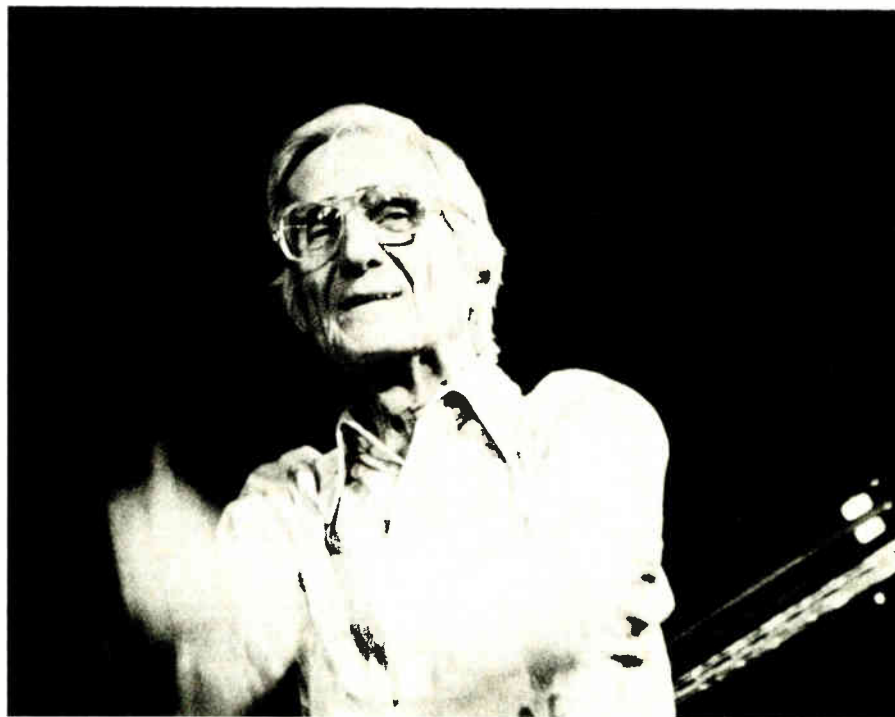
Gil Evans And His Orchestra (57 minutes, directed by Stanley Dorfman). Who'd want to watch a shy grandpa-type lead a big band? A concert video may just distract from the important aspects of Evans' music—impressionistic mood and detail. But this video is rich with the mysterious music Evans became famous for, with just enough contemporary edges. His music-making remains a mystery after viewing—this is a concocter at work. The aging, absorbed Evans looks like a benign wizard. Chords drift in like shadows and smoke, then take evocative forms as memorable as Debussy's sunken cathedrals. Unlike many recent Evans recordings, the soloists (the brothers Brecker among others) emerge and abate from a whole musical necessity.

GRP Live In Session (55 minutes, Dorfman, director). A Dave Grusin mood piece and Brazilian singer/songwriter Ivan Lins are added to the vid of the like-titled record—a feel-good session by skilled musicians without distinct presence (Grusin, Lee Ritenour, Dave Valentin, etc.), with two single-song exceptions: Diane Schuur, the blind gospel-jazz singer, tries to shake down the steeple on *Reverend Lee*; and Lins is so personal a singer he seems exposed in the throes of love on *The Island*.

As for the more video-potent performances aforementioned:

Sonny Rollins Live (36 minutes). Yes, the band does Rollins justice. They open by stoking a blazing swing. In jumps Sonny—gutsy, sardonic, fanciful—revving a stunning ride through *There Is No Greater Love*. It's worth seeing a band (pianist Walter Davis Jr., guitarist Masuo, bassist Bob Cranshaw, drummer David Lee) swing this hard. Rollins rambles like an idiosyncratic genius, chasing melodies out of the womb, doubling back through odd harmonic byways, emerging like an old fox. This 1973 performance adds up to greatness and, in closeups, Sonny sweats hard—genius only appears effortless.

Louie Bellson Big Band (55 minutes); *Cobham Meets Bellson* (36 minutes, both directed by Dorfman.) Crackling, straight-



Gil Evans: "... a benign wizard."

H. L. LINDENMAIER

down-the-pike big band music from Louie and a row of classy soloists including alto saxist Herb Geller, the Breckers, trombonist Jiggs Whigham, big Howard Johnson dancing over a bitty recorder, and two more great trumpeters—stylist Benny Bailey and play-it-all Lew Soloff. Bellson, in a forest of cymbals, reigns lord-like over many rhythms even when challenged by Conan Billy Cobham on the second video. The expected long duet includes a resourceful segment at pianissimo level—a real test for your video-stereo hook-up.

Fela In Concert (57 minutes); Manu Dibango, *King Makossa* (55 minutes, both directed by Dorfman). Saxophonist and revolutionary Fela Anikulapo Kuti is misunderstood and adored for possessing political sway, tough majesty, and tigerish sexuality. He wraps his presence in a juju-jazz swirl that, you sense, could liberate King Kong and South Africa in one conscious act. Fela prowls and preaches like a righteous, flip-side Jimmy Swaggert, yet you wonder—is his persuasive power fed more by style or vision? Despite an abruptly edited jump to the concert's steamy last rites, this video shows why Fela, with his undulating wives alongside, can capture large audiences. By contrast, Dibango keeps his brand of Afro-jazz contained in his marimba and saxes, mixing bits of reggae and salsa that ends up as *Soul Makossa*—also the name of his biggest hit. Even with septet and two dancers, Dibango is coolly understated, darkly lyrical.

Blues Like Showers Of Rain (30 minutes,

directed by John Jeremy); *Chicago Blues* (50 minutes, directed by Harley Cokliss). African vision lives, but so does black American reality in these two acclaimed films. The images in *Showers* are black & white photographs—the voices, from field recordings, are colorful, the rich grain of poor folk's blues (Lightnin' Hopkins, Muddy Waters, Little Brother Montgomery, and more). This oral history tells a rural blues story that is, by turns, banal, funny, and poignant. Muddy Waters, the Big Link between rural and urban blues, shows up in moving flesh on *Chicago Blues*, as do Junior Wells, Buddy Guy, J.B. Hutto, and others. A fascinating, gritty record of black city life, with all the low-lying smells, sounds, and sights familiar from a thousand blues stories. Some testimonies are droll, others more pointed than the toughest lyric. With comments by Dick Gregory interspersed, the film grows with the existential logic of a plague. The sight of a Mies van der Rohe glass skyscraper suddenly looks like the most obscene sight of all. Few films on American music carry a heavier social and cultural load than this does.

The Fela, Dibango, Evans, and two Bellson videos are available from V.I.E.W. Inc., 34 E. 23rd St. New York, NY 10010 (\$39.95 each except for *Cobham Meets Bellson* which is \$29.95). The Rollins, *Blues Like Showers Of Rain* (both \$29.95) and *Chicago Blues* (\$39.95) are from Rhapsody Films, P.O. Box 179, New York, NY 10014. *GRP Live In Session* (\$24.95) is from GRP, 555 W. 57th St. New York, NY 10019.

—kevin lynch



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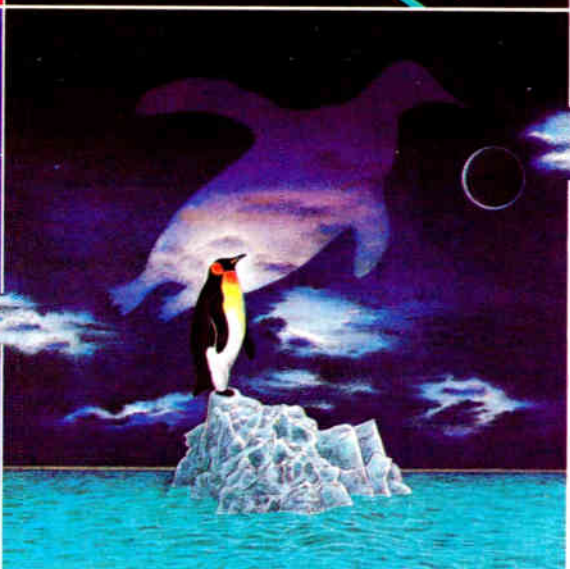
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1 RANDY BERNSEN. *OLOR HATS* (from *MUSIC FOR PLANETS, PEOPLE & WASHING MACHINES*, Zebra/MCA). Bernsen, guitars; Peter Erskine, drums; Jaco Pastorius, bass.

Classic Jaco bass playing. It has a go-for-it kind of feel, which is classic Jaco. It also sounds to me like Peter Erskine on drums. A great team. They had a great quality when they played together in Weather Report—Peter's solid groove and Jaco playing underneath and on top and all around. Although this seems like it's kind of tamed-down studio Peter Erskine more than bash-out Weather Report. I just finished a tour with Mahavishnu alongside Weather Update, and I saw Peter playing his heart out every night, sounding great. And this is a bit tame by comparison. The composition and the arrangement were very well done. It's not as slick as some of the productions coming out lately. It was fresh, it was raw, it had a lot of energy, and I really liked it a lot. Four stars.

2 DAVE BRUBECK. *EVERYBODY'S JUMPIN'* (from *TIME OUT*, Columbia). Brubeck, piano; Joe Morello, drums; Eugene Wright, bass; Paul Desmond, alto saxophone.

My hero, Joe Morello, with Brubeck and Desmond. I can't say enough about Joe Morello and the role he's played in my musical development. I know him from his being the famous drum teacher who lived a five-minute walk from my house when I was in high school. I've been taking lessons with him now on and off for the last 16 years. I hear the great brush sound that, to me, is unequalled. There are many great brush players, but his is totally unique. I get chills when I hear him play. Real tasty, melodic drum solo, sticks to the form of the song, doesn't get too flashy. Amazing technique and coordination. He plays for the music and plays what's appropriate. The tendency is, when you have ridiculously good chops, to just go wild, but he keeps it in check. I don't think many people realize the technical prowess that he has, having studied with the great master George Lawrence Stone [author of the classic *Stick Control*]. It's a thrill to hear him. A zillion stars.

3 MAHAVISHNU ORCHESTRA. *MILES OUT* (from *INNER WORLDS*, Columbia). Michael Walden, drums; Ralphie Armstrong, bass; Stu Goldberg, synthesizer; John McLaughlin, guitar.

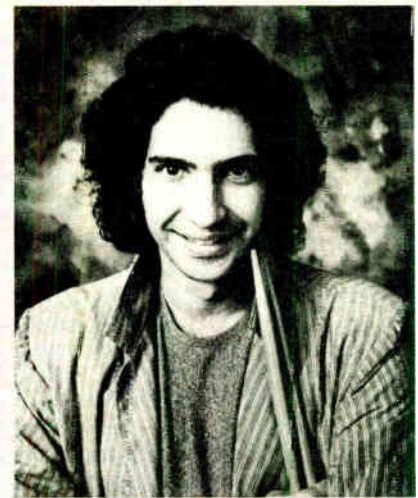
Hmmmm—killing drumming, whoever it is. Sounds like Billy Cobham. I don't know who the guitar player is. I thought it was Hendrix at first. Then maybe Adrian Belew. It never went into any single-line burning stuff like John would play. Robert Fripp? I don't know.

DANNY GOTTLIEB

By Bill Milkowski

Danny Gottlieb first came into national prominence while playing with guitarist Pat Metheny (from 1977's *Watercolors* to 1983's *Travels*, both on ECM). His impressionistic approach to drumming, particularly his expressive use of cymbals, was well-suited to Metheny's textural music. But in the past few years he's expanded his palette considerably. In the context of the Mahavishnu Orchestra, Danny bashes mightily and also incorporates electronic drums into the proceedings (particularly on Mahavishnu's 1986 release on Relativity Records, *Adventures In Radioland*).

On Monday nights at Sweet Basil's in Manhattan, he goes with the organic and often unpredictable flow of the Gil Evans Orchestra. And recently, he toured Cuba as the replacement for Paul Motian in Charlie Haden's Liberation Orchestra. Along the way he's found time to tour with Al Di Meola (appearing on the guitarist's Manhattan Records album, *Soaring Through A Dream*), with singer Michael Franks, and with Windham Hill guitarist Alex DeGrassi. And, of course, there is his ongoing commitment to Elements, his personal project



ANDY SCHWARTZ

with good friend and rhythm section mate in the Gil Evans Orchestra, bassist Mark Egan. Their third album together is due for release this summer on Passport Jazz Records.

Plans for the future include a solo album, which he's already recorded. This project features the drummer's own compositions and features some of his associates, such as saxist Bill Evans, guitarists Joe Satriani and John McLaughlin, and bassist buddy Mark Egan. This was Danny's first Blindfold Test.

I like this kind of playing, very much. It gives the drummer a chance to play. Strong, strong drumming here. Four stars.

4 JAMES BROWN. *GRAVITY* (from *GRAVITY*, Scotti Bros.). Brown, vocals; Ray Marchia, drums; T.M. Stevens, bass; Dan Hartman, keyboards, production; Uptown Horns, horns.

Yeah. Well, my first thought is, I'm just happy that James Brown and Aretha are still making records and out there hittin' it. But this. . . . Historically, James Brown's bands have been a tradition for drummers and rhythm section players. Especially some of the more tricky drumbeats, where the backbeat doesn't always lay on two and four. This is, for drummers, straight down the middle, good groove. Not bad at all—and every star in the book for James Brown. But some of his older albums, from a drummer's standpoint, are really great. Just the sound of the drums on *Cold Sweat* and *Papa's Got A Brand New Bag* are just so classic. Hearing this only makes me want to go back to some of those older records that I have lying around. Here the drummer seems to be mimicking a drum machine. Very metronomic. Actually, I couldn't tell—except for a

few cymbal crashes and a few fills, I'd say it was a drum machine. And that's the thing about the slicker productions of today. They take away from the identity of the drummer. Here, you really would not know who the drummer is. In all the old J.B. albums, the drummers had personality. Kicking snare and just romping. Al Jackson and those guys. This sounds '80s-ified.

5 MICHAEL BRECKER. *SYZYGY* (from *MICHAEL BRECKER*, Impulse). Brecker, tenor saxophone; Jack DeJohnette, drums; Charlie Haden, bass; Pat Metheny, guitar; Kenny Kirkland, piano.

Yeah! Oh man! Jack—incredible. I don't think there's a drummer playing jazz today who wouldn't be influenced heavily by Jack DeJohnette. One of my favorites. Someone whose music and person I love very much. It was also good to hear Pat playing. And having just worked with Charlie, it was good to hear him. Jack's drums sound really, really good on this. Probably the new set of Sonars that he was raving about. Michael sounds strong as ever. Just amazing. A classic representation of DeJohnette that every drummer should check out. Another zillion stars. db

HENRY THREADGILL SEXTETT

S.O.B.'s/NEW YORK

This was the Threadgill Sextett's first Big Apple club date in several years, but the house was less than full and the daily press was not present. Strangely so, for there is a growing critical consensus that Threadgill is one of the major creative forces of the '80s; moreover, the engagement roughly coincided with the release of the Sextett's first major label LP, *You Know The Number* (on RCA/Novus). For those who did attend, however, it was a delightfully edifying experience to see as well as hear the performance of this remarkably constructed music.

The twin drum kits of Pheeroan Aklaft and Reggie Nicholson on either side of the stage provided a stereophonic effect, while Fred Hopkins' bass and Deidre Murray's cello at the center often sounded like a single, super-resonant instrument. Rounding out the seven-member Sextett was the front line of Rasul Siddik on trumpet, Frank Lacy on trombone, and Threadgill on saxophones and flute.

The first set opened with *Those Who Eat Cookies*, a new composition that began with a quickstepping brass theme and unwound into an open-ended yet tightly plotted dialog among Threadgill's mewling alto, Siddik's whinnying trumpet, and Lacy's strutting trombone. Murray's cello shone in an extended version of *Cremation* (from the album *Just The Facts And Pass The Bucket*, on About Time), warm and lyrical in the dirge-like exposition and later rising to a pizzicato twitter in a duet with Hopkins.

The second set consisted of three pieces from *You Know The Number*. The somber, resolute *Theme From Thomas Cole* gave way to the moody *Silver And Gold Baby*, *Silver And Gold*, followed by the irresistibly buoyant *Good Times*. The music bore all the characteristics of Threadgill's previous work with the Sextett: carefully balanced orchestral sonorities, subtly shifting textures, and the simultaneous layering of written and improvised material, with brass, strings, and percussion all playing both rhythmic and melodic roles.

The group was much more percussive-sounding in live performance than on record, and also more disjointed. Threadgill's rich, classical harmonies and spiritual-flavored melodies were still compelling, but his complex arrangements simply failed to gel as solidly here as in the studio. Nonetheless, one could only admire his conceptual daring, and the skill with which the musicians walked the fine line between classical and jazz techniques. Perhaps these delicate and demand-

ing scores are better suited for the concert hall than the cabaret, with its inevitable distractions—but there must surely be a place for work that transcends easy categorization and expands our notion of how music is made.

—larry birnbaum

HARVIE SWARTZ'S URBAN EARTH

1369/CAMBRIDGE, MA

Soss-tenn-uu-too. Harvie Swartz really can draw out those notes and limber lines on acoustic bass. He shows that smooth, capacious side when he duos exquisitely with singer Sheila Jordan. Or when he gets into easy-as-pie mainstream gigs, like he did the week before at The Regattabar (Charles Hotel, Harvard Square) with yeoman harmonicist Toots Thielemans and fellow mischief-makers Fred Hersch (piano) and Adam Nussbaum (drums). He's one for those long, smooth relationships with musical peers, too: 12 years with Jordan, five with guitarist Mike Stern, nine with fellow Bostonian pianist Steve Kuhn. On acoustic bass, Swartz has developed fingerings, multi-stops, and glisses that make his music most distinctive—and have influenced many younger bassists.

There's a more urgent, contemporary sound, too, coming from Harvie these days in his band Urban Earth, where he plays only a rubbery-toned, all-neck Vertical Bass, a sort of stringed ebonite vacuum-cleaner. Cambridge clubhoppers got a weekend dose of his un-slick electric jazz-pop band at a cosy, neighborhood hang, the 1369, but no overdose of Swartz's bass—Harvie'd rather feature Bill Drewes' splendid saxophones and synthesizing, Yves Girard's drums, and Jay Avellino's guitar.

A full house, including a tableful of the Chelsea Swartzes, heard the band rip through a set that included revamped acoustic tunes from his *Underneath It All* (Gramavision 8202) and *Urban Earth* (Gramavision 8503) albums. Steady walking grooved the backup in a straight-ahead blues, *Common Ground*, as Drewes' soprano showed fair and warm. *Til Tomorrow* sounded rather spacier and more flexible than on record, with whale-song synth, Metheny-esque country blues, and a throbbing bass pulse; Girard moved the pretty tune into an eight-feel with snare. *Mother Ship* was a sailing vessel for Drewes' noteworthy straight horn and bent keyboard versus Avellino's genial blues lines, all on the band's clean time.

For the most part the tunes were Swartz's—light, airy, pop-oriented, yet



loaded with not-too-easy-listening solos by Drewes and Avellino. Yet the bassist could still peel off *'Round Midnight* alone, steeped in nervous introspection and bristling with multi-stops, as herald to the whooping latino set-stretcher, *Mexico*. We're a far cry from his thoughtful chamber works with Double Image, tingling confrontations with Sheila Jordan, and more structured, ambitious recordings of this band, but Harvie Swartz is broadening his horizons and enjoying the fresh views.

—fred bouchard

BENNY CARTER/ AMERICAN JAZZ ORCHESTRA

COOPER UNION/NEW YORK

It was Standing Room Only and everyone was standing to cheer when Benny Carter walked on stage. Carter's 80th birthday is August 8th, but the American Jazz Orchestra celebrated early—and anyway, Carter still doesn't even look 60.

"Benny Carter is a gentleman for the ages," said AJO artistic director Gary Giddins, quoting AJO music director John Lewis. This was the fourth ("and counting") concert by the orchestra, each concert dedicated to

presenting (and thus preserving) classic jazz. Other than his theme song *Sleep*, all the music was Carter's, composed and arranged, again to quote Giddins, "between 1928 and last evening."

Revered by musicians and even called "King," Carter never became quite as renowned as The Duke and The Count—though his music was equally as elegant as Ellington's, as swinging as Basie's. Giddins and Lewis gathered a stellar orchestra for Carter to front, and right away they swung into *Symphony In Riffs*. Carter's alto sax solo, the first of many, was a master class of gracefully virtuoso riffs. As the band listened to another sparkling solo on *Doozy*, the smiles were radiant. Lew Tabackin's stomping tenor sax was also a crowdpleaser.

Carter and Johnny Hodges were the Tigris and Euphrates of jazz on the alto sax, but Carter also plays the trumpet with style, featured for a solo on his most romantic theme, *Blue Star*—re-titled *Evening Star*, he said, when the lyric needed an extra syllable. *A Kiss From You* and *Sao Paulo* revealed Carter's feel for the charms of bossa. Tabackin was again energetic on *Co-alition*, likewise a feature for some choice



riffs-on-the-rims by drummer Mel Lewis. After a pretty *Souvenir*, the first half ended with the jumping *Easy Money*.

Carter opened the second half with a

premiere, a work-in-progress called *Central City Sketches*—all the more wonderful that, almost 80, Benny Carter is, as always, in progress. Opening with a bluesful stroll, the band swung up, eased down for a lyrical interlude of Tabackin's flute, swung some more, spotlighted Carter's songful sax, and ended delightfully with a waltz. Along with the composer, Remo Palmier's guitar and Britt Woodman's trombone were featured. It's a testament to Carter's art as an arranger that so many distinctive (and distinguished) players came together so beautifully. Beside those mentioned, throughout the concert strong solos came from Jimmy Knepper's trombone, Loren Schoenberg on tenor sax, the trumpets of John Eckert and Marvin Stamm, Ron Carter's bass, and Dick Katz at the piano.

John Lewis thanked the band for the labor of love, especially bandleaders Lew Tabackin and Mel Lewis, then joined them at the piano for a happy finale of Carter hits: *Blues In My Heart*, *When Lights Are Low*, *Lonesome Nights*, and *Sleep*. Carter's theme was always ironically titled. It's impossible to sleep when a Benny Carter band is jumping.

—michael bourne

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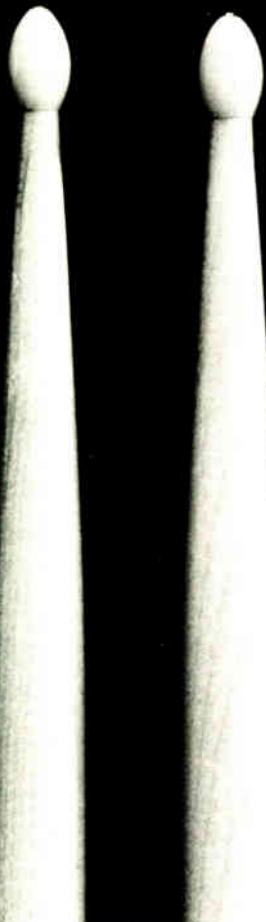
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PABLO/MILESTONE: Oscar Peterson Four, *If You Could See Me Now*. Milt Jackson, *Brother Jim*. Count Basie/Kansas City Septem, *Mostly Blues . . . And Some Others*. Duke Ellington, *In The Uncommon Market*. Mark Murphy, *Night Mood*. Azymuth, *Tightrope Walker*.

BLUE NOTE: Stanley Turrentine, *Wonderland*. Kenny Burrell & The Jazz Guitar Band, *Generation*. James Blood Ulmer, *America—Do You Remember The Love?* Dexter Gordon, *Gettin' Around*. McCoy Tyner, *The Real McCoy*. Les Morgan, *Search For The New Land*.

ECM: Jan Garbarek, *All Those Born With Wings*. David Torn, *Cloud About Mercury*. Norma Winstone, *Somewhere Called Home*. Gary Burton, *Whiz Kids*.

MUSE/SAVOY: Ricky Ford, *Looking Ahead*. Woody Shaw, *Solid*. Charlie Parker, *Bird At The Roost*, Vol. 3. Paul Bley, *Syn-drome*. The Ravens, *Rarities*. H-Bomb Ferguson, *Life Is Hard*.

BLACKHAWK: Gil Evans, *Live At The Public Theater (New York 1980) Vol. 1 and Vol. 2*. Roland Hanna/George Mraz, *Romanesque*. Sonny Stitt/Hank Jones Trio, *Good Life*. Elvin Jones/McCoy Tyner Quintet, *Revisited*.

INDEPENDENTS: Tonight Show Band/Doc Severinsen, *Volume II* (Amherst). Butch Miles, *Jazz Express* (Dreamstreet). George Benson, *Swings & Swings & Swings* (Parkwood). Fred Fried, *Fingerdance* (Cut-away). Steve Kuhn, *Mostly Ballads* (New World). Richie Cole, *Pure Imagination* (Concord Jazz). Ray Brown Trio, *The Red Hot* (Concord Jazz). John Cutrone & Co., *John Cutrone* (Stand In Line). Forward Motion, *Progressions* (Hep).

Reggie Workman Ensemble, *Synthesis* (Leo). Jayne Cortez & The Firespitters, *Maintain Control* (Bola Press). Elliott Sharp, *Virtual Stance* (Dossier). David Fulton, *Like Chignik* (Dossier). Bill Horvitz/Butch Morris/J.A. Deane, *Trios* (Dossier). Alvin Queen, *Introducing The RTB Big Band* (Plainisphere). Thurman Barker, *Voyage* (Uptee). John Cage/Sun Ra, *John Cage Meets Sun Ra* (Meltdown). Details At Eleven, *Details At Eleven* (Dossier). Kamikaze Ground Crew, *Kamikaze Ground Crew* (Busmeat). Stuart

Smith, *Memory Bands* (Spectrum). Paul Schwarz/Bernd Konrad, *Sali* (Creative Works). Mark Nauseef/Catherine Guard/Leonice Shinneman/Mark London Sims, *Dark* (CMP). Andrew White, *Conversations* (Sona Gaia).

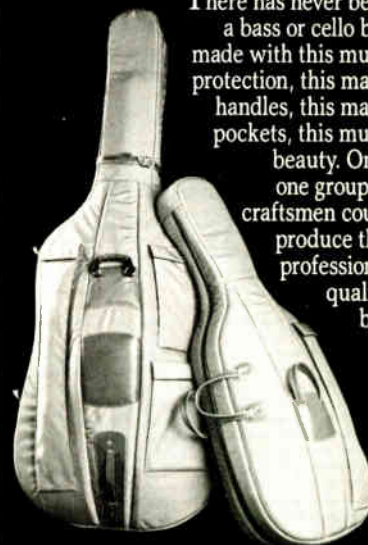
Stephane Grappelli, *Plays Jerome Kern* (GRP). Special EFX, *Mystique* (GRP). Kenia, *Initial Thrill* (MCA/Zebra). Weslia Whitfield/Al Cohn, *Just For A Thrill* (Myoho). Armando Jones, *Live In San Francisco* (H & A). Per Cussion, *Everybody's Talking* (Silence). Oliver Jones, *Speak Low/Swing Hard* (Justin Time). Denny Christianson Big Band, *Suite Mingus* (Justin Time). Ann Jillian, *Introducing The Singer* (Laurel). Charla Bevan, *Shady Waif* (Crying Swallow). db

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KORG'S DS-8 SYNTHESIZER

KORG U.S.A. INC. (Westbury, NY) is offering the DS-8 synthesizer, which combines the flexibility and power of digital FM synthesis with the intuitive logic and convenience of analog-style programming controls, bringing FM sound creation possibilities within the reach of non-specialists. The DS-8 translates FM operators and algorithms into familiar analog-style parameters and controls. The eight-voice synthesizer has 61 velocity- and aftertouch-sensitive keys; internal memory holds 100 sounds, with further expansion possible through optional ROM cards. Full MIDI implementation includes a programmable expression pedal that can control certain parameters in real time. In addition, the synthesizer is multi-timbral and contains a programmable effects unit for chorus, flanging, and echo, plus split and layer functions. A 40-character, two-line LCD display gives readout of instrument status and programming functions.

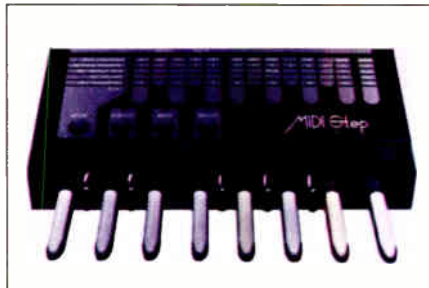
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OMNI'S NEW ELECTRICS

OMNI MUSIC PRODUCTS (Div. of St. Louis Music, St. Louis, MO) has added two Ariels to its Series 10 line of electric guitars. The new models have aqua blue or light pink pearl finishes. Both guitars have hard rock maple necks with satin finish, rosewood fingerboards with "shark's tooth" position markers, two single-coil pickups, one humbucking pickup, individual pickup switches, two switches (one for reverse pickup, one to tap the humbucking coil), black hardware, and fine-tuner tremolo systems.

ELECTRONIC GEAR



FAST FORWARD'S MIDI BASS PEDALS

FAST FORWARD DESIGNS (Russ Jones Marketing Group, Northridge, CA) is offering the MIDI-Step, a 13-note pedal board MIDI controller that can control any MIDI-equipped synthesizer or drum machine. The MIDI-Step is designed to allow musicians to have an extra level of control by freeing their left hands from playing bass lines; since it has an eight-octave transposition range, it can also be used to play high-string lines or to trigger electronic drums or sound effects, leaving both hands free for other keyboard parts. Other features include "hold," which sustains notes indefinitely without a pedal needing to be held down; "repeat," which can be used to automatically repeat any played notes at an adjustable rate; and "add octave," which automatically adds an octave note to achieve fat bass sounds. The MIDI-Step can be programmed to play any interval between two or more notes, allowing chords to be played from a single pedal depression; if the synthesizer being controlled can receive velocity information, the musician can simply

adjust the volume from the bass pedals. The MIDI-Step also has a mode that uses the pedals to generate MIDI-controlling information instead of notes, in which pedals can be used for sustain on/off, portamento on/off, delayed vibrato, and starting and stopping drum machines and sequencers.

RANDALL'S SNAKESKIN AMP COVERS

RANDALL INSTRUMENTS INC. (Irvine, CA) is marketing a limited-edition snakeskin amplifier covering. Available only on the company's RG100ES full-stack and RG80-112SC amps, the snakeskin covering is now in full production—and orders are said by the company to have been increasing rapidly since the NAMM Winter Market.

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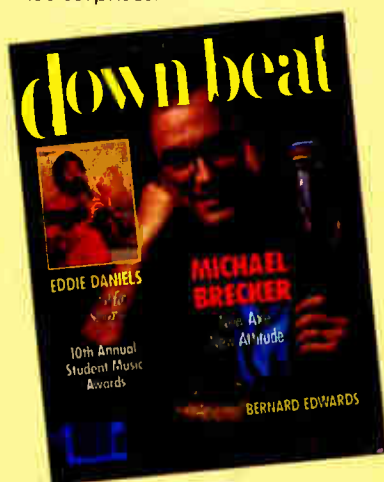
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pro session

TAKE THE 'A' STRAIN: A HEARING TEST

By Don Wilhite

Don Wilhite, whose big band and jazz experience includes a stint with Ray McKinley and the Glenn Miller Orchestra, is currently playing cocktail piano at the Lobby Bar of the Radisson Hotel in Indianapolis.

Remember a popular recording of the '50s called *Picnic*? This pretty tune was juxtaposed with the melody and harmonic background of *Moonglow*, a standard from the '30s. The gifted humorist/composer Steve Allen added lyrics to the new melody and the composite became an instant hit. If you can imagine, or "hear" in your mind, how these two pieces blend together orchestrally, you can comprehend the reasoning and points of interest relating to the following discussion about the 'A' Strain.

It is interesting to conjecture about the processes involved in the creation of some of our great popular standards. Are these the product of a creative musician who has created something new, or merely those of a skillful arranger/composer with a tremendous ear for hearing similarities—one who can create the *illusion* of something new? Some of our favorites are so good you have to wonder just what provoked such an inventive madness.

It is clear that these extraordinary individuals use an acute sense of hearing to perceive music with an unusual "point of view." They are accustomed to listening to the changes in a different way. For example, a series of notes may be heard where the original version is sustained, or a sustained figure where the melody moves. They may imagine a note accented on a weak beat or a music figure beginning or ending in an unnatural place.

But it's what you *do* with the concept that matters, not the discovery of it! One of our truly great composers, Duke Ellington, apparently used this idea with an original theme, *I Let A Song Go Out Of My Heart*. He then saw his melody in a different light and came up with a new version four years later that would become more popular than the original—*Don't Get Around Much Anymore*.

Perhaps while preparing an arrangement of his original theme, he saw and "heard" the 'A' section countermelody as a new theme and realized that because of its rhythmic displacement and divergent melody, either could be the countermelody of the other. *Voilà!* A brand new tune, a fortuitous specimen of serendipity.

What these dissimilar melodies have in common is that they share the same harmonic background, are sometimes the countermelody of each other, and, with the occasional exception of an altered chord or a changed root progression, are virtually the same tune.

In the Hearing Test that follows, some of the examples coincide harmonically for the entire 32 bars. For the purpose of this discussion, the 'A' Strain (the first eight bars of most popular songs) has been chosen to illustrate the most common form from which the new song achieves its identity or departs from the original.

Similar 'A' sections that are based almost entirely on I, VI, II, V harmony represent a prototype for the derivation of many tunes. A typical one that matches another perfectly for the first four bars may diverge (at the arrow) into a new set of changes to achieve its identity, as in this example:

A.

II V

Fm7 Bb7

to Bbm7

B.

Fm7 → G7

to Cm

So how do we explain the unusual difference in the sound of two unique melodies floating above the *same* chord changes? Why are they perceived so differently by the listener? What are the characteristics which give each tune its identity and preclude a recognition of sameness?

There are important differences between the two that obscure the similarity of the harmonic structure: *key signatures*, reflecting an individual tonal range; or *displacement of rhythm*, a contrast in tempo (slow or fast). Often the *title and lyrics* both suggest imagery and subject matter that obscures any perception of the same tune. An *expansion* or *contraction* of all or some part of the 'A' strain is used to project four bars into eight or consolidate four bars into two. *Sheet music notation* of chords and chord symbols often disguises the correct harmonic structure of a song through complicated and unnecessary chord patterns. Invariably, sheet music versions of standards fail to represent the harmonies which will be chosen by professionals for recordings and public performances. Although many hundreds of these songs contain errors, incorrect patterns, and misspelled chords, such faults and gross inaccuracies have remained unquestioned by the public through the years. Here is an example of deceptive and unnecessary chord changes:

This, of course, is the "national anthem" for jazz players. The simple, appropriate harmonic structure is in brackets. Ironically, an amateur will sound better playing these chords than the professional who tries to play every change.

The following criteria were formulated for selecting the matching tunes that follow:

1) The titles were chosen from the common repertoire used by jazz and popular musicians. These are songs every professional is expected to know. 2) The choice of chord changes for each pair was made from tunes with the earliest publication date. This establishes the original—easily determined when the published versions are years apart. 3) Chord progressions were to match unequivocally in at least seven out of eight measures of the 'A' strain. The reason for this is that themes used by jazz players as vehicles for improvisation are sometimes changed by just one chord. Somehow this seems enough to define the individuality of the composition, as in *Cottontail* by Duke Ellington, based on the chord pattern of *I Got Rhythm*.

Tension tones are notes that are not heard conventionally in the usual sound of the chord. The F7 chord from *Cottontail* contains the augmented 11th note (more commonly known as a "flatted fifth"). When this note, a B natural, is in the melody, the chord may sound altered, but it is the same dominant chord with no change in its harmonic function. Yet the added tension note may sound strange and like a "sour" note to the untrained listener. Obviously composers, at times, have invented a new theme with the original changes, but opted for a solution at once strikingly different and aesthetically more satisfying. One composer's experimentation with the 'A' section chordal backgrounds of two lush ballads shows an exquisite change of F/E flat from the prior chord of F minor seventh.

In the matching test below, you will find an unlikely pairing of tunes; that is, the tunes on the left may not seem to go with the ones on the right. Your challenge is to match precisely the one on the right with its counterpart on the left. Why are these pairings so unlikely? The answer may lie in two original creative efforts, independently conceived of each other which merely coincide. Or there may be an improvisation on the original set of chord changes, later fixed in permanent form with musical notation. The new melody is generated from the antecedent theme or from resources which surface unconsciously at a later time and within a new context. Here the personal tastes of the improviser/composer become the deciding factor.

1. *I Wish You Love*
2. *Danke Schoen*
3. *Stormy Weather*
4. *Fly Me To The Moon*
5. *Exactly Like You*
6. *Bidin' My Time*
7. *Is You Is Or Is You Ain't*
8. *Basin Street Blues*
9. *It Could Happen To You*
10. *'Deed I Do*

- a. *A Sunday Kind Of Love*
- b. *Call Me Irresponsible*
- c. *You Took Advantage Of Me*
- d. *I Found A New Baby*
- e. *Mack The Knife*
- f. *Take The 'A' Train*
- g. *Darkness On The Delta*
- h. *You Can Depend On Me*
- i. *The Lonesome Road*
- j. *All The Things You Are*

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everybody studied with him. He was the granddaddy of clarinet teachers. I was about 14.

"My favorite teacher was Joe Allard. He played saxophone, but he also played clarinet and bass clarinet with Toscanini. He was one of those teachers who could say one thing and change your whole way of playing. I love that kind of analytical person."

Later, Daniels attended the High School for the Performing Arts, where his classmates included bassist Eddie Gomez, trumpeter Jimmy Owens, actor Richard Benjamin, and drummer Billy Cobham.

"Performing Arts then wasn't what you see on tv on *Fame* now," Daniels stated. "The hottest thing in the school was a dance band that played '40s dance tunes. The leader was a viola player who didn't know much about swinging, so we kind of just schlumped along. It wasn't a hot band at all. There weren't any Thad Jones charts, which you can go to the store and buy nowadays. Then it was *Oklahoma* and Glenn Miller charts. But it was a good school because there was an orchestra."

While Daniels was attending high school, he got his jazz feet wet at 16 when he joined Marshall Brown's Newport Youth Band. "He used to teach at Farmingdale, Long Island," Daniels remembered, "and he had the first high school band that went to Newport. They became famous because he took these kids from Long Island and got them all to play, and to *swing*. He's an unbelievably energetic guy. When he left Farmingdale, he put an ad in *db*, saying he was starting a new band for kids 13-17, and I auditioned and got in. We played pretty hip charts, then."

After leaving Brown's band and graduating from Performing Arts, Daniels entered Brooklyn College, then taught high school

for a couple of years in New York City. In 1964, he enrolled at Juilliard, and in 1966 he joined the Thad Jones/Mel Lewis Jazz Orchestra, which worked Mondays at the Village Vanguard. "I finally went back to school, because I felt that playing was really where it was at. I had a longing to play classics. So teaching, Thad on Mondays, and Juilliard—that was my thing."

"I received my Master's degree, and then entered the Vienna Jazz Competition that [pianist] Frederich Gulda put together, and I won that on saxophone. Jan Hammer was there, along with Miroslav Vitous, Barry Altschul, Randy Brecker—they all won awards. It was announced in *down beat*. That was the magazine. We would look to *down beat* to see what we would do with our lives. I even won a *db* New Star on clarinet in 1968."

Eventually, Daniels made his mark in the New York jazz community, where, besides Jones/Lewis, he often led his own ensembles, and recorded as a leader on the Muse and Choice labels. Though jazz was his main love, with classics not far behind, Daniels' primary goal was to make a solid living in the studios.

"Originally I wanted to be a great studio player who played great music," he said, "but I didn't know that when you get in the studios, you don't play great music—most of it is terrible. So in the end, I chose to head out in a new direction, which is playing the clarinet."

Now Daniels wants to have the ears of different peers—classical peers. "I have a reputation as a jazz player," he said, "and when I walk out on stage in New York City with critics and players they know me as a jazzier. I want them to feel I rank with the best legit players. That's a challenge I enjoy."

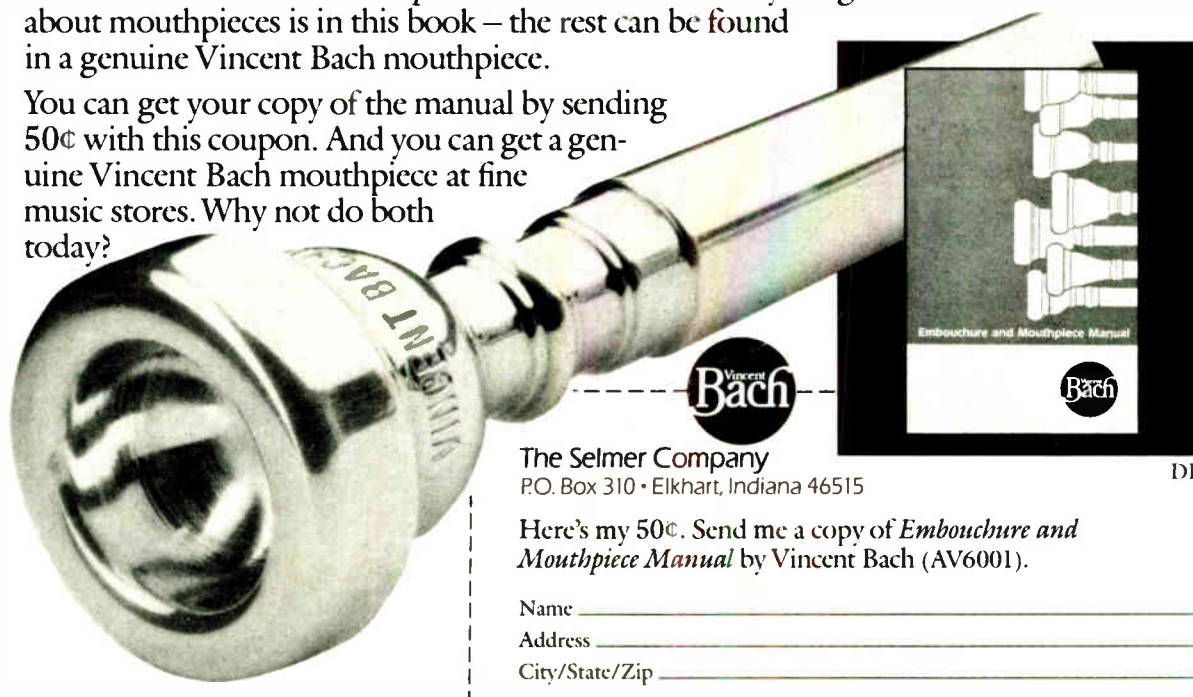
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BRAD WHEELER, 26, is a Chicago saxophonist currently studying with Dave Liebman on a jazz studies grant from the National Endowment for the Arts. In 1986, he received a NEA performance grant to record his compositions, and also attended the Banff Centre's Jazz Workshop, where he studied with Dave Holland, Richie Beirach, and Muhai Richard Abrams. In 1985, he received a fellowship to attend the Aspen Music Festival, where he studied composition and backed Jimmy Heath, Bill Reichenback, and Vincent DiMartino with the Aspen Jazz Ensemble. In 1982, he received outstanding soloist awards from the Elmhurst College, Wichita, and Notre Dame jazz festivals.

Wheeler is a Music Composition graduate of the University of Illinois, where he studied with Salvatore Martirano. He has performed behind Joe Williams with the Jazz Members Big Band, and recorded with the Members on their debut album, *Mayday*. He is currently performing on the Chicago scene with the Joel Spencer Quartet and the Ed Petersen Quintet, as well as his own groups.



ANDREW SURMANI, a 23-year-old native of Oakland, California, began playing trumpet at the age of nine. While in high school he was a member of the McDonald's All-American Jazz Band, which performed with Maynard Ferguson at Carnegie Hall and on the Jerry Lewis Telethon. Andrew graduated cum laude from California State University/

Northridge with a Bachelor of Music degree. While serving as the lead trumpet player of the CSUN Jazz "A" Band, he toured with the group in Japan, appeared on the album *Giant Steps*, and participated in the Pacific Coast Collegiate Jazz Festival and the NAJE/Disney World Jazz Competition (the group was a winner in both festivals).

He was also lead trumpet player of the 1984 Disney World All-American College Band. Currently, Surmani is an intern in the EPCOT Institute of Entertainment Arts and plays lead trumpet in the 15th anniversary show at Walt Disney World.



JOHANNES PRISCHL was born in Wels, Austria, in 1962; he began playing saxophone at 15 and flute a year later. In Austria, he studied jazz at the Anton Bruckner Conservatory in Linz with Adelhard Roidinger, and studied classical flute at the Mozarteum in Salzburg. In 1983, he began studies at the Berklee College of Music in Boston, having received a Fulbright scholarship and Berklee's Woody Herman Award. There he studied with Bill Pierce, George Garzone, Herb Pomeroy, and others; played with the Concert Jazz Ensemble; won first prize in the Berklee Concerto Competition; received the Faculty Association Award; and was selected to play in a student concert led by Chick Corea. Prischl graduated magna cum laude in 1985.

While in Boston, Prischl led his own big band. He also toured Panama with the latin-jazz group Band of Aliens, which included Gary Burton. In Austria he has composed movie and television scores, and he co-led the group Gegenwind from 1980-83. Since 1986 he has co-led The Open Art Band, which performs mainly in Austria, Germany, and Switzerland; this year he won the Talent Award 1987 of the Upper Austrian government for his composition *Story Number One*.



AYDIN ESEN, 25-year-old pianist and composer, was born in Istanbul, Turkey. He is a graduate of the New England Conservatory and has also studied at Juilliard, the Berklee College of Music, the Norwegian State Academy of Music, and the Istanbul Conservatory of Music. During his time in Boston, ESEN has performed with such artists as Eddie Gomez, Miroslav Vitous, Roy Haynes, Steve Grossman, Pat Metheny, Lee Konitz, Gary Burton, Steve Swallow, Sam Rivers, and many others. He also appears on a soon-to-be-released album by Eddie Gomez.

ESEN has performed professionally with a variety of groups since 1978. He has led his own trio and quartet, and performed with the New England Honors Jazz Quintet, touring the U.S. in a series of performances and clinics. He has been awarded outstanding performance citations at festivals in the U.S. and Europe, and has served as an instructor at the New England Conservatory.



JEROME ANDREWS, 23, began his music studies on flute at age 11, switching to guitar a year later and studying under former Ray Charles sideman Lou Speigner. In Jr. High, he studied bass under Dr. James Benson, playing acoustic bass in the school orchestra. In 1977-78, he was in *Who's Who In Music*. In high school, Andrews played bass in the jazz band, flute in the marching band, and taught guitar and bass. In 1979 and '80 he performed with the jazz band at the Mt. Sac Jazz Festival.

After playing with a few rock

bands, Andrews decided to focus on guitar, and he began doing studio work and playing on demos; he also performed on an album with baseball player Lenny Randall of the Seattle Mariners. Since then he's begun recording his own music—ranging from hard rock to ballads to instrumental fusion—which has been praised by his peers, music teachers, and one of his favorite bass players, Stanley Clarke. Currently teaching guitar in Pomona, California, Andrews wants to do studio work and instrumental albums patterned after his influences, Allan Holdsworth, John McLaughlin, and John Scofield.



MICHAEL BRIEN, 18-year-old drummer/percussionist, has won numerous awards for his musicianship, among them a National Association of Jazz Educators Citation for Outstanding Musicianship, an *Instrumentalist* Merit Award, and an outstanding jazz soloist award from the E.D. Walker Jazz Festival. Since 1984, Brien has performed with various groups at the Arts Magnet High School in Dallas, including the lab singers combo, the lab band, the jazz combo, the wind ensemble, the orchestra, and the percussion ensemble. He was also selected to the 1986-87 All-Region Jazz Band, and has performed at Arts Magnet, with Branford Marsalis, John Cage, Willy Thomas, Vincent DiMartino, and B. L. Lacerta.

Brien is currently working with the jazz quartet Toga Combo, and has had his works performed on public radio station KNON. His influences include Louie Bellson, Tony Williams, Art Blakey, Steve Gadd, and Pat Metheny-percussionist Nana Vasconcelos.

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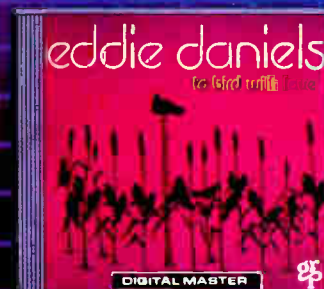
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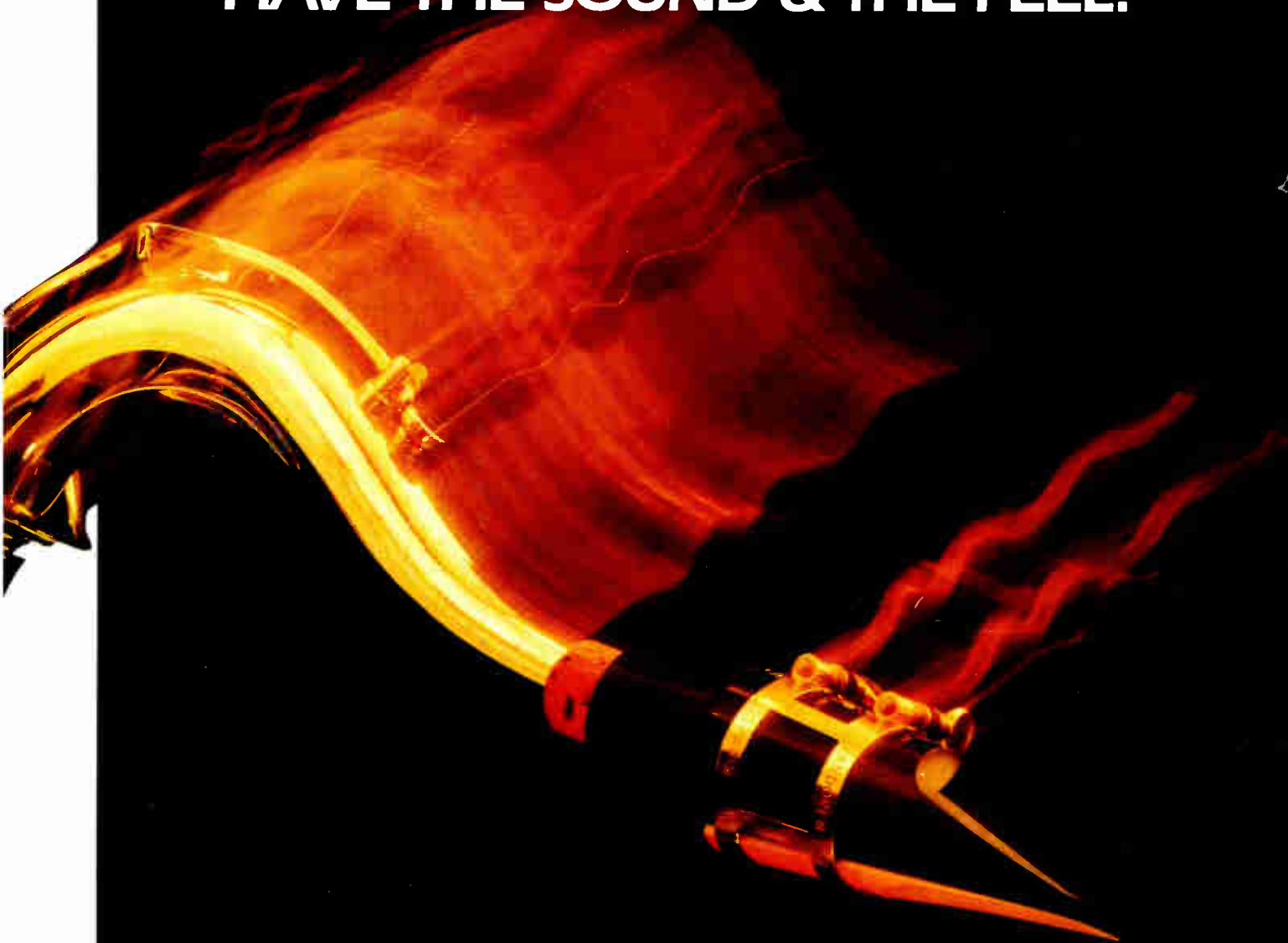
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