

ROLLING STONES and BEATLES
CD SURVEY

For Contemporary Musicians

down beat

September, 1987 \$1.75 U.K. £2.00

The JACK DEJOHNETTE Interview



CHARLIE HADEN *Search For Freedom*

LEW SOLOFF *Big Band Brass Man*



"We Call It The 'Grease.' It's The Soul That Makes Chicago's Horn Section Unique. It's The Essence Of What We Are."

The soul of Chicago's distinct style is made up of the voices of three distinct individuals: Lee Loughnane, trumpet; Jimmy Pankow, trombone; Walt Parazaidar, woodwinds. Together, they are the core of a musical phenomenon.

That phenomenon is based on a certain sound. Walt explains it as an amalgam of many styles, "from classical to jazz, big band and rock and roll. Everything short of Dixieland."

Jimmy remarks, "Part of the trademark of Chicago's total sound is our horn section. It's not how well or how fast we play; it's how we approach the horns stylistically, and how we inflect the parts, that give the section its unique personality."

This distinct style—the Grease—is also enhanced by three distinct musical backgrounds.

Jimmy's early years were standouts in his development. "Now I look back and I thank God for the discipline—the fact that I practiced, the fact that I found the right teachers who made it fun and who also made it a challenge for me."

But they were also blessed with drive. "I realized the only person that's ever going to make me work is me. There is no one else," says Lee. "There are people who can give me the impetus, but I'm the only one who can do the work."

Jimmy, Walt and Lee met as students at DePaul University. "Walt started the band," says Jimmy. "He pulled together the original group. He was the hub of the wheel."

"We grew up in a band that we took on a handshake," states Walt. "No lawyers could ever keep anything together that long."

From the first rehearsal in Walt's basement, the unique sound of Chicago was born. Walt describes his initial excitement: "When we played the first notes, I just knew something had happened. I didn't know we'd be sitting here twenty years later, but it was just too good for something not to happen."

Something certainly did happen. There, they began a legendary association that has spanned three decades, eighteen albums, over seventy million copies sold.

Today, these three distinct individuals play one distinct make of instrument: Yamaha.

Lee comments, "In the beginning we collectively thought that you would be hard pressed to get us better horns than what we were already playing. Yet when we saw that the Yamaha horns did play—not only better, but gave us exactly what we needed—we were really impressed."



Walt observes further, "I think the thread running through here is that this horn is going to respond whether you're playing triple p or triple f. It's going to take you where you want to go."

Lee also chose Yamaha because he needs a horn that is warm in the lower register, "but I also need some brightness so I can cut through. That gives me more of an ability to lay back and not get into over-blowing."

"I've run the gamut in trombones," states Jimmy, "and Yamaha's the best of the batch."

"The Yamaha retains its clarity and roundness even when I'm playing loudly,"

adds Jimmy. "The fact that I can play in a room, softly by myself, and get a true response, and then get on stage with all the electronics—and still have that horn speak. That's really a thrill! The horn speaks a lot more vividly than any other horn I've played up there."

Walt observes, "I'm amazed at where the research and development has gone, where the horns have gone. They're definitely front runners."

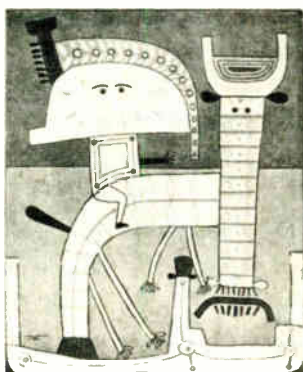
He concludes for all three with just one more observation about Yamaha's distinct instruments. "They're the best horns going."

For more information about the complete line of Yamaha band instruments, write Yamaha Music Corporation, USA, Musical Instrument Division, 3050 Breton Road, S.E., Grand Rapids, MI 49510. In Canada, Yamaha Canada Music Ltd., 135 Milner Avenue, Scarborough, Ontario M1S1R1. Yamaha band instruments available only at authorized dealers.

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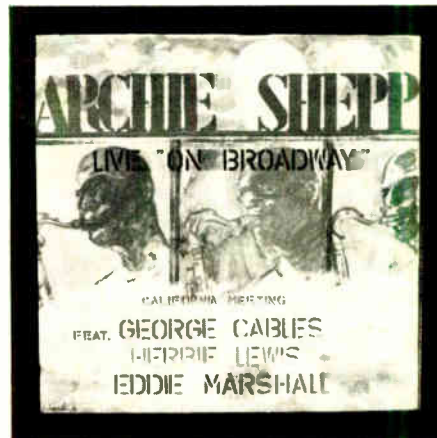
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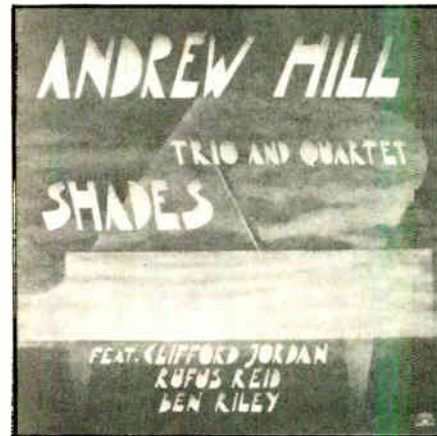


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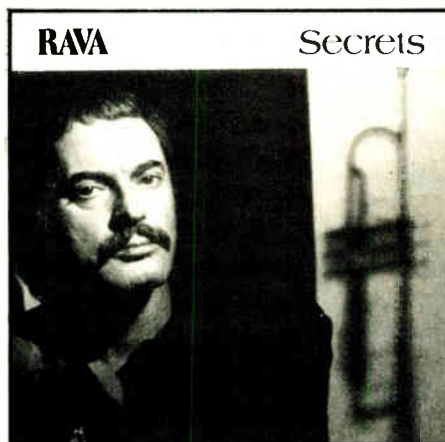


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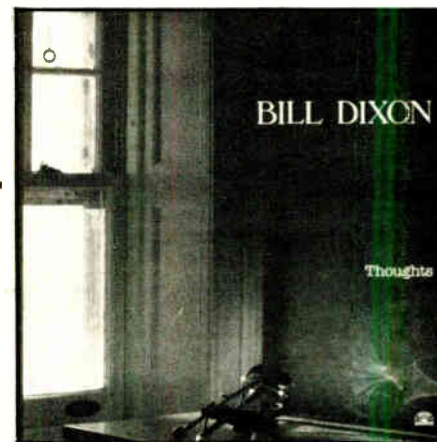
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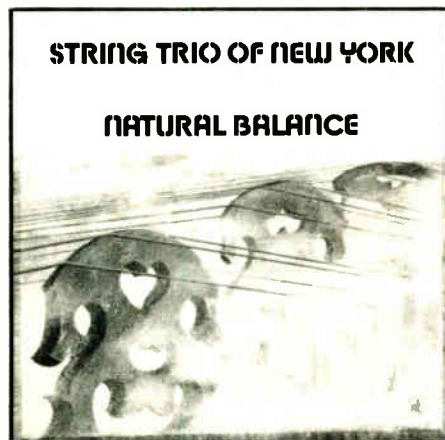
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Jack DeJohnette



HYOU VIELZ

Charlie Haden



MITCHELL SEIDEL

Lew Soloff



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Peter Leitch

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A seven-year reign at the top of the Readers Poll may give the measure of DeJohnette's popularity, but it's his creativity and search for ever-new musical settings that wins him the respect and admiration of critics and his peers. **Bill Beuttler** brings us up-to-date on the drummer's activities.

20 CHARLIE HADEN'S SEARCH FOR FREEDOM
From his earliest musical experiences, the Poll-winning bassist has explored ways of finding his own voice within a democratic musical context. His journey has included acclaimed work with Ornette Coleman, Keith Jarrett, Pat Metheny, and countless others—including his own Liberation Music Orchestra and Quartet West. **Howard Mandel** reveals just a portion of this intense individual.

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An important link in the success of Blood, Sweat & Tears, and currently Gil Evans' first-chair trumpeter, Soloff's flexible style has graced hundreds of studio sessions and various ensembles. Now, as a leader, he's becoming a star in Japan—as **Michael Bourne** relates.

Cover photograph of Jack DeJohnette by Steven Gross; Charlie Haden by Mitchell Seidel.

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down beat

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COMMERCIAL FAIR?

By W. Royal Stokes

How many years has it been since one could spin the radio dial and choose from among the several jazz cuts sampled? Quite a few, I should say—a slice of time actually more conveniently measured in decades. And we're talking here about commercial radio, not the public radio or low-wattage college stations whose formats sometimes do—more often do not—include jazz programming.

In a survey conducted by *Broadcasting* magazine ("The Many Faces of Radio," *Broadcasting*, July 22, 1985) jazz formats totaled 15 out of the more than 8,000 commercial stations queried. Classical had three times as many, and country music was the fare of 2,346 stations.

The minimal role that jazz currently plays on commercial, as well as public, radio is merely one aspect of a larger cultural scenario, and we who regard jazz as the major artistic force of our time must

both look to the long range and lend our efforts to the implementation of basic changes in our educational system. Let's be realistic. Jazz will not get back onto radio in quantity until respect for and love of the idiom are part of the intellectual equipment and emotional system of the typical listener. And *that* won't come to be until jazz appreciation courses are the general rule in the curricula of our schools in the earliest grades and substantial programs of jazz education are, in high school and colleges, given an emphasis equal to that accorded European classical music. There is no more important task for the jazz committed than bringing this about. When the time comes that the ears of high schoolers know *intimately* the music of Jelly Roll Morton, Louis Armstrong, Bix Beiderbecke, Duke Ellington, Count Basie, Benny Goodman, Billie Holiday, Charlie Parker, Dizzy Gillespie, Thelonious Monk, Bill Evans, Miles Davis, Ornette Coleman, John Coltrane, the Art Ensemble of Chicago, and several hundred others who have expressed themselves in our very own classical musical idiom, that's when we'll have large numbers of the public clamoring for more jazz on commercial radio—and on public radio, on tv, in the printed media, in

the concert halls, in the clubs, dance halls, restaurants, and on the festival circuit.

In the meantime, does jazz stand a chance of hanging on by its fingernails to its current, very limited, commercial radio time, and can it make inroads elsewhere?

Two veteran jazz broadcasters at New York's WNEW-AM, Les Davis and Al "Jazzbo" Collins, seek out their own sponsors, which include record labels, jazz clubs, audio products, imported beers, and hot dogs. "The bottom line is sales," asserts Davis, who has worked on a dozen commercial stations from Virginia to Connecticut since 1955. "If you can go to a station and say, 'Hey, I've got Joe's Pants Store,' or whoever, you'll get an hour. It's a matter of finding the clients, tracking them down, and furthermore producing for them, mixing the music in an attractive way to gain audience acceptance." Davis is a firm believer in "mixing the best of fusion with the straightahead in order to attract and *keep* listeners who have not heretofore been attracted to pure jazz." Davis' five-hour evening slot is on the air six nights a week and features live remotes two or three times a month from the Blue Note and the Village Vanguard.

Collins' *Purple Grotto* has been with

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LIEBMAN CORRECTION

Regarding Fred Bouchard's article "A Year In The Life Of A Sopranoist" (July '87), please take note that P.M. Records has released two recordings by Dave Liebman: the LP *Memories, Dreams And Reflections* (PMR-022) in 1984, and the cassette *Picture Show* (PMR-023) in 1986. In his article, Mr. Bouchard states that Liebman "has not made a single recording on an American label since 1978." We find this curious for several reasons: 1) Review copies were provided to Mr. Bouchard. 2) Review copies were provided to **down beat**. 3) Review copies notwithstanding, how can a visible writer and a major jazz magazine both miss the boat on what's happening with a major artist? We respectfully request a correction in a forthcoming issue of your publication.

Gene A. Perla
President, P.M. Records
Woodcliff Lake, NJ

ADDRESS HELP

I am writing to request information on an article mentioned in your June '87 Potpourri. If possible, could you please supply me with the address of the publisher of the magazine/cassette *Cymbiosis*?

Bill Liswell
Manchester, CT

Cymbiosis can be written at 1222 Butterfield Rd., West Covina, CA 91791.

—Ed.

WANTS MORE SAX DOCTOR

I'm writing to your magazine as a gesture of appreciation for the articles you have had featuring the Sax Doctor, Emilio Lyons. Like other saxophone players I have spoken with concerning this feature, I find this service offered by **down beat** to professional saxophone players very helpful, and an incentive for players' creative explorations on their horn. To have the opportunity to carry on a dialog with a master creative repairman about discoveries you make on your horn is undoubtedly very beneficial to the inventive nature of the player. So with this sense of appreciation, the question comes to mind whether it is possible for your magazine to run the Sax Doctor more frequently.

Billy Robinson
Ottawa, Ontario

VAN EPS INFO HUNT

In November of 1986 I was fortunate to see and hear guitarist George Van Eps at the seminar he gave during his U.K. visit. I managed to ask him a few questions during the interval about the music he had had published. He confirmed that Robbins Music USA had published his

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band together.

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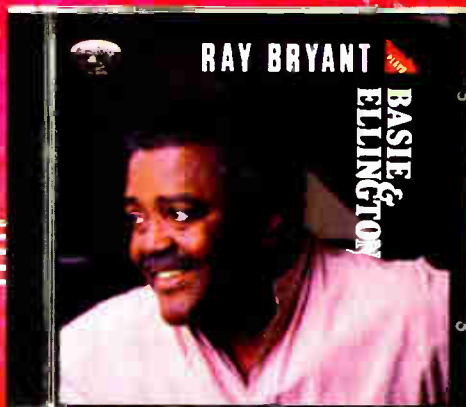


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arrangements of six Johnny Mercer compositions sometime during the '60s, but could not remember any of the titles. I have tried contacting Robbins Music here in the U.K., but they were unable to help as they need to know the titles. Do any of your readers know what these six titles were? They can write to me direct at the following address with any information that they may have: 17, North Road Ave., Brentwood, Essex, CM14 4XQ, England.

Mike Chapman
Brentwood, Essex
England

PEPPER SOCIETY

I would like to draw your attention to the formation of The Art Pepper Society and ask if you would kindly give it a mention in **down beat**. My reason for starting the society is that I have been completely captivated by the music of the late, great Art Pepper. So I am starting this society in hopes of finding others with a similar interest. It is my intention that this society shall be non-profitmaking (I feel that not everything in this world has to be for financial gain; anyway, Art Pepper's music has given me so much pleasure that it would be immoral to seek profit from it) but that if some cash was to build up, it should go to help musicians with drug problems. Write me at 7 Glenside Ave., Canterbury, Kent, CT1 1DB, England.

"Tabasco Pete" Webb
Canterbury, Kent
England

JOPLIN RAG

As the time approaches for the next db Critics and Readers polls, I am reminded of a curious oversight that has recurred every year. The short list for a spot in the db Hall of Fame is always crowded with deserving competitors, but one musician in particular who played a pivotal role in the evolution (and even *invention*) of jazz seldom achieves enough votes from critics or readers to place him alongside the current favorites, Red Rodney, Dave Brubeck, Teddy Wilson, and others.

This "Chords and Discords" column is not the place for an extended evaluation of the career of Scott Joplin, but I would direct readers to literally *any* complete history of jazz for an estimation of his influence, both past and present (just ask Henry Threadgill or Anthony Braxton). Joplin was the greatest ragtime composer, and the first to popularize and spread the music that would soon fall into the hands of Fats Waller, Eubie Blake, and Earl Hines (all previous Hall of Fame winners), who would add a greater element of improvisation to Joplin's structures and syncopations, and begin the mainstream jazz tradition.

Joplin's music is out of fashion these

days, despite a brief resurgence of popularity in the mid-1970's with the help of the movie *The Sting*. Even db failed to review the music from Joplin's opera *Tremonisha*, recently debuted in New York. But the key word in the Hall of Fame criteria is "contribution"—Joplin was our first and possibly most important "fusion" musician, and if some critics or readers don't consider ragtime to be strictly jazz (a debatable point), surely his *contribution* to jazz is at least as great or greater than that of Jimi Hendrix and several other previous Hall of Fame winners. Let's remember *contribution* this year, and not just popularity or longevity.

Allen Michie
Oxford, England

LIVE SAX

Being an avid reader of your magazine, I felt I had to write to you about a really fantastic concert we went to in London recently, given by David Sanborn. I was really impressed not only by David himself, but by the whole band. They gave everything they had for the whole two hours they were onstage. Coming from Manchester, in the northwest of England, it isn't often my friends and I get the opportunity of seeing many of the great jazz and fusion bands live, and even though

we didn't get home until nearly five o'clock the following morning, I would gladly make the trip every week for a performance as good as the one we saw then.

Kenny C. Wheeler
Manchester, England

SWAP CDS?

I regularly buy your magazine in England, as it's the only publication that deals with the musicians I like. The English jazz press is very conservative and tends to ignore the fusion music I'm into; unfortunately, so do the record shops. I only buy CDs, and often see ads in your magazine for albums I want, but 50 percent of them don't get a showing in this country, and when they do they are either only available on records, or there is a 100-percent markup on the usual CD price.

I wonder if any fusion jazz fan would be interested in swapping CDs available in the States in exchange for CDs that I may be able to obtain in the European market. If anyone is interested, I'd like to hear from you. Write me at 62 Toronto Terrace, Brighton, East Sussex, BN2 2UW, England.

Simon Wallis
Brighton, East Sussex
England



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OBSOLESCENCE BATTLED AT NAMM CONVENTION

CHICAGO—Rapidly advancing music technology, as in recent conventions, was in evidence throughout the showrooms of the June 1987 NAMM (National Association of Music Merchants) Convention at Chicago's McCormick Place. A major preoccupation of instrument manufacturers over the last year has been the designing of new MIDI adaptable instruments, as well as designing systems to update already existing MIDI instruments. With such developments, manufacturers are responding to the demands of customers and retailers who have been concerned about obsolescence, or the constant need to update a set-up in order to keep current with the latest technological trends. The NAMM Exhibition in Chicago demonstrated a serious attempt on the part of manufacturers to battle this problem.

In keyboard technology, various manufacturers have moved to modular designs to meet the problem of obsolescence. Stacking multiple keyboards has become unnecessary due to modular design, which allows a performer to use one base keyboard to operate a number of synthesizer and sampling rack modules. For less than \$7,000 an exclusively Roland set-up could include the MCB-200

Keyboard Controller (61 notes, five octaves, \$995), a D550 rack module (with its distinct LA synthesis, \$1,695), an S-220 sampler rack module (\$1,395), and the MKS-20 digital piano rack mount (\$1,895). Such a performance package would include the benefits of sampling, sequencing, digital sound, and a substantial patch library.

Yamaha and Korg are also offering products in modular design. The new Yamaha TX802 FM tone generator is essentially the DX-7II in a rack-mount module. The KORG DSM-1 likewise offers the advantages of the DSS-1 digital sampling synthesizer in rack-mountable design. Both the Yamaha TX802 and KORG DSM-1 are multi-timbral, a significant advantage over days past where keyboard stacking was necessary to make a MIDI system effective. Poly-timbral capabilities for the Yamaha DX-7II can be improved even more significantly due to an innovation by Grey Matter of Tinley Park, Illinois. The product offered by Grey Matter, known as "EI", allows a single DX-7II to play up to eight voices at once.

Electronic wind instruments were also a popular item at the convention. The Akai EWI-1000 and EVI-1000 bring MIDI technology to sax and trumpet players,



NAMM ENTERTAINMENT: The Smothers Brothers belt out a little music of their own at the NAMM All-Industry Banquet (above). Joining the comedy duo on the night's entertainment lineup was Free Flight. Another nighttime highlight for the four-day NAMM expo was a Blues Legends Concert featuring Lonnie Mock, Johnny Winter, and Albert Collins.

respectively. Both of the instruments are accompanied by the EMV Sound Module, which is a programmable analog synthesizer designed to complement the EWI and EVI. Sax players also have the choice of Electronic Wind Instruments designed by Yamaha (the WX7) and the EWI designed by Sting.

An array of guitar products was also introduced at the exhibition, most notably MIDI converters for guitar. Among them was the Roland GM-70, which enables guitarists to trigger synthesizers, samplers, and other MIDI instruments.

The instruments were not the only highlights at the convention. Performers included Dave Weckl of Chick Corea's Elektric Band, who demonstrated Zildjian products, and Patrick Moraz, former Yes keyboardist and present member of the Moody Blues, who made an appearance at the Kurzweil exhibit. The appearance of performers, introduction of new technology, and thoughtful seminars discussing the application, promotion, and marketing of the new technology all contributed to an illuminating and worthwhile convention. —don andrews

Potpourri

Zappa watch: **Frank Zappa** will soon be producing feature-length films and documentaries for his own newly formed Honker Home Video company; the first four productions, due out beginning this fall, are *Baby Snakes*—*The Complete Version*, *Video From Hell*, *The True Story Of 200 Motels*, and *Uncle Meat* (distribution is being handled by Chicago-based MPI Home Video). Zappa has also begun penning his autobiography, tentatively titled *The Real Frank Zappa Book* and set for fall '88 publication . . . countrified Boss?: **Bruce Springsteen** is reportedly whipping up country-tinged tunes in L.A.; steel guitarist **Jay Dee Maness**, harpist **Jimmy Wood**, and violinist **Richard Greene** are helping Bruce out. The boss' sax sideman **Clarence Clemons**, meanwhile, is said to have talked

Jan Hammer into quitting *Miami Vice* to write, produce, and perform on Clemons' next album; Hammer is considering following that project by touring with **Jeff Beck** . . . opportunity knocks: Rolling Stone **Bill Wyman** spent the summer touring England with the Stones' mobile studio looking to record new talent for free; he called the program Opportunity Knocks, and plans on giving the young musicians he discovers management help as well . . . Ella honored: **Ella Fitzgerald** was among the recipients of the 1987 National Medal of Arts, presented by President and Mrs. Reagan at a recent White House luncheon . . . Taylor appointment: **Dr. Billy Taylor** has been named Tampa Bay Performing Arts Center Music Director for Jazz Programs; jazz is expected to be one of the prime attractions of the \$52 million arts center,

which will open its doors later this year . . . foreign affairs: the **Pat Metheny Group** toured the Soviet Union this summer, with stops in Leningrad, Moscow, and Kiev; the Soviet shows were followed by performances in Europe, the U.S., Canada, Japan, and South America, scheduled to coincide with the summer release of the band's new *Still Life (Talking)* album . . . WIP debut: **Musicians Institute** opens its new percussion school, the World Institute of Percussion, this month in Hollywood, CA; the one-year course of study covers all aspects of percussion (including mallets, timpani, studio, and electronic techniques, plus various ethnic drumming) . . . Sept. happenings: The **Russian River Jazz Festival 1987** runs 9/12-13 at Midway Beach, along California's Russian River and will feature **Maynard Ferguson**, **Wayne Shorter**,

Jan Gabarek, et al.: **Jazz on the Rocks**, the sixth annual festival in Sedona, AZ, takes place 9/26, with **Jon Faddis**, **Terry Gibbs** and the **Capp/Pierce Juggernaut Big Band**, and **Nancy Wilson** among the artists on hand: the **San Francisco Blues Festival** runs 9/12-13, featuring **Johnny Winter**, **Lonnie Brooks**, **Roomful of Blues**, **Albert Collins**, et al.; and **Summit Jazz 1987**, runs 9/25-27 in Breckenridge, CO, featuring the **Warren Vache Quartet**, the **Jim Cullum Jazz Band**, and **Hot Antic Jazz Band**, and special appearances by reed player **Jacques Gauthier** and the **Cherry Creek High School Jazz Band** . . . corrections dpt.: the March '87 cover photo of **Lyle Mays** should have been credited to **Joji Sawa**, not **Andy Freeberg** . . .

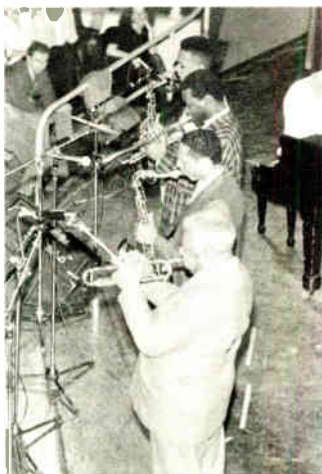
OLD PROS, KIDS FEATURED AT DEBUT YALE JAZZFEST

NEW HAVEN—The first Yale Jazz Festival was evidence that "with the proper promotion and exposure, people will come see jazz." So said George Wein, who co-produced the recent festival with the Yale School of Music. And "jazz" at this festival meant an uncompromising, ambitious program of music from big bands to bop and beyond.

The festival opened Friday night with a "Battle of the Bands." Following a steady set by the Yale Jazz Ensemble, Toshiko Akiyoshi's Orchestra captivated the audience in cavernous Woolsey Hall. Akiyoshi's unique control of the possibilities of a big band sound was highlighted in a haunting performance of her composition *Autumn Sea*, featuring a pastoral Lew Tabackin flute solo. Mel Lewis and the Jazz Orchestra were next with a typically hard-swinging, straightahead set.

Lewis and altoist/musical director Dick Oates offered their words of wisdom to three Connecticut high school bands during Saturday afternoon's "High School Showcase." Saturday night's concert began with yet another student group, the Cornell Jazz Ensemble, followed by the festival's star attraction, Dizzy Gillespie.

A band of "New Faces," most notably Wallace Roney on trumpet and propulsive drummer Kenny Washington, flew through three bebop standards with Gillespie and enthralled the near-capacity audience. A performance by the Terence Blanchard/Donald Harrison Quintet followed, featuring an extended, introspective version of *God Bless The Child*.



JONATHAN REFF

NEW FACES: Not-so-new face Dizzy Gillespie performs with young lions Greg Osby (alto), Wallace Roney (trumpet), and Ralph Moore (tenor) at Yale's Woolsey Hall.

Almost four hours after Saturday night's concert began, the George Adams/Don Pullen Quartet took the stage and electrified what was left of the Woolsey Hall crowd. Powered by Dannie Richmond's explosive, occasionally disruptive drumming, the quartet played with virtuosity, humor, and invention, and the festival ended with a heart-felt standing ovation.

Not even George Wein expected such success from a weekend of nothing but mainstream jazz groups, chosen "just because they play good." But he promised that the festival would return to the Yale campus next year. "It's what we need," he said, "we've got to build new players."

—alan light



DONNA PAUL

BROOKLYN BRIDGE: Brooklyn Bridges the World, a four-day event hosted by the Brooklyn Academy of Music, was highlighted by Lester Bowie's *Fantasia*, which featured an exciting list of many of the borough's finest jazz musicians, among them Randy Weston, Oliver Lake's Quartet, Bill Hardman, the Steel Wool Singers, and Dianne McIntyre's Sounds in Motion. The evening was a panorama of music styles plus dance; highlights included Randy Weston and Bowie doing a duet on *Hi-Fly*, and Lester's Brass Fantasy belting out *I Only Have Eyes For You*. Other events included the Ben Vereen Show, performances by the Roy Barretto Orchestra and the Black Rock Coalition, and Doo Wapp-a-da, which featured the Persuasions.

MORE NEWS ON PAGE 60

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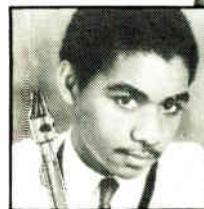
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CHRIS ISAAK

Sometimes the best things happen in rock & roll when an enterprising musician hacks away at its overgrowths and prunes it damn near to its roots. Heavily tremoloed guitar lacing slinkily through the mix, for instance, over a snare snap that breaks your back on the two-and-four, a bass line spare to the point of being more physical than aural, a big-voiced singer with a charismatic stage presence, the floating spaces weaving around them all to let the music pump and breathe—when it's done like it's supposed to, it hits you where you live.

As do singer Chris Isaak and his Silvertone band (named after the electric axe Isaak uses to compose on). After two LPs—*Silvertone* (Warner Bros 25156-1) and *Chris Isaak* (Warner Bros 25536-1)—and rave-ups at clubs like New York's Bottom Line, where they've left audiences hollering for more, it looks like they're on their way.

Their material ranges from the brooding intensity that recalls early Creedence to updated Yardbirds to a rockabilly remake of *Baby Please Don't Go* or an accordion-

powered take on *Caldonia*, reflecting both a broad love of the style and an insatiable curiosity. "down beat? Isn't that the magazine that voted Chet Baker number one trumpeter?" asks Isaak between mouthfuls of lunch. Wild juxtapositions of names occur: Perez Prado, Don Gibson, Madonna, Roy Orbison, Johnny Reno, obscure vocalists from the '40s. "That's our heritage, and it really bugs me that nobody's really doing anything to preserve it. I mean, try to find a copy of *Don Gibson's Favorites*," exclaims Isaak with passion.

That passion, which drives his smooth heart-throb of a voice from its mid-range up to tiptoe falsetto, bursts out with greater conviction onstage than in the studio. Both the group's LPs pack plenty of wallop, especially at high volume, thanks to what Isaak calls the "good ears" of producer Erik Jacobsen, whom he credits with lots of input for the tempered arrangements. But it's in clubland that they can really tear into it. Stitching together their high-intensity set with loopy patter, Isaak & Co. make their deliberate and honed attack resonate with fevered depth. As he himself admits, "The records haven't quite caught us the way we are live. I think that's because of the way we've recorded—starting with the rhythm section, then building, doing the vocals last. Live the vocals lead the band, and so you



RIC LOPEZ

get more power and dynamics. For our next album I'd like to record us all at once—like the Beatles and the Stones did—to get that energy." Once they do, there's no telling where they'll end up.

—gene santoro

HANK CRAWFORD/ JIMMY McGRUFF

They were billed as "a bluesy combo"—alto saxist Hank Crawford and organist Jimmy McGriff—though nowadays they're better known as "The Soul Survivors," after the title of a popular album they recorded last year. They were playing a jazz cruise along the East River. "If the music is especially funky tonight, it's probably because we'll pass the Islip garbage barge," said the gig's emcee (and the band's record producer) Bob Porter. They were funky from the first. Arnett Cobb's *Smooth Sailing* was almost inevitable for the boat, and soon the audience was clapping, stomping, even hooting, and dancing in the aisles. Crawford's high-pitched voice-like saxophone was radiant on *The Second Time Around*; McGriff, as always, played spirited (and spiritual) blues, and as they cruised by the Statue of Liberty, they grooved (what else?) *America The Beautiful*.

"We've been working off and on since *The Soul Survivors* [Milestone 9142]," said Crawford. "The album was doing good and everybody decided it was a good idea to jump on it. We'd always talked about playing some dates or recording together. We never could do it. We were on different record labels. We were always traveling different directions. Once we wound up on Milestone together it seemed like a natural thing to do."

"We really didn't think the record was going to do that good," said McGriff. "It was just a



Jimmy McGriff and Hank Crawford.

shot in the dark."

They each have new Porter-produced solo albums. Crawford's is *Mr. Chips* (Milestone 9149) with some other soulful stalwarts: guitarist Cornell Dupree, keyboardist Richard Tee, bassist Wilbur Bascomb, drummer Bernard "Pretty" Purdie, a vocal from Leon Thomas on Sam Cooke's *You Send Me*, and a stellar horn section featuring Crawford's longtime Ray Charles bandmate David "Fathead" Newman. McGriff's is *The Starting Five* (Milestone 9148) with Fathead again and Rusty Bryant on saxes, Mel Brown and

McGriff regular Wayne Boyd on guitars, and also the ubiquitous (and ever-funky) Pretty at the drums.

McGriff is especially happy to be playing the blues more and more. "I'm finally, after all these years, getting to be labeled as what I've always been—a blues musician. That's what I'm really into." Crawford loves the blues but also hopes to be free at last to bop. "I feel comfortable with the blues, but really I came on playing bebop. I mostly play blues on my recordings, but after I play my trips, bebop is a release for me."

Blues, after all, is the common denominator for all jazz—and the pair play better with each other than with just about anyone else. Crawford almost never works with an organist—except Jimmy—and McGriff returns the compliment. "Hank is so soulful. I can feel what he does, and I know he can feel what I do. I can tell it from his playing. We're like a chain that connects. It just locks in."

That the blues endures is also why they've "survived" so soulfully all these 30-some years on the road. "It's not really a hard grind," said Crawford. "It's been consistent. We've always managed to get through all the different fads coming through. We keep busy."

They've already recorded a follow-up to *The Soul Survivors*. "A lot of older guys are still out here," said McGriff, "but they're not being recognized, really great musicians. We now have a chance to feature somebody along with us. Years ago they used to have jam sessions and record, but they don't do that anymore. These dates are like one of those jam sessions, just getting together and playing."

—michael bourne

HILTON RUIZ

Although he has had a highly active and visible career as a hard-bop and latin-jazz pianist since the early 1970s, Hilton Ruiz has, until now, received far less than his fair share of recognition. A former child prodigy, he established himself solidly on the jazz scene when he joined Rahsaan Roland Kirk's group at the age of 21; since Kirk's death in 1977 he has recorded nine albums under his own name and many others as a sideman. But not until the release of his most recent LP, *Something Grand* (RCA/Novus 3011-1-N)—his first for a major label—has the press begun to sit up and take notice.

Something Grand offers a well-mixed bag of latin and straight-ahead jazz stylings—sophisticated, but upbeat and accessible. "I just wanted to make that kind of a record," says Ruiz, "something that was danceable, marketable, and listenable." It features a stellar cast of jazz and latin stalwarts, including saxophonist Sam Rivers, trumpeter Lew Soloff, trap drummer Ignacio Berroa, and conga player Daniel Ponce; such top-caliber musicians, however, have surrounded Ruiz throughout his professional life.

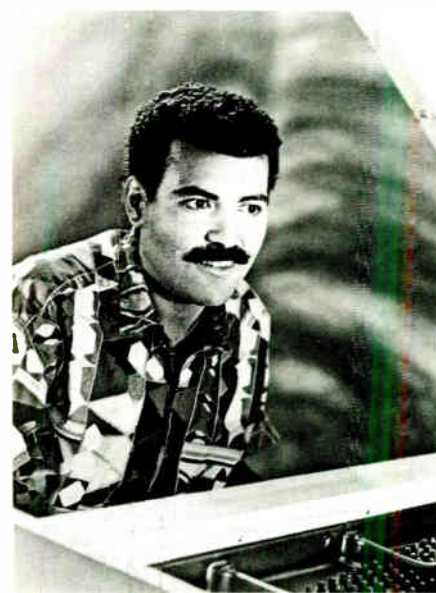
Born in New York City in 1952, he learned to play Puerto Rican danzas on the piano as a child; by the time he was 10 he had appeared on television and debuted at Carnegie Recital Hall. He also played pop-classics on the accordion, an instrument he

still regards fondly. "It's a mean instrument, man. If you wired it up with today's technology—synthesizers, samplers, emulators—it could really do some stuff. It's a portable instrument, too."

Ruiz spent his early teens playing boogaloos with latin-soul bands; at 18, without prior jazz experience, he began taking piano lessons from Mary Lou Williams. Soon he was playing with a succession of jazz luminaries: Frank Foster, Joe Newman, Cal Massey, Freddie Hubbard, Joe Henderson, Clark Terry, Jackie McLean, Charles Mingus. He picked up the finer points of the blues during the nearly five years he worked with Kirk; afterward he joined Fred Hopkins and Steve McCall to back up Arthur Blythe and others, and led his own group with Pharoah Sanders, Reggie Workman, and Idris Muhammad.

He has remained active in the '80s—as a leader, in a long-lived duo with Major Holley, and in saxist Paquito D'Rivera's band, among others. He's been to Europe 13 times to date and has also toured the Middle East, Japan, and Australia. Two years ago he began teaching at the Bradley Music Learning Center, and recently he co-authored a book with Richard Bradley entitled *Jazz And How To Play It*.

Ruiz's style variously reflects the bluesy, boppish airiness of Horace Silver, the turbulent density of McCoy Tyner, and the vamping salsa rhythms of Eddie Palmieri; he also lists Herbie Hancock, Thelonious Monk, Oscar Peterson, Art Tatum, and Fats Waller among his influences. Both as player and composer, he displays a singular ability to



integrate jazz and latin forms in a manner that does justice to both. "Latin-jazz is fiery," he says, "and people love it because it has the element of listenable jazz, and it also has that beat that makes you want to get up and dance."

Ruiz sees a bright future for latin-jazz with the emergence of a new generation of college-trained latin players. "But I was lucky," he says. "I was around the original people, so I got it right from the source."

—Larry Birnbaum

DAVID VAN TIEGHAM

As a child growing up in Ridgewood, New Jersey, David Van Tiegham would bang on pots and pans on the kitchen floor until his mother would scream. Today he's still banging on pots and pans, but he's elevated that primitive urge to a high art.

One of the guiding lights of the downtown NYC experimental music scene since the mid-'70s, percussionist Van Tiegham explored everyday objects as sound sources in his work with Peter Gordon and Laurie Anderson. In 1977, he began a series of solo theatre performances titled, "A Man And His Toys," which combined an eccentric approach to rhythm with a quirky choreography and sense of theatrics. They used to call this kind of thing "performance art," but the pretentious tone of that term doesn't suit Van Tiegham's nature. The guy's got a wacky sense of humor—imagine a bizarre laboratory hybrid of Airtro and Pee Wee Herman.

During the '80s, Van Tiegham began expanding his horizons, composing scores for such important choreographers as Wyla Tharp (*Fait Accompli*, 1983), Elisa Monte (*VII*



DEBORAH FEINGOLD

For *VIII*, 1985), and Wendy Perron (*Divertissement*, 1986). Last year he composed the score for the film *Working Girls*, which was shown at the 1986 Cannes Film Festival. And to keep his hand in the silly side of things, he released a dance club version of the Iron Butterfly's infamous '60s rock hit, *In-A-Gadda-Da-Vida*.

For his debut on Private Music, *Safety In*

Numbers, the sonic scavenger once again blends found sounds and high technology for a compelling hodgepodge. Fairlights, DX-7s, and sequencers are augmented by the sounds of aluminum soda cans, scrap metal, plastic milk bottles, metal ashtrays, lamp parts, and anything else lying about the studio that could make a noise. Many of these found sounds were sampled into the Fairlight CMI IIX and played back through an accompanying keyboard. *Safety In Numbers* is lighter in tone than his 1984 album, the forbidding *These Things Happen* (Warner Bros. 25105-1), but it's no less adventurous.

In June, Van Tiegham took his one-man show behind the Iron Curtain as part of a cultural exchange program with the U.S.S.R.'s Union of Composers. He banged on pots and pans, twirled corrugated hoses and rattled metal objects at Union-sponsored programs in Moscow and Leningrad. He's currently at work on a music theater piece for the American Music Theatre Festival in Philadelphia, to be premiered this fall. His collaborators for that project include filmmakers John Sanborn and Mary Perillo and Japanese composer Ryuichi Sakamoto. Then it's back in the studio, banging on more pots and pans for his next solo album, due out in early '88. "I've got two or three more albums worth of material in my head," says Van Tiegham. And you can be sure that he'll use everything including the kitchen sink for whatever he's got in mind.

—Bill Milkowski

the **JACK DEJOHNETTE** INTERVIEW



STEVEN GROSS

by Bill Beuttler



ne of the things that I think is starting to surface now is the appreciation of me as a total musician." That's Jack

DeJohnette talking, the man who's been chosen top drummer in the last seven **db** Readers Polls (he's also drummed on the last two Readers Poll Albums of the Year: his own *Album Album* in '85, and last year's *Song X*, with Pat Metheny and Ornette Coleman). Jack the drummer is as awesome as ever—just ask Michael Brecker, Keith Jarrett, Niels-Henning Ørsted-Pedersen, Eddie Gomez and Eliane Elias, and Bobby McFerrin, all of whom he's either worked with recently or will be working with soon. But DeJohnette is a man of multiple talents, and nothing would please him more than having Jack the leader/producer/keyboardist/composer finally start getting a fair share of recognition.

Nowhere do DeJohnette's many talents shine more brightly than on *Irresistible Forces*, his debut on Impulse (between his own and Michael Brecker's LP, DeJohnette stands a good chance of being involved in three straight Albums of the Year). Jack the leader directs the latest edition of Special Edition, featuring young reedmen Greg Osby (alto, soprano) and Gary Thomas (tenor, flute), bassist Lonnie Plaxico, guitarist Mick Goodrick, and special guest percussionist Nana Vasconcelos. Jack the keyboardist reveals solid chops on electronic keyboards (his acoustic chops were shown off on 1985's aptly titled *The Jack DeJohnette Piano Album*); Jack the producer proves as adept as he was before on *Album Album* (his next production project will be a Terri Lynn Carrington LP).

DeJohnette's compositions on *Irresistible Forces* are excellent, ranging in style from mainstream jazz to neo-pop; they're catchy but quirky, often in odd time signatures and always with plenty of freedom for the soloists. His compositional star is definitely on the rise: Julius Hemphill has written big band arrangements of DeJohnette's *Ahmad The Terrible*, *Tin Can Alley*, and *Ebony*; Jack's also begun writing soundtracks, including a collaboration with Pat Metheny for an American Playhouse production of Lanford Wilson's *Lemon Sky*.

We talked with DeJohnette in Chicago, having caught a Special Edition performance at the Jazz Showcase the night before (it featured stretched-out versions of tunes from the new record). The interview followed a grueling three-hour photo shoot, which Jack the PR man patiently endured (trading bad Tammy Bakker jokes with the photographer, and good-naturedly returning to his hotel room for a change of clothes when the photog expressed reservations about the colors he was originally wearing). Talk focused on DeJohnette's many current projects and his continued desire, first discussed in **db** in a Feb. '85 interview, to reach a wider audience without cheapening his music.

Bill Beuttler: Let's start by talking about the new record. What are you aiming for with it? Are you still trying to get into a more commercial groove?

Jack DeJohnette: Well, it's not necessarily a *commercial groove*. The term commercial—I think all musicians want their music to be

accessible, no matter what anybody says. Nobody paints or plays music or performs so they can stay at home. That's the first reality in this game of the aesthetic purist and the guy who just wants to make money. My art is my work, my business; I have to look at both of those things. This album, as well as *Album Album* before it, is the result of thinking about getting my music to a wider audience, but still doing what I like to do, too. This is a natural process of realizing after years and years of making albums that I like and enjoy—[that] they can tend to be self-indulgent, and only a few people can understand what's happening.

I still feel like I'm searching for new things; I have a new group of guys who are also innovative, searching for new ways to present musical expression. In that sense, nothing has changed from what I've done. I've explored, gone through changes—just like Miles went through changes, Coltrane went through changes—went through the so-called avant garde period, whatever that was, which tended to alienate people. Just the name "avant garde" turned a lot of people off, and that was unfortunate because it was just improvisational music, basically. Had it just been called "contemporary improvisational music," it might have been a different story. But it took on other connotations—free jazz, angry jazz, politics, something like that. The fervor of all that sort of alienated musicians. They were more or less assaulting the audience, and sometimes there was not necessarily a lot of music happening; it was just a lot of raw edge. Where I've evolved to now is taking that raw energy and concentrating it into music—improvisational and compositional situations that don't necessarily sound like they're just random. Everyone is thinking about what he's doing, as well as leaving himself open for some spontaneity and interaction among the players. But it's not an accident that the music is programmed to bring in a wider audience.

BB: How do you do that? Are you changing the way you're writing?

JD: Yeah, I'm always changing. I'm concentrating more now on the ballad or soft sides—tasteful, lyrical stuff. I love lyrical ballads, beautiful melodies. I'm bringing more of that in along with the so-called burning DeJohnette style.

I'm not going to try to please everybody, because that's impossible; but my music is multi-directional, eclectic. The good thing about this record is that I covered a lot of different aspects, I think, without taking away from anything else. *Irresistible Forces* is a contemporary pop instrumental piece, using a drum machine, but using it tastefully—I take it in and out, switch to drums and back, with contrapuntal lines, which is how I've been writing things like *Zoot Suite* [on *Album Album*]. Then I go to *Preludio Pra Nana*—when we were at the session, I wanted Nana to play the cymbal on this track, and as he was playing he started singing this little riff he does. I said, "Okay, leave that on there." And, of course, the piece sort of named itself, because I hadn't had a title for it; it's kind of a classical piece, nice and short. *Herbie's Hand Cocked* is sort of a mainstream composition where I've overdubbed sampled keyboard grand and expander synthesizer; it's a tribute to Herbie—kind of like *Maiden Voyage*, but more updated. *Silver Hollow* is a reworking of that [1978 DeJohnette composition], updated with marimba, piano, and a percussion intro by Nana. It's kind of a nod toward Sting and the Police, with flute and soprano—Gary [Thomas] and Greg [Osby] both play luscious, delicious solos. Mick Goodrick also.

BB: You two seem to have a good rapport—you kept turning around last night and grinning at him.

JD: Yes, we do. Mick is kind of the mixer there. He's a great accompanist, also a great colorist. He, like John Abercrombie, does different things—jumps out of the blue with little sounds he comes up with. One of the reasons I brought guitar back into the band is that I wanted to hear what Greg and Gary were playing against. You know, in my previous groups a lot of the harmonic foundation was supplied by the bass, and I felt the need for more color. Mick is one



SPECIAL ADDITION: DeJohnette added special guest trumpeter Lester Bowie to the Special Edition lineup at a recent performance at New York's Beacon Theatre. Pictured left to right are Gary Thomas, Mick Goodrick, DeJohnette, Bowie, Greg Osby, and Lonnie Plaxico.

of the few electric guitarists who plays with his fingers like a classical player, and that allows him to get all different kinds of textures. Sometimes he sounds like a piano, sometimes he doesn't sound like a guitar at all—he transcends the instrument.

BB: How about the other band members? How long have they been with you, and where did you find them?

JD: Greg's been in the band almost two years; he came in with the previous Edition, which had Rufus Reid, John Purcell, David Murray, and Howard Johnson. I'd heard Lonnie Plaxico before with Art Blakey—actually played with him once when I sat in with Art's band—and he had a good feel, good sound, and when I was reforming the group I needed someone who played electric and acoustic. Greg actually brought in three-fifths of this band; he recommended Lonnie and Gary, and I respect Greg's opinion. Another musician I like is [saxist] Steve Coleman, whom I had heard a long time ago with the Thad Jones/Mel Lewis band. Then he got a gig with Dave Holland, which really developed him. Steve and Greg are two of the most exciting exponents on the alto going now; they're really playing something different, and they've figured out a way to get it over that doesn't alienate people.

BB: Do you know Kenny Garrett at all?

JD: He's another one that's good, but I'm looking for something a little more extreme than that; these guys are a little more extreme, but they're able to put it across to an audience. Some of the more conservative musicians don't understand what they're doing. But I like musicians like Ornette and Pat, who aren't afraid to take risks.

BB: Has Gary Thomas been with you long?

JD: Gary came with me last year. The band started rehearsing in early spring, and we didn't perform until August or September. There hasn't been that much work, because I was doing other projects. I was touring with Keith Jarrett's Standards trio, but this year I've made a real commitment to Special Edition—promoting the record, doing a world tour. The last two or three years have been real busy for me; for a while I wasn't doing many sideman dates, then all of a sudden, especially this year, I've done a lot of real nice ones—*Song X*, the Standards trio. I think there's a live date of the Standards trio in Munich, from the tour last year, that'll be out in January. I also did some dates with Niels Lan Doky and Niels-Henning Ørsted-Pedersen, and did a date with Eddie Gomez and Randy Brecker's wife, Eliane Elias—a beautiful record date.

I've also been involved in some scoring for video and film, which I'd like to get into more. In '85 I was commissioned to do a soundtrack for a Japanese photographer and video filmmaker, Totamuki Nito. It's called *Zebra*. He spent three years in Africa, got hung up shooting footage on the patterns of zebras, and he put

together 40 minutes of it. At first you might say it sounds boring, but the way he was photographing it makes it work. There's no dialog, only the soundtrack that I did using synthesizer and drum machine.

BB: Were you writing to be in-sync with specific film footage?

JD: Well, I had written the theme before I had actually seen the whole thing. It's African music and kind of minimal, but with more electricity to it, because Lester Bowie solos on three of the tracks. I've also just recently co-authored music with Pat Metheny for an American Playhouse production of *Lemon Sky*, by Lanford Wilson. It's a real artistic piece of work about a California family in the period from the '50s to the '70s, and the soundtrack revolves around the drums, with Synclavier touches from Pat. It was basically improvised—the drum track was done in one long, long day.

BB: You've also got something with Bobby McFerrin and John Scofield in the works, don't you?

JD: Yeah. I'm a great fan of Bobby's, as everybody is, and we had this idea to do a weekend at the Blue Note in New York, just a trio, totally improvised, and then go in after that and record Bobby's next album.

BB: Have you backed vocalists very much before?

JD: Of course. I've worked with Betty Carter, and other singers here in Chicago as a pianist and drummer. But Bobby's something different. His voice is an instrument, and Scofield—I think we're going to have a lot of fun with this. We don't know what we're going to do, but we know it will be music.

After that, I'm going out with the Standards trio—Keith Jarrett, Gary Peacock, and myself; we're doing our first major U.S. tour in November. Then possibly some college dates in the states with Special Edition, and hopefully a New York club called S.O.B.'s, a nice place that's not necessarily a "jazz club."

I'm really looking forward to moving the band into other areas besides just jazz clubs—nothing against clubs, but I would like to have a higher visibility in the U.S. In Europe and Japan I do the venues I like to do, the festivals and concerts. I think the music that I'm doing is more conducive to a concert or a different kind of venue. An occasional jazz club here and there is okay, but there's a point where you have to establish another level, and that's where I want to take Special Edition.

BB: Would you be interested in doing something like Weather Update and Mahavishnu did last year—touring together with another group?

JD: Well, Michael Brecker and I have done some things already, but I really would like to do a tour with the Yellowjackets. They're what you might call an eclectic kind of fusion, a contemporary group of the '80s that actually plays jazz, but uses electronics. They're getting accepted—opening for them would be very, very conducive to playing for a wider audience. They're considered jazz, and now we're getting a crosscurrent of stuff happening. Some groups are going back and forth from contemporary to traditional, and all these labels become pretty confusing. What I'm doing is not forsaking one thing for another—acoustic jazz is there in my music, and the electronics are there. To me, synthesizers are just color. I've gotten into debates with people, acoustic versus electric, and my answer to that is, "Humans made them, and it depends on how they're used whether they sound warm or cold."

BB: What do you think of the current state of contemporary music?

JD: There are people who dig jazz and pop, and there are a lot of choices out there. Jazz runs the gamut from George Benson to Grover Washington to David Sanborn, Spyro Gyro, Weather Update, Ramsey Lewis, Wynton Marsalis, Art Blakey, Tony Williams, me—there's a lot out there. You've even got Sting and Prince. You've got people who don't want to be pinned down necessarily. Sting's exploring areas with jazz musicians, and I'm happy to see that he's doing that. I admire what he does. Prince, too; I'd love to do something with him sometime.

BB: Did you know that Prince wrote a tune for Miles that Miles is doing in concerts now?

JD: Yeah, I heard talk about that. Prince is one of the most creative musicians on the popular music scene right now. But he's sort of fused together stuff that's gone on before and other types of idioms. In his music you have Spanish music, rap—he's not pinned down to any one kind of thing. He loves to investigate everything. He brings in jazz and then gets Claire Fischer to write arrangements for him. Apparently, he does that without reading music, but I'm sure he has people who can transcribe what he hears. That's no big deal—Jimi Hendrix didn't read either, and look what came out of him. Whichever way the musician gets to it is fine.

BB: What would you answer to a purist like Wynton?

JD: Well, Wynton has his place, too. He's trying to create and stand up and fight for what he believes in, and if he sticks with it long enough maybe it will work for him. I mean, he's not hurting. People who go pay the money to see him like him. People ultimately make the decisions, not the critics and not the musicians who criticize one another. The people who pay for the tickets make the decision about what's worthwhile.

BB: Your mentioning Sting reminds me that in your last **db** interview you were planning a project with Andy Summers.

JD: Right. That's still in limbo. I would also love to do something with Sting. If musicians can find that they have something in common musically and they can document it, they should by all means do it.

BB: You also mentioned possibly doing something with Miles again.

JD: I don't know if that's going to happen or not. I will see Miles soon, actually, because we're doing a concert in Japan late this summer. There'll be about six concerts, and a tribute to John Coltrane for the anniversary of his death, with a special group of players featuring Eddie Gomez, myself, Richie Beirach, Dave Liebman, Wayne Shorter, and the World Saxophone Quartet. It's going to be recorded, I believe.

BB: Everybody at once?

JD: Well, there'll be separate things, but then we're going to do one tune with everyone, I think. The groups that are featured are Miles' band, Special Edition, Wayne's group, and the Gadd Gang—Steve Gadd, Eddie Gomez, and Richard Tee. It's exciting for me to be going to Japan because it's the first time I'm going there with my own group. The Japanese are excited about Special Edition coming over there, and it's good timing as well because MCA will have the record out there. I must say that I'm very happy so far working with Ricky Schultz and MCA.

BB: Are they promoting you well?

JD: Oh yeah. They're on the case. There are ads all over the place. They have a great staff, and they're doing lot of great stuff—like the Coltrane reissues on the Impulse label that had been sitting dormant for a while. That's cranked back up again, and now they're reactivating the label with new people.

One of the things I've discovered since I've been touring and talking with marketing and promotion people at MCA/Impulse is that certain cuts from *Irresistible Forces* are finding their way onto "non-jazz" radio stations. This album is a mixture of a lot of things—some might say it's too soft for what they think of me, others may not—but a lot of people who don't care about any of those pigeonholes just accept the record for what it is. It's meant to cover a lot of areas, and it's not un-DeJohnette like. It'll be interesting to see what this album does, because it's a programmable record. The jock can program this record all day long in different formats, from crossover to funk to easy listening. And that seems to be what's happening. It seems to be moving into other areas besides just the mainstream jazz, public radio, and college stations—and that's where I want it to be. I want

to reach people, and I'm making no bones about that. But I'm doing it my way. MCA is not saying, "You've got to do this." I made that decision. I'm free to do what I want to do. **db**



STEVEN GROSS

JACK DEJOHNETTE'S EQUIPMENT

Jack DeJohnette plays a hi tech black-and-white set of Sonar Light drums with black Remo heads and black hardware (as pictured on the back of the *Irresistible Forces* album cover). "The snare drum on that set is just incredible," he says, "the most responsive snare drum I've played in a long time." The set is rounded out with four tom-toms and a 20-inch bass drum. DeJohnette was reluctant to talk about his cymbals, as he's now in the process of working with a single manufacturer to design a specialized new set; until the switch is completed, he's using a mix of Sabian, Istanbul, and Paiste equipment. His sticks are 5As, and he has no particular preference as to make. DeJohnette's electronic gear is manufactured by Korg, including two DDD-1 drum machines, an SG-1 D sampling grand, a DW-8000 keyboard, and a Korg 1000 digital delay and digital reverb.

JACK DEJOHNETTE SELECTED DISCOGRAPHY

- | | |
|--|---|
| as a leader | with George Adams |
| <i>IRRESISTIBLE FORCES</i> —MCA/Impulse 5952 | <i>SOUND SUGGESTIONS</i> —ECM 1141 |
| with Charles Lloyd | |
| <i>ALBUM ALBUM</i> —ECM 25010-1 | <i>FOREST FLOWER</i> —Atlantic 1474 |
| <i>INFLATION BLUES</i> —ECM 1244 | <i>BEST OF . . .</i> —Atlantic 1556 |
| <i>TIN CAN ALLEY</i> —ECM 1189 | <i>DREAM WEAVER</i> —Atlantic 1459 |
| <i>SPECIAL EDITION</i> —ECM 1152 | <i>LOVE IN</i> —Atlantic 1481 |
| <i>NEW DIRECTIONS IN EUROPE</i> —ECM 1157 | <i>FLOWERING OF THE ORIGINAL QUARTET</i> —Atlantic 1586 |
| <i>NEW DIRECTIONS</i> —ECM 1128 | <i>IN EUROPE</i> —Atlantic 1500 |
| <i>NEW RAGS</i> —ECM 1103 | <i>IN THE SOVIET UNION</i> —Atlantic 1571 |
| <i>PICTURES</i> —ECM 1079 | <i>JOURNEY WITHIN</i> —Atlantic 1493 |
| <i>UNTITLED</i> —ECM 1074 | <i>SOUNDTRACK</i> —Atlantic 1519 |
| <i>SORCERY</i> —Prestige 10041 | with JoAnne Brackeen |
| <i>COSMIC CHICKEN</i> —Prestige 10094 | <i>ANCIENT DYNASTY</i> —Columbia 36593 |
| <i>HAVE YOU HEARD?</i> —Milestone 9029 | <i>KEYED IN</i> —Columbia 36075 |
| <i>COMPLEX</i> —Milestone 90022 | with McCoy Tyner |
| with Keith Jarrett | <i>SUPERTRIOS</i> —Milestone 55043 |
| <i>RUTA AND DAITYA</i> —ECM 1021 | with Miroslav Vitous |
| <i>STANDARDS VOL. 1</i> —ECM 1255 | <i>MOUNTAIN IN THE CLOUDS</i> —Atlantic 1622 |
| <i>STANDARDS VOL. 2</i> —ECM 25023-1 | with Terje Rypdal/Miroslav Vitous |
| <i>CHANGES</i> —ECM 25007-1 | <i>TRIO</i> —ECM 1125 |
| with John Abercrombie | <i>TO BE CONTINUED</i> —ECM 1192 |
| <i>NIGHT</i> —ECM 25009-1 | with Jan Garbarek |
| <i>GATEWAY ONE</i> —ECM 1061 | <i>PLACES</i> —ECM 1118 |
| <i>GATEWAY TWO</i> —ECM 1105 | with Kenny Wheeler |
| <i>TIMELESS</i> —ECM 1047 | <i>DEER WAN</i> —ECM 1102 |
| with Miles Davis | <i>GNU HIGH</i> —ECM 1069 |
| <i>IN A SILENT WAY</i> —Columbia 9875 | with Gary Peacock |
| <i>BITCHES BREW</i> —Columbia PG-26 | <i>TALES OF ANOTHER</i> —ECM 1101 |
| <i>LIVE AT THE FILLMORE</i> —Columbia 30038 | with Richard Beirach |
| <i>LIVE-EVIL</i> —Columbia 40954 | <i>ELM</i> —ECM 1142 |
| with Pat Metheny/Ornette Coleman | with Bill Evans |
| <i>SONG X</i> —Geffen 24096 | <i>AT THE MONTREUX JAZZ FESTIVAL</i> —Verve V6-8762 |
| with Pat Metheny | with Sonny Rollins |
| <i>84/87</i> —ECM 1130 | <i>REEL LIFE</i> —Milestone 9106 |
| with Ralph Towner | |
| <i>BATIK</i> —ECM 1221 | |
| with Collin Walcott | |
| <i>CLOUD DANCE</i> —ECM 1061 | |

CHARLIE HADEN'S

search for freedom

by Howard Mandel

Charlie Haden is a compulsive, though hardly innocent, idealist. He's the champion of the Liberation Music Orchestra (arrangements by Carla Bley), director of the romantically noirish Quartet West, instigator of the now-dormant Old And New Dreams. Haden, who at age two was singing and yodeling in regional daily broadcasts of the *Haden Family Radio Show* from small towns in Missouri, Iowa, and Nebraska, is one link between our vanishing rural culture and today's pan-ethnic, improvisatory jazz; at age 50, he's the freely swinging but most secure tether for Ornette Coleman's wildest flights into space, the acoustic guy central to Pat Metheny's highly amplified world, the hard-nosed realist who's prodded the impressionistic pianisms of Keith Jarrett.

Oh yes, Haden plays the bass violin, a 140-year-old amber instrument which he leans into as though the wood whispers a secret message from its core. Sometimes he holds it far away, as a square dance partner *do-sed-dos*—sometimes he bends low, as though his bass embraces and comforts him, then he plucks at the taut gut strings beneath its bridge to wring out its cries. Haden played bass in mid-'50s West Coast after hours sessions, a music school dropout immersed in drugs, and played bass when Coleman's iconoclastic quartet stormed New York; he's played bass in Cuba with his Orchestra, and in Los Angeles with the hardcore Minute-men, also opposite Firehose and his teenage son Joshua's Treacherous Jaywalkers. Charlie's traveled the globe to concertize with Brazilian Egberto Gismonti and Swed-



ish Jan Garbarek, to solo on Gavin Bryar's *Adagio For Chamber Orchestra And Bass Violin* and Jarrett's *Arbor Zena*, to record with Michael Brecker, Henry Butler, Joe Henderson, and Adam Makowicz, to team with Ed Blackwell, Billy Higgins, Paul Motian, and Al Foster, to hang with Scott LaFaro, Paul Bley, Tony Scott, Denny Zeitlen, and Hampton Hawes. He plays bass with a dedication and intensity of feeling that marks an artist in any medium. If you enroll in California Institute of the Arts, you might attend the classes he teaches as director of jazz studies; if you're in Santa Monica, you might even hear him guest hosting Tom Schnabel's wake-up show, *Morning Becomes Eclectic*.

"I do that once or twice a month, whenever I can," says Haden, who loved to perform on his parents' daily program and was starting to cover Nat King Cole's hits on Omaha tv when he caught the mild polio that paralyzed half his face and ended his singing career at 15. "I play music that I think is

important for people to hear, as I do in my class sometimes. A Billie Holiday song, or something by a classical composer that I feel close to. Almost everything Bach composed, and special things—mostly adagios—by Ravel, Faure, Shostakovich, Rachmaninoff, and Mahler. I hardly ever play anything I'm on, but I bring lots of hillbilly music—the Carter Family, Delmore Brothers—and Paul Robeson, Elizabeth Schwarzkopf, French folk songs from the Avenir."

Eclectic, indeed, but not a surprising range for someone who's curiosity impelled him to borrow his older brother Jim's bass, and improvise by ear with records by Dizzy Gillespie, Lionel Hampton, Stan Kenton, Art Pepper, Shorty Rogers, and the Jazz At The Philharmonic All-Stars. Haden's early, more formal bass training was traumatic for him. Though by his account the teacher was encouraging, he recalls, "I'd never read music before. I kept trying, but the more I was confronted with reading these notes, the



be. There were good teachers there—Dick Grove, for instance, who's got a whole school now. But I started playing gigs at night, so I couldn't make classes in the morning. And I realized I wanted to learn about improvisation, because that was my love. I was learning about it at night, working with good musicians."

Sonny Clark, Hampton Hawes, Frank Morgan, Dexter Gordon, Sonny Criss, Red Mitchell, Les McCann, Art Pepper, Elmo Hope, Gerry Mulligan were all on the scene. Haden developed his technique, it seems, through isolated woodshedding. "The same way you develop your mind, your feelings about politics, or about music," he explains. "I never felt I had a choice—all I thought about was playing, first with records, then with musicians. Your sound develops after your ears tell you, 'You're gonna play better if you sound good.' And so you learn how you want the instrument to sound. I loved the bass so much, when I heard Ray Brown play it, or Max Bennett with Kenton's band, it was a real thrill."

But besides the bass' sound, there was something Haden found out he wanted to say. "I was playing all the jazz tunes, Bird's tunes, and the standards in jam sessions, but sometimes I would play a solo and I wanted to not have to play on the chord changes of the song," he admits almost bashfully. "Every time I did that, people would get confused. They wouldn't know where I was, and I'd have to play the melody to bring them back into the song. But I didn't want to play the changes. I kept encountering that, especially as they played the same tunes over and over—you know, *Stella By Starlight*. . . ."

Haden met then-pianist Don Cherry and drummer Billy Higgins around this time, as well as Paul Bley—"We tried some stuff like free improvisation; he had a signal he'd give when he wanted to play solo piano, so we'd stop." He was told about a player with a white plastic alto who sounded like no one else, and so he recognized Ornette Coleman by his reputation when he appeared at the Hague Club, though he was asked to stop after blowing half a chorus.

"His horn looked like a toy, but this cat played sounds that put everybody in another state of mind. The whole sound and direction changed; it was like someone had said, 'This is the way it should be.' I met Ornette at the next Sunday morning Hillcrest session, and said, 'Man, I really like the way you play.' Ornette said, 'Really?' I said, 'Yeah. I hope we get a chance to play together.' He said, 'Well, let's go.' I said, 'Now?' We got in his car, a little green and white Studebaker, and drove to his apartment. Opened the door, and you didn't step on the rug, you stepped on music. It was everywhere—on the floor, dressers, bed, couch. I unpacked my bass, he picked up a score, put it on the music stand, and said, 'Let's play this tune. I've written out the changes, but you don't have to play the changes. Just play.'"

It was music to Haden's ears. "Ornette told me he worked at a department store, in the freight elevator—that's where he practiced. He told me he didn't have enough work, because wherever he played, they asked him to stop, and when he auditioned for a gig, he never got it. I was thinking how brilliant and beautiful the sound he had was. The intervals he was playing were intervals I'd never heard in my life—and really inspiring to hear, because they went forth with the ideas I was trying to play and hadn't been able to let out. Ornette let them out in a natural way; he wasn't uptight, so I wasn't uptight. I hadn't had any idea what I was doing when I heard this other way of playing, but playing with Ornette it didn't matter. It happened in a natural way, and that was the way it was supposed to be.

"I asked him, 'Do you want me to play these changes?' He said, 'Use them as a guide.' I really feel that improvisation should be a way that you're not restricted—inspiration shouldn't be restricted. You can be inspired by another composer's chord changes, but if your inspiration goes beyond that, you shouldn't be restricted. So I said to him, 'That's what I really feel. But I always thought I was violating some rules whenever I felt that.' He said, 'Forget it.' I said, 'Great.' Imagine—somebody saying it's alright now! I hadn't slept—it had been an all-night jam session—but we played all day long."

Coleman was Haden's sole inspiration—bassist Scott LaFaro roomed with Charlie on his two trips to Los Angeles, practicing from wake-up on, while Haden chased less productive pursuits. "I'd come home, and Scotty would be on the bed, upset, saying, 'I'll never be good enough.' He was a perfectionist, though. I'd tell him how great he was, but he wouldn't be satisfied. All the young bass players were trying to play as he did. I always admired his playing very much, even though we expressed ourselves in different ways. I never even knew if he liked my playing, until Paul Motian, who was close with Scotty, told me that when they were playing with Bill Evans at the Vanguard and I was with Ornette at the Five Spot, on a terrible winter night Scotty insisted at intermission that Paul put on his overcoat to hear 'this fantastic bass player who's with Ornette.'" Haden beams with boyish pride; his apple cheeks bop higher, and his always intense eyes brighten.

"I've never really taken jobs I don't want," he concedes. "There was a period in New York in the mid-'60s, when my family was getting larger—even though I was playing with Tony Scott, Ornette, and Keith, I had to think about extra money. So I joined Radio Registry, made studio sessions, did jingles, practiced electric bass so I could gig on that. But I'd come home depressed, sad, sick, and nauseous. I felt I was perpetuating values, spiritually and musically, I didn't believe in. I felt I was aiding and abetting the enemy. I realized I was miserable, so I decided never to do that again. I've been lucky, able to follow my convictions about playing with people I feel close to. I've met musicians,

more I felt it didn't have anything to do with what I wanted to do, and that there must be an easier way to do this. Up to that point, music to me was just my ear, and hearing. Putting it out, connecting it with your insides, your brain and heart, and singing. Listening, not thinking about theory or fundamentals. Reading was a shock to me. But I got over it."

Enough to win a scholarship to Oberlin ("I remember a Dave Brubeck album recorded there, that attracted me"), though Haden didn't follow through. After all, he was playing for c&w star Red Foley on a program called *Ozark Jubilee*, and getting ego strokes when Nashville cats like guitarist Hank Garland liked what he did in jams. Learning of West Lake College of Modern Music, a Los Angeles institution, through the pages of **down beat**, Haden saved what he earned selling shoes, and left Forsyth, Missouri for good.

"I found out, as I started to take classes, that it wasn't what I thought it was going to

MITCHELL SEIDEL

"Ornette and I used to talk about making music as though it were something completely new, as though we'd never heard music before. Only a few musicians are inspired in this way."

and I feel close to the way they hear my music and the way they see life—that's how it always happens."

Some of those people are unlikely, and were themselves surprised at Haden's breadth of ability. Haden played with Roy Eldridge one night at the Half Note, "And he said, 'How can you play music with both Ornette Coleman and me?'" Haden recalls. "'Easy,' I said. 'You're both playing beautiful music.' And Roy cracked up!" Haden recorded, on Impulse, *The College Concert Of Pee Wee Russell And Henry "Red" Allen*; he also worked with Benny Goodman. Even progressive musicians wondered about his associations.

"In '66 I was working with Tony Scott at the Dom, five sets a night, 9 p.m. to 4 a.m. And every night after the first set he'd ask me to sit down with him, have a coffee, then, regular as clockwork, Tony would say, 'So what *were* you cats doing with Ornette?'" Few of Coleman's colleagues are so able to analyze his ways.

"It's only that we had a desperate urgency to create something that never was before," explains Haden. "Ornette and I used to talk about making music as though it were something completely new, as though we'd never heard music before. Only a few musicians are inspired in this way. And you know, the more I became sure of my mission in this respect, the closer it brought me to my reverence for the chord structure. The inspiration I developed for playing *on* the changes opened up. It's brought me closer to all the possibilities of playing on changes, with renewed energy."

Haden is usually generous with his energy. This summer, besides touring to support his Quartet West debut on the revitalized Verve label (featuring smooth, bluesy saxist Ernie Watts, and the arrestingly original pianist Alan Broadbent, and the inimitable Billy Higgins), and working Europe in trio with Joe Henderson and Al Foster, he's preparing the new Liberation Orchestra repertoire: a song for Sandino; a spiritual dedicated to Dr. Martin Luther King, Medgar Evers, and Malcolm X, to be sung by the Harlem Boys Choir; the African National Congress anthem, *Tale Of The Tornado* by Cuban composer Silvio Rodriguez. He's scoring an hour-long documentary directed by Academy Award winner Deborah Shaffer, based on the book *Fire From The Mountain, The Making Of A Sandinista*, by Omar Cabezas. He hopes to record the adagio Gavin Bryars composed for him, which was performed in



CLUB DATES: Much sought-after sideman Haden backs Chet Baker (above) and Don Cherry (bottom right).

England this past summer. He's firm about spending time with his 15-year-old triplet daughters, "so I get to know each one—Rachel, Petra, and Tanya—as a distinct person." Haden's appearing ever more frequently on other people's dates; there's a trio LP with pianist Fred Hirsch and drummer Joey Baron on Sunnyside, the new Michael Brecker album and an Adam Makowicz date on which Charlie and Dave Holland formed a mutual admiration society.

But Haden's first love—he has no choice—remains personal self-expression, and his musical allegiance—following his responsibility to himself—remains with the man who threw off the bonds on jazz improvisation. Ornette Coleman's return to his "original" quartet on the album *In All Languages*, and to his "legendary" quartet (Blackwell subbing for Higgins) in performance at Town Hall during the JVC festival, is a move Haden's long sought. It was his hope in

the '70s that Coleman would play with Old And New Dreams. It was his aim, introducing Coleman to Pat Metheny, to interest Ornette in ensembles besides Prime Time. And at the sold-out, gloriously received JVC Festival concert, Haden says, "I was in heaven, playing with the Quartet. Everything was perfect. The standing ovations when we came onstage, before we played a note. The standing ovations afterwards. I went offstage, and told my girlfriend that she looked so beautiful—that combined with the music made me the happiest guy in the world. I didn't want it to end, I wanted to keep playing. And I said that to Ornette. Ornette said, 'Yeah. We'll keep playing.' I think he's going to keep the Quartet, and Prime Time, and do some other things, too. That's what so beautiful about Ornette: his unpredictability."

What's predictable about Charlie Haden: he'll be playing the bass. db



MITCHELL SEIDEL

CHARLIE HADEN'S EQUIPMENT

Charlie Haden says, "My bass was made by Jean Baptiste Vuillaume, the most famous French maker of violins, violas, and cellos, around 1840. He made only a few basses. Working in Paris, he started making copies of Italian instruments. They were so good, people convinced him to put his own name on them. The varnish is the secret of the Italian basses' sound, and Vuillaume got closer to this secret than anyone else. My bass has great depth of tone, clarity, ease of play, and evenness across all the registers. I've always used gut strings—no metal ever on G or D strings. Gut gets closest to the wood sound of the bass. I use Golden Spiral strings made by Kaplan, nylon-wound to protect them from perspiration and help them last longer. They're from D'Addario, and I use Galleon-Kruger and Yamaha amplifiers and a Barcus-Berry pickup."

CHARLIE HADEN SELECTED DISCOGRAPHY

as a leader

QUARTET WEST—Verve 831 673-1
THE BALLAD OF THE FALLEN—ECM 1248
THE GOLDEN NUMBER—A&M Horizon 727
CLOSENESS—A&M Horizon 710
LIBERATION MUSIC ORCHESTRA—Impulse 9183

with Ornette Coleman

IN ALL LANGUAGES—Caravan Of Dreams 85008
SOAPSUDS SOAPSUDS—Artists House 6
BROKEN SHADOWS—Columbia 38029
SCIENCE FICTION—Columbia 31061
CRISIS—Impulse 9187
FRIENDS & NEIGHBORS—Flying Dutchman 123
ORNETTE AT 12—Impulse 9178
THE EMPTY FOXHOLE—Blue Note 84246
TWINS—Atlantic 1588
FREE JAZZ—Atlantic 1364
THE ART OF THE IMPROVISER—Atlantic 1572
THIS IS OUR MUSIC—Atlantic 1353
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ARBOUR ZENA—ECM 1070
EYES OF THE HEART—ECM T-1150
SHADOWS—Impulse 9322
MYSTERIES—Impulse 9315
FORT YAWUH—Impulse 9240
EL JUICIO—Atlantic 1673
THE MOURNING OF A STAR—Atlantic 1596
SOMEWHERE BEFORE—Atlantic 8808
EXPECTATIONS—Columbia 31580

with Old & New Dreams

PLAYING—ECM 1205
OLD & NEW DREAMS—ECM 1154
OLD & NEWS DREAMS—Black Saint 0013

with Jan Garbarek & Egberto Gismonti

MAGICO—ECM 1151
FOLK SONGS—ECM 1170

with Dewey Redman

SOUNDINGS—Galaxy 5130

with Pee Wee Russell & Henry "Red" Allen

THE COLLEGE CONCERT—Impulse 9137

with John Coltrane

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MICHAEL BRECKER—MCA/Impulse 5980



MITCHELL SEIDEL

MITCHELL SEIDEL

LEW SOLOFF

BIG BAND BRASS MAN

by Michael Bourne

Along one wall of the music room in Lew Soloff's Manhattan apartment he's stacked case after case of trumpets. That's not counting the decorative musical antiques. "I don't know how many trumpets I have anymore," said Soloff. "Years ago I loaned some and didn't get them all back. I think I have about 20 left."

That's more than enough to play the spectrum of music Lew Soloff plays with such virtuosity. Since he came along in New York in the early 1960s, he's pioneered jazz/rock fusion with Blood, Sweat & Tears, become a regular—for almost 20 years now—with the Gil Evans Orchestra, and become a surprised superstar in Japan with the Manhattan Jazz Quintet. Meanwhile, he's worked all around the New York scene. And now he's recording at last as a bandleader himself.

Though he's not yet a "name" in America, Lew Soloff is, whatever he's playing and wherever he's playing, one of the best. I first heard Soloff with Thad Jones and Mel Lewis at the Village Vanguard. But of the many times I've enjoyed him playing, I have one best impression—one night at the Village Gate when he played with Dr. John and Allen Toussaint and the sound system was out-of-whack. So was the music. It was obvious the musicians couldn't hear each other. Dr. John grooved on nonetheless. When it was time for Soloff to solo, I remember this twinkle in his eye just before he started playing, as if saying to himself, "Okay, there's no monitor, everything is weird, I'll just play!" And he played—a solo that was, for want of a better word, crazy. Though the funk was relentless, Soloff didn't play as bluesfully on-the-beat as one might have expected. He played a *dangerous* solo—all around the beat, all around the trumpet—a solo more baroque than boogie. He smiled when he was through—and the band played on.

"I love playing with Dr. John and Allen Toussaint. I love playing with any musicians who play with a lot of feeling. That's what's most important to me. If I'm surrounded by musicians who play with feeling I can usually fit in."

He's fit in musically around New York—and the world—for 25 years now. Born in New York in 1944, Soloff was raised in New Jersey. "My father taught me ukulele when I was about five. My uncle taught me piano. I gravitated to the trumpet when I was about 10. I liked it because it was shiny—although now I always play a dull brass horn. I like the way they sound when they're brass."

Soloff's first impressions of the trumpet were subliminal but lasting. "I found out, when I was going to college, that I had complete recollections of trumpet solos I heard when I was five, solos of Louis Armstrong and Roy Eldridge. I heard them at my grandfather's house. When I was a kid they were the only trumpet players I heard. I didn't know how lucky I was. Then I was very much influenced by a latin trumpet player named Eddie Medina. When I was seven or eight my father was a nightclub manager and this guy was the trumpet player. He became legendary among latin players. I worked with latin bands, with Machito and Tito Puente, when I first came to New York, and when I'd mention Eddie Medina they'd all say, 'Oh yeah, he was the greatest!' I don't know what happened to him."

Soloff, when still a kid, attended the Juilliard prep division. Later, he studied at Eastman and again at Juilliard. He settled into the New York scene—but for a time his playing was schizoid. "I was playing with the Joe Henderson/Kenny Dorham big band,



MITCHELL SEIDEL

and with Clark Terry, Barry Miles, Robin Kenyatta, Maynard Ferguson, Duke Pearson. I wasn't into the small group scene, mostly the big band scene. It was strange. I was too shy to play among the downtown guys, to improvise among the downtown jazz names. So when I'd play downtown in a big band I'd just play lead. Joe Henderson once remarked to me it was six months before I played a solo. But uptown they thought of me as the jazz

player! They didn't know I could play lead. Chris Swanson and several others of my contemporaries put together bands. Fred Lipsius had a big band before BS&T."

Blood, Sweat, and Tears, the first rock band playing jazz, was founded by keyboardist Al Kooper and at first featured Randy Brecker and Jerry Weiss on the trumpets. *Child Is Father To The Man*, released in 1967, was a sensation, though it was the Kooper-less second record, just called *Blood, Sweat And Tears* and with David Clayton-Thomas singing the pop classic *Spinning Wheel*, that became the hit. By then, Soloff was playing lead. "The amazing thing about the record with *Spinning Wheel* was that, even though it was a compromise with 'pure' jazz, it got that much jazz to that many people. The second record was beautiful—and so was the third. We just waited too long to put the third record out. I think the band lost it, for me anyway, after the third record."

Chicago Transit Authority (soon shortened to Chicago) came along about the same time and all at once "horn bands" were the thing—what I called the "Brassy Beasts" in the **down beat** 1971 *Yearbook*. BS&T was always the best, but even they eventually fell away. Soloff played on until 1973.

"I was hooked on the convenience. I didn't have to worry about that phone ringing. But I knew I had to leave the band if I wanted to nurture my creativity. I needed more space to develop. It wasn't easy to leave. Even though at the time I left the money had gone down, it was still convenient. I didn't have to worry about being paid."

One space, the best space he's found to develop, was and is with Gil Evans. "Working with BS&T was the only time since 1966 I wasn't with the Evans band. I was largely unavailable to him then. But when I came off the road I came right back with Gil, and I've been with Gil ever since."

Soloff was originally recommended by tuba/saxist Howard Johnson. "Gil needed someone who could play lead and improvise. At that point people who could do that were few and far between. It was a strange [first] rehearsal. I remember Sunny Murray was on drums. Johnny Coles was on trumpet. I can't remember much else. I was scared.

"Gil's music amazed me—and still does. It's still my favorite musical situation to be in. He challenges me in the same way he challenges everybody in the band. He hires people because he likes the way they contribute and create in the context of his band. Given the extreme amount of freedom that you have, you don't want to bring it down. You have the power to alter the music of the entire band. You have the freedom to make up riffs—and not only along the harmonic pattern that is there. You can even make riffs out of time, out of key, and if you make the right riffs the whole rhythm section will go along with you. The rhythm section has the same options. You could get up to play a solo and think you're going to play funk and all of a sudden the rhythm section feels like playing reggae—or cartoon music. There are times they'll follow you and times you have to be flexible and follow them. When the band is playing good the band itself is really alive.

"We're all considerate of one another. We try to make sure we all have enough space when we want it. Occasionally someone will have a crazy night and feel like playing all night, and we'll say, 'Okay, you want it tonight, you got it tonight!' But for the most part we don't overplay too much. Gil is not a dictator. Gil expects us to have sensitivity to each other. Before it gets together there can be many a night when it doesn't sound that good. But when the same people get a chance to be together and play enough, the consistency of the music goes way up."

Evans plays the individual musicians in the band much the same way Duke played the Ellingtonians. "Only Gil does it in a different way. He creates looser structures where the particular personalities he hires can make things happen in a way he really wants them to happen. *Up From The Skies* [by Jimi Hendrix] is more of a chart than most of them. It's almost totally arranged by Gil, and we more or less play it the way it is—except when there's a unison line with Gil, he doesn't want it played exactly the same way by everybody. He wants the sound of what 15 singers singing the song their own ways sound like coming together. I've worked with Ornette Coleman, and Gil has some of Ornette's ideas in there, but Gil is unique. Gil has his own ideas about everything and has such a broad spectrum. Part of it is his vibe. Everybody in the band has such respect for him. Everybody in the band I've



Soloff (second from right) amidst the Gil Evans Orchestra with guest David Sanborn (left).

MITCHELL SEIDEL

LEW SOLOFF'S EQUIPMENT

Lew Soloff's favorite trumpet is an unusual Bach. "It was made in 1947. It says 'small-bore' on it, but in those days, I've been told, Bach experimented a lot and this is probably unique. I've never found one exactly like it. I was looking for a horn that played easily but with a Bach sound. When I tried this horn everything came out in 3-D. Once you get used to it the sound is just a tiny bit smaller than the sound of the normal medium-large, and it takes a lot less work. I play it 95 percent of the time for my trumpet work.

"On the rare occasions I play a C trumpet I use a Monnette. David Monnette is making brilliant trumpets, and he's working on a B \flat trumpet designed for me. Wynton Marsalis plays one of his horns. When I want a bright edge on my horn—for example the *Cotton Club* score when they wanted me to play reminiscent of Cat Anderson—I have a couple of great Schilke B \flat trumpets. Occasionally I get calls for studio work when they don't want me to sound like me, they want a trumpet in a certain vein. I'll use the same trumpet, but I alter my sound by altering my mouthpieces.

"Generally I use a Mount Vernon 3C Bach mouthpiece. When I couple this big mouthpiece with the small Bach trumpet it makes the horn sound larger, and the larger cup gives me more facility in the middle register where I like to play improvisations. When I have strenuous lead parts or lead parts with electric instruments and I need a brighter sound, I have two Schilke mouthpieces that I use. One is shallower than the other. I call them Soloff I and Soloff II.

"I also play a Schilke piccolo trumpet, and I use an old French Besson flugelhorn. I bought it around 1969 when nobody wanted them. Now everybody wants them and they're very hard to find. It's a beautiful instrument."

LEW SOLOFF SELECTED DISCOGRAPHY

as a leader

YESTERDAYS—ProJazz CD 638
HANALEI BAY—ProJazz CD 601

with the Manhattan Jazz Quintet

MANHATTAN JAZZ QUINTET—ProJazz CD 602
MY FUNNY VALENTINE—ProJazz CD 615
AUTUMN LEAVES—ProJazz CD 625
LIVE—ProJazz CD 637

with Blood, Sweat & Tears

BLOOD, SWEAT & TEARS—Columbia 9720
BS&T 3—Columbia 30090
BS&T 4—Columbia 30590
NO SWEAT—Columbia 32180
GREATEST HITS—Columbia 31170

with Gil Evans

PRIESTESS—Antilles 1010
THERE COMES A TIME—RCA 1-1057
LIVE AT SWEET BASIL—Gramavision 18-8601-1
LITTLE WING—Inner City 1110
PLAYS THE MUSIC OF JIMI HENDRIX—RCA 1-0667
AT THE PUBLIC THEATRE VOL. 1 and VOL. 2—BlackHawk 525 and 526

with Hilton Ruiz

SOMETHING GRAND—RCA/Novus 3011-1

with Janis Siegel

AT HOME—Atlantic 81748-1
EXPERIMENT IN WHITE—Atlantic 80007

spoken to about it says it's their favorite job—even more than when they go with their own bands. There's a feel that he affords you that it's even hard to allow yourself when you're the leader!"

This being the 75th birthday year of Evans, the band is working more than ever—and, according to Soloff, the more the band works the better the band sounds. "We've done several three-week tours, the most we've ever worked. Normally it's one or two tours a year and Monday nights at Sweet Basil. Monday nights are great, but it takes a lot of Monday nights to put the band where a week on the road puts it."

When not working with the Evans band, Soloff's trumpet became a frequent presence in the New York studios. He played on the first Manhattan Transfer album and still works with the Transfer's Janis Siegel. "I love Lew's musicality," she said, "and the sense of humor that comes through in his playing. He's a total joy to work with. He's very well versed in many styles and he's got a lot of soul."

Whether he's working with, Soloff is happiest playing live. "It's fortunate for me that I've been doing more live playing than I ever have, because it comes at a very opportune time. The studio business is very difficult for wind players because everybody seems to be playing with synthesizers now. There's much less work. My attitude has always been that I'll never turn down a musical job. If I have a jazz gig I'll take it. When the studio business was thriving it was very convenient to sit at home, go out for an hour or two, and collect residual checks. What that leads you to do is not hustle jazz gigs enough. Now that the business is slowing up, it's making people hustle more. But before the business started slowing up playing live started happening for me. And it really started to happen in Japan.

"I've been going there for years. I started going with BS&T, then a couple of times with Gil. I played with a group called French Toast with Peter Gordon. We did an album for King Records and Mr. Kawashima [the producer] liked me. There was a possibility of doing my own record. Next thing I knew I was asked to play in the Manhattan Jazz Quintet—which is relatively unknown in the U.S. We've never played a job here, but it's one of the most popular American jazz bands in Japan."

Along with Soloff's trumpet, the Quintet features George Young on saxophones, David Matthews on keyboards, Eddie Gomez (originally Charnett Moffett) on bass, and Steve Gadd at the drums. They were voted Best Jazz Group in *Swing Journal* soon after the first recording. "We've had best-selling records, gold records. We've had everything over there. We're about to do our seventh album.

"With all due respect to everyone else, I think Japan has the most enthusiastic jazz audience in the world. It's amazing. Of course they go out to hear the big names, but they also remember the seventh saxophone player. They'll come up to me with records to sign that I forgot I ever made. I'll see I played a four-bar solo or was just in the trumpet section of something I did in 1972. They know more about me than I do! If there's something they like they pursue it. The ultimate individual jazz fans are still here—but there aren't as many as there are in Japan."

Because of the immediate success of the Manhattan Jazz Quintet, each of the players was invited to record up front. "*Hanalei Bay* was the first, and about a year-and-a-half later they asked me to do a second, *Yesterdays*. And now, only six months later, they've asked me to do a third—which is very encouraging."

David Matthews and Mr. Kawashima produced the sessions. "Gil Evans was there giving advice—which is invaluable to me. *Hanalei Bay* is a combination of straightahead jazz and, for want of a better word, fusion. It's basically various types of music that I like. The band is the Gil Evans rhythm section, including Gil himself. *Yesterdays* is a straightahead jazz record with Mike Stern, Charnett Moffett, and Elvin Jones." Soloff's forthcoming release features Kenny Kirkland, Richard Davis, and again Elvin.

"When I was playing with Kenny Dorham and Joe Henderson—in the mid-'60s—Elvin was at a rehearsal. He didn't even hear me play a solo, but he invited me to sit in at the Five Spot. I went down and played with Elvin and Paul Chambers and McCoy Tyner. I'd always wanted to make a record with Elvin. I've had one opportunity and now I've gotten another."

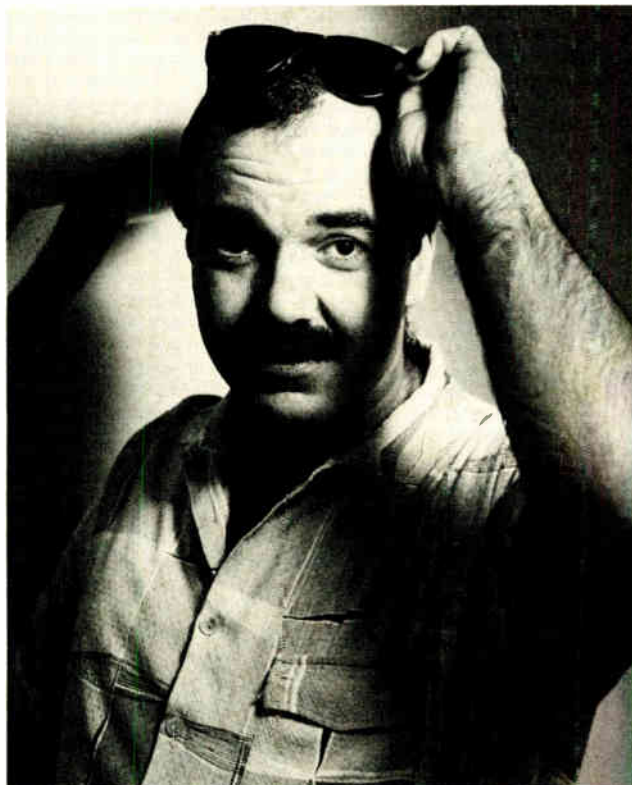
Soloff might have recorded something of his own earlier, especially around the time of BS&T, but he didn't. "I was scared to do my own record. I always had the feeling, 'Oh, I'm not ready!' Finally I realized, whoever thinks they're ready? I was trapped into wanting to do absolutely the best that I could do every time I picked up my horn. I can't play my best *every* time I pick up my horn. It has to be a reflection of where I am at the time. When I allowed myself to feel that it took a lot of weight off my shoulders. This new record I'm doing might not change the course of history, but I hope some people will enjoy it. It's that simple. I'll go into the studio with three wonderful musicians and enjoy myself. I feel lucky."

Soloff is the happiest he's ever been. He and his wife, Emily Mitchell, are expecting their second child and they're also making other music together. "Emily is a great harpist. She's under contract with RCA, and she's playing this summer in Perugia with Gil."

After 25 years in the music business, Lew Soloff is enjoying his first recordings of his own music, enjoying everything about music and life. "I'm just doing the best I can and hope I can do better. The whole thing with me is that I love always wanting to get better. I've seen so many people who come on like gangbusters and think they're going out of this world. They think they know everything but they don't change, they stop changing. I love keeping open to everything—and the most open person I've ever seen is Gil Evans. If he can be that open at 75, I can try to be that open at 44."

db

ERSKINE ON DENON:



PETER ERSKINE COMBINES ELECTRONIC AND ACOUSTIC SOUNDS ON HIS NEW DENON CD

He's a veteran of Weather Report, Weather Update, and Steps Ahead. He's played extensively with the likes of Maynard Ferguson and Stan Kenton. He's drummer/composer Peter Erskine and his latest CD, "Transition" is his first on the Denon label.

Erskine told us that "Transition" is a live direct-to-2-track digital recording. "The advantage of going direct is a subtle one. There's an element of excitement and risk. You capture much more of the live performance quality."

When we commented that Denon has been recording digitally longer than any other

label, Peter nodded. "The first digital recording I ever bought was a Denon classical sampler. I think it was in 1977, on my second trip to Japan."

We asked Erskine about the players on "Transition." "It's a marvelous band — John Abercrombie and Marc Johnson, Joe Lovano, Bob Mintzer," he enthused. "We have Don Grolnick and Kenny Werner on keyboards, and Peter Gordon sitting in on french horn. I can't say enough good things about the musicians and Vince Mendoza, who did some of the arranging."

"I think we represent the jazz tradition quite well. But to me, the music sounds like something new. The album sounds like itself." Peter reflected for a moment. "The most important thing for a musician is to play the music that he hears inside of himself," he said. "And Denon encourages that 100%."

In jazz and classical, the important new music is on Denon. As it should be.



Peter Erskine

CY-1484, "Transition"
Over 63 minutes, DDD.

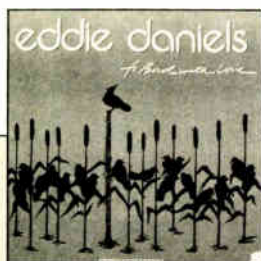
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record reviews

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



EDDIE DANIELS

TO BIRD WITH LOVE—GRP 1034: *SHE ROTE*; *EAST OF THE SUN*; *JUST FRIENDS*; *OLD FOLKS*; *LITTLE SUEDE SHOES*; *PASSPORT*; *REPETITION*; *BIRD MEDLEY* (CHERYL; AU PRIVAVE; BIRD FEATHERS); *THIS IS THE TIME*.

Personnel: Daniels, clarinet; Fred Hersch, piano (cuts 1, 3-8); Yamaha DX-7 (2); Roger Kellaway, piano (9); John Patitucci, bass; Al Foster, drums; Steve Thornton, percussion (2, 5, 7).

★★★★★

Kenny Davern says that Jerry Dodgion says that the clarinet was invented by two guys who didn't know each other. Despite its Swing Era popularity, this difficult-to-master instrument was ignored by the inventors and followers of bebop. Later, a few avant garde musicians picked it back up, but you could always count the modern jazz clarinetists on your fingers: Buddy DeFranco, Tony Scott, Bill Smith, Art Pepper, Phil Woods, Alvin Batiste, John Carter.

Now comes Eddie Daniels, the new standard by which jazz clarinetists are measured—at least clarinetists who play bebop. This record offers virtuoso performances of virtuoso music, especially the tunes composed by Charlie Parker. Daniels plays fast and clean, utilizing his instrument's inherent timbral purity and adding warmer touches such as glisses, breathiness, bent notes, and a fluid tone in all registers.

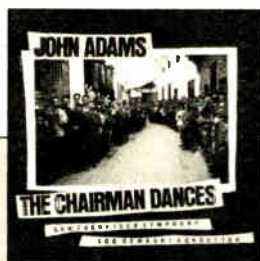
The rhythm section is strictly post-bop. Hersch, who co-produced the album (along with Daniels and Ettore Stratta), is one of the more articulate, goal-oriented young pianists. He has absorbed Bill Evans' style and added his own variations. And Kellaway, heard behind Daniels on *This Is The Time*, a 12-tone reworking of *Now's The Time*, is all impish humor. Patitucci effects fast, high-note lines and a forward-edge walk—another hip young bassist on the scene. And Foster, known for his associations with Miles Davis, shows his much-in-demand adaptability here.

On *She Rote*, Daniels plays composer Charlie Parker's original solo. After this example of up tempo dexterity, he waxes mellow on *East Of The Sun*, with Hersch's DX-7 cushioning the background. On *Just Friends*, Daniels cooks again with short bursts, long glisses, and death-defying multi-noted phrases. *Old Folks* is all warmth, wide leaps, and inventive sequences—one of the clarinetist's most moving performances. The highlights of side two include *Bird Medley*, in which three Parker tunes are contrapuntally entwined, and *This Is The Time*, which shows that angularity can swing.

Daniels, who has been proving himself in a variety of contexts, including classical music,

proves with this record that he's equal to modern jazz's highest standards.

—owen cordle



JOHN ADAMS

THE CHAIRMAN DANCES—Nonesuch 79114: *THE CHAIRMAN DANCES*; *CHRISTIAN ZEAL AND ACTIVITY*; *TWO FANFARES FOR ORCHESTRA* (TROMBA IONTANA, SHORT RIDE IN A FAST MACHINE); *COMMON TONES IN SIMPLE TIME*.

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

★★★★½

PHILIP GLASS

DANCE PIECES—CBS Masterworks 39539: *DANCE I*; *DANCE II*; *DANCE V*; *DANCE VIII*; *DANCE IX*; *GLASSPIECE #1 (RUBRIC)*; *GLASSPIECE #2 (FACADES)*; *GLASSPIECE #3 (FUNERAL FROM AKHNATEN)*.

Personnel: Michael Riesman, piano, synthesizers; Jack Kripl, flute, piccolo, soprano saxophone; Jerry Kirkbride, clarinet; Jan Gibson, soprano saxophone; Richard Peck, soprano, tenor saxophone; Dora Ohrenstein, voice; Elliot Rosoff, Anahid Ajemian, Sanford Allen, Mayuki Fukuhara, Carol Pool, violin; Jill Jaffe, violin, viola; Harold Collette, Sol Greitzer, Linda Moss, Lois Martin, Julian Barber, Al Brown, Maureen Gallagher, viola; Fred Zlotkin, Seymour Barab, John Abramowitz, cello; John Beal, bass; William Rohdin, William Rueckenwald, Wilmer Wise, trumpet; Joseph Anderer, Robert Carlisle, Shoron Moe, Larry Wechsler, french horn; Dennis Elliot, Alan Raph, Robert Smith, trombone; Paul Dunkel, flute; Don Christenson, drums.

★★★

DANIEL SCHELL/KARO

IF WINDOWS THEY HAVE—Crammed Discs 13: *UN CELTE*; *REMI FACES AU LACIS DORE*; *VIENNA CARMEN*; *3 MOUSTIQUERES*; *IF WINDOWS THEY HAVE*; *BIJNA ZOMER EN IK LOOP ALTIJD*; *LISTEN TO THE SHORT WAVES*; *TAPI LA NUIT*; *BUCHES/LOGS/HOLZ*.

Personnel: Schell, Chapman Stick; Dirk Descheemaeker, clarinet; Jean-Luc Plouvier, keyboards, short waves; Claudine Steenackers, cello; Pierre Narcisse, percussion; Than Thi Thu Van, Jeannot Gillis, violin.

★★★★★

Minimalism was once the petulant off-spring of

the American avant garde, but now it dominates contemporary classical composition. For many composers, that dominance has yielded a rudderless complacency.

Philip Glass' high profile has brought him an unprecedented popularity and demand. With dance scores, operas, pop overtures, movie soundtracks, and a regular touring schedule, it's little wonder his music is becoming repetitive (in the redundant sense) and mechanical, rolling off his minimalist assembly line with injection-molded expediency. The first side of *Dance Pieces* sounds like throw-away ideas. *Dance I, II, V, VIII, and IX* are excerpted from *In The Upper Room*, commissioned by the Twyla Tharp Dance Foundation. They churn with the usual Glass rhythms, rapid keyboard passages, punctuated by horns and the occasional lyric solo line, but despite the expanded ensemble, the orchestrations are flat and colorless. It's all been done before and better, by Glass himself.

The proof is heard on reprises of *Rubric* and *Facades* from the 1982 album, *Glassworks* (Columbia 37265), here retitled *Glasspiece #1* and *#2* respectively. *Rubric* leaps with nearly reckless abandon, sonic spirals transmuted through orchestrated variations and breathtaking dynamic shifts. *Facades*, with Jack Kripl's sweetly plaintive soprano line, presages the overt lyricism that Glass would bring to *Sat-yagraha*. But the album closer, *Glasspiece #3 (Funeral)* from the opera *Akhnaten*, reveals the same sense of tired *deja vu*, adding obtrusive electronic drums for a marching dirge. It's too soon for Glass to be sounding his own death knell.

Still, the ideals of minimalism and its potential for growth is revealed in recent music by John Adams and a little known Belgian composer named Daniel Schell.

Adams' *The Chairman Dances* is a well-spring of music minutiae and eccentric tendencies, tempered by a minimalist's sensibility. Performed by the San Francisco Symphony under Edo de Waart, *The Chairman Dances* career through staccato violins cutting across sustained horn lines. This spiraling dance shifts into a intentionally corny, twisted foxtrot, with mechanical rhythms and syrupy strings. Adams shows his range in a shift into a gospel hymn on *Christian Zeal And Activity*, a minimalist drone poem with a found text of a preacher emerging like a touchstone in an elusive mist of strings. But it's on *Common Tones In Simple Time* that Adams exhibits an uncommon restraint and elegance. *Common Tones* recalls Steve Reich's admittedly less successful *Music For Woodwinds, Strings And Brass*. Shimmering, staccato strings shift patterns foreground and back. Like patches of sky seen through clouds, holes open revealing embryonic events like circling marimbas that emerge to join the full piece.

Like Adams, Daniel Schell brings a sense of craft and detail to *If Windows They Have*. With a chamber group of reeds, keyboards, strings, and Chapman Stick, Schell orchestrates wonderfully intricate cyclical keyboard patterns, with soaring strings and mysterious clarinets. There's a feeling of Old World dance rhythms, jigs, and minuets, that contrast with the more ethnic dervishes and drones.

Schell and his ensemble, Karo, develop

melodically compelling music driven by Pierre Narcisse's inventive percussion, orchestrating sweeping variations with a spontaneity and rhythmic flexibility that hints at the borders of jazz improvisation. Schell owes a debt to minimalist forbearers like Glass, but he and Adams bring a new vitality and passion that may be intrinsic to acolytes. Or perhaps Glass just needs the same kick in the pants that he gave classical music nearly 20 years ago.

—john diliberto



DAVID MURRAY

NEW LIFE—Black Saint 0100: *TRAIN WHISTLE*; *MORNING SONG*; *NEW LIFE*; *BLUES IN THE POCKET*.

Personnel: Murray, tenor saxophone, bass clarinet; Baikida Carroll, Hugh Ragin, trumpet; Craig Harris, trombone; John Purcell, alto saxophone; Adegoke Steve Colson, piano; Wilbur Morris, bass; Ralph Peterson Jr., drums.

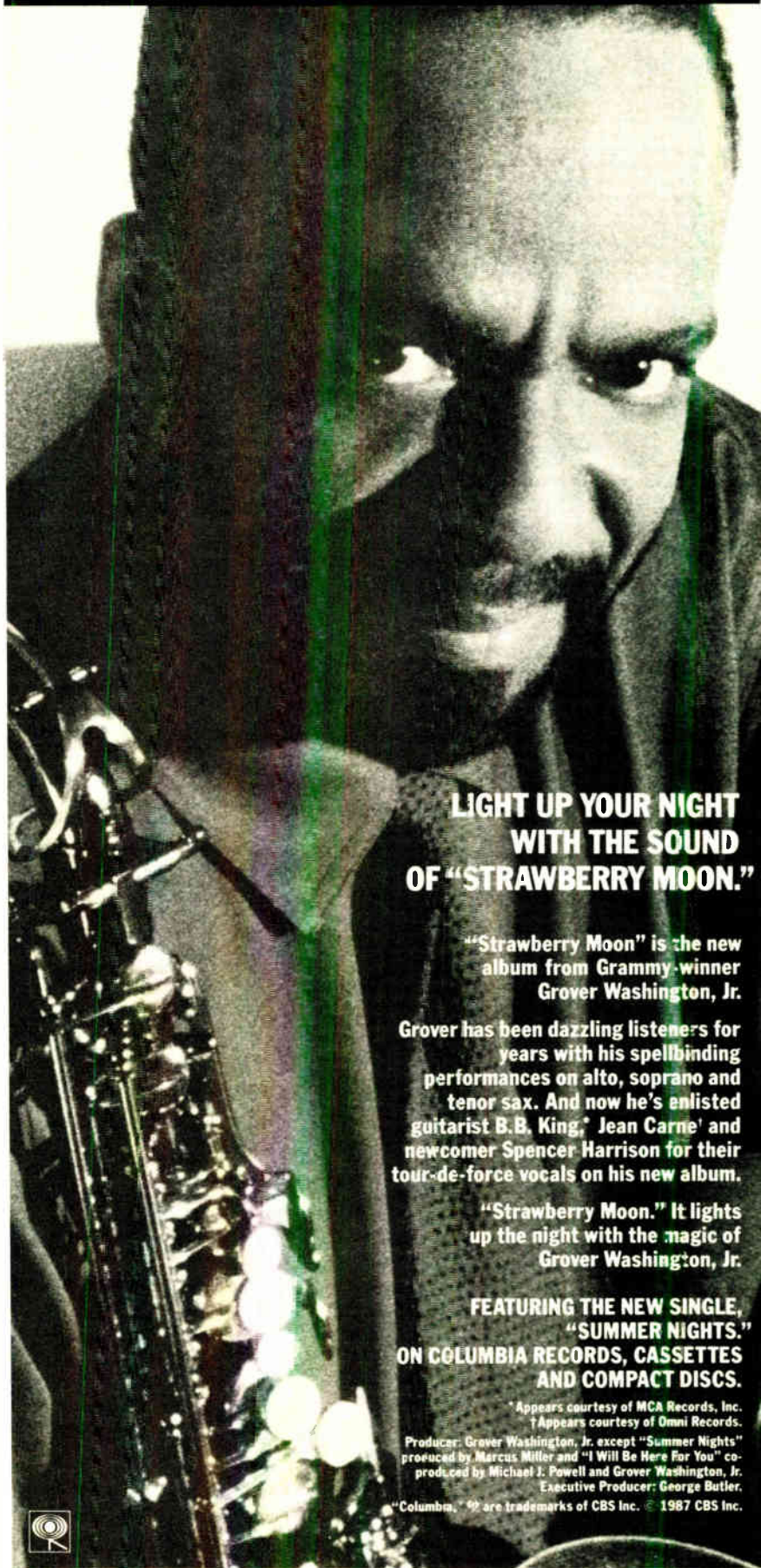
★ ★ ★ ★

Of all the various ensembles he's led, from trio to big band, the octet seems to suit David Murray best. It's a big enough group to really stimulate his imagination as a composer and arranger, but it's still small enough to let the individual players shine. *New Life* is Murray's fourth octet album, and while it may not be his finest—*Murray's Steps* (Black Saint 0065) still gets my vote—it's a rich album, filled with challenging, energetic music.

The lineup is almost completely new—only Craig Harris and Wilbur Morris return from the band that recorded *Murray's Steps* in 1982—but the careening ensembles and sharp, well-focused solos make the sound instantly recognizable. This time, though, the music is bolder and brasher. Murray is using brighter colors and a bigger brush, and he's not afraid if a little paint gets slopped off the edge of the canvas.

Murray sounds angry here. There are flashes of humor, too, but even the laughs have a sarcastic edge. Listen to *Train Whistle*—it's more of a parody than an homage to all those jazz "train songs" like *Daybreak Express* and *Super Chief*. The agitated bass line, the skittering drums, and the horns that shout and growl all remind us of Mingus (who certainly knew how to be both angry and funny at the same time); but the berserk tenor sax solo is pure Murray. The reworking of *Morning Song* has a similarly raw edge. Murray's '83 quartet recording of the tune (on *Morning Song*, Black Saint 0075) was gentle and elegant; the octet version is all spikes and splinters. This is obviously a song for a very different morning, one

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Executive Producer: George Butler.

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WHAT IS THIS THING CALLED BOP?

by Frank-John Hadley

This swinging style called "bebop" or "post-bebop"—our mainstream jazz—is at its worthiest when played by those who are not in thrall to the past. Frank Morgan, Don Lanphere, Richie Cole, Woody Shaw, and Valery Ponomarev—all of whom have a recent album—favor us with bop-rooted speech that is fresh, lustrous, and expressive. Each of these seasoned musicians, cognizant of developments in modern jazz since bop's heyday, has evolved a personal identity.

Second generation bopper **Frank Morgan** has spoken to writer Gary Giddins of the desire "to play my own soul." From a man who has wrestled private demons, restored a career in jazz after literally decades of turmoil, such words carry weight. His alto saxophone has a poetic calmness to it, even when the burners are turned up, and a fair portion of *Bebop Lives!* (Contemporary 14026), a partial documentation of Morgan's New York debut last December at the Village Vanguard, sends shivers down the spine. The melodies and harmonies of *Come Sunday* and *All The Things You Are* are masterfully probed of their beauty. Respectful but not idolatrous of friend and primary influence Charlie Parker, Morgan goes about his bluesy self-exploring with encouragement from the excellent rhythm team Cedar Walton/Buster Williams/Billy Higgins and the less inspirational veteran flugelhornist Johnny Coles.

Don Lanphere, an early modernist who recorded with Fats Navarro and Max Roach before turning away from a squalid 52nd Street for his home state of Washington, has revived his bebop practice and is now associated with a British record label. His fourth U.K. album, *Stop* (Hep 2034), put together from 1983 and '86 sessions, gives evidence of his fluency, poise, and ingenuity on the tenor saxophone, his principal instrument, and the sparingly used soprano. Lanphere's handling of *Body And Soul* allows us to hear the internal forces that constitute this mature, committed jazzman. His dry-toned storytelling in *There's No You* is another highlight. Two serviceable originals and a waltz treatment of Horace Silver's *The Preacher* reflect the warmth and technical competency of his Seattle-based quintet, especially trumpeter Jon Pugh.

On occasion **Richie Cole**, the gifted saxophonist, operates as a jazz jester, his "Alto Madness" routine providing silly entertainment. Other times he's a nonsense fount of bop locutions. *Pure Imagination* (Concord 314) is weighted



Frank Morgan

down with alto pleasantness and exhibitionism; to be fair, Cole does have periodic spells of artistic clarity. His two blues, filled with witless posturing, are throwaways, and *Flying Down To Rio* conjures up visions of bimbos making merry on airplane wings—remember that giddy 1933 film scene? He even plays a song from the movie *Willy Wonka And The Chocolate Factory*—rated G for all ears. And so on.

Any album emblazoned with the name **Woody Shaw** on the cover is worth checking out. On *Solid* (Muse 5329), the estimable trumpeter brings assurance and governed spirit to a polite program consisting of the Sonny Rollins title tune, four choice standards and . . . the Woody Woodpecker theme. Shaw's sophisticated way with melody and harmony intertwines with his great capacity for swinging, and the record is highly pleasing if tame. The impressive young alto player Kenny Garrett, a familiar Shaw sidekick, constructs level-headed statements on three numbers, and Kenny Barron on piano, Neil Swainson on bass, and Victor Jones on drums stay sharp for the duration.

Valery Ponomarev's Means Of Identification (Reservoir 101) is a raging fire on the hard-bop side of town. The former Jazz Messenger trumpeter, schooled by Art Blakey as was Shaw, employs tenorman Ralph Moore, who has been making a name for himself with Roy Haynes, and the two swing with hot lyricism as drummer Kenny Washington, another of the new generation marvels, drives the rhythm with hard-hitting accents. The melodic contours of Ponomarev's several songs have a tendency to sameness, and the fieriest trumpet player at times comes off as over-enchanted of Clifford Brown, but the four-year-old quintet knows how to burn with soulfulness.

db

filled with onrushing taxis and blaring sirens.

The mood seems to shift on *New Life*, a buoyant jazz waltz—but Murray's bass clarinet solo is tense and brooding despite its surface lyricism. *Blues In The Pocket* is deceptive. It isn't a conventional blues at all, despite its 12-bar structure, and the title refers to more than the swinging groove, I suspect. This is a song about poverty (having "blues in the pocket") and the struggle to survive. Craig Harris' trombone solo, with its jerking steps forward and backward slides, fits perfectly—it's like watching someone fighting to pull himself out of the gutter.

Murray's anger here is eloquent. It gives direction to the music and creates tremendous momentum. If it sometimes overwhelms us—well, too much is always better than not enough.

—jim roberts



MARSHALL CRENSHAW

MARY JEAN & 9 OTHERS—Warner Bros. 25583-1: *THIS IS EASY*; *A HUNDRED DOLLARS*; *CALLING OUT FOR LOVE* (AT CRYING TIME); *WILD ABANDON*; *THIS STREET*; *SOMEBODY CRYING*; *MARY JEAN*; *STEEL STRINGS*; *TIL THAT MOMENT*; *THEY NEVER WILL KNOW*.

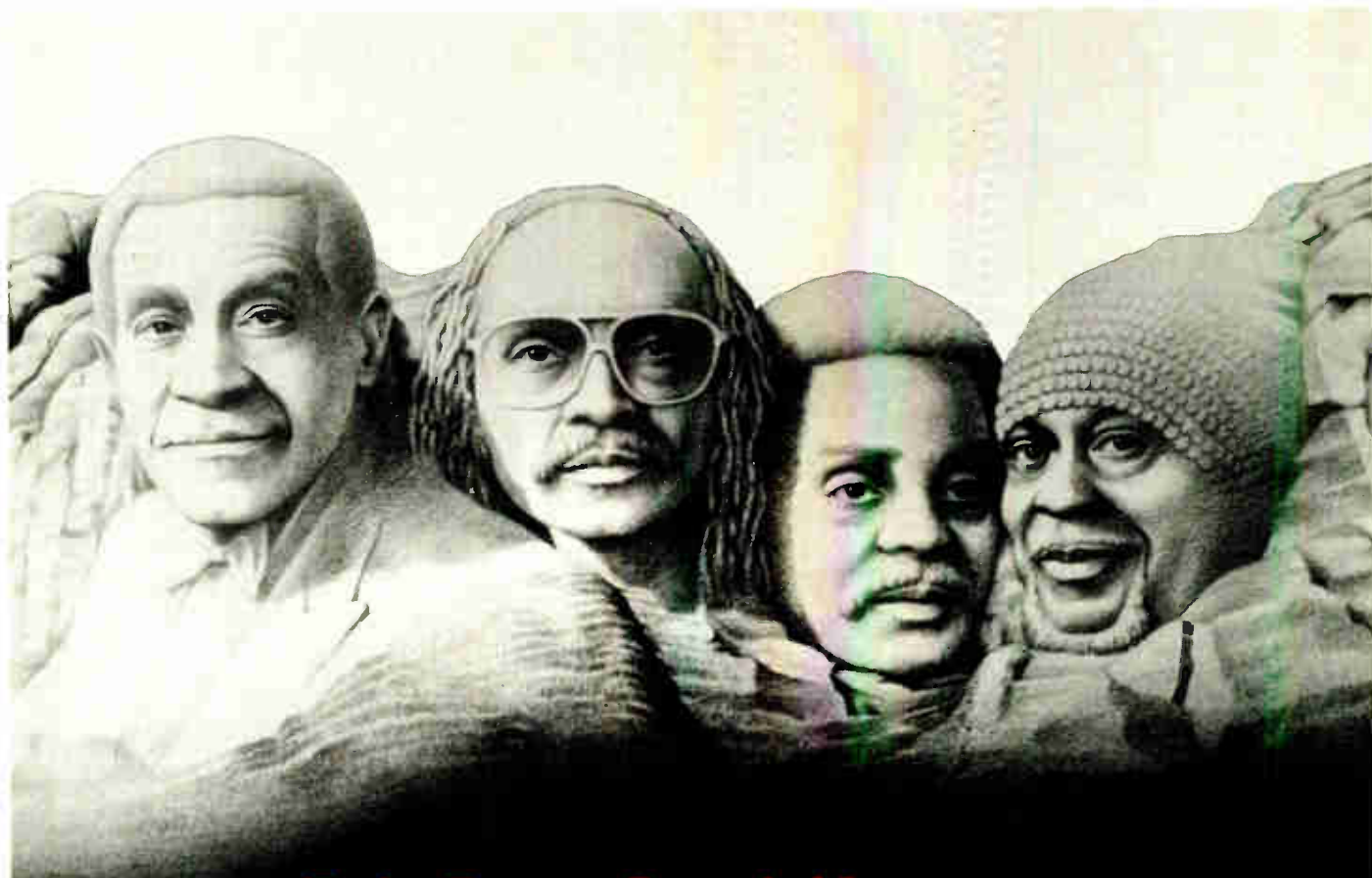
Personnel: Crenshaw, vocals, guitar, tambourine; Graham Maby, bass; Robert Crenshaw, drums; Chris Donato, vocals (cuts 1, 4-6); Tom Teeley, vocals (1, 2, 4-6), guitar (9, 10); Mitchell B. Easter, guitar (8); Gary Burke, percussion, drums (4); Don Dixon (2, 7, 8), Marti Jones (4), vocals.

★ ★ ★ ★

Marshall Crenshaw's music taps into energies from all kinds of rootsy places without falling into lazy derivations. His buoyant melodies are hook-laden and catchy, his well-crafted changes and charts somehow seem familiar even as they veer into the unexpected, his wry lyrics wear their ironies easily, and his light voice conveys those ironies with the perfect blend of knowing and self-effacing charm. Guess you call that a style.

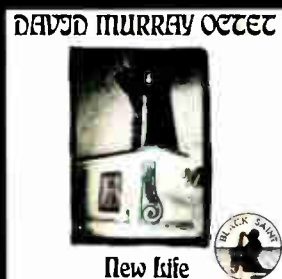
Now, a style is a true gift. Only problem is, once you've established its parameters, won't it a following, you've got a choice to face. You can either keep churning out tunes to fit the mold and forget about growing artistically, or you can stretch your voice into different postures while trying to maintain both the eccentricities that made it yours and the audience that made it viable.

That's been the dilemma Crenshaw's been struggling with for his last couple of records,



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and to his credit, he hasn't been taking the easy way out. On *Downtown* (Warner Bros. 25319-1), he got swampier, using studio musicians to find different slants on his sound with mixed results. While his trio is the basic (if augmented) unit for this fourth LP, he (and/or producer Don Dixon) has decided to harden things up on the musical side—where earlier Crenshaw would have plugged in some easy-going rockabilly-flavored pop, Buddy Holly via the Beatles, say, this time around he punches up some raunch. The outcome is promising but, in this form, upsets the delicate balances of his style.

That's due to the gooey, boomy sound quality. Engineer Dixon may have known what producer Dixon wanted, but in the process of getting it he's buried what are—or seem to be, beneath the murky mix—intricate and varied arrangements that boast some first-class axework by Crenshaw and Tom Teeley. The strong material is infectious and high-energy, but that bottom-heavy eq smears it, like what might've happened if Van Gogh had "touched up" a Botticelli. However interesting an idea, the team is a mismatch. But even so, *Mary Jean* offers a lot to value while Crenshaw continues his stylistic journey. He's got the talent to make both the ride and the wait worthwhile.

—gene santoro



JAN GARBAREK

TO ALL THOSE BORN WITH WINGS—ECM 1324; 1ST PIECE; 2ND PIECE; 3RD PIECE; 4TH PIECE; 5TH PIECE; 6TH PIECE.

Personnel: Garbarek, soprano, tenor saxophone, flute, percussion, keyboards.

★ ★ ★ ★

Atmospheric, moody, and textural are words that apply to most of saxophonist Jan Garbarek's recordings, but on *All Those Born With Wings*, he's outdone himself. He's jettisoned his intuitive, improvising ensemble to create a solo recording in the spirit of ECM labelmates like John Surman and Keith Jarrett (*Spirits*), playing all the instruments himself in multi-tracked tone poems.

There are no instrumental credits on *All Those Born With Wings*, only "Music by Jan Garbarek." The implicit statement is that this music stands on its own, apart from preconceived ideas of its origin, like for instance, whether that's a real guitar on 4th Piece or a synthesized sample.

The six pieces range from somber to funereal in mood. 1st Piece is a light, introspective opening with an ostinato hammered dulcimer cycling through wispy soprano calligra-

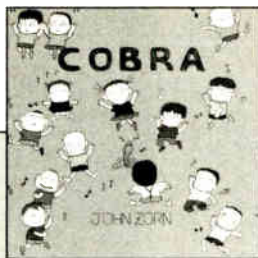
phies and waning synthesizer strings. 3rd Piece follows suit with a plaintive flute over a dirge of strings.

5th Piece, the longest at 13 minutes, begins with an acoustic guitar cycle but gives way to a lovely soliloquy, with overdubbed tenor saxophone lines fading through each other like a film dissolve in an abstract canon. That dissipates further into a subliminal ramble, Garbarek muttering to himself as if in a troubled dream. Garbarek's jazz roots are recalled on 4th Piece, like a fond reminiscence of times past. A lilting piano ostinato forms a backdrop for that yearning, lost soul soprano sound for which he is so noted.

Only 2nd Piece breaks the mood, with soprano and tenor saxophones sounding a military fanfare with beating drums and sampler choruses. As it moves into a carnival dance with calliope organ, I was reminded of the old Roman epics, imagining chariots charging and Samson tearing down the walls at any moment.

All Those Born With Wings is a logical departure for Garbarek's haunting saxophone. His searing lines, framed by deeply reverberated sounds, provide a perfect backdrop for his contemplative reveries.

—john diliberto



JOHN ZORN

COBRA—hot Art 2034: COBRA (STUDIO VERSION); COBRA (LIVE VERSION).

Personnel: Zorn, prompter; Bill Frisell, electric guitar; Elliott Sharp, doubleneck guitar/bass, soprano guitar, voice; Anthony Coleman, piano, pipe organ, harpsichord, celeste, Yamaha organ; Wayne Horvitz, piano, Hammond organ, celeste, DX7; David Weinstein, Mirage sampling keyboards, celeste; Guy Klucevsek, accordion; Bob James, tapes; Christian Marclay, turntables; Bobby Previte, percussion, drum machine; Jim Staley, trombone (cut 1); Carol Emanuel, Zeena Parkins, harp (1); Arto Lindsay, electric guitar, voice (1); J. A. Deane, trombone synthesizer, electronics (2).

★ ★ ★ ★

Is John Zorn becoming respectable? After all, *The Big Gundown*, his almost-chic cubist tribute to Ennio Morricone, garnered a couple of column inches in *Time*, and his work with the dangerously hip Sonny Clark Memorial Quartet prompted comparisons with hard-bop heros—the measure of acceptance with the jazz press. But, not to worry; *Cobra* dismisses any suggestion that Zorn's aesthetic is creeping uptown. The latest of Zorn's games-and-sports-derived-strategies/compositions—de-

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1. Vote once only. Ballots must be postmarked before midnight September 1, 1987.

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

3. **Jazz, Pop/Rock, and Soul/R&B Musicians of the Year:** Vote for the artist who, in your opinion, has contributed most to jazz, pop/rock, and soul/r&b in 1987.

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

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

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

7. Only one selection counted in each category.

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rived from the Avon Hill military game of the same name—confirms that Zorn is still ensconced in the Loïsida of the mind. Listening to *Cobra* is like walking through an over-capacity party in a sweltering walk-up, where sounds emerge from and submerge into a dizzying, undissectable din.

Essentially, Zorn's m.o. isn't that different than that of Cage, Fluxus, et al: construct a procedure and proceed. Zorn has applied aspects of the military game to prompt two discs full of bracing solo and small group statements. His compositional process may be contrived, but the resulting work teems with a life of its own. What separates Zorn's work from that of straitlaced experimental music composers is his willingness to subvert a methodology with materials. The freshness of *Cobra* derives not so much from a sublime structure (though the brisk pacing of materials is a contributing factor to the success of the work), but from the guitar screams, accordion schmalz, taped excerpts of symphonic music, drum machine bursts, etc., that accumulate like a pile of records played during the course of a weekend-long blow-out.

The guitar/keyboard-effects-dominated roster deserves as much credit as Zorn himself. They bask in the moment, whether earnest abstraction or idiomatic hi-jinx are on the immediate agenda. With a barrage of asides, quips, and japes, Zorn's cohorts continuously permute—and occasionally undermine—the momentum of the piece, keeping both the listener and themselves honest in the process.

—bill shoemaker



ODEAN POPE

THE SAXOPHONE SHOP—Soul Note 1129: *THE SAXOPHONE SHOP*; *HEAVENLY*; *CIS*; *ALMOST LIKE ME—PART II*; *PRINCE LA SHA*; *MUNTU CHANT*; *DOUG'S PRELUDE*; *ELIXIR*.

Personnel: Julian Pressley, Sam Reed, Robert Landham, alto saxophone; Pope, Bob Howell, Arthur Daniel, Bootsie Barnes, tenor saxophone; Joe Sudles, baritone saxophone; Eddie Green, piano; Gerald Veasley, bass guitar; Dave Gibson, drums.

★ ★ ★ ★ ½

Creative muscle, organic spontaneity, layered writing, and voicing for medium-sized ensembles are lacking today in so much that goes under the jazz rubric. The Italian partner labels Black Saint and Soul Note have been presenting acoustic jazz against the grain of the growing number of American financially stable independents. This release by the Philadelphia-based Saxophone Choir is a welcome

addition to their catalog. Black Saint has issued several albums by the World Saxophone Quartet, and there have been other reed albums by similarly rhythm-sectionless groups. But *The Saxophone Shop* fills a coincidental void left by the unrecorded Baritone Retinue that Charles Davis and Pat Patrick put together in 1975. The writing for the Saxophone Choir is brilliant, its musicianship superb; the whole album has that ass-kicking quality that can refurbish our faith.

Directing the Saxophone Choir is Odean Pope, featured tenor saxophonist with Max Roach. As I indicated in a Roach review in *db* (Nov. '85), Pope was and probably still is Philadelphia's best-kept secret from 25 years ago, the heavyweight of the younger resident musicians whom I caught a few times as soloist with trumpeter Charlie Chisolm's orchestra. Pope has displayed some original compositions on albums with Catalyst, a local group from the '70s, with Roach, and on his own trio date (Moers Music 1092). But here he's got an eight-man reed section with rhythm driven by drummer Dave Gibson (nine musicians are mentioned in the notes and pictured in the liner photo).

One of Pope's pieces, *Cis*, can be compared with its arrangement *Sis* (sic) on Roach's *Easy Winners* (Soul Note 1109). There the string quartet and pianoless jazz quartet evocatively express the delicacy of the oblique theme, its "arresting melodic continuity and serialist af-

finities" clearly evident. Performed by the Saxophone Choir, *Cis* maintains its angular and suspended lyrical beauty, but we now have the effect of an ascending arabesque pattern that could evoke the flight of a large, perhaps mythical bird. Pope solos well into this arrangement, churning with powerful contrast. He has given the ensemble a depth of voicing, apparently pairing lead alto and tenor so that the end of certain phrases suggests passion and disturbingly ethereal harmonic irresolutions.

His score for Clifford Jordan's *Doug's Prelude* is less searching, but that doesn't detract from its lustre, the fibrous presence of the baritone, or the way Pope frames the unnamed alto soloist (Sam Reed, veteran leader of the city's Uptown Theatre orchestra, is present, but annotator Russell Woessner fails to tell us who's who). *Elixir* also features those far-reaching harmonics but with a kind of open-layered density; and one might view it as the album's most "experimental" work—a suite with all sorts of things going on: an a capella ensemble opening around Gerald Veasley's bass guitar passage in the upper register and a controlled breathless Pope solo, unaccompanied, and highlighting the overtone series. It breaks into a swinging section for another Catalyst-mate, Eddie Green's piano solo.

The Choir also has an a capella opening for *Prince La Sha* (dedicated to Ornette's California contemporary) that careful listening can

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detect how deftly Pope sparingly uses the bass to fill out a needed tone. Pungent works like *Almost Like Me—Part II* and *Muntu Chant* have brassy passages, but *The Saxophone Shop* that entitles this album will relay much of what you're in for—it's surely Odean Pope, and if you stand in the middle of the road the music's on, you'll get hit.

—ron welburn



DAVID SYLVIAN

GONE TO EARTH—Virgin 90577-1: TAKING THE VEIL; LAUGHTER & FORGETTING; BEFORE THE BULLFIGHT; GONE TO EARTH; WAVE; RIVER MAN; SILVER MOON; THE HEALING PLACE; ANSWERED PRAYERS; WHERE THE RAILROAD MEETS THE SEA; THE WOODEN CROSS; SILVER MOON OVER SLEEPING STEEPLES; CAMP FIRE; COYOTE COUNTRY; A BIRD OF PREY VANISHES INTO A BRIGHT BLUE CLOUDLESS SKY; HOME; SUNLIGHT SEEN THROUGH TOWERING TREES; UPON THIS EARTH.

Personnel: Sylvian, vocals, guitar, keyboards, radio, atmospherics; Steven Jansen, drums, percussion, sampled bass; Ian Maidman, bass; Robert Fripp, guitars, Frippertronics; Phil Palmer, acoustic guitar; John Taylor, Steve Nye, piano; Kenny Wheeler, Harry Beckett, flugelhorn; Bill Nelson, acoustic, electric guitar; Richard Barbieri, atmospherics; Mel Collins, soprano saxophone; B. J. Cole, pedal steel guitar.

★ ★ ★ ½

David Sylvian is caught between the technopop of his early group, Japan, and a tendency toward more experimental, ambient music. To further these ends, Sylvian has become a new music entrepreneur, organizing studio bands of mutant musicians from rock, jazz, and experimental music. His first album, *Brilliant Trees* (Virgin 2290), brought together Mark Isham, Jon Hassell, and Ryuichi Sakamoto, along with obscure eccentrics like the German Holger Czukay. *Gone To Earth* draws on British jazz musicians Kenny Wheeler and John Taylor, progressive guitarists Robert Fripp and Bill Nelson, and pop producer Steve Nye.

Gone To Earth is really two separate albums. The first continues the moody funk dirges of *Brilliant Trees*. Drummer Steve Jansen, also from Japan, provides a stark rhythmic backdrop. His lopping, off-center rhythms give a staggered momentum on which Sylvian's cohorts drape sinewy, twisting solos and churning, slow motion flourishes. Although this is the more rhythmic record, Sylvian credits himself and Richard Barbieri as playing "atmospherics," which I take to mean gentle sound bites sent through digital cathedrals of reverb. The dark ambience suits Sylvian's voice, which lurks somewhere between sultry

sensuality and contrived crooning. It's probably the right mix for lyrics that match mysticism and romance, but the occasionally mannered vocals and convoluted lyrics portend more than they deliver. Sylvian, like Fripp, is a follower of G. I. Gurdjieff and his disciple, J. G. Bennett, surely not Fripp himself, but maybe one of his albums is peppered with voice recordings of Bennett.

Album two lives up to the term atmospherics. Like his cassette release, *Alchemy* (Virgin SYL-1), these instrumental tone poems revolve around melancholy spartan keyboard and guitar patterns in reverberant spaces, owing a debt to Brian Eno's ambient music. Fripp's writhing leads work as well in the minimal surroundings of *Upon This Earth* as they do in the more heroic *Wave* from album one.

If a successful bandleader and composer is judged by the ability to exploit the talents of his group, then Sylvian is a success. *Gone To Earth* is bathed in Frippertronics and Fripp solos. Sylvian takes vocalist Norma Winstone's place by using her Azimuth group of Kenny Wheeler and John Taylor on the ethereal *Laughter & Forgetting*. On tracks like *The Healing Place*, Bill Nelson plays out his silence and sustains, much as he does on his own solo instrumental projects. But throughout, Sylvian's personality comes through as a unifying concept rather than a distinctive voice, a gathering of soul mates in an inner-directed sound field.

—john diliberto

Masqualero



MASQUALERO

MASQUALERO—Odin 08: MASQUALERO; FORTERE N; DELETE; TIL RADKA; WALLEN, WALLEN!! HELSINKI SONG; REMEMBRANCE; AURAL EXCITER; VED FOSSEN; DEN HEMMELIGE.

Personnel: Tore Brunborg, tenor, soprano saxophone; Nils Petter Molvaer, trumpet; Jon Balke, piano, electric piano; Arild Andersen, bass; Jon Christensen, drums.

★ ★ ★ ★ ½

BANDE À PART—ECM 1319: 3 FOR 5; NATT; SORT OF; VANILJE; BALI; TUTTE; NO SOAP; NYL.

Personnel: Same as above.

★ ★ ★ ★

Is there such a thing as Norwegian jazz? You'd think Norway was located halfway between New York and L.A., the way these musicians have assimilated American ways. Masqualero's music is too hypnotic for jazz, too complex for New Age; it slips in between categories and demands to be considered on its own terms. Norway has already bestowed its equivalent of the Grammy on these two

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record reviews

SECOND IMPULSE

by Kevin Whitehead

The second batch of Impulse reissues from MCA—quiet pressings, digitally remastered, in sorta-facsimile covers—is worthy of course, drawing on that classic catalog. But it's hardly well-balanced: four of the seven records are by **John Coltrane**. Although Trane's dozens of albums dwarf any other corpus on the label, his is hardly the whole Impulse story. And haven't these Coltranes always been available in some form, unlike most Impulses?

Not that these aren't great Coltranes, mind you. *Impressions* (MCA-5887) is one of the most enticing and problematic of his Impulse collections, including *India* (with Dolphy) and the modal anthem *Impressions* from the Village Vanguard; a hoarse tenor blues in the soprano's range; and the totemic ballad *After The Rain*. Like most Impulse Coltranes, *Impressions* was culled from several sessions, to ensure an admirably varied program. But collectors may regret the appearance of these remasters in as-originally-issued samplers, instead of in chronologically organized compilations. For all the Coltrane reissue/unissued series in the 20 years since his death, the epic 1961 Vanguard recordings have never been available in one set.

Coltrane (MCA-5883), recorded in April and June '62, finds the tenor and soprano explorer in transition, from his Atlantic period to the full flowering of the classic quartet (with McCoy Tyner, Jimmy Garrison, and Elvin Jones) heard on all these LPs. *Inch Worm* is in *Favorite Things*' lilting waltz-time; *Soul Eyes* is a typically beautiful ballad. *Tunji* looks back to Trane's two stints with Miles—Tyner evokes Red Garland—and ahead to the planar searches that kept John's attention until the mid-'60s.

Crescent (MCA-5889) similarly balances the tender and intense. But by 1964, Trane's lines were more outward bound. Still, like Dolphy, he related everything he played to the chords, one clue to how he remains lyrical even when haranguing a phrase. His quest for uplifting melody continues through an agreeably straightahead blues. Elvin's low tom-toms prowl *The Drum Thing*; *Lonnie's Lament* shows off Garrison's flamenco passion—and shows how much the bassist learned from Coltrane about lines that sing.

The melodic petals on the '61-'62 *Ballads* (MCA-5885) are fetching in their simplicity: pithy takes on eight standards not in the band's book, from a cha-cha *All Or Nothing At All* to a non-maudlin *What's New*. A million hotshots have aped Coltrane's soaring sheets—no one else made modes seem so unconfining—but few have approached his unguarded warmth with a



Archie Shepp and John Coltrane.

melody. His pleading but not thin tenor is half the key to these ballads' brilliance.

The other half is the way his players swathe and swaddle his sound. Tyner and Jones are rightly celebrated—their billowing piano and drums will support whatever rhythm or harmony Coltrane lays on top. But why is Jimmy Garrison so underacknowledged? Garrison is the anchor: stemming the current, with one note, or a baldly simple pattern, or some other deceptively modest but aptly daring complement to the swirling all around him. Such minimal tacks work at all only because (like flamenco-strumming, current-stemming Charlie Haden) he gives each note such weight and plump shape—virtues brought out nicely by Greg Fulginiti's remastering, from stereo master tapes.

Pharoah Sanders' 1970 *Thembi* (MCA-5860) was in the simplified Coltrane vein which pinpointed modal blowing's limits and deficiencies. To these ears, Sanders' rather slavish homages to late-era Trane have not aged well; *Thembi* is neither the best nor worst of them. Despite a few noisily transcendent passages, Pharoah and his pool of players reduce the Coltrane quartet's multiple vectors to busy but static grooves—though Cecil McBee already knew how to invest endlessly repeated bass riffs with soul. Also aboard are Lonnie Liston Smith, violinist Michael White, and seven percussionists, including Clifford Jarvis (whose name's omitted from the remodeled inner-sleeve notes).

The only thing wrong with **Oliver Nelson**'s 1964 *More Blues And The Abstract Truth* (MCA-5888) is its title. What mortal album could live up to such a reputation? Yes, there are echoes of the sleek patterns and gorgeous close harmonies Oliver penned for *Blues And The Abstract Truth* (already out on MCA-5659). But not even Phil Woods and Pepper Adams—or Ben Webster, slithering through two blues—match the electric, hot/cool complementarity of Dolphy and Nelson on the 1961 original. (The credits say Oliver only conducts, but a couple of alto solos sound strikingly like him.) Despite

CONTINUED ON PAGE 40

recordings, and it's easy to hear why. They're not just appealing; they also have staying power.

Bassist Arild Andersen, drummer Jon Christensen, and keyboardist Jon Balke came to the group loaded with experience—both Christensen and Andersen have worked with Jan Garbarek, and each has played with heavy hitters like George Russell, Sheila Jordan, Paul Bley, and Don Cherry. Balke's been on the scene since 1974, when he hooked up with Andersen. Trumpeter Nils Petter Molvaer and saxophonist Tore Brunborg may be newer to the business, but they've learned fast what it means to blend. Their sultry duos are a highlight of these sessions. The ballads *Remembrance* and *No Soap*, where composer Molvaer effortlessly floats his lines over the rhythm section, stand out for their assurance.

When I first listened to *Masqualero* it struck me how much this group sounded like the old Weather Report. The textures are uncannily similar, especially in the way that the trumpet and saxophone snake around each other playing modal lines. It wasn't surprising to find that Wayne Shorter had written the title track. But the group goes beyond imitation. Except for Shorter's contribution, members of *Masqualero* wrote everything on both albums. At its best, as on Balke's swaying *Bali*, the writing made me want to hear more from these player/composers. Because these players think along the same lines when they compose, these two records have a cohesiveness that's missing from releases that are just grab-bags of standards.

Masqualero, recorded in 1983, is a bit more adventurous than *Bande À Part* of 1985. The latter suffers mostly from an overdose of tunes from Andersen, whose bass lines at first sound mysterious and evocative but with repetition tend to ramble. After listening to *Bande À Part* a few times the stylistic range began to seem narrow.

Quibbles aside, both of these albums deserve a spin.

—elaine guregian



MICHAEL BRECKER

MICHAEL BRECKER—MCA/Impulse 5980: *SEA GLASS*; *SYZYGY*; *CHOICES*; *NOTHING PERSONAL*; *THE COST OF LIVING*; *ORIGINAL RAYS*.

Personnel: Brecker, tenor saxophone, EWI; Pat Metheny, guitars; Kenny Kirkland, keyboards; Charlie Haden, bass; Jack DeJohnette, drums.

★ ★ ★ ★ ★

Sea Glass begins rubato, ballad-like. Heating up, it evolves into waltz time as Brecker dives

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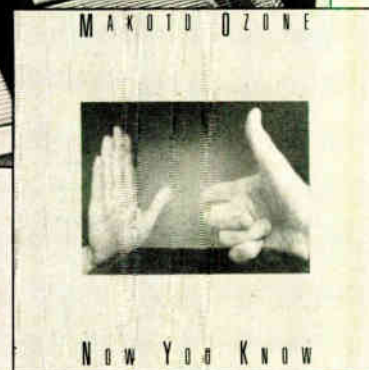
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CONTINUED FROM PAGE 38



BERT ANDREWS

Art Blakey

a Brubeck tv theme, this attractive septet/octet date is largely free of the glibness that marred Nelson's later music, as he became engrossed in studio work. Roger Kellaway's piano has never sounded bluesier or better

Art Blakey's Jazz Messengers (MCA-5886) features what many consider

THE Messengers—Lee Morgan, Curtis Fuller, Wayne Shorter, Bobby Timmons, and Jymie Merritt. As usual, Blakey reflects the mainstream's best instincts: Fuller's *Alamode* clones *So What* and *Impressions*; *Circus* is straightahead blowing with a mambo tinge. Shorter on *You Don't Know What Love Is* shows how much he drew from Trane, but his knife-edged, lighter sound set him apart from his model. Lee Morgan gives everything a deep-blues feel; the moaning brass and weeping tenor on *Gee Baby, Ain't I Good To You* are eerily melancholic. Blakey's taste in material has rarely varied since, though the quality of his bands has. This is peak Art.

But wasn't Blakey—like Nelson and Coltrane—represented in the last Impulse release? Allow me the temerity to suggest the next seven, by artists MCA hasn't tapped: Ornette At 12, *Everybody Knows Johnny* Hodges, Ayler's *Love Cry*, Roach's *Percussion Bitter Suite*, Pee Wee Russell's *Ask Me Now!*, Haden's *Liberation Music Orchestra*, and the Gonsalves/Stitt *Salt And Pepper*. [And how about the excellent, early Archie Shepp LPs like *Four For Trane*, *Fire Music*, *In San Francisco*, *The Magic Of Ju-Ju*, and *Mama Too Tight?*—Ed.] Why not show off that back catalog in all its glory?

db

straight into the sweeping intensity of a Coltrane-ish improvisational attack. Excitement swirls and rises. Critical conclusion: Brecker reigns as the best post-Coltrane tenor man.

Syzygy opens with a virtuoso duet/duet by tenor and drums. The band enters with Brecker and DeJohnette still racing flat-out. Kirkland solos, post-Hancock style, on piano, and Brecker introduces the EWI. Its polyphonic sound is like Supersax for synthesizers. Metheny cools out with a mellow turn before the tenor-led theme reappears and there is a return to tenor, bass, and drums sparring.

Choices is odd-note atmospheric, somewhat reminiscent of '60s Miles and Shorter. Brecker builds to a frenzy of repeated-note runs, and Kirkland replies with cooler tensile lines and spare chords. Haden on the bottom is Herculean soul-note simplicity and empathy.

Nothing Personal comes out of the *Freedom Jazz Dance* bag—lurk and strike. Metheny emphasizes low notes in his straightahead solo spot. Brecker dazzles with alternate fingerings, "outside" harmonic choices, soulful tonal manipulation, and the extension and compression of phrases.

The Cost Of Living is a vaguely Spanish minor-key ballad featuring Haden. No fast stuff from the bassist, just fat low notes, that percussive touch, great woody tone, and passion in every pluck. Brecker bursts at the expressive seams with *The Cry* and *The Sweep*.

Original Rays brings back the EWI, this time with a chordal sound like a dancing calliope. The tenor picks up the optimistic theme, leading to Metheny's most Metheny-ish solo. Brecker spews Trane-ish flurries on tenor and returns to the EWI at the end.

This debut album by the ubiquitous and much-imitated studio tenor saxophonist (and now EWI-ist) catches everyone at his best, including composers Brecker, Mike Stern, and Don Grolnick (Brecker's co-producer). Candid, stirring, uncompromising jazz performances by today's giants.

—owen cordle

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MAX ROACH

BRIGHT MOMENTS—Soul Note 1159: *BRIGHT MOMENTS; ELIXIR SUITE; HI FLY; TRIBUTE TO DUKE AND MINGUS; DOUBLE DELIGHT.*

Personnel: Roach, drums, percussion; Odeon Pope, tenor saxophone; Cecil Bridgewater, trumpet; Tyrone Brown, electric upright bass; Diane Monroe, Lesa Terry, violin; Maxine Roach, viola; Zelo Terry, cello.

★ ★ ★

Jazz and strings. The combination dredges up

bad memories of CTI recordings draped in a swell of violins that would send Mantovani into a diabetic reaction. But I expected something different from Max Roach, who, if nothing else, would have the lessons of Charlie Parker's *Bird With Strings* recordings from which to learn.

Roach's 1985 recording, *Easy Winners* (Soul Note 1109) bore those expectations out. His arrangements for the "double quartet" were driven and pointed, especially the propulsive *A Little Booker*, with its Bartok-like string attacks. *Bright Moments*, however, uses the strings as sweeteners. The Uptown String Quartet, which seems to be violist Maxine Roach and whomever else she can gather, smothers the jazz quartet.

Their syrupy introduction to Rahsaan Roland Kirk's celebrational *Bright Moments* gets this record off to a cloying start, and despite some interesting arrangements that have the strings moving from unison to counterpoint with the ensemble, the effect is stultifying. Part of the problem is the mix, which has the strings and rhythm section up front and the horns buried in the background. Odean Pope's gruff solo fights the strings all the way. By contrast, the strings lay out on Cecil Bridgewater's trumpet solo, and he gets to leap over Tyrone Brown's inventive bass lines and Roach's rapid-fire

rolls. But the strings return and enfold him like quicksand.

And that's how the album goes, solos triumphing in the absence of strings. Roach must share some of the blame for the arrangements. While *Easy Winners* had a modern edginess to it, *Bright Moments* is nostalgic. His rendition of Randy Weston's *Hi Fly* is quaint with its jaunty sawing string lines.

Somehow, Odean Pope's *Elixir Suite* survives its opening, a corny throwback to Third Stream music, with Roach interjecting power-drive solo cadenzas between syrupy string bursts. That gives way to an evocative mid-section, with Brown's bass wandering in a dark environment of percussion, wafting strings, and meeting with other strings in conversational duets. The last movement of the suite concludes with an energized rush of solos and ensemble passages over Roach's kinetic drumming. It's here that Roach's improvisational/ensemble synthesis is realized, and Pope himself takes his best solo.

There are other hints of the possibilities. *Double Delight* closes the album with a collective improvisation over Brown's ostinato bass line while the strings form a staccato backdrop. Those are truly the bright moments.

—john diliberto

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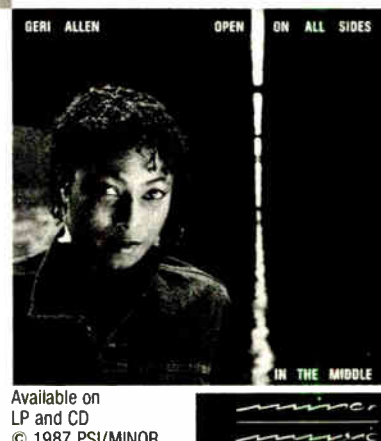


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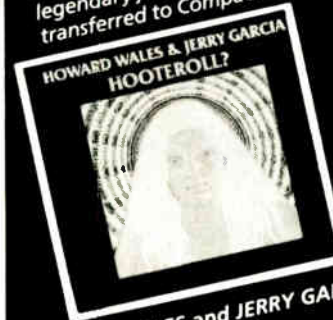
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Want to feel your age? Think about this a bit. It's a generation since the Original British Invasion, the one that swept the Bobbys and Frankies and the other voiceless wonders who dominated the U.S. pops of the early '60s off the charts and into history's dustbin. By the time you read this, the 20th anniversary of the release of *Sgt. Peppers Lonely Hearts Club Band* and San Francisco's Summer Of Love will have come and gone, and the 18th anniversary of the misbegotten concert at Altamont, the flip side of all the media-hyped love that led to Woodstock, memorialized in the documentary *Gimme Shelter*, will be upon us.

It may look like a long way from peace and love and brotherhood and incense and groovy drugs and the anti-Vietnam War movement to CDs, yuppies, AIDS, and The Age Of Reagan, but that's typical enough of the technological and cultural distances this generation has traversed on its way from the cradle to the grave. And so it doesn't seem too incongruous to muse about the quality and value of CD reissues of records that helped define that earlier era.

The Beatles first, since they hit these shores slightly ahead of everybody else. Capitol Records has held off issuing the Fab Four on CD until this year, but now they've made up for lost time by putting out the first eight discs the Beatles cut, including *Sgt. Pepper*, in the last six months. Given the tangled mess that is the early Beatles discography, they've had to make some decisions about just what to put out. For example, until *Pepper*, the mop-tops' LPs in the U.S. and the U.K., even when they bore the same names, were not the same creatures. British LPs typically offered 14 cuts—none of them hit singles, which were collected on between-LP EPs. The British mixes were different, often drastically so, since when Capitol received the masters from parent company EMI it remixed them to suit what it felt were the needs of the American market, adding touches like fake echo and bass boosting. In a real sense, therefore, U.S. audiences, unless they bought the British pressings, never got to hear exactly what it was the Beatles had

in mind when they were in the studio.

They finally can. Like the audiophile LP reissues of Beatles material by Mobile Fidelity a couple of years back, Capitol has used the British discs as the basis for its CD series, and so Americans can pick up on the original mixes and the different tracks in different running order on these CDs. While that's not especially crucial to the earlier efforts (*Please Please Me*, *With The Beatles*, *Beatles For Sale*, *A Hard Day's Night*) where the Beatles are more or less doing riffs (albeit expanding ones) on their bar band routines, it becomes of greater importance as the group grew in musical sophistication. The pacing of *Revolver* changes dramatically when it regains tunes like *And Your Bird Can Sing* and *Doctor Robert*, while the restoration of *Drive My Car* and *If I Needed Someone* to *Rubber Soul* makes it less like wimpy folk-rock than its U.S. version. *Help!*, too, benefits from its expanded title list, and *Sgt. Pepper* sounds much better without the added reverb Capitol imposed on the voices for the original LP.

Overall, especially considering how long ago and under what technological circumstances these albums were recorded, the sound is nothing short of remarkable. The high-end splash of cymbals or tambourines seem crystalline rather than brittle, as too many digital transfers have; the bass is present in true chest-kicking force without booming like it's lost in a tunnel; the guitars peal and snarl with a crisp clarity; and those voices twine their Everly Brothers-based harmonies with a transparent loveliness that can be breathtaking. Among other things, such sonics disprove the techno buffs' arguments that only all-digital recording can capture such nuanced textures, since they can clearly be retrieved off 24-year-old analog tape.

There are quibbles, of course. The first four discs were accompanied by a massively hyped p.r. campaign that trumpeted how they preserved the original mono mixes which preceded the stereo versions by years—untrue. All the Beatles LPs were in fact released simultaneously in mono and stereo, although the "stereo" for the first two was a two-track separation of voices and instruments that allowed producer George Martin to come up with the best mono mix he could in those days before the 48-track board. I'll take the mono, though, but purists can argue—with justification—that

the stereo mixes allow you to see inside the music and its arrangements. And in fact the stereo versions of *Beatles For Sale* or *Hard Days' Night* are more sophisticated blends, not of the voices-on-one-side-instruments-on-the-other variety, though still not balanced. Then too, due to the (typical for the time) half-hour or so duration of the LPs, these CDs seem a little light for the money, prompting some to suggest that Capitol should've doubled up mono and stereo mixes on each CD release.

For the second batch of releases, producer Martin remixed two of the three reissues digitally for stunning results, and so there are no quarrels there, except by hardcore collectors who want the original mixes preserved for historical reasons. In these cases, however, the ends do seem to justify the means, since the distorted sound Martin eliminated was inaudible on vinyl but would have glared on CD. As for *Sgt. Pepper*—I can't say nice enough things about the way it sounds. Beautiful luster and precise imaging accompanied by a sense of spaciousness and a deep-but-not-boomy bass reveal this effort as a forerunner of modern recording. That's called using the technology, rather than letting it use you.

The many **Rolling Stones** CDs now available do that as well, as they, in a very different way, prove that digital technology is neither an automatic savior nor a bugbear, but a medium that can be well- or ill-used. To apply digital's strongest points—clarity and purity of sound, distinct separation, etc.—to the deliberately murky sludge that beats at the heart of the archetypal Stones mix may seem, on the face of it, an extreme paradox, yet in nearly all cases the meeting yields terrific results. The ending of *Tumbling Dice*, for instance, opens to display a carefully woven tapestry threaded with literally dozens of musical lines. Lots of little touches—a spasm of slide guitar, a wisp of harmonica, a honking sax, a whining Theremin, a piano trill—emerge from the previously indiscriminate swamp without upsetting the intended balance. For while the digital remastering and transfers impart more gleam to the high-end and allow the low to rumble without distorting, they also preserve intact the wall-of-mud feel that Keith and Mick evolved from their love of mono-maniac mixers like Phil Spector, Leonard Chess, and Sam Phillips.

Unlike Capitol/EMI with the Beatles CDs, Abkco has chosen to transfer the Stones' U.S. LPs to digital. Sonically, the Stones' discs don't really have the stereo/mono split that heats up Beatles' fanatics—as Keith Richards has explained, the early ones (up until parts of *Aftermath*) were all recorded in mono anyway. The U.S. label (London) rarely remixed except to rechannel into electronic stereo—which Decca, the U.K. label, did also. But the Stones' early U.K. albums through *Aftermath* typically offered more cuts and a different running order from U.S. releases. Those are available on import CDs not discussed here. (One example of the kinds of problems that arise from this split: the UK *Hot Rocks* has *Satisfaction* in stereo, while in the U.S. it's only available in re-channelled stereo.)

As you'll probably recall, the early discs (*The Rolling Stones*, *12 X 5*, *The Rolling Stones Now!*, *Out Of Our Heads*, *December's Children*) displayed the scragglier mop-tops doing some heavy on-the-job learning by covering

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tunes. Insatiable fanatics, they culled material from folks like Chuck Berry and Bo Diddley and Buddy Holly, Hank Snow and Rufus Thomas and Slim Harpo, and lent them some distinct touches. They also did Motown and Stax hits while beginning to pen their own.

By the mid-'60s, that material was what filled their discs. *Aftermath*, *Between The Buttons*, and *Flowers* boast plenty of hits (like *Paint It Black*, *Let's Spend The Night Together*, *Ruby Tuesday*, and *Mother's Little Helper*) and trace the Stones' quick-witted evolution as songsters in their own right. They'd learned their lessons well, and their craft is apparent on classics like *Under My Thumb*, *High And Dry*, *Yesterdays' Papers*, *Something Happened To Me Yesterday*, and *Sittin' On A Fence*. (Two caveats: *Flowers* duplicates some cuts from other discs, and *Their Satanic Majesties Request*, their Sgt. Pepper-ish psychedelia, may be the worst Stones record ever made.)

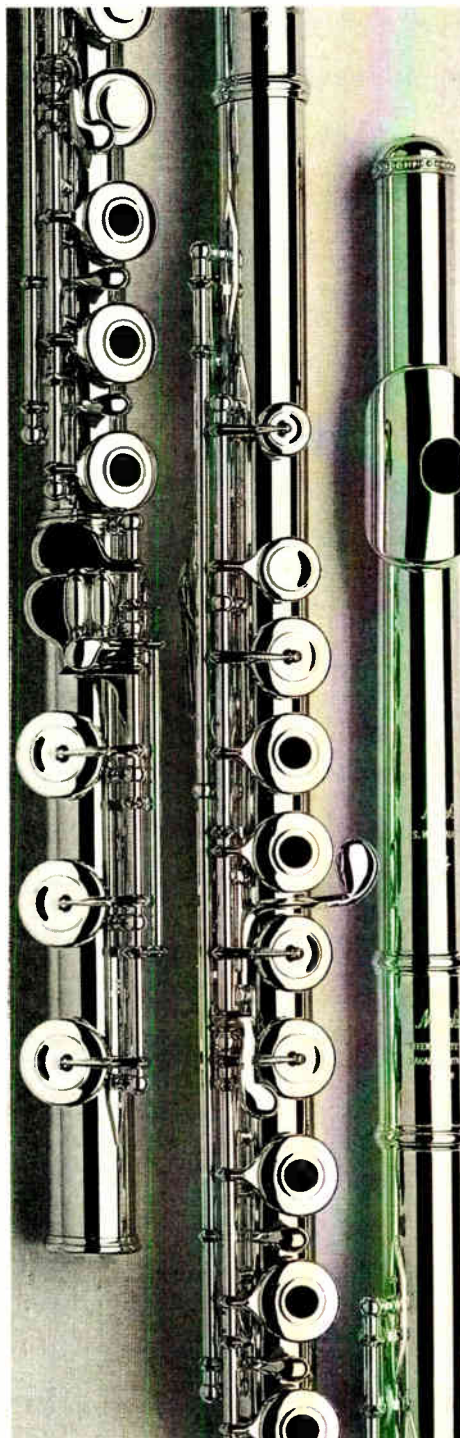
The next period's worth of Stones stuff marked the height of their career as The World's Greatest Rock And Roll Band. What can anyone say, even after a generation, about *Beggars Banquet*? *Let It Bleed*? *Sticky Fingers*? *Exile On Main Street*? If you want to learn anything at all about the true raunch and tenderness and wit and rage that lie at the heart of rock & roll, you'd better get these CDs by the friends of the devil who made it pulse. Taking off from their roots, the Stones built a massive achievement all their own with songs like *Street Fighting Man* and *Midnight Rambler* and *Brown Sugar* and *Happy*. And they sound great—the digital remastering has, somehow simultaneously, managed to make the highs shine a little brighter and the lows rumble and punch without unravelling the Stones' mighty wall-of-murk mixes. Since they offer such masterful tunes and perfect performances there's no excuse not to own them, because even after all this time they stand up. Add a special mention for *Exile*: what was one of the most powerful, kickass double-albums ever recorded has been fitted onto one powerful, kickass CD—a real value.

Talking about duplication and value brings us to the greatest-hits packages that Abkco/London released at that time because the Stones had, with *Sticky Fingers*, formed their own label, distributed then by Atlantic, now by CBS. The first two, *Big Hits (High Tide And Green Grass)* and *Through The Past Darkly (Big Hits Vol. 2)*, collect the earlier landmarks like *Satisfaction*, *19th Nervous Breakdown*, *The Last Time*, *Tell Me, Not Fade Away*, *Jumpin' Jack Flash*, *Honky Tonk Women*, and *Street Fighting Man*, which is the only way to get some of the singles-only hits. Later came the live package *Get Yer Ya-Ya's Out*, a 1969 concert which captures the Mick Taylor edition of the band at peak form doing their then-current stuff; it offers tight ensemble playing, occasional out-of-tune touches, period-piece stage patter, and Taylor's singing bottleneck on *Love In Vain*. But if for some reason you want only the biggest greatest hits, maybe you should plunk for the two-CD set *Hot Rocks 1964-71*, which is just that. Be warned, though, that an awful lot of the Stones' best stuff was not single material, and so buying a Stones compilation isn't the same as picking up a Temptations or Supremes best-of package, where what you see is what you want.

Unfortunately, what followed the incredible peak of the late '60s and early '70s was a series of choppy troughs—albums that had one or two or three good-to-great tracks, and a bunch of filler. *Some Girls*, for my money their only consistent release of the period, struts just fine on digital, while yawners like *It's Only Rock'n'Roll* are as forgettable as they ever were. But check out *Still Life*, which demonstrates the Ron Wood/Keith Richards dual-rhythm chemistry at its live rockiest. The band cooks like mad, swapping parts and

dropping cues like a bunch of nonchalant highwire artists, and nobody slips.

Then there's last year's *Dirty Work*. From a musical standpoint I still think it's the best thing they've done since *Some Girls*; from a sonic standpoint ace producer Steve Lillywhite helped them modernize, without dismantling, their patented sound to fit it onto the radio. It worked; there's a crispness and imaging that still maintains the seething core lurking at the heart of every Stones' disc, and the tunes crackle with intense energy. —gene santoro



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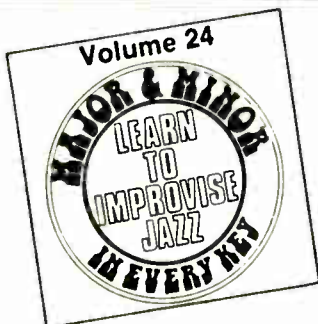
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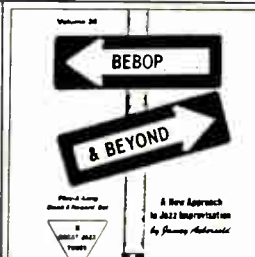
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blindfold test

1 AHMAD JAMAL. *LA COSTA* (from *DIGITAL WORKS*, Atlantic).

Jamal, piano, Linda Williams, composer.

That tune was written by a very good friend of mine and a fine musician. I met Linda Williams in New York when she was 18 and a music student; I was very impressed by her zealousness for her music. Years later I was pleased to find she'd been music director for Natalie Cole, and I was knocked out that she'd written this tune I love. Is it *La Costa*? The pianist did an excellent job, very competent, but I could not detect the style. Three-and-a-half stars for the performance, but five for the beautiful tune.

2 JOANNE BRACKEEN.

ESTILO MAGNIFICO (from *Fi-Fi Goes To Heaven*, Concord Jazz). Brackeen, composer, piano; Branford Marsalis, alto saxophone; Terence Blanchard, trumpet.

That was a very interesting piece of music; I kinda liked that. It's not your straightahead finger-poppin' type of thing that I like so much and am used to, but it's unique. It sounds like something Chick Corea might play and write; the latin flavor reminds me of *La Fiesta*, but I didn't detect his piano style. I liked the piano, the alto was nice, the trumpet reminded me of Freddie Hubbard. Four stars.

3 THELONIOUS MONK.

RUBY MY DEAR (from *MONK'S MUSIC*, Riverside). Rec. 1957, personnel as guessed.

This one I know: this is *Ruby My Dear*, one of Monk's great ballad compositions. I love Monk, his playing, his writing. There's hardly anything of his I wouldn't rate highly. I have that record, with Coleman Hawkins. Is that Wilbur Ware and Art Blakey? You have the masters there; five stars. These guys can do no wrong.

I played at Birdland twice with Hawk and [bassist] Curly Russell—once with Roy Eldridge and Art Blakey, once with Howard McGhee and Art Taylor. It was a privilege and an honor. Like most great artists, Hawk showed not only genius but consistency. Not hot tonight, cold tomorrow—these cats could produce every night. They kept you on your toes because they always came up with something unique. Hawk was always on the ball, firing some great sounds at you, calling interesting tunes and tempos.

4 MODERN JAZZ

QUARTET. DJANGO (from *THREE WINDOWS*, Atlantic). Rec. 1987, personnel as guessed.

That's the Modern Jazz Quartet. These four men can do no wrong, as far as I'm concerned. They're all creative types: Milt Jackson, John Lewis, Percy Heath, Connie

HORACE SILVER

by Fred Bouchard

The stylings of Silver have endured like sterling: untarnished with age, eminently serviceable, and beloved by a younger generation. Horace Silver—pianist, composer, bandleader—maintains his sturdy, redoubtable personality: unweathered by adversity, keen to learn and expand his consciousness, burning with a message as spiritual as it is musical. Like Art Blakey, fellow architect of hard-bop and co-founder of The Jazz Messengers (1953), Silver still fronts an exciting band of talented youngsters, runs his own record label, Silvesto, and keeps that brisk inquisitiveness that pervades his timeless tunes like *Doodlin'*, *The Preacher*, *Nica's Dream*, *Song For My Father*, and countless others.

In his first Blindfold Test since 1975, Silver, like his crisp piano, was consci-



STEVE KAGAN

entious, brief but thorough, and right on the money. As one who built a unique style on Bud Powell's building blocks, Silver cocks a sharp and appreciative ear for true originality. He was given no information about the records played.

Kay. They sound like one, they're so in tune with each other. I can't say enough superlatives. I've heard this tune many times, by them and others, but I can't recall the name. I presume that John wrote the string arrangement here. I like what he did with it—a fresh approach, a different flavor, very beautiful. Four-and-a-half, five stars.

5 HANK MOBLEY. THIRD

TIME AROUND (from *STRAIGHT NO FILTER*, Blue Note). Rec. 1966, personnel as guessed.

First of all, this was a Rudy Van Gelder recording. I can tell the sound of his studio and the way he records drums. He's a fantastic engineer, you can hear that Blue Note sound! The composition was novel; a cute little thing. Not tremendous, but nice. There was a certain vamp that was unusual—I'd like to check out those chords on the piano. I think that was Hank Mobley on tenor, though the tone was slightly heavier than usual—could've been his reed. The trumpet could be Freddie Hubbard, the pianist maybe Barry Harris. The bass sounded like Paul Chambers; I don't know the drummer [Billy Higgins]. Three-and-a-half.

6 DUKE ELLINGTON.

HEAVEN (from *SECOND SACRED CONCERT*, Prestige). Ellington, piano; Alice Babs, vocal; Johnny Hodges, alto saxophone.

There are masters and there are masters, but Duke Ellington is the master of masters.

Duke, too, can do no wrong. I think I can speak for most of us in the business. Now I pride myself on having a good Ellington collection, but here's one I missed. I've got to go out and buy it. I loved the whole thing; the arrangement was beautiful, as always, the singer and Johnny Hodges—or Russell Procope?—very nice. Duke and Monk were two cats I'd love to have studied harmony with. They use "pretty dissonance," not blatant, awkward, and blah dissonance. Five stars—Duke is the epitome.

FB: I played this specifically because I thought it might inspire you to talk about the philosophy behind your own recent compositions and lyrics.

HS: Several years ago I became interested in helping to heal sickness through music. My last Blue Notes [*United States Of Mind*, Vols. 1-3] were headed in that direction, but I decided to put my money where my mouth is and start my own company [Silvesto] rather than have others knock down my concepts.

We call it self-help holistic metaphysical music, meant for the upliftment of man's soul, mind, and body. It's still primarily straightahead jazz music for entertainment, but it's also for education, enlightenment, and healing. In my opinion, chronic diseases stem from the subconscious [harboring] hatred, fear, bitterness, that block the spiritual energies. We want to help people change their thought patterns from negative to positive, to release those spiritual energies to flow and heal. We hope the music will do its work on the spiritual and mental level and make doctors' treatments more effective. db

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LARRY FAST

FROM THE HI-TECH ROCK OF PETER GABRIEL TO HIS OWN SYNTHESIZED ORCHESTRAL COMPOSITIONS, FAST HAS HIS FINGER ON THE DIGITAL PULSE OF THE FUTURE.

by John Diliberto

Larry Fast, who records under the name Synergy, has been turning out space operas and technological breakdowns since 1975's *Electronic Realizations For Rock Orchestra* (Passport 6001). Yet, despite the sensation of that first album—used as part of the soundtrack to Carl Sagan's *Cosmos* tv series—Fast is probably better known for his work as a sideman with Hall & Oates, Bonnie Tyler, and Garland Jeffreys. His greatest renown has come playing on the first four Peter Gabriel recordings and tours.

Fast was more than a session musician and is partly responsible for pushing Gabriel in a more technological direction. "With Peter," explains Fast, "his musical instincts were drawn to the technology and the sounds that were possible through that technology. With a lot of the other artists it would be a matter of giving me almost a clean slate and saying, 'Well, here's a somewhat undeveloped part of a song—can you come up with an idea?' With Peter there would be some of that. There would also be a large component of 'I'm hearing something that is like this, but I don't know how to get it.' And he would sort of describe what he was going for. So his vision was a bit stronger in terms of the sonic atmosphere he was trying to create."

With Fast's programming skills, Gabriel tuned the ritual atmospheres that made *Peter Gabriel* (Mercury 1-3848) and *Security* (Geffen 2011-2) such landmark recordings. From the crunch of *Intruder*, to the synthesized bagpipes of *Biko* to the sexual menace of *Rhythm Of The Heat*, Fast forged an interactive collaboration. Steve Lillywhite and Gabriel were the producers, but Fast's organic synthesizers were so dominant that he got a special "electronic producer" credit.

Fast has enjoyed a long tenure with Passport Records, recording his solo albums and producing bands like Shadowfax and Nektar. In 1986 he was given his own signature label, Audion, named after his 1981 album. On Audion, Fast develops emerging electronic artists like Don Slepian, Emerald Web, and Wavestar, and provides new homes for veterans like Wendy Carlos and Anthony Phillips. His busy session schedule recently brought him to England, where he just completed work on the new Dream Academy album with Phil Collins producer Hugh



MONICA DEE

Padgham.

With Fast's "gee-whiz Tom Swift" enthusiasm, it's little wonder that elevation to electronic savant began as a child. Born on December 10, 1951, and growing up in East Orange, New Jersey, Fast was entranced by electronics at an early age. "My father had one of the first monophonic hi-fi systems in the '50s, which I was fascinated with," recalls Fast. "In fact, the *Electronic Realizations* back cover, with the big glowing vacuum tubes, was my father's old retired monophonic hi-fi system, which I powered back up in order to take those photographs, because I had remembered the blue glow on the tubes so vividly and it was a strong musical and electronic image going back to an early age."

Music and electronics went hand-in-hand for Fast, taking piano lessons as a teenager and tinkering on the side, sometimes guided by his grandfather, a scientist with the Navy Department. In the early '70s, Fast even had a small business making electronic effects components, with occasional customers like Rick Wakeman, then the keyboardist with Yes.

He was a teenager at the height of surf music and listened to the Beach Boys and Jan & Dean, but like so many others, his head was forever turned by the Beatles. "When the Beatles hit, that was, and probably still continues to this day to be my textbook understanding of pop and rock music," says Fast wistfully.

But there's another area of influence for Fast that is perhaps more evident on his Synergy recordings. That's an attraction to 20th century and late-romantic orchestral music and the pop-jazz-classical synthesis of Richard Rodgers and George Gershwin. "The romantic era, yes," exclaims Fast with a passion. "I like lush sounds, and that was when that type of arrangement was used, reaching a peak at Beethoven and then working its way out through the rest of the century, even up to Debussy and some of Stravinsky later in this century. I like big things. I like grandiose sounds. Maybe that's why Jim Steinman (producer of Meatloaf and

Bonnie Tyler) gets me to work on his records so often. There's a certain affinity in the overblown."

Fast acknowledged his debt with an unlikely rendition of Richard Rodgers' *Slaughter On Tenth Avenue* on the *Electronic Realizations* album. He continued to re-work those themes through four successive Synergy recordings, *Sequencer* (Passport 6002), *Games* (Passport 6003), *Cords* (Passport 6000), *Audion* (Passport 6005), and *The Jupiter Menace* soundtrack (Passport 6014). "I feel strongly about that style of 20th century music that blends the best of the pop and classical worlds and today, rock and classical," admits Fast. "I think that carries forth a lot in the new recording."

Rarely has a music bristled with the urban joie de vivre and future-is-now positivism of *Metropolitan Suite* (Audion 204), Fast's first all-new recording in six years. Like a vision of the future from the past, Larry Fast has managed to imbue his hi-tech music with a nostalgic resonance, a Gershwin-esque exuberance. The lush symphonic orchestrations on *North River* and '60s "beat" music references of *West Side Nights* is the result of a carefully tuned aesthetic and the refined craftsmanship of a man in control of his technology.

Fast creates his Synergy music in a cramped, low-ceilinged studio in his basement, surrounded by an old Tascam mixing console, a modular Moog synthesizer, Yamaha DX-7, Yamaha TX-816 and TX-81Z, an Emulator II, various outboard effects, and an eight-track machine.

In the early days of Synergy, Fast would lay down one painstaking track after another, trying to get a Mini-Moog, an Oberheim Expander, a Mellotron, and some galvanic skin response controls to sound like a space age Philharmonic. Now, with the help of digital synthesis and computer controls, he's nearly done it. Fast was among the first to use computer-controlled composing methods outside of academia, and in 1980 he issued *Computer Experiments Volume One* (Audion 104) using a self-composing program to gen-



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erate meditative textures.

He still composes into a computer, but Fast does all the playing. Using his Emulator II as a master keyboard, triggering his other synthesizers, he records his parts into computer memory, locking all the lines together through SMPTE time code, a synchronization format used in video. "The way the system works now is that almost all the overdubs for any piece on the new record have been recorded to the MIDI computer and stored on disc, nothing going to tape," says Fast, as he casually takes me through his recording process. "The musical pieces can be divided into little subsections of a few bars, and those bars worked on and all the

overdubs created and whole sections removed or moved around. Not much difference from the compositional style that's done with a pencil and a piece of paper and a piano, except that it's quite a bit more sophisticated, and I can hear the interactions between the different parts and continue working on the sounds."

Fast works on each piece for months at a time, doing preliminary mixes on his eight-track. When he's ready to actually lay it down on tape, he brings his entire set-up to the House of Music, a state-of-the-art multi-track studio that he co-owns. He lets the computer, which has all the parts stored on floppy disc, play the synthesizers, one track

at a time, tweaking and tuning. He then simply transfers one track at a time to the multi-track and mixes down.

Computers have also given him an uncanny orchestral palette, although he's reticent about calling his sounds imitative. He gives a Darwinian explanation for the route he's taken. "The sounds that we have in the orchestra have come through centuries of evolution. I think that there is no point to me in throwing out many centuries of evolution of what is sonically appropriate within our culture. So yes, there is a tendency, not so much for imitative synthesists to find the best string sound or the best brass sound, but to find the most appropriate electronic sound that serves the function of those particular evolutionary sonic groups within Western music, and then to bring in whatever elements from other musical cultures."

In the face of technology, Fast's music has a rhythmic and melodic flexibility that belies its computerized nature. The behind-the-beat phrasing of *Into The Abyss* and wailing clarinet of *Metropolitan Theme* could only be played in real time. But Fast denigrates his own keyboard skills. "No, I don't think I really ever had any, to be honest," he laughs. "I don't think it's really that important for me because the composition is more important. I can always find a way to execute a musical idea. The keyboard playing part of it is just a skill, one of many that go into executing the compositions. It's the thinking—that's the tough part."

db

PETER LEITCH

THIS STRAIGHTAHEAD GUITARIST IS CARVING OUT A NAME FOR HIMSELF IN THE HIGHLY COMPETITIVE BIG APPLE MUSIC SCENE.

by Michael Bourne

He was playing the usual repertoire—bebop, bossa, ballads—but guitarist Peter Leitch didn't sound as usual. Though it was obvious he's listened to Kenny Burrell and Jim Hall, among others who've come along before, he played with an energetically lyrical sound of his own.

Monday nights at the Blue Note in New York features some of the countless musicians who've paid enough dues to become familiar around the jazz scene but who haven't become quite "names" yet. Leitch, though a professional more than 20 years, is a new face (and sound) to most. He's one of

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those talents "deserving wider recognition" voted for in the Critics Poll. He was joined by a gathering of what the Blue Note always calls "All-Stars"—like Leitch, a TDWR Who's Who: James Williams at the piano, Ray Drummond on bass, Smitty Smith at the drums, and alto saxist Bobby Watson.

Watson's interplay with Leitch through *My One And Only Love* was remarkably romantic. "I've always loved saxophone players," said Leitch. "I've always listened to them more than guitar players." Another favorite was the late baritone saxist Pepper Adams, featured on Leitch's record *Exhilaration* (Uptown 2724). "I met Pepper in Montreal years ago," said Leitch. "One of the first gigs I played when I moved to New York was with Pepper." There've been others since then. "I worked for a week last March with Bennie Wallace," said Leitch. "He's such an original player, he makes you reach for different things than you would ordinarily play."

I asked Bobby Watson what's original about Leitch as a player. "I think it's his phrasing. Peter has another way of picking where you hear a horn-like quality." It's a quality Leitch strives for. "A guitar can function as a horn or a piano. I like to work in groups with a horn and no piano—that's another sound altogether," said Leitch. "A lot of guitar players try to play like a horn but they can't do it—that may have to do with me being self-taught."

He didn't teach himself, or even show much interest in music, until he was turned on by jazz. "I'm originally from Montreal. When I was real young it was a great scene. There were a couple of clubs and a fairly large black community. In the early '60s, Montreal was on the circuit, so we got to hear all the great players. I remember hearing Trane with McCoy and Elvin for a week, and the next week would be Jimmy Heath or Sonny Stitt."

Eventually he started playing. "I started playing in my late teens. I had a guitar and I fooled around with it." Jimi Hendrix, the inspiration of so many of Leitch's generation, was not Leitch's. "I loved Hendrix, but I didn't want to play that way. I really didn't get serious about playing until I wanted to play jazz."

He didn't envision a musical career, though, not at first. "Not really. I just drifted into it. I started playing guitar-and-accordion trios, carnivals, organ groups, r&b, some studio work. I studied on my own, hanging out with guitar players, and realized jazz is the music I wanted to play."

He recorded twice in Canada with Oscar Peterson—*The Personal Touch* in 1979 and *The Royal Wedding Suite* in 1981, both for Pablo—and also several sessions for Radio Canada International. He toured the U.S. and recorded with Al Grey and Jimmy Forrest in 1979, toured the Soviet Union with saxophonist Fraser MacPherson in 1981, and was for many years a regular around the



Canadian jazz circuit. He was awarded a Canada Council Arts grant in 1983 and twice was governmentally funded for Canadian tours, but he'd always known he'd eventually be in New York.

His first impression of New York, on a visit with his family, was lasting. "I was eight, and I was overwhelmed by all this energy. I didn't know what it was but it took me out. I ate a lot of junk food and threw up in a cab—and the driver wasn't phased at all. I knew then. . . ." he laughed. When at last he moved four years ago, the call of New York was practical. "I moved to New York to get closer to the cultural reality of the music. to be in a place where the music was."

Typically, he's worked often as a sideman. Leitch was featured with Woody Shaw on the trumpeter's record *Solid* (Muse 5329), and with the New York Guitar Ensemble on *4 On 6 X 5* (Choice 6831). He's backed, among others, Milt Jackson, Kenny Wheeler, Johnny Coles, Jack McDuff, Don Patterson, Red Norvo, and often plays with Jaki Byard's big band, The Apollo Stompers.

Not so typically, he's stayed away from the New York studios. "It's not something I've pursued. I made that decision when I moved here. It's a complicated business. You have to own a lot of instruments and listen to the Top 40 and keep up on all the sounds. I've been through that in Montreal—nine guitars and all the pedals. My heart wasn't really into that."

Leitch usually plays only a Gibson L-5. "It's about 15 years old. I use Gibson pickups and Polytone amps. I don't use pedals. I might if I'm recording a piece that calls for pedals, but as a rule I don't. It's taken me so long to develop a sound I like on the instrument with my hands, I can't see taking a machine and trying to change it." Occasionally he'll play a Ramirez classical guitar. "Some years ago I studied classical guitar for a brief period. It's the only formal studying I've done."

What he's doing mostly now is play. *Exhilaration* in 1985 was Leitch's first real sensation as a leader, though he'd recorded earlier for Pausa (*Jump Street*) and Jazz House (*Sometime In Another Life*). Leitch's frequent bassist (and fellow Canadian) Neil Swainson introduced him to Woody Shaw and last year traveled with him to England. While over there it was only natural to cross the water for gigs in France and Holland—where they were joined by drummer Mickey Roker for the record *On A Misty Night* (Cross Cross 1026). He'll tour Europe again this fall.

Meanwhile, he plays on around New York, often in a trio with pianist Kirk Lightsey and bassist Ray Drummond—a quartet when they're joined by drummer Smitty Smith. I asked Ray Drummond what's enjoyable about working with Leitch. "Peter is a jazz player. He doesn't come from blues or rock guitar. I've played with some good jazz guitar players who feel they have to get into a blues or fusion thing. They get caught up in what I call the ubiquitous E chord. Peter doesn't get caught up with that. He comes from Charlie Christian, Jim Hall, Lenny Breau. You can hear snatches of all of them in Peter."

He's his own player nonetheless. "I'm a purist," said Leitch, "but I don't believe in the bebop-under-glass syndrome. I hear a lot of younger players sounding as if the music stopped developing in 1960. I play out of the tradition, but I believe the tradition is a living and growing thing."

Monk's music is a tradition Leitch is living and growing with. He played several Monk works at the Blue Note, half the repertoire on *Exhilaration* is Monk's, and he's featured another Monk classic on *On A Misty Night*. "Monk's music hasn't been explored by guitar players," said Leitch. "There are a lot of combinations of things in Monk's music that really sound on the guitar."

He's also featuring himself more as a composer. *Slugs, In The Far East* (a remembrance of the East Village jazz joint), and the title track of *Exhilaration* offer Leitch and Pepper swinging straightahead. *Fifty-Up* (named after a Canadian brew) from *On A Misty Night* is an easy-going blues Leitch dedicates to Pepper. And he's evolving beyond the usual combos. "In the last few years, I've written some pieces for an octet with three horns, vibraphone, and rhythm section. This is a continuing project I hope to realize in the future with recordings and performances."

Whatever he'll realize in the future will only be better and better. Settling in New York was a whole new beginning for Peter Leitch—at age 42, he's still a newcomer, but one with great promise. "I'll just keep on developing, trying to play better, trying to play with different people, trying to earn a living. I just got my green card. I'm actually now a permanent resident. It's taken me 20 years just to get started." db

DEXTER GORDON/ NEW YORK PHILHARMONIC AVERY FISHER HALL/NEW YORK

Dizzy Gillespie was there. So were David Amram, Jimmy Owens, Slide Hampton, and Ornette Coleman, among other jazz notables. It was an event—the first of three “American Masters” concerts with Dexter Gordon and the New York Philharmonic. Along with orchestral works of George Gershwin and Duke Ellington, the program featured the world premiere of David Baker’s *Ellingtones*, a Fantasy for Saxophone and Orchestra with Dex as soloist.

The Philharmonic hopes to open its audience to popular American classics. This year they’re commemorating the 50th anniversary of Gershwin’s death. The Ellington Memorial Fund, headed by entertainer Bobby Short, also became involved. Its members are working to erect a lifesize sculpture of Duke at the piano, at a site in Harlem near an entrance to Central Park. Gershwin’s music was more familiar to the classical audience, but it was Ellington’s music everyone I talked with came for.

Gershwin’s *Catfish Row*, a suite he’d orchestrated from the folk-opera *Porgy And Bess*, opened the program and, as conducted by James DePriest, sounded wonderful. Few moments in American theater music have the thrilling heart of the finale, *Porgy*’s hopefully hopeless song *I’m On My Way*. Pianist Leon Bates played a robust *Concerto In F* and ended the first movement with such a flourish that the audience exploded with applause—a concert-going faux pas, but here justifiable. When he played the last flourish, the audience was standing.

Duke composed *The River* for a 1970 Alvin Ailey ballet. Spiritual as always, Duke envisioned birth, life, and re-birth along a lyrical waterway. The Philharmonic played highlights out of Duke’s original sequence but, though beautifully played, they just didn’t swing. There were several moments when one ached for the orchestra to play, if not with an upbeat, at least more energetically.

Baker’s *Ellingtones* also suffered with a percussionist reading notes, and not a real jazz drummer energizing the orchestra—though Baker himself nixed a drummer being spotlighted. “I figured if I put a drummer back there I’d have to worry about amplification,” he said when we talked before the concerts. “Also, it takes away a certain kind of freedom. If the conductor is in charge, then he’s got the orchestra. But the minute you divide the loyalty between the conductor and a drummer, I’ve found you have something less than a unified effort.”

Dexter Gordon didn’t sound unified at first

on opening night. Through the first movement—Baker’s compositionally fragmented Ellington themes—his tenor sax sounded awkward and was often lost in the mass of the orchestra. But then there was an interlude of Dex with bassist Ron Carter and pianist Tommy Flanagan, and everything was pretty much right from then on. Even without a drummer, Carter alone often swung the Philharmonic when needed. It’s a shame, though, that Flanagan was all too often inaudible.

Baker’s second movement opening theme was the loveliest original music of the piece, a classically romantic and tunelessly American melody that evolved into a variation of Duke’s song *All Too Soon*. Dex played a typically wry cadenza (what in jazz is just called a solo) that ended with a Dexian quote of *Mona Lisa*. Though the third movement didn’t swing—in spite of being a passacaglia on *It Don’t Mean A Thing If It Ain’t Got That Swing*—Dex climaxed the piece alone with an improvised saxophonic venture through *Cottontail* and *Sophisticated Lady*. While the orchestra waited, bows poised and anxious, Dex meandered on until at last he looked to conductor DePriest and *Ellingtones* thundered to the last.

“Dexter was awed by the orchestra,” Baker said later, after the three nights. “He was good, but seemed a little scared. But on Friday he was doing it, and on Saturday Dexter kicked ass! I couldn’t believe the difference. Even with his hesitation his sound is so huge!” Baker is already being called about Dex performing *Ellingtones* elsewhere. “After he’s played it, say a half-dozen orchestra appearances, by the time we record it, Dex will really play it!”

—michael bourne

CHICAGO BLUES FESTIVAL GRANT PARK/CHICAGO

Robert Cray’s sudden rise to pop stardom has prompted a lot of trend seekers to proclaim that “the blues are back.” While it may be a handy catch phrase, it’s not very accurate since the blues never actually went away. Just ask anybody who was anywhere near Grant Park in Chicago recently, as Blues Fest ’87 drew a record turnout of 550,000 for the fourth annual celebration of a rich musical tradition.

Balmy temperatures and blue skies prevailed this year, as if making amends for past fests which seemed routinely plagued by rainy conditions. Over 30 acts played on a trio of stages during the three-day event,



Albert Collins

which ran from late morning until nearly 11 p.m. each night. Albert Collins, Little Milton Campbell, and James Cotton were the headliners, preceded by a string of noteworthy performances by local favorites such as Valerie Wellington, Lil’ Ed and the Blues Imperials, Billy Branch, Carey Bell, and Jimmy Johnson. Tradition also triumphed during entertaining sets by elder statesmen like Mose Vinson, Bogan and Armstrong, and another group of players that included Homesick James, Jimmy Walker, Snooky Pryor, and Yank Rachell.

Some of the most special moments occurred during the afternoons on the festival’s two smaller stages. A particularly nice touch was the moving tribute to Howlin’ Wolf that opened the fest on Friday. The list of ex-Wolf collaborators rounded up for the occasion read like a Who’s Who of Chicago blues greats—Sunnyland Slim, Hubert Sumlin, S. P. Leary, Johnny Shines, Sam Lay, and Henry Grey. A while later, three blues legends who played with Muddy Waters united for a historic session. James Cotton, Pinetop Perkins, and Jimmy Rogers jammed during an informal set held together by Pinetop’s inimitable keyboard boogie. Rogers was featured on classics like *Walkin’ By Myself*, backed up by harpist Cotton, who sounded more inspired here than during his own show that evening.

The largest crowds showed up for the nightly events held at the Petrillo Music Shell. Valerie Wellington stole the show on Friday evening with an electrifying set that included a dynamic version of *Let The Good Times Roll*, a shouters usually associated with Chicago’s reigning Queen of the Blues, Koko Taylor. By comparison, Cotton’s blues revue was sadly lackluster, missing the raw energy that characterized past exploits. Joining him onstage at various times were a succession of guests such as Elvin Bishop, Nick Gravenites, and Cotton’s ex-guitarist, Luther Tucker.

On Saturday night, Albert Collins and the Icebreakers turned in the festival’s finest



Carl Perkins (right) and the Sun Session Rhythm Section.

performance, following an evening of music that included Joe Liggins' big band blues and Chi-town soul balladeer Tyrone Davis. Collins' guitar heroics burned especially bright on newer material like *I Ain't Drunk* and *The Lights Are On, But Nobody's Home*, both featured on his most recent Alligator release, *Cold Snap*. When asked about the difference between this festival and many others he's played, Collins succinctly replied, "240,000 people! That means a lot. Had me a little nervous, too." But not too nervous to keep Collins from diving into the crowd near the end of his fiery set.

Sunday night's show was designed as a salute to the "Memphis Sound," spotlighting soul survivors Rufus and Carla Thomas, Clarence Carter, Denise LaSalle, and Little Milton along with rockabilly pioneer Carl Perkins. Rufus Thomas brought the near capacity crowd to its feet with a rousing rendition of *Funky Chicken*, and Clarence Carter registered 10 on the Richter scale with big hits *Slip Away*, *Patches*, and the recent *Strokin'*. Claiming "rockabilly is just

blues kicked up in overdrive," Carl Perkins won over the r&b crowd with his classic *Blue Suede Shoes*. Little Milton acquitted himself well on guitar, but his B.B. King-styled show bogged down when the songs all started to sound alike.

Whether or not reflected by the charts, blues music is still alive and well, as amply demonstrated by the overwhelming success of Blues Fest '87. It's obvious that there will always be a place for a musical style to which practically anyone can relate. Rocker Carl Perkins summed up the appeal of the blues best when he stated, "Let's face it, it's hard making a living. Blues music is American—you can identify it."

—greg easterling

DAVE HOLLAND BIG BAND

PUBLIC THEATRE/NEW YORK

Leaders of ad-hoc big bands, even those of the intermediate—12 to 15 piece—variety, frequently are not equal-opportunity employers. Certain musicians are invariably denied solo slots and consigned to virtual oblivion in section or full ensemble playing.

Bassist Dave Holland, best known as a small-group leader and improviser, made his first big band outing a success by choosing players as much for their individual powers as for their cohesiveness in the ensemble. It's uncertain whether the musicians he selected were a reflection of the compositions he composed specially for the occasion or vice versa. Nonetheless, the eight original compositions (among them a few older, rearranged pieces) Holland presented with his

12-piece group at the Public Theatre—a one-time-only performance conceived and staged by Nancy Weiss Hanrahan, director of New Jazz at the Public—purveyed a wholesome, winning balance between planning and spontaneity, refinement and rawness, individual freedom and collective, tradition-bound unity.

Holland wisely organized the band from the bottom up, supplementing players from his regular quintet (drummer Smitty Smith and altman Steve Coleman), which has recorded three albums for ECM, with prominent, first-call musicians from New York. Moreover, the musicians were sufficiently rehearsed—nine hours over three afternoons—to ensure that the repertoire would feel fluid yet loose, familiar yet challenging, on the bandstand.

Blues For C.M. and *Blue Jean*, Holland's respective homages to two of his principal influences, Charles Mingus and Duke Ellington, sported ingenious combinations of solo, section, and full-ensemble playing, often blurring the distinctions between composition and improvisation. On these and other Holland pieces, mainstream themes sometimes segued into passages redolent of postbop and free jazz, and through it all the dynamism of the ensemble was alternately enhanced by, or contrasted with, creative soloing. Altman Coleman (one of four saxophonists) distinguished himself on the ballad *First Snow*, trombonist Steve Turre (one of five brass players) displayed an uncanny knack for finger-muting his conch shells on the droning, Eastern-influenced *Vedana*, and trumpeter Graham Haynes blew a witty, succinct solo on *New One*, a revamped, enlarged version of the quintet number from the *Jumpin' In* album. Altman Greg Osby, tenorist Gary Thomas, and trumpeter Mike Mossman were deployed to fine advantage on other selections. Drummer Smith's supple, in-the-pocket beat-keeping on the hard-driving ensemble themes made his subtle, textural effects behind the soloists all the more luminous. Similarly, pianist Geri Allen's ringing, richly colored chordings were as well-timed as they were sensitively placed.

Backstage after the performance, the gentlemanly Holland restrained his jubilation, praised the efforts of his musicians, and offered this observation: "Freedom within certain guidelines—that's what I tried to do tonight. I owe Miles Davis a lot. He demonstrated what true leadership is by giving guidelines but pretty much turning the players loose and respecting them for their creativity. We want to be surprised and inspired on the spot when we play; we don't want to be absolutely predictable. We know where we're going, but how we get there is something that comes out of our sensitivity and empathy towards each other. We allow the space for something to happen."

—gene kalbacher



Jimmy Rogers and James Cotton.

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JOE HENDERSON'S SOLO ON *SONG FOR MY FATHER*—A TENOR SAXOPHONE TRANSCRIPTION

by Jeffrey Todd Cohen

Jeffrey Todd Cohen has studied piano for 30 years with such teachers as Marian McPartland and Don Sebesky, and has a BA in Music from the University of Maryland. He has produced two albums, and is currently preparing to publish two books, *Puttin' Up Good Numbers*, which will consist of 13 compositions from his two albums, and a book of transcribed '60s-era bebop solos. The books will be available through Jeff Todd Music, 186 Wilson Ave., Westbury, NY 11590.

This work can be heard on Horace Silver's recording *Song For My Father* (Blue Note 84185), first released in the '60s. It is a classic improvisation—one of the most searing and unforgettable recordings in the annals of jazz. The form of the Silver composition is A-B-A, and the song is 24 bars in length. The A sections begin and end with two bars of F minor, each eight bars in duration; the bridge section begins with an E \flat 7/9 chord, but is similar to the A sections in that it ends with two bars of F minor and is eight bars in duration.

The Henderson solo consists of two choruses. As the solo begins, the tenor saxophonist is taut and charged, and the intensity continues building throughout the solo. The second chorus of 16th and 32nd notes reaches a swirling climax of such proportions that Joe needs an extra two-bar tag to cool down before the band can begin the recapitulation of the theme.

The musical notation is a tenor saxophone transcription of Joe Henderson's solo on "Song For My Father" by Horace Silver. It is written in 4/4 time with a key signature of two flats (B \flat and E \flat). The notation consists of 16 staves of music. Chord changes are indicated above the staff: 1. Fm, E \flat , D \flat 7, C7, Fm, Eb9, D \flat 7, C7, Fm, Eb7, Fm, D \flat , C7, Fm, Eb7, D \flat 7, C7. The solo features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The notation includes dynamic markings such as f (forte) and p (piano), and articulation marks like accents (^) and slurs. The transcription captures the essence of Henderson's improvisation, showing the building intensity of the solo.

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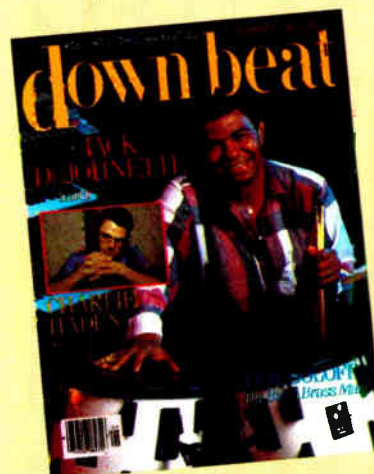
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PHILLY JAZZ GOES NATIONAL ON NPR

PHILADELPHIA—Jazz Impressions From Philadelphia, a 10-part series of two-hour radio programs produced by WHYY-FM, brings a wide range of the city's finest musical talent to a national audience this fall. Hosted by Philly saxophonist Grover Washington Jr., the digitally recorded series showcases more than 140 jazz musicians, of whom over 100 are residents or natives of the city. The programs will be broadcast over the National Public Radio network.

The musicians perform in a variety of settings from solo concerts to an all-star orchestra and from studio performances to festival and outdoor appearances. The series begins with a tribute to the late Philly Joe Jones by the Heath Brothers, Randy Brecker, Johnny Coles, Sonny Fortune, John Blake, and others. Other highlights include a solo recital by Walt Dickerson, a set by Sun Ra and the Omniverse Arkestra, and the first performance in his hometown in

over 20 years by the Benny Golson All-Stars. The largest ensemble is the Change of the Century Orchestra, a 22-member group which includes Sunny Murray, Khan Jamal, David Murray, Joseph Jarman, Henry Threadgill, Grachan Moncur III, and Leon Thomas playing a program dedicated to John Coltrane. The series concludes with the Monnette Sudler All-Stars with special guest Grover Washington Jr. in a concert in Fairmount Park.

According to Station Manager Bill Siemering, this series, combined with WHYY's classical music series, makes the station "the largest exporter of Philadelphia's music to the rest of the country". Producer Fred Landerl admits that "the biggest problem was not what to include, but what to leave out."

Jazz Impressions From Philadelphia is funded by the William Penn Foundation. Local broadcast dates can be obtained from NPR affiliate stations. —*russell woessner*



TOM COPI

CHI-TOWN SOIREE: Legendary French fiddler Stephone Gropelli (pictured above) will be among the participants of the ninth annual Chicago Jazz Festival, September 2-6. The five-day event takes place in the lakefront's Grant Park, and is free of charge to the public. Headliners for this year's festivities include the Dove Brubeck Quartet, Irokere from Cuba, the Globe Unity Orchestra from Germany, Wynton Marsalis, the Leaders, JoAnne Brackeen, Sheila Jordan with the Bill Kirchner Nonet, Austroli's David Dollwitz, the John Carter/Bobby Bradford Quartet, and two special reunions—a Tribute To Jozz At The Philharmonic featuring Illinois Jacquet, Flip Philips, Honk Jones, Harry "Sweets" Edison, and others, and a Tribute To Art Blokey including such Jozz Messenger alumni as Woody Shaw, Bill Hordmon, Benny Golson, Walter Davis Jr., and Reggie Workmon. Info can be obtained from the Mayor's Office of Special Events, 312/744-3315.

T H E R I C O



WNEW since 1950. "My program is down the middle," Collins, a self-described traditionalist, points out. His five-night-a-week show follows Davis' and emphasizes big band sounds, swing-style combos like that of Scott Hamilton, and pianists (favorites are Erroll Garner and Dave McKenna). "I want a beat that can be understood and I want the melody there. If it gets beyond a certain realm of understanding, you lose the general audience. Creative fantasy is what I've got in my program. I do a lot of show business things. It's not unusual, for example, for me to give a recipe for beer bread in the middle of a program."

A commercial station here in Washington DC offers a model for the introduction of jazz programming into a classical format. This means blocks of time given over weekly to undiluted jazz, not the mixing of New Age sounds, the pastoral blandness of Windham Hill, and the hodgepodge of world music into classical, rock, or other formats, as has recently been recommended by marketing pundits.

"What we ascertained was that jazz in its historical position in this country is

America's classical music," says Jerry Lyman, president of RKO Radio. Before Lyman relocated in New York to assume his present position, he was vice-president and general manager of WGMS, one of the Washington area's two classical music stations. Lyman installed veteran jazz broadcaster Paul Anthony in a Saturday evening slot in October, 1980, and Anthony's three-hour *Jazz Unlimited* remains to this day one of DC's most popular jazz shows.

Lyman believes, "From a sponsor's standpoint you have to have specialization in your sales area and you have to sell conceptually, go after the kinds of products that somehow want to reach the jazz person—thus the research into who that jazz person is. Jazz programs have to prove themselves to be viable, to be the kind of programs that will create consumer response to an ad. The research has to be applied to an account-targeting process."

A most interesting statistic is found among the data of a listener survey conducted by WGMS in 1985. Titled "The WGMS Listener in Total Dimension: An in-depth survey of nearly 7,000 adults," the survey's section on programming preferences reveals that 26.8 percent of the listeners responding to the survey check out Paul Anthony's show on a regular basis. It would seem that a significant body

of the classically inclined WGMS listenership has an open mind to those observations of Jerry Lyman vis à vis the classical status of jazz. Or maybe they just dig what Anthony does.

Incidentally, what does Anthony do? "My whole thrust in programming jazz has always been to raise it above what many people think of as a jazz program," explains Anthony, who was **down beat** correspondent for Washington DC in the early '70s. Anthony's *Jazz Unlimited* has been on the air, on one or another Washington-area frequency, virtually continuously since 1960. "They say you have to use the jargon and be super-hip and all that kind of stuff—I don't attempt that. I try to walk a tightrope between being didactic and entertaining and informative. In terms of programming, the bottom line is that it must be good music, and the lifeblood of the show is the new product that is coming out." Anthony hastens to add that that new product includes unreleased Ellington, Basie, and so on as well as reissued classics.

"If I had to put a date on it, I would probably say from 1940 on, with a predominance of 1950 on. I play some of what you might call fusion, and I preface it by saying, 'Now this is not the usual thing that I play, but I think you should listen to

CONTINUED ON PAGE 64

L E G A C Y

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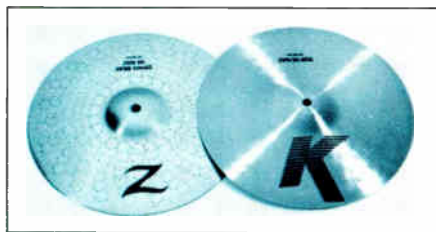


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AVEDIS ZILDJIAN CO. (Noirwell, MA) is offering a special K/Z hi-hat combination consisting of a 13-inch K. Zildjian hi-hat top and a 13-inch Z Series hi-hat bottom specially matched together at Zildjian. "We have been cross-matching cymbals from our various ranges to form unique hi-hat combinations for some years now," comments Zildjian spokesman Lennie DiMuzio. "In the past, 14-inch hi-hats have generally been the most popular. However, the K. Zildjian and Z Series combination produces a far more dramatic result in the 13-inch size. Recently we have noticed a trend toward 13-inch hi-hats, because a lot of drummers have realized that they're easier to handle and that they give a higher pop and brilliance." The growing list of drummers now playing the 13-inch K/Z hi-hats includes Steve Smith, Vinnie Colaiuta, Peter Erskine, Dave Weckl, Alex Acuna, Dennis Chambers, and Anton Fig.



KORG'S DRM-1 DIGITAL DRUMS

KORG U.S.A., INC. (Westbury, NY) is offering the DRM-1 rack-mount digital drums and percussion, which combines high-quality PCM digitally sampled sounds with a wide range of control options and sequencing functions. For added convenience, all of the instrument functions can be programmed with a wireless remote control, and programmable footswitch and foot pedal inputs offer additional flexibility for live performance. Its versatile design makes it suitable as a MIDI-controlled drum set, a tone generator for use with full-size or miniature pads, a drum sequencer, or an audio trigger-to-MIDI converter. The DRM-1 comes with a full set of drum complement and percussion sounds, and its four memory card slots will accept any of the ROM cards developed for the DDD-1 Digital Dynamic Drums. The instrument's digitally sampled sounds include both eight- and 12-bit samples for quiet reproduction of toms, congas, and other sounds.

KEYBOARD COUNTRY



ENSONIQ'S MIRAGE-DSK

ENSONIQ CORP. (Malvern, PA) has announced a revised version of the Mirage Digital Sampling Keyboard, the Mirage-DSK. Features of the original Mirage are being retained, with sound reproduction kept identical to ensure 100-percent compatibility with Ensoniq's sound disk library and software produced by third-party samplers. The Mirage-DSK features a new compact case and new graphics which give it an updated look, and stereo outputs adding a rich, full sound. Improved manufacturing techniques have let the company lower the price of the Mirage-DSK, which comes with three sound discs (18 sound banks), a revised disk formatting program, footswitch, and musician's manual.



ROLAND'S S/A DIGITAL PIANOS

ROLANDCORP US (Los Angeles, CA) has expanded its line of S/A Digital Pianos with the new RD-200 and RD-300 digital pianos. The new models use the company's proprietary Structured/Adaptive synthesis technology that created sounds on the MKS-20 and RD-1000 digital pianos, developed specifically for digital emulation of percussive acoustic keyboards. The RD-200 and RD-300 provide touch-sensitive weighted-action keyboards that deliver natural tone colors with dynamic sensitivity. Like the RD-1000, the RD-300 has an 88-key wooden-weighted keyboard, while the RD-200 has 76 keys. Both instruments offer eight present sounds—five 16-voice polyphonic sounds and three 10-voice polyphonic sounds. Both units also feature stereo chorus and tremolo with adjustable depth and rate, and lightweight construction makes them extremely portable.

GUITAR WORLD



SUZUKI'S XG-1M

SUZUKI CORP. US (San Diego, CA) has introduced the Unisynth XG-1m MIDI guitar controller, intended to give guitarists access to MIDI technology inexpensively. The instrument is essentially a MIDI controller that a guitarist can play. The neck is fret-switched and has no strings on the fingerboard; the strings on the body are touch-sensitive for the same attack control as found on keyboards. If a guitarist chooses to connect the XG-1m to a DX-7, for example, the sound is the same as a DX-7 played in the conventional keyboard style. The XG-1m includes a two-track sequencer that allows the player to digitally record a chord progression and then add solo parts during playback, and Suzuki will be offering the SX-500 stereo expander to provide more voice possibilities to XG-1m players.

ELECTRONIC GEAR



FENDER'S TWIN AMP

FENDER MUSICAL INSTRUMENTS CORP. (Brea, CA) has introduced The Twin, the latest addition to the company's new line of American-made tube amplifiers. A descendant of such classics as the Twin Reverb and the 410 Bassman, The Twin delivers 100 watts of power with a versatile pre-amp section. The classic Fender tube reverb sound is back too, now switch-assignable to channel one, two, or both. The Twin offers both vintage and contemporary sounds via treble and mid-boost switches. Boost functions are stacked onto the three-band EQ, along with more gain for singing sustain and a new presence control that tailors the sound like a recording console. Special effects are said to interface with The Twin's effects loop easily. db

BUCK CLAYTON'S JAZZ WORLD by Buck Clayton (New York: Oxford University Press, 1987, 255 pp., \$19.95, hardcover).

Of all the forms of jazz literature in existence, the autobiography must surely be the most provocative and tempting to the general reader. Books on criticism, whether analytical or merely contentious, are rarely read by anyone outside the critical fraternity itself; histories and biographies frequently seem designed to foster their authors' pet theories; fiction and poetry seldom rise above stock stereotyping and sophomoric word play; and discographies, even at their well-researched best, can hardly qualify as interesting reading for non-collectors.

Almost by generic definition, the jazzman's autobiography will have been written by one more accustomed to dealing with notes than words, one who is more comfortable with a microphone than a typewriter—in short, one who must depend upon the services of a devoted transcriber/editor who can also be a nagging prod when necessary. And Buck had a good one in Nancy Miller Elliott, whose behind-the-scenes contributions neither intrude upon the easy narrative flow of the trumpeter's discourse nor alter his primary intention to just tell the story of his life.

Unlike some other recently published autobiographies, *Buck Clayton's Jazz World* is neither a scandal-ridden horror story nor a cosmetically air-brushed puff piece about how great life has been. Of course, Buck includes many personal anecdotes, not only about himself but other jazz figures as well, and these are sometimes humorously revealing; but never could they be considered malicious or self-serving. Buck is just too sweet a guy to back-stab the perpetrators of those countless injustices and disappointments any musician of his stature and experience must have suffered over the years. He had good reason to bitch about the many instances of racial prejudice he encountered as a touring musician, as well as the poverty-level conditions under which he and a host of other now-revered jazzmen were forced to live in the performance of their art; but, most of all, he had unarguable justification to shake his fist at the heavens for the tragic irony that robbed him of his ability to play his horn—just at the peak of his matured creative powers.

To a hornman, losing one's chops is tantamount to terminal impotency. That chapter in the book, the penultimate one entitled "Health Problems," although only a few lines longer than 18 pages, hit me like nothing else I've read since the 1939 publication in *Jazzmen* of King Oliver's latter-day letters to his sister. And the comparison is valid: both Oliver and Clayton were, in their prime,

great trumpeters; both were compelled to stop playing their horns in early middle-age because of irreversible dental problems; and both exhibited enviable strength of character in the acceptance of their cruel misfortune.

But not to dwell on the heavy stuff. There is much more in this book that can provide enjoyment, if you find the acquisition of new information and insights as enjoyable as I do. Family history aside, the jazz student will begin perking up his attention about 1930, when Buck first started working in a band in Hollywood, where he auditioned for a bit role as an African native in *King Kong* but was rejected because his complexion was too light to appear authentic. The recounting of Duke Ellington's elaborately but secretly planned Hollywood-set wedding for an extremely reluctant Buck is especially hilarious, albeit that early, hardly star-crossed marriage did go awry in time. The story of Buck's 1934 bandleading experience in Shanghai is also as interesting as the ones that led to and followed his signing on with the fledgling Count Basie band in 1937 to earn six dollars a night at the Chatterbox in Pittsburgh.

There then followed six years of nightly musical kicks and growing national fame until his 1943 call-up for the draft. Though no real pleasure, army duty proved less of a burden

on the adaptable Buck's back than it did for his buddy and fellow Basie-ite, Lester Young, who, for the most part, spent the duration in detention. Buck was discharged in early 1946 and, almost seamlessly, resumed his career in music. Achievement grew upon achievement over the next two decades and the now-star soloist was truly in ascendance as his international reputation soared. But then, in the early-'70s, an unending series of medical problems began to assail him, conditions which ultimately forced him to the painful conclusion that his days as a trumpeter were over. However, both he and we are fortunate that he was able to rely upon his already well-honed skills as a composer/arranger so as to still maintain a contributory foot in the door of the art he loves so dearly.

Appending the text is Bob Weir's discography of all known Buck Clayton recordings, both issued and unissued, from June 29, 1937, to June 30, 1984, with the exception of sessions recorded with Billie Holiday and Count Basie during the years 1937-43, as these have been well documented elsewhere, i.e., Jack Millar's *Born To Sing: A Discography Of Billie Holiday* and Chris Sheridan's *Count Basie: A Bio-Discography*.

—jack sohmer

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on the beat

CONTINUED FROM PAGE 61

it because of X, Y, and Z. I also play earlier things—I play Bix once in a while—you get the idea, I really can't carve it in granite any more than that."

Does this sort of programming have broad appeal and does it attract sponsors? "I get letters from kids of 17 all the way to old-timers who are long listeners to WGMS and who tell me that when this show first came on the air they had some trepidation about it, but after listening to it they've become fans and look forward to it. So it crosses all spectrums. I do not cater to any particular age category, I just play the music. Based on the ratings for that time period—(8-11 pm Saturday)—and compared to what they used to be, based on the sales, it seems to be successful."

That undiluted jazz programming can make it on commercial radio, attracting sponsors and garnering a large listenership, has been amply demonstrated by the six years that Anthony has held forth on WGMS in a prime time Saturday evening slot. Isn't it about time for other commercial stations to get on the bandwagon and let the general audience again enjoy the sounds that once constituted a veritable staple of radio fare?

db

A LIFETIME IN THE VANGUARD

by Jeff Levenson

It's still among the most comforting sights in jazz: Max Gordon, the man Norman Mailer once called a "Jewish leprechaun," snoozing chin on chest at a back table of his beloved Village Vanguard while customers from places near and far queue down those hallowed basement steps. Max appears well-placed, in perfect alignment with the nocturnal forces of nature, as if the space he occupies could not possibly exist without him. He is, like most everything else in his club, a shopworn fixture at one with the surroundings.

Max has had a tough day—so, what else is new?—and the usual assortment of headaches: fast-talking agents, cranky artists, a landlord who loves to trade fours at the drop of a nickel, bills that need to be paid, bills that don't, admen, suppliers, journalists, phone calls, messages . . . Whew! It's no wonder Max is tired; he's nearing 85 and he's been at this game for over a half-century.

In a city where jazz rooms change hands faster than a sucker's sawbuck betting three-card monte, Max lays claim to the longest-running jazz club in town. The Village Vanguard is 52 years old.

It's hard to think of a time when jazz existed and Max Gordon did not. It would be impossible to consider the course of jazz without once referring to the Village Vanguard or without citing Max's nurturing role in providing a home for the illustrious musicians who graced his stage. Max, though, couldn't care less about debating the cultural significance of his "joint," or about examining his propensity for serving the needs of jazz artists and audiences in the face of financial ruin, or about discussing any of the psycho-sociological pretensions jazz historians concoct when reviewing his life and contributions. "It's just my line of work," he insists with a shrug, when asked to explain the how's and why's of the Vanguard. "It's what I do for a living."

Gordon didn't set out to become a club owner. Born in Lithuania in 1903, his family ultimately settled in Portland, Oregon, where he spent his childhood. He left home seeking the spirit and adventure of Greenwich Village, but instead, at his mother's behest, he entered Columbia Law School. "I wanted to be a writer," he recalls, "but my mother wanted me to be a lawyer." (His dream was ultimately fulfilled in 1980 when he published his first book, *Live At The Village Vanguard*. "Not a bad book," he says, "but I don't think I have the strength for another.")

Max's enrollment lasted six weeks, before he hopped a subway and headed down-



MAX AND FRIENDS: (top row, left to right) Dick Oatts, Bob Stewart, Ed Blackwell, Jim Pepper, Don Cherry, James Williams, Stafford James; (middle row) Roland Hanna, Mel Lewis, Tommy Flanagan, Jabbo Smith, Jimmy Heath, Red Rodney, Kirk Lightsey; (bottom row) Steve Kuhn, Ron Carter, Illinois Jacquet, Gordon, Milt Jackson, George Coleman, Percy Heath.

town—for good. "I liked to hang out with the creative people," he says, amused by the obviousness of his remarks, "and at that time, that was the Village."

In those years Greenwich Village was a hotbed of political and creative energy. It seemed like everyone in Max's circle, especially the poets and visual artists, with whom he felt a special kinship, frequented all-night cafeterias and haunts where they could revel in the joys of collective Bohemianism. With encouragement from a nightclub waitress he knew, and the \$100 seed money she borrowed from a friend, Max opened his first club, the Village Fair. That was 1932. When another waitress inadvertently sold a bottle of gin to an undercover cop, Max was forced to close up shop.

Within three years the Village Vanguard, Max's follow-up venture, was in full swing. "It was a place for the poets to hang out," he says, fondly remembering the zany stand-up oratory of Maxwell Bodenheim and John Rose Gildea, two Village celebrities who were especially good at hanging out. "They had no jobs, no money. But we used to get people to come down and listen to the poetry. Some of the customers paid, some didn't. It didn't matter much—our expenses were very small."

During the '40s Max shifted gears and replaced the poets with folk singers, comics, and cabaret artists. Well before jazz became the club's staple in the mid-'50s, Max helped launch the careers of performers in these other walks of the entertainment business. Among them are Judy Holliday, Betty Comden and Adolph Green, Eartha Kitt, Harry Belafonte, Woody Guthrie, Burl Ives, Leadbelly, Richard Dyer-Bennet, Woody Allen, Lenny Bruce, and Irwin Corey. All, or most, were undeveloped talents before Max booked them.

In the subsequent decades, when Max filled his room with jazz musicians exclusively, he was guided in his bookings by strong instincts and a subjective, humanistic approach not easily understood by entrepreneurial types who prefer the dulcet tones of

cash registers. If the music sounded good, bring it in. Max's bookings virtually defined the art, his encyclopedic roster beginning with Albert Ayler and ending with Zutty (Singleton, that is). Double bills featuring the likes of Sonny Rollins and Coleman Hawkins, or Bill Evans and Horace Silver were not uncommon; nor were the landmark live recordings that somehow found Evans, Rollins, and John Coltrane roused to other-worldly levels of performance.

"The people who have played the Village Vanguard all seemed to belong here," is how Max explains the club's phenomenal history. Nobody who has ever seen Max hokking court in the Vanguard's kitchen-cum-dressing room, laughing and schmoozing and sharing private moments with musicians who are clearly his people, would doubt the authority of his view, that all who play the club are family, and that they have perpetuated the club's greatness.

Two years ago, a poem written by a New York critic and dedicated to Max appeared inconspicuously in the corner of the Village Voice during the Greenwich Village Jazz Festival. It read:

FOR MAX GORDON, AND
OTHERS SIMILARLY POSSESSED
Deep within the vanguard darkness
Lovers enraptured by spirits
Set time on its ear.
"Vibes," they say
Is that ghosts?

Max, discovering the poem, cornered the critic and confessed his surprise. "How sweet," he said, "how tender." He was genuinely touched that someone would honor him in verse. His admission of vulnerability made clear that behind the veneer of toughness, behind the vaunting disavowals of sentimentality, Max is a soft soul with a big heart and a legacy of service to the poetry of jazz and to the poetry of people. He came to the Village wanting to be a writer. He has chronicled more than he ever dreamed of. **db**

auditions

down beat SPOTLIGHTS YOUNG MUSICIANS DESERVING WIDER RECOGNITION



JERRY REYNOLDS,

14-year-old keyboardist, began playing synthesizers at age five when an aunt, who worked for Yamaha at the time, enrolled him in an introductory course offered by the company. He has since gone on to perform in Yamaha's Junior Original Concert at the United Nations in New York City, and at a similar concert in Japan. At the U.N. performance, Reynolds and four other young musicians played his composition *X-Periments*, a latin-rock piece that is one of a half-dozen originals by Reynolds.

In his hometown of Downey, CA, Reynolds leads the band Streamline, which consists of three synthesists and a drummer. The unusual instrumentation, he explains, resulted because he "wanted to do something different, and I thought the synths would be neat." Reynolds is also accomplished on piano, having won first place at the Downey Talent Show when he was seven or eight. Reynolds, who starts ninth grade this fall, is a fan of the Japanese synthesist Hiroshi Kubota, whose album he was given by his teacher. Reynolds' favorite keyboards are the Yamaha Electone and FX-type keyboards, plus the DX-7.



TIM PHILLIPS, 29, is lead trumpet with the Unifour Jazz Ensemble, a 22-piece big band that recently won a gold medal at Musicfest U.S.A. In a review of the ensemble's debut

album, *First Steps*, Owen Cordle wrote that "Phillips led his brass section with sterling precision," and Musicfest U.S.A. adjudicator Hal Crook called his playing there "magnificent." Phillips is also heavily featured on Unifour's album *Roadwork*.

Phillips has backed the Temptations, the Four Tops, Bob Hope, Roy Clark, and Perry Como; he has also performed as a classical solo recitalist and a member of the Unifour Brass Quintet, the Western Piedmont Symphony, and numerous pit orchestras at local theaters. Phillips is a graduate of Lenoir-Rhyne College in Hickory, NC, and the North Carolina School of the Arts. He has also studied privately with Arnold Jacobs of the Chicago Symphony and Stan Mark, former trumpeter with Maynard Ferguson. The musicians he most admires include Maurice Andre, Dennis Brain, Adolph Herseth, Doc Severinsen, and Ferguson.



TOM HAYES,

18-year-old tenor saxophonist, won a \$3,000 scholarship to the Berklee College of Music in Boston at the first annual Musicfest U.S.A., as well as being named to the festival's stage band all-stars. Hayes was living in Oklahoma in the summer of 1986, when his girlfriend played him a copy of the Arts Magnet High School recording *Milestones*; he drove to Dallas and was accepted to Arts Magnet for the fall semester, and has since moved to that city. Hayes has won numerous other honors, including being named outstanding saxophonist at the Dallas Music Educators Association Jazz Festival, first chair with the Central Oklahoma Directors Association honor band, and winning eight medals for ensemble performing.

Hayes is a member of Arts Magnet's jazz combo and lab band, and is lead tenor in an all-region jazz band in Texas. His influences include John Coltrane, Randy Brecker, Charlie Parker, Wayne Shorter, and Miles Davis.



YORON DAEL ISRAEL,

23-year-old drummer/percussionist, holds a bachelor of music degree from Roosevelt University in Chicago, which he attended on a Betty Clarke Taylor Music Scholarship and graduated with honors. He has performed with the Chicago Civic Orchestra and the Skokie Valley Symphony as well as with various pit orchestras, but his roots are in gospel, r&b, and jazz. He has worked with such Chicago-based jazzmen as Vince Willis, Ari Brown, Clarence Wheeler, and the Ken Gueno Quintet (regional winners of the 1985 Hennessy Jazz Search). Other artists he has worked with include Shirley Caesar, Otis Clay, Bobby Broom, Hank Crawford, Von Freeman, Ira Sullivan, and David Friedman.

Israel's jazz drumming has been praised by *Chicago Tribune* critic Larry Kart, who called him "a real find—a drummer who really plays for the band, Israel has a loose and personal sense of swing." Last year, Israel was granted a National Endowment of the Arts Award, and he has also been listed as one of the "Outstanding Young Men of America."



JOSE LOA, 17-year-old saxophonist, was born in Lima, Peru, and now lives in Denton, TX, where he will be enrolled at North Texas State University this fall. Loa gained invaluable guidance from his father, Jorge Loa, a bandleader and clarinetist in Peru. He began piano and ear-training lessons at age four, then heard Charlie Parker on Cool Blues and decided to switch to

sax. Last summer he spent time in New York City studying the instrument with Arthur Blythe and Joe Henderson.

Loa has won the Allegre Award (roughly equivalent to the Louis Armstrong Jazz Award) at the Lima Jazz Festival, and he has performed with his father's orchestra, The Cruzan Kings. He now plays with various bands in Dallas, including the salsa band La-Forza. Loa, who credits his friend and fellow saxist James Farnsworth with encouraging him to move to the U.S., practices a minimum of eight hours a day.



VOLKER NAHRMANN,

26-year-old bassist, is a member of the Do'a World Music Ensemble, which earned recognition from the United Nations for its Peace Tour of the U.S. and Canada celebrating the International Year of Peace; the ensemble, which performs on over 70 instruments from around the world, recently recorded its fifth album (*Global Dance*) for Rounder Records.

Nahrman, a former member of the German National Youth Symphonic Orchestra and leader of the Downtown Big Band of Hamburg, studied at the Conservatory of Music in Graz under Wayne Darling, former bassist with Woody Herman, as well as with German classical bassists Helmut Rick and Gunther Klaus. A summa cum laude graduate of the Berklee College of Music, Nahrman has performed with Michael Brecker, Mike Metheny, Tommy Campbell, Phil Wilson, and others. He was recently named a U.S. National Collegiate Award winner by the U.S. Achievement Academy, and he has written a book of 80 transcribed Oscar Pettiford bass solos.

Young musicians wishing to be considered for Auditions should send a black & white photograph and a one-page typewritten biography to **down beat, Auditions**, 222 W. Adams St., Chicago, IL 60606.

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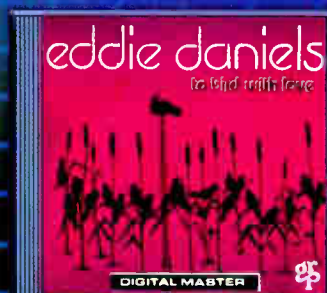
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