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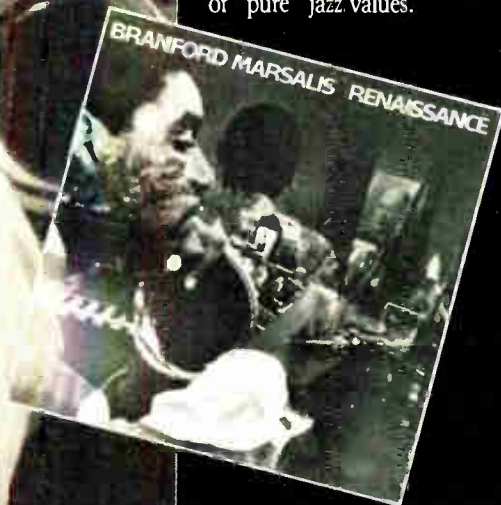
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Dave Weckl



Steve Lacy



Steve Turré



Bobby Previte

Features

16 DAVE WECKL: NEW DRUMSLINGER IN TOWN

Hot young drummers often seem to flash on the scene and then disappear—swallowed up by the studios, or victims of road burnout. But Weckl appears to be here for the duration—just ask Chick Corea, Simon & Garfunkel, or any of the other standouts for whom Dave has supplied the rhythm. **Bill Beuttler** gives us the lowdown on this high-flying stickster.

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In which Lionel Hampton is elected to the Hall of Fame, Ornette Coleman upsets Wynton for Jazzman of the Year honors, and . . . well, see for yourself.

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Acclaimed by critics for over two decades as the man who almost singlehandedly reclaimed the soprano saxophone from years of jazz neglect, Lacy continues to tour and record frequently in settings ranging from solo recitals to multi-media song cycles. **Kevin Whitehead** quizzes the quixotic composer/saxist.

28 STEVE TURRÉ: TROMBONE STRAIGHT FROM THE HIP

An alumnus of bands led by Art Blakey, Woody Shaw, and Rahsaan Roland Kirk, and a current member of the Saturday Night Live Band, the trombonist cuts a striking figure. Now he's giving his equally striking playing leader status, as **Michael Bourne** reports.

Cover photograph of Dave Weckl by Colin Schofield; Steve Lacy by Chris Cuffaro.

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down beat.
For Contemporary Musicians

DECEMBER 1987

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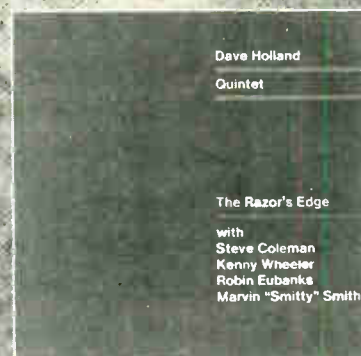
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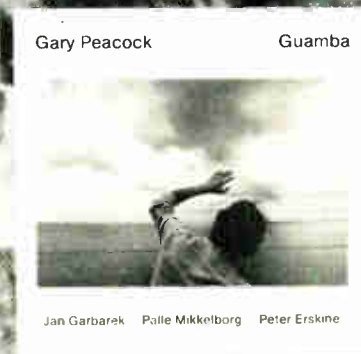
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833 031 *The New York Times*



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PLUS CA CHANGE...

By Art Lange

December in **down beat** means Readers Poll—and has for 52 years now. Once again this year the readers have proven that the only thing you can predict

about the poll results is that they'll be unpredictable. Straddling a line between sentimental favorites and surprising newcomers, **db** readers have voiced a commitment to contemporary music in all its forms.

Lionel Hampton's election to the Hall of Fame is certainly a deserving reward for a lifetime of entertainment. Ornette Coleman, riding the crest of last year's *Song X* collaboration with Pat Metheny, scored this year with a triumphant reunion

of his 1960 acoustic band—Charlie Haden, Don Cherry, Billy Higgins—which swept him into Jazzman of the Year honors, breaking Wynton Marsalis' five-year record-setting stranglehold on that category. (Ornette's previous top jazzman victories were in 1966 and '72—making him and Miles Davis the only musicians to capture this award in each of the last three decades—the '60s, '70s, and '80s.)

Other upsets this year include Gil Evans' first-ever Big Band crown, Pat Metheny's first Electric Group win (ending Miles' two-year run; Metheny also copped his second Guitar award), Marcus Miller's initial Electric Bass victory, and Michael Brecker snapping Sonny Rollins' Tenor Sax string at five. Comeback winners are Charlie Haden (recapturing the Acoustic Bass slot he last held in '84), McCoy Tyner (succeeding after Oscar Peterson's seven-year reign on Acoustic Piano; McCoy last won in '80), and Nana Vasconcelos (his most recent Percussion victory was in '84).

A pair of popular artists all but swept the Blues/R&B and Pop/Rock categories. Up-and-coming Robert Cray has arrived in the eyes of **db** readers; he's the first ever to score a Triple Crown victory in the Blues/R&B Group, Blues/R&B Musician of the Year, and Blues/R&B Album of the Year. Meanwhile, Paul Simon rapped a double with his acclaimed *Graceland* effort, capturing Pop/Rock Album of the Year and Pop/Rock Musician of the Year.

The closest race was for Vibes supremacy, as only 16 votes separated the top three contenders—Milt Jackson, Bobby Hutcherson, and Gary Burton. Surprisingly, Hutcherson has never won in this race, as Bags and Burton have dominated, alternately, since 1955! The biggest margin of victory belonged to Bobby McFerrin as Male Vocalist; the one-man vocal machine also received more votes than any other individual in the poll.

You can compare your votes with the final results by turning to page 20—and if you didn't vote this year, why not?

★ ★ ★

This is my final issue as editor of **down beat**. Change in life is inevitable, and after nearly seven years here I've decided to explore some other career options. I'm grateful for the opportunity Jack Maher, **db**'s publisher, gave me, and for the enthusiasm and support you readers have shown me over the years. I'm especially grateful for the chances I've had to meet and work with the musicians, fans, and writers who make the music—and the coverage of it—so exciting. It's been a long road, and I've learned a lot and enjoyed the trip. I hope to continue to write for **db** regularly, so this really isn't goodbye. See you around.

db

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chords & discords

HOPE-LESS

I agree with Art Lange's ideas expressed in "The Ego & The I.D." (On The Beat, Oct. '87), but regarding neglected jazz composers you left a very important one out—Elmo Hope. This man is unquestionably in the same category as Herbie Nichols and Sonny Clark. Further, I don't see the point in running obituaries on recently passed jazz figures that you ignore while they are alive in favor of the latest hot property.

Larry Hollis
Oklahoma City, OK

WHO'S TO BLAME

Regarding your response to the letter (Oct. '87) complaining about Michael Brecker's omission from the polls that states, "If anyone deserves scolding for the omission of Brecker it's the critics . . .," I would say that if anyone deserves scolding it's the editors who year after year publish the musical preferences of these excessively conservative critics.

Tom Brown
St. Claire Shores, MI

AUDITIONS APPLAUSE

While in New York last fall I visited Carlos 1, a jazz club, where I had the pleasure of hearing a fine group of musicians headed by Doc Cheatham, the legendary trumpet player. Others in the group were Victor Gaskin, Britt Woodman, Al Harewood, Dick Katz, and last, but by no means least, Joey Cavaseno. The 19-year-old reedman was really something to behold, and I was pleased to read about him in last month's *down beat* in the Auditions section. I've been talking him up here in the Midwest for a year now, so I was especially happy to see the nice mention in the magazine. He is, without a doubt, something special.

Mary A. Snyder
Minneapolis, MN

IRONIC TWADDLE

Ironically, the October issue of *down beat* arrived moments after I had finished a rapturous hearing of Commodore's reissue album of saxophonist Bud Freeman's classic 1938 trio dates.

Why ironically? Because of the letter by reader Michael Brenner in which, caught up in a perfect transport of hyperbole, he

describes Michael Brecker as "the greatest sax player ever to grace this planet" and "the most innovative, electrifying, and brilliant sax man in all of jazz."

Putting aside the obvious fact that "the greatest" and "the most" and all such effusions are pitfall words and ought to be avoided, this is errant nonsense! Jazz, real jazz, is in deep trouble indeed if Mr. Brenner's delirious twaddle reflects the thinking of any significant segment of the audience.

John W. Miner
Oshkosh, WI

CRIT COMMENTARY

I was surprised by Francis Davis' recent letter (Oct. '87) criticizing the Critics Poll. Francis, I also agree that *db* should list the critics' individual votes. I'd like to know who keeps voting for Gil Evans as best big band (have they heard his recent erratic records?), Carla Bley as composer (name some standards she has written), Cecil Taylor as pianist (every year?), and Lester Bowie as trumpeter (with Freddie Hubbard in eighth place!). But despite these faults, the *db* Critics Poll is the most prestigious in the world and one you should be proud to participate in. Conversely, as one of the top jazz writers around, your participation as two percent of the votes is needed, even if you consider the electric piano category "irrelevant." Look at it this way: Any poll that elects Johnny Dodds to the Hall of Fame has its value. Now if only Lee Morgan and Bunny Berigan would get some support!

Scott Yanow
Burbank, CA

MISSING SILVER

What a delight to see Horace Silver make one of his rare appearances in *down beat* through his (Sept. '87) *Blindfold Test*. I find it a shame that a man of his talents—whom I consider, only next to Duke Ellington, to be the greatest composer, and, together with Art Blakey and Miles Davis, the most prolific bandleader in the history of jazz—has apparently neither been considered worthy by the critics nor your readers to be voted into the Hall of Fame.

Surely, the fact that his recorded output is somewhat sparse these days could have nothing to do with it? His previous achievements are so plentiful to almost make it imperative that he be a member of the "club."

I do hope that this is going to happen soon! Mr. Silver can definitely count on my vote.

Matthias Baumann
Kriftel, West Germany

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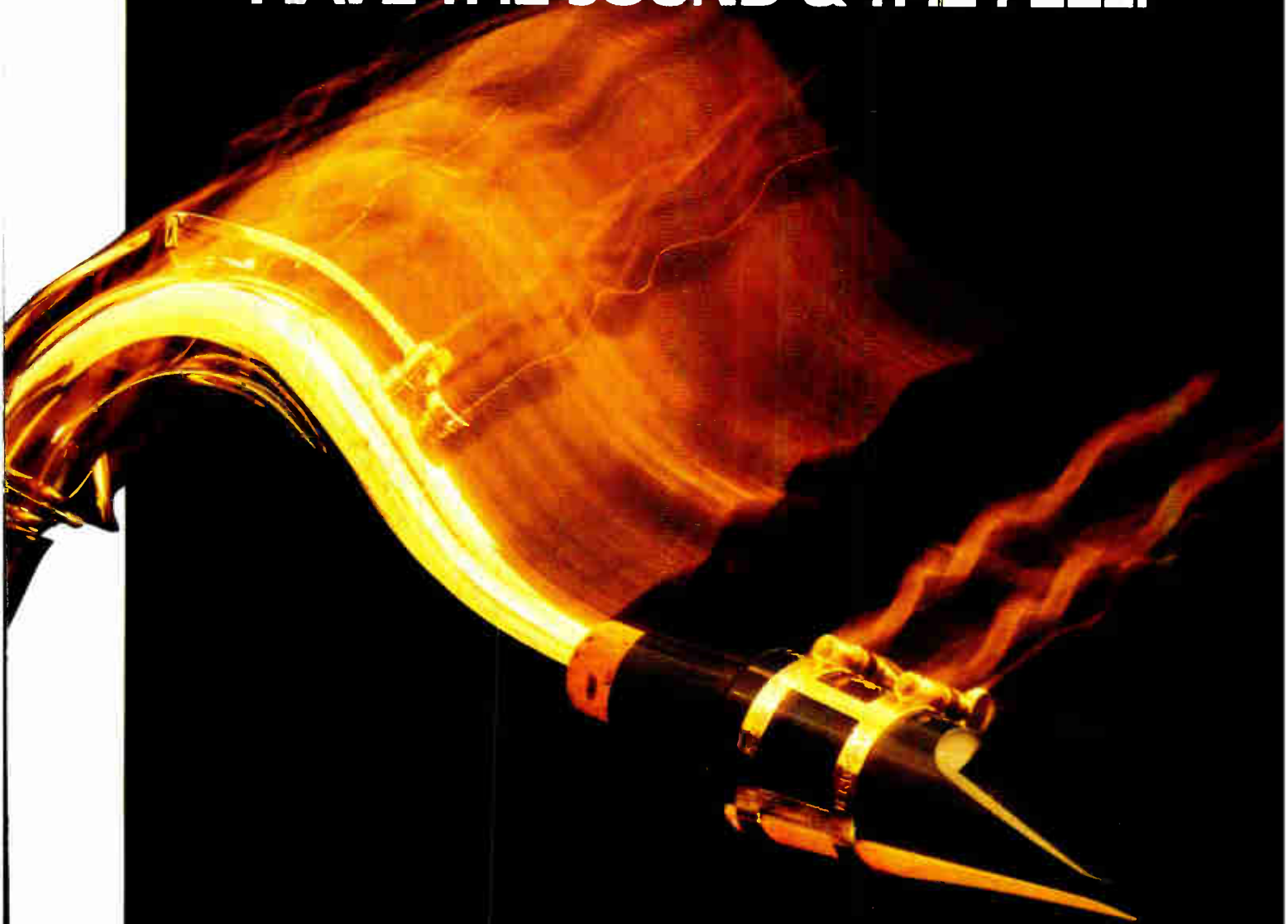
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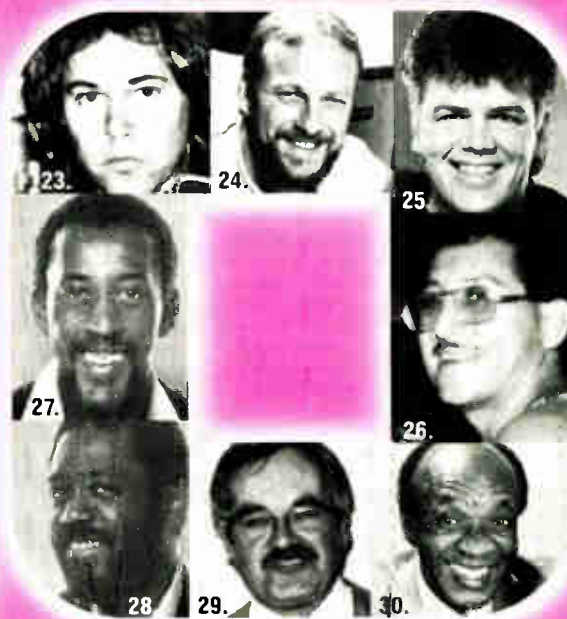
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World Radio History

JACO PASTORIUS, 1952-87

FT. LAUDERDALE—Jaco Pastorius, electric bass virtuoso and one of the most innovative and influential musicians of the 1970s, died Sept. 21 in a Ft. Lauderdale hospital at age 35. Pastorius, who in recent years had lived in the streets and had been treated for manic-depression and alcoholism, had been comatose since being beaten at a local bar nine days earlier.

Pastorius rose to musical prominence with the fusion band Weather Report in the late '70s, and went on to tour and perform with such artists as Herbie Hancock, Joni Mitchell, Pat Metheny, Albert Mangelsdorff, Sly Stone, and Blood, Sweat and Tears, among others. He recorded three albums under his own name (*Jaco Pastorius*, *Word Of Mouth*, and *Invitation*), won several **db** Readers and Critics polls in the late '70s and early '80s as best electric bassist, and was nominated for three Grammy Awards. He was a respected, eclectic composer, and his fretless bass style became widely imitated by other young bassists.

Pastorius' fatal beating may have been triggered by his trying



to kick in the door of an after-hours club that had refused him admittance, according to police, who arrested the club manager on a charge of aggravated battery for his alleged involvement in the incident. Pastorius had led a deeply troubled life in recent years—abusing drugs and alcohol, living in parks in New York and Ft. Lauderdale, and indulging in wildly erratic behavior. In 1982, he pleaded guilty to resisting a police officer with violence after an argument with his wife; he was placed

CONTINUED ON PAGE 12

PETER TOSH, 1944-87

KINGSTON, JAMAICA—Reggae star Peter Tosh, who co-founded the Wailers with Bob Marley and Bunny Wailer (Neville Livingston) in 1963, was fatally shot during an apparent robbery on Sept. 11, when three men invaded his home near Kingston, Jamaica. He was 42.

Also killed were Wilton Brown and disc jockey Jeff "Free I" Dixon. Four others—including Tosh's girlfriend and manager, Marlene Brown, and his drummer, Carlton "Santa" Davis—were wounded.

Tosh and his friends were reportedly in the upstairs living room of Tosh's home in suburban St. Andrew when the gunmen pulled up on motorcycles. Two of them hid while the third, who was known to Tosh and Brown, knocked on the door, joining him with their weapons drawn when he was let in. Police issued a warrant for the arrest of Dennis Lobban, who had recently been released from prison and was known to associate with many reggae artists from the Kingston slum of Trenchtown. Though robbery appears to be the motive for the shootings, Brown was known to have "enemies in Kingston" and police believe the

shootings may have resulted from some disagreement the intruders had with Brown.

Born Winston Hubert MacIntosh, Tosh wrote some of the Wailers most political material, including *400 Years*, *Stop That Train*, and the anthemic *Get Up, Stand Up*. He left the Wailers in 1973 to pursue a solo career, recording a string of politically charged albums that included *Legalize It*, *Equal Rights*, *Bush Doctor*, *Mystic Man Wanted Dead Or Alive*, *Mama Africa*, and *No Nuclear War*. On *Bush Doctor*, he recorded a cover of the Temptations' (*Got To Walk And*) *Don't Look Back* in a duet with Mick Jagger, and he later joined Jagger for an appearance on *Saturday Night Live*.

Tosh had a history of confrontations with the law. He was jailed for possession of marijuana in the mid-'60s. In 1978 he smoked a "spliff" onstage in front of a crowd of 30,000 in Kingston that included then-Prime Minister Michael Manley, berating Manley for a half-hour for not legalizing "ganja." Later that year, he was arrested in his studio, taken to a police station, and beaten nearly to death before being released. —bill beuttler

Notpoutki

Little memorial: the family of bassist **Wilbur Little**, whose passing was noted in the August '87 Final Bar, requests that those wishing to memorialize his achievements in jazz send contributions to the Jazz Program/Ellington Fund, Ellington School of the Arts (3500 R St. N.W., Washington, DC 20007) . . . sheet music: **Hal Leonard Publishing Corp.**, which celebrates its 40th anniversary this year, has issued a 104-page book containing music from the **Chick Corea Elektric Band**; the company's many other offerings can be found in its 180-page 1987-88 catalog (write 8112 W. Bluemound Rd., P.O. Box 13819, Milwaukee, WI 53213 for info) . . . NEA grants: the Music Program of the National Endowment for the Arts has announced a dozen new grants for consortium commissions and composers-in-residence, worth a total of nearly \$200,000; including a \$15,000 grant to L.A.'s

Committee on Jazz, Inc., to support commissions for composers **John Carter**, **Vinny Golia**, and **Richard Davis**, and \$16,500 to NYC's Dorian Woodwind Foundation, Inc. to support commissions for **Keith Jarrett**, **Joan Tower**, and **Lalo Schiffrin** . . . prince of a guy: **Prince's** Paisley Park Studios, in Chanhassen, MN, will be providing his own group and others with hi-tech recording facilities; establishing the studio is said to be Prince's way of giving something back to his hometown . . . Wonder movie: **Stevie Wonder** is reportedly performing Motown tunes from the label's golden age through the present for a new feature film; the finished product will be released first in theaters, then as a home video . . . bootleg CDs: compact disc versions of a pair of bootleg recordings—**Bob Dylan's** *The Gaslight Tapes* and **Jimi Hendrix's** *Wake Up One Morning And Found Myself*

Dead—are said to have surfaced in Europe; the CDs are believed to have been turned out after hours at a legitimate German plant . . . college notes: the **Berklee College of Music** has announced auditions for windplayer scholarships (for info, phone 1-800-421-0084); **North Texas State University** is establishing an annual scholarship in memory of the late **Dr. Marceau C. Myers**, dean of the university's School of Music from 1974 until his death last July (donations may be made c/o Marceau C. Myers Endowed Scholarship, The Office of Advancement, P.O. Box 13557, Denton, TX 76203) . . . station switches: two of Washington D.C.'s best-established jazz radio programmers, **Felix Grant** and **Rusty Hassan**, have jumped to WDCU-FM "Jazz 90"; the station recently converted to a 24-hour all-jazz format . . . folk grant: Dallas-based blues pianist **Alex Moore** was one of 11 folk artists

and artisans receiving National Heritage Fellowships from the NEA this year; the fellowships are one-time grants of \$5,000 awarded to folk artists nominated by their peers . . . current events: the **National Museum of Natural History's** "Jazz In The Palm Court" series runs first and third Sundays, November through March, with highlights to include programs of regional ragtime composers and performers, the New Orleans jazz of **Sidney Bechet**, **Albert Ammons'** Chicago boogie-woogie, Harlem stride piano, and classic vocal blues (phone 202/357-2700); **MIDI Expo**, the exclusive forum and marketplace for digital music, premieres 12/5-6 at the New York Hilton (203/259-5734); and **Hal Russell's N-R-G Ensemble** will wrap up a three-performance set 12/17 at the **Prairie Avenue Gallery** in Chicago (312/842-4523) . . .

ROUND-THE-CLOCK REGGAE

MONTEGO BAY, JAMAICA—Reggae fans from around the world got all the music they could handle at the 10th anniversary edition of the Sunsplash festival. The four-day music marathon presented almost four dozen world-class reggae acts in concerts that began at 9 p.m. and frequently ran past noon of the next day. Only the strong survived, but all in attendance got a year's supply of genuine roots riddims.

The festival, held in the massive Bob Marley Performing Centre this year, got off to a rocky start when the first act, Ras Michael, couldn't get into the country and had to cancel at the last minute. Veteran Jamaican dj/rapper U-Roy filled in admirably, and the festival never encountered another hitch—a remarkable accomplishment considering the magnitude of the undertaking.

The star of the first night was undoubtedly Burning Spear, as Winston Rodney led the band through an impassioned set powered by superlative horn playing and roots-conscious tunes. The centenary of Jamaican national hero Marcus Garvey (Rodney's major influence) was observed at the festival, and Burning Spear literally blazed with evangelical zeal.

Crowds of 25,000 or so were in attendance for every night but the dance hall/dj night, when more than a dozen hot young Jamaican acts filled the Centre and its surrounding areas with 45,000 fans. Yellowman, formerly the reigning Jamaican dj before a series of medical problems and the rise of new stars, served notice he was back on the scene in a big way with an enthusiastically received set of his trademark "slack raps" focusing on sexual antics. The current commercial king, Tiger, also turned in a strong show.

Other festival highlights included the debut appearance of the Austin, Texas-based Killer Bees, the first American act to play Sunsplash since 1982. The British dj duo of Pato Banton and Tippa Irie was the biggest surprise, as the pair almost stole the show from a bill of superstar acts like Steel Pulse, Third World, Freddie McGregor, and Mutabaruka on Friday night.

A variety of reggae beach parties and awards banquets also were crammed into the week of Sunsplash, giving fans the choice between wraparound 24-hour music and an occasional nap. Most seemed to choose the music, opting to sleep on the plane back home.

—michael point



DIZZY SCATting: Dizzy Gillespie scats with Jon Hendricks, James Moody, and trumpeter Jon Faddis (left to right) at Wolf Trap's recent all-star concert celebrating his 70th birthday, set for eventual airing on PBS' *Great Performances*. Gillespie played with various ensembles during the evening, including a quintet featuring Sonny Rollins and Hank Jones, duets with Oscar Peterson and Carmen McRae, a trumpet choir with Wynton Marsalis, Freddie Hubbard, Jimmy Owens, and Faddis, and small groups featuring Benny Carter, J. J. Johnson, Slide Hampton, Steve Turre, Sam Rivers, and others.



TAP DANCERS: Jimmy Slyde, Harold Nicholas, Diane Walker, Savion Glover ("the Tap Dance Kid"), Bunny Briggs, Chuck Green, and Lon Chaney (left to right) took over the stage at the Great Woods Center for the Performing Arts in Mansfield, MA, recently for "An Afternoon with the Masters of Jazz Tap and Percussion." Supplying the beat were drummers Max Roach and Alan Dawson.

BIRD FILM BIO

HOLLYWOOD—Shooting has begun on the long-awaited feature film bio of legendary alto saxophonist Charlie "Bird" Parker with actor Forest Whitaker (seen recently in *The Color Of Money*) in the starring role, up-and-coming actress D'Anne Benora playing his wife, and Clint Eastwood serving as director.

A longtime jazz fan, Eastwood persuaded Warner Bros. to buy the film rights from Columbia Pictures after meeting Parker's widow, Chan, who had been involved in putting together the original script and will now be acting as a consultant for the film. Also serving as a consultant will be trumpeter Red Rodney, a former sideman of

Parker's.

Tentatively titled *Bird*, the movie will make use of specially cleaned-up tapes of Parker's music. Whitaker is learning to play alto saxophone in order to mime Parker's solos. Lennie Niehaus, who is writing the film's music score, is doubling as Whitaker's sax teacher. Parker's early work on tenor saxophone will be represented in the film by tenor saxist Harold Jeotze, a Bantu bushman now living in Sweden who Chan Parker says "sounds like early Bird."

Plans for a Parker film biography have been underway since 1981, when Richard Pryor was Columbia's leading candidate for the role of Parker.

—martin isherwood

PASTORIUS

CONTINUED FROM PAGE 11

on probation, which he violated by riding drunk and naked on the hood of a pickup truck. The night before he sustained the head injuries that killed him, Pastorius had jumped onto the stage during a Carlos Santana concert at Sun's Musica! Theatre and was ejected from the building.

"Jaco used to call Joe Zaw'nul and myself from anywhere in the world—Alaska, Germany, Japan, or wherever," said Wayne Shorter, who with Pat Metheny and Peter Erskine, was among the musicians attending Pastorius' Ft. Lauderdale funeral. "Then he would put people on the phone—Toots Thielemans, different people he was collaborating with tour-wise or record-wise. It was always a sur-

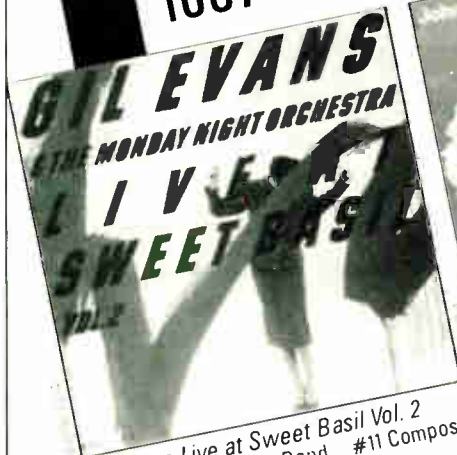
prise call, maybe in the dead of night. He never disconnected.

"He had a liveliness that continued offstage as well as on," continued Shorter. "He had a way of communicating with young people—there was a noticeable change in the age of [Weather Report's] audience when Greg Erico and Jaco Pastorius were in the band. Otherwise, off the entertainment circuit and into everyday life, Jaco was good company, and he was always—no matter what happened over the years—he was always coming from a family situation when he talked. He was always talking about his family—his own family and the world family. It was something he was reaching for."

—bill beuttler

the Gift of the Cool

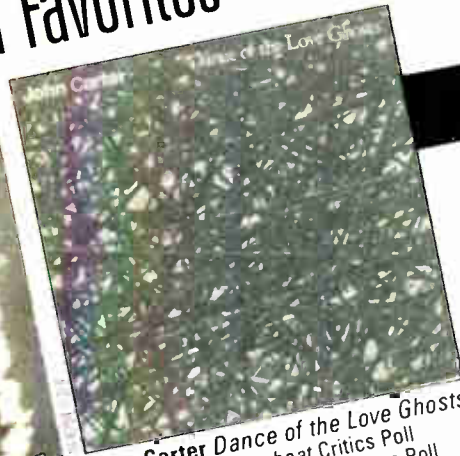
1987 Downbeat Winners and Favorites



Gil Evans *Live at Sweet Basil Vol. 2*
#1 Arranger #1 Big Band #11 Composer
Downbeat Readers Poll



John Scofield *Blue Matter*
#2 Guitar — Downbeat Readers Poll
Top 15 Jazz Musician and Album of the Year



John Carter *Dance of the Love Ghosts*
#1 Clarinet — Downbeat Critics Poll
#3 Clarinet — Downbeat Readers Poll



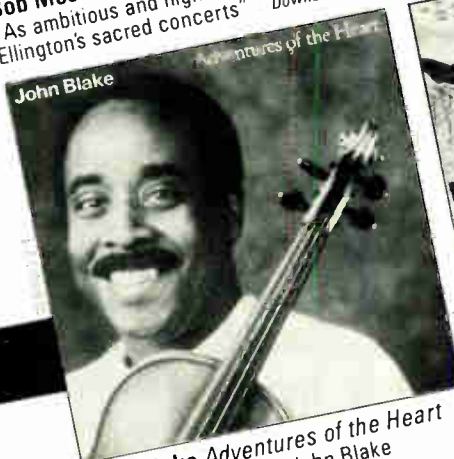
Bob Moses *The Story of Moses*
"As ambitious and high-minded as Ellington's sacred concerts" — Downbeat



La Monte Young *The Well-Tuned Piano*
"An insular, calming, and personal work — and a masterpiece." — Downbeat



Oliver Lake *Impala*
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TOM VERLAINE

"I never talk equipment," says Tom Verlaine politely but firmly over the dance muzak pumped into the bar at One Fifth Avenue. "I don't want a lot of kids running out to buy what I use because they think it's gonna give them the same sound." He needn't worry. There are some singers, players, and songwriters whose style is totally their own, recognizable after a phrase, even a note; that's true of Verlaine in all three categories.

Although some of the bands, like the Ramones and Talking Heads, who followed Verlaine's breakthrough group Television into CBGB's in the mid-1970s have made more money and bigger names for themselves, Verlaine has made the most consistent, most idiosyncratic, most stirring music. Whether on the two official Television albums, *Marquee Moon* (Elektra 7E-1098) and *Adventure* (Elektra 6E-133), or his four solo efforts, the sound he creates is at once unique and powerful. Start with the unavoidable two-and-four rammed down your whole body by the drums and the (by most rock standards) uncharacteristically long bass patterns that loop around them. Next comes the moving meshwork of guitars, their

starkly individual motifs peeling riffs, chiming harmonics, skidding pure raunch, weaving a three-dimensional sculpture of sound so vivid you can see it solidify out of thin air.

"I listened to a lot of Coltrane and Dolphy and Mingus," says Verlaine, who played sax as a teenager after giving up on piano. "I use the guitar's vibrato to bend notes like saxes do, to get that vocal quality I heard in the great jazz hornmen. I like to leave the voice with space around it, and get the call-and-response of the guitars as a structural thing. I always record the basics live—there's no other way to get that feel."

That feel fuels his latest effort, the typically punning *Flash Light* (IRS 42050). Despite his three years of silence, year-plus in England producing young bands, and change in labels, toss this LP on and it's like Verlaine has never left. The cutting, ironic lyrics—he tends to start from prose, the form in which they're printed on the album cover—are the antithesis of the dreamy, gauze-shot image usually (and erroneously) evoked to describe Verlaine's writing, and satirize everything from small-town mores (*A Town Called Walker*) to lovers' inability to communicate (*The Scientist Writes A Letter*). Through all the tunes, in fact, runs Verlaine's deep sense of the gulfs separating human beings, of how the language we apparently share is actually a hopelessly inadequate bridge across personal and social problems. He embodies



that realization in paradox, like the end of Annie's *Telling Me*—"annie's tellin me no one knows where they come from . . . it's like a factory/Back in that 'factory', annie's tellin me, everyman is king." Literate and rich, his lyrics ride atop music that roves from ass-kicking rock (*Cry Mercy Judge*) to meditative recitative (*Scientist*) to mutant country & western (*The Funniest Thing*). But whatever their origins, Verlaine remakes the sounds he seizes in his image. —gene santoro

HUBERT SUMLIN

here are few partnerships in the history of blues to match that of Hubert Sumlin and the late Howlin' Wolf. For almost a quarter of a century Sumlin and the Wolf manhandled the blues—Wolf providing one of the most uninhibited and aggressive vocal techniques ever heard while Sumlin supplied jagged, crackling guitar lines that attacked the music like sharks in a feeding frenzy. Sumlin's wonderfully erratic style, full of unpredictable bursts of idiosyncratic energy, combined with Wolf's bay-at-the-moon primal singing to produce numerous classic recordings like *I Ain't Superstitious*, *The Red Rooster*, and *Spoonful*, as well as some of the most intense and intimidating live blues shows ever seen.

Sumlin, a native of Greenwood, Mississippi, was more than just Wolf's longtime guitarist. The singer virtually adopted him in his teens, and their relationship was strong, if occasionally stormy (rumors of the two knocking out each other's front teeth in arguments are well-founded). Sumlin, now a more mellow 56-year-old, remembers his days with Wolf and his music with nothing but positive feelings. "I first heard Wolf when I was 14, and I couldn't think of anything better to do with my life than to play the blues with him. I hooked up with him in West Memphis, and



he took care of me the best he could. When I went to Chicago to stay we were a team, and it was that way until he passed. We spent a lot of years together and all kinds of things happened, both good and bad, but it's the music we made that people will remember."

After Wolf's death in 1976 Sumlin's seminal sound, possibly the most widely heard yet rarely duplicated guitar style in blues, almost disappeared. He played briefly with the Wolf Gang, a band organized by tenor saxist Eddie Shaw, but his heart didn't seem to be in it. Sadder still was the fact that he didn't

take the chances offered to him to record as a leader, producing only a handful of sporadic foreign releases.

That's the past, however, because the always dapper Sumlin has finally begun to step back into the spotlight in the last couple of years. After living in Austin for a while—playing with local stars like the Fabulous Thunderbirds and reacquainting himself with veteran Chicago bluesmen playing the city's blues shrine, Antone's—Sumlin relocated to New York and plunged back into the blues. This summer his first American album as a leader, the accurately titled *Hubert Sumlin's Blues Party* (Black Top 1036), was released to uniformly rave reviews, while another session, this one for Antone's label, is on the way. He's also increased his live appearances, astounding and confusing audiences anew.

Sumlin isn't eager to talk about his career, past or present, preferring "to let others do the jawing while I do the playing," but he's clearly happy to be back in the thick of things. His playing, still as widely improvisational as ever, reflects it even if the guitarist himself doesn't readily admit it. To Sumlin, his playing and his life are inseparable, and apparently governed by the same philosophy. Sumlin says he is as surprised as anyone at what comes out of his guitar sometimes, but that is exactly what makes it interesting. "I don't plan it all out beforehand. I just get up there and try to play what seems right at the time. That's the way I play guitar, and that's the way my life goes. Right now," he smiles, "they're both coming out pretty good." —michael point

Critic: a person who has attained the enviable position of being paid to listen to music.

Reader: a person who has to work for a living and must carefully select their purchases (ie. consumer); often influenced by the Critic.



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dave weckl

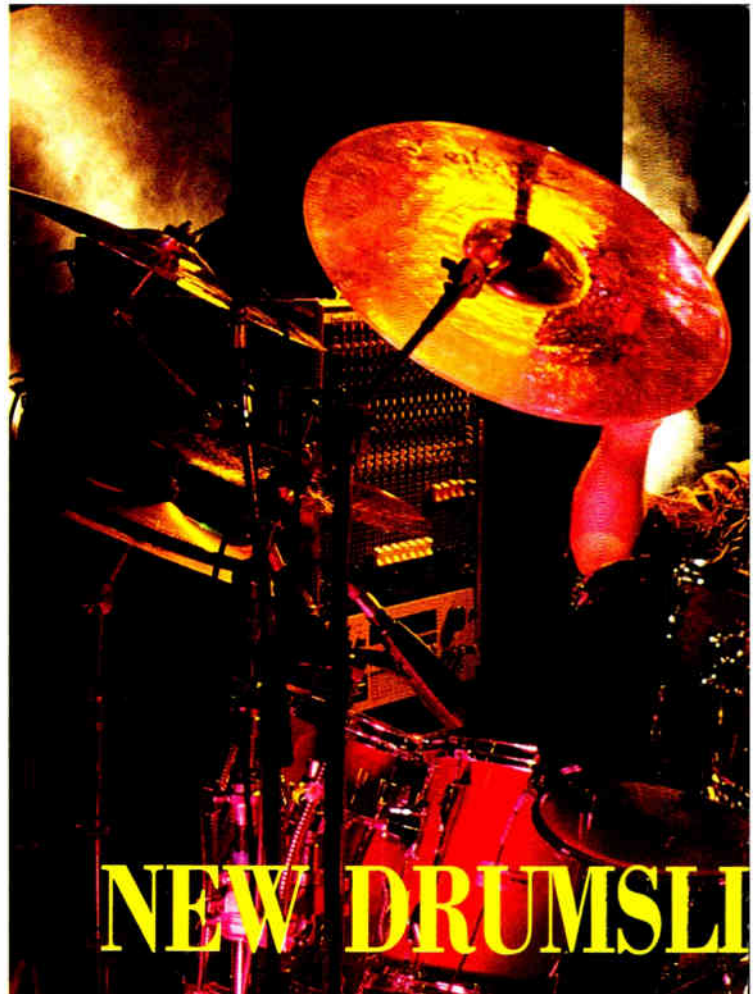
Every musician has his influences, but some of them are weirder than others. Quick now: guess what sensational young drummer's earliest influences were "guitarist" Mike Nesmith of the Monkees and drummer Jack Sperling of the Pete Fountain band. You got it—Dave Weckl, one of the most exciting fusion drummers on the scene today and a member of the Chick Corea Elektric Band, got his start in music playing along with tv pop and his dad's dixieland records.

Weckl's come a long way since then, of course. There've been stints with the bands Nitesprite and French Toast, a Bill Connors-led power fusion trio, and a Michel Camilo-led jazz trio leading up to the gig with Corea; record dates with Corea, Paquito D'Rivera, Tania Maria, Randy Brecker, Special EFX, and Madonna (Weckl played on *Like A Virgin*); and even a fun-filled—and very lucrative—seven-week tour with Simon & Garfunkel in the summer of 1983. The 27-year-old Weckl has also added some new heroes since his early years (Buddy Rich came shortly after Sperling, and today's favorites include Peter Erskine, Billy Cobham, Steve Gadd, and Jack DeJohnette), and he is now a good bet to start exerting some heavy influence on his own. He was voted top electric drummer in *Modern Drummer's* 1987 Readers Poll, and just out is Weckl's exciting new instructional package, *Contemporary Drummer +1*, done in collaboration with keyboardist Jay Oliver and consisting of a cassette with nine different types of material (two versions each, one with and one without Weckl on drums), charts, and a book explaining Weckl's interpretation of the music (the package is available through DCI Music Video, 541 Avenue of the Americas, New York, NY 10011).

Weckl grew up in the suburbs of St. Louis, his interest in music beginning around age six. "Michael Nesmith of the Monkees was my idol," he recalls. "I wanted to be just like that." His parents got him a guitar and music lessons, but Weckl soon discovered that the instrument wasn't for him. "Even today," he says, "I'll pick up a guitar, and I just can't figure out how those guys can play those six little strings. It makes no sense to me whatsoever." So young Weckl switched to "beating on boxes in my bedroom, playing along with records—I'd steal my mom's pot lids and beat the hell out of everything." He also started hanging out watching his next door neighbor, a drummer in a rock band. Mr. Weckl, noting his son's new interest, bought him a small three-piece set, which was set up in dad's workroom.

By the time he was eight, Weckl was drumming in earnest, learning fundamentals of reading and technique in his fourth-grade band and playing along with rock albums—the Monkees, Creedence Clearwater Revival, and Three Dog Night were favorites ("back then I never got into Led Zeppelin or any of the hard-rock stuff that was happening")—and his dad's "ton of Pete Fountain records," which is how he came across Sperling. "I learned so much from him," says Weckl of Sperling. "He had just an incredible feel. He was really my first teacher off of records that I learned anything about jazz from. You know, Fountain is a dixieland clarinetist, but his dixieland was always more swing, 4/4, straight-ahead-oriented. And he'd get into almost latin-like grooves sometimes—so I was learning a little bit about styles all the time from those records."

For his 12th birthday, Weckl's parents bought him a new set of Gretsch drums. By this time Weckl had "already decided I wanted to



be the best drummer in the world," he recalls with a laugh. Within the next couple of years, he'd given up his other big passions—baseball and soccer—in order to pursue his ambition full-tilt, the decision coming when, as an eighth-grader, he beat out a junior for the drum spot in his high school jazz band. Weckl began taking lessons from a local drum teacher, Bob Metheny, who steered him toward Roy Burns' Big Bad Beautiful practice method, which included a record, a book, and charts—"like playing along with a record, except you had charts to read." By now, Weckl had "discovered who Buddy Rich was, so Buddy became my mentor on albums from '73 until '78. It was just unbelievable the amount of time I spent checking out his stuff."

Soon Weckl was working with various bands, including a show band and Top 40 groups playing covers of anything from Chicago tunes to disco. Toward the end of high school, he was working with bands six nights a week, practicing as much as he could, and "trying to take the easiest courses I could so I could get out of high school easily. In my last semester, I was playing in a Top 40 band and at the same time rehearsing for a gig with a show band." He'd leave the show band gig at midnight, have breakfast, then rehearse with the Top 40 band from 2-6 a.m. The next day he'd be up by noon for a half-day at school, and then the cycle would begin again. "This went on for two months, just this continuous cycle. It was probably still to this day the hardest schedule I've ever kept."

When Dave did graduate high school, he was determined to attend college near New York or Los Angeles. He wound up at the University of Bridgeport [in Bridgeport, Connecticut], having met one of the university's professors, Neil Slater, at a Stan Kenton clinic in Springfield, Missouri. "I sent him a tape," remembers Weckl, "and he said if I could read as well as I could play I could get in the first band—and he could probably get me some work. That was it for me. It was only about an hour and 15 minutes out of the city, so I could go in whenever I wanted."

At college, Weckl made the school's first band and soon began playing small combo dates with Slater, guitarist Sal Salvador, and others, eventually landing a gig in a fusion band called Nitesprite,



NGER IN TOWN

JOHN DUKE KISCH

named after the Chick Corea tune. Weckl by this time was becoming an avid listener of Chick's, having been blown away by Steve Gadd's drumming on *The Leprechaun*, which inspired him to go out and get every album Corea did. At any rate, Nitesprite played local clubs for a couple of years, then really caught fire after Weckl inspired his St. Louis-based buddy Jay Oliver—just off the road with Maynard Ferguson—to move to Bridgeport and join the band. By '81 or '82, says Weckl, "this band was just smoking." Besides Weckl on drums and Oliver on keyboards, it included Dan Walinski on sax (just off a Steve Winwood tour), Paul Adamee on bass, Andy Bellock on guitar (now with Atlantic Starr), Joe Bonadeo on percussion (now drumming for Chuck Mangione), and vocalists Janice Dempsey and Vaneese Thomas (both now signed to Geffen Records; Thomas is climbing the black singles chart with her song *Let's Talk It Over*, from the album *Vaneese*).

Nitesprite did a lot of original material, tried unsuccessfully to get a record deal, and began playing New York clubs like Seventh Avenue South and Mikell's, "the popular places that sometimes studio musicians would come to. Steve Khan, the guitarist, would always come out and hear our band, and he'd always manage to bring somebody." One such somebody was Peter Erskine, who was impressed enough with Weckl to recommend him for his next important gig. Erskine "was subbing once in a while for Steve Ferrone in a band by the name of French Toast," explains Weckl. "It was composed of a bunch of studio players in New York—Peter Gordon, the french horn player, was the leader, and people like Lou Soloff, Jerry Dodgion, Sammy Figueroa, Anthony Jackson, and Michel Camilo were all in the band. Peter [Erskine] was busy and he didn't have a lot of time to do it, so he recommended me for the gig."

By now, early 1983, Nitesprite was breaking up, and Weckl was earning his living playing with a "real hip wedding band." He wanted the French Toast gig bad. "I spent hours memorizing the songs. I just wanted to smoke this thing, because to me the opportunity to play with [bassist] Anthony Jackson was just like a dream come true." Further, "everything

works off a recommendation in the city. You get a recommendation from somebody, they check it out. It takes a real strong, special person to put his reputation on the line for somebody else, so I wasn't going to let Peter down—or let myself down either."

Weckl got the gig, and soon found himself on the stage at Mikell's, "sitting next to Anthony. All night long, when we were playing—he probably saw that I was a little nervous—he wouldn't stop saying things like, 'Where have you been? Where did you come from?' And I'm thinking, 'Wait a minute—I'm sitting next to God on bass, and he won't shut up about me.' I couldn't stop laughing the whole night."

But Jackson really *was* impressed, and he began recommending Weckl for various gigs, including that summer's Simon & Garfunkel reunion tour, which Jackson had already been signed on as bassist. Weckl was working a gig at Seventh Avenue South when he got a phone call telling him that someone from the office handling the tour would be down that night to check him out. "So I'm playing," says Weckl, "and here comes short Paul Simon himself walking into Seventh Avenue South. It was funny, I didn't say one word to him all night; he came to the club and we played, and I just didn't know what in the hell to say, man. So later I get a phone call—they had decided to use me."

"I freaked out. They said that they were going to call me back and discuss the money, and I was thinking, 'Wait a minute, aren't you just going to tell me what you're going to pay me?' So I talked to Anthony, and he said, 'No, man, you've got to ask for this, because you know so-and-so went on the road for this.' And I said 'Anthony, nobody makes that kind of money, that's ridiculous.'" Weckl wound up asking for \$1,000 more per week than someone else had gotten before in the bass chair. The Simon & Garfunkel people's response? "Okay, no problem." I just dropped the phone—I hadn't made that much money in a year, much less seven weeks."

The tour took place in June and July of 1983, consisting of 20-some concerts all over the U.S., plus stops in Switzerland, France, and Israel. "What a band that was," Weckl marvels now. "Sid McGuinness from *Late Nite With David Letterman* was playing guitar, Airtio was playing percussion—it was just incredible." Weckl was especially pleased at the chance the tour gave him to play with keyboardist Richard Tee. "I had never met Richard, but he was this huge figure. I knew from the moment I walked into the rehearsal that Richard was the guy I had to be looking for, which is something I always talk about in my clinics—trying to develop a sensitivity toward who's directing traffic, musically. I never took my eyes off Richard, unless I looked at Paul, because it was between those two always."

Things cooled off considerably for Weckl in the fall following the Simon & Garfunkel tour. "When I got back off of that tour and got into town, things were pretty slow for a while. Anthony was saying, 'Go pick out your Rolls Royce, you're going to be the most happening cat around.' I said, 'Yeah, right.' I just took all the money I made from Simon & Garfunkel and threw it in the bank, went back to my standard way of living—my apartment in New Rochelle, my Honda Civic station wagon. For at least three or four months I was getting worried. I thought, 'What am I going to have to do, go back to playing weddings again?'" But work started trickling in. "I started to work for jingle companies, just getting recommendations from Anthony and different people in the business. It was sort of a snowball effect—things just started happening. I worked more and more studio stuff. I started getting record dates."

Those records included Diana Ross' *Swept Away*, overdub sessions on George Benson's *20/20*, and Madonna's *Like A Virgin*. Doing the latter session, says Weckl, "was great, because that album was before she really hit it big, so she was hanging out in the studio. I worked for Nile Rodgers, who I was working for quite a bit at that time—I got to do the Honeydrippers session with Robert Plant, which Nile and Jeff Beck were on, and I got to do some of Jeff Beck's record, which never got released, I don't think, or he changed producers or something in the middle of the album, so all of the tracks that we did got totally redone. And then there were

always some jazz albums happening, too—Paquito D'Rivera and Tania Maria, Randy Brecker and Eliane Elias, a lot of Japanese albums."

Weckl also recorded a couple of albums with the Michel Camilo band, an offshoot of the now-disbanded French Toast band. In early 1984, he hooked up with Bill Connors and a friend from St. Louis, bassist Tom Kennedy, in a power rock-fusion trio. "Bill had these sketches of tunes, and we all sat down and helped arrange them. We made it into a group project—recorded the album *Step It*, did a couple of appearances in New York, one in L.A., and that was pretty much it."

Pretty much it for the Connors trio, anyway, because at one of the New York performances, at the Bottom Line, Chick Corea showed up to hear Weckl play for the first time, having heard Weckl's name come up whenever he mentioned his idea of putting together an electric trio. "Michael Brecker was the first one who said something," says Weckl, "and apparently Chick was asking a lot of people about drummers and my name kept coming up on the list." By this time, Corea had already settled on John Patitucci as his bassist, and a week or so after speaking with Weckl backstage at the Bottom Line gig, Corea phoned him to suggest doing a two-week trial tour. "So I went out to L.A.," recalls Weckl, "and I didn't have any electronics at the time. I rented a kit out there, and we basically just tried it out. From the first rehearsal it was so happening—the band just clicked, because I had grown up listening to Chick. I knew all of his phrases, I knew what he played like."

The trial tour was a success, and Corea decided to put together a longer tour for the fall of 1985. But before they hit the road again, Weckl began pushing a reluctant Corea toward letting him use an electronic drum setup. "I said, 'Chick, you're going to love it. It will make the whole band electronic. You'll have your own monitor system, I'll have my own monitor system, and John'll have his—we won't need any monitors to hear anybody, but I'll have a rig too, just like you guys.'" Corea, still skeptical, was interested enough by Weckl's description that he wanted to see what it was like. "So I designed this speaker and rack system and got it made by a couple of guys in Woodstock, New York—David Robb and Chris Anderson. We put together my first rack system, which basically was a bi-amp system with two 15-inch subwoofers and two 15-inch full-range cabinets, with a mixing board, digital reverb, digital delay, noise gates on all the mics, and I was triggering Simmons SDS-5 and a LinnDrum machine. So I took it out there, and immediately it worked better than I thought it was going to. Chick liked it a lot."

Following the fall tour, the band recorded its debut album for GRP, *The Chick Corea Elektric Band*, with guitarists Scott Henderson and Carlos Rios sitting in on some of the cuts. Subsequent tours followed, the band expanding first to a quartet with a succession of guitarists—Henderson, Jamie Glaser, and current guitarist Frank Gambale—and eventually becoming a quintet with the addition of saxophonist Eric Marienthal.

The band's second album, *Light Years*, came out this year, and this time Weckl was heavily involved in the album's production, earning himself a credit as associate producer (on the first album, he'd done his rhythm tracks in about five hours, then zipped back to New York for his then-torrid studio career). "We spent hours and hours on the album," says Weckl. "We were on double shifts—Chick would go home and sleep, and my partner Jay Oliver and I would come in for a shift, then Chick would come in and finish the mixing, then write more keyboard parts until 10 in the morning, and we'd come back and start mixing the next tune."

Weckl is very happy with the end result of those labors, even if some critics aren't. "Chick really wanted to go for more radio play with this album," he explains. "That doesn't mean he sold out. You've got to understand that radio stations have got to find something to market, or people just aren't going to hear it. Chick had a big decision to make about making a blowing album or non-blowing album, and he just wanted to make more concise, good music and have it more groove-oriented. That doesn't mean that it's any less musical, because the writing's great. Not only that, but we take the stuff from the album out live and blow it to pieces—so people have to come see it live to hear the blowing aspect of it."

DAVE WECKL'S EQUIPMENT

Dave Weckl's equipment list is long and complicated, and varies according to whether he's playing in electronic or acoustic settings. With the Elektric Band, he uses Yamaha Power Series drums with Remo heads (sometimes Remo Clear Emperor, sometimes Remo Coated Ambassador). The drums include a 22 x 16-inch bass drum; 8 x 8, 10 x 10, 10 x 12, 11 x 13, and 13 x 15 tom-toms; and the Yamaha Piccolo brass shell snare. Cymbals are all Zildjians, including a 20-inch custom K., 17- and 18-inch brilliant K. dark crashes, a 17-inch brilliant K. china boy, a 12-inch brilliant K. splash, a 14-inch A. Zildjian swish, and two sets of hi-hats—13 and 14 inches, with Zildjian K's on top and Z's on bottom. He uses a two-rack system in this context: the first for his acoustic drums, including a Studiomatic 8 x 4 mixing board, a Lexicon PCM-70 reverb, a Roland SRB-2000 reverb, a Roland SDE 1000 digital delay, Omnicraft noisegates, and a DBX 166 compressor. His electronic rack includes a Hill Multimix 16-channel board, two Akai S-900 samplers, a Lexicon PCM-70 reverb, a Roland SRB-2000 reverb, a DBX 166 compressor, and a modified Roland Octapad whose creators, Tom Meyer and Michael Bacich of Hi-Tech Audio Designs in L.A., have affectionately named the Weckl Box. Weckl also uses a Dynacord Rhythm Stick with a Yamaha RX-5 drum machine and a Drum Workshop trigger pedal in electronic settings.

His acoustic setup includes the Yamaha Custom Tour Series, and includes a 14 x 18-inch bass drum; 8 x 10, 8 x 12, and 14 x 14 toms; a six-and-a-half-inch wood snare; and, again, Zildjian cymbals—a 20-inch old Canadian K., an 18-inch K. ride, a 15-inch dark K. crash, a 17-inch dark K. crash, a 20-inch swish, sometimes an 18-inch flat ride, and a 14-inch K. top/Z. bottom hi-hat. All of Weckl's hardware is by Yamaha, and he uses Vic Firth 5A sticks.

DAVE WECKL SELECTED DISCOGRAPHY

with Chick Corea <i>LIGHT YEARS</i> —GRP 1036 <i>ELEKTRIC BAND</i> —GRP 1026	with Bill Connors <i>STEP IT</i> —Pathfinder 8503
with Special EFX <i>MYSTIQUE</i> —GRP 1033	with Tania Maria <i>MADE IN NEW YORK</i> —Manhattan 53000
with George Benson <i>20/20</i> —Warner Bros. 25178-1	with French Toast <i>FRENCH TOAST</i> —Elektric Bird K28P-6302
with Paquito D'Rivera <i>WHY NOT?</i> —Columbia 39584	with The Honeydrippers <i>THE HONEYDRIPPERS, VOL. 1</i> —Atlantic 90220-1
with Randy Brecker and Eliane Elias <i>AMANDA</i> —Passport Jazz 88013	with Diana Ross <i>SWEPT AWAY</i> —RCA AFL1-5009
with Michel Camilo <i>WHY NOT?</i> —Elektric Bird K28P-6371	with Madonna <i>LIKE A VIRGIN</i> —Sire 25157-1

The album entered the *Billboard* contemporary jazz chart at number 15, putting Weckl even more in the public eye. He's already been offered a record deal of his own, but doesn't feel ready to tackle one yet. Instead, he decided to get heavily into the production and educational aspects of his career via his instructional package from DCI Video. "My concept of the whole thing was to have an audio cassette with every style of music on it, to have drum charts and a book explaining my interpretation of the music—how I played it—and written-out examples of what I did. On the cassette, there are two versions of each song: one with me, and directly following it a version without me. The tape goes through different styles of pop tunes, a straight-ahead rock & roll tune, a rhythm-section funk tune where there's a drum solo over a band, an odd-time combination latin tune with a drum solo, and examples of a jingle, a radio or tv commercial, and a movie soundtrack. It's got examples of every situation you might run into, live or in the studio, with charts for everything, and it either has a click track on it or the music has sequenced percussion so people can play along with it. It's not easy stuff; it's geared toward the intermediate or advanced level player."

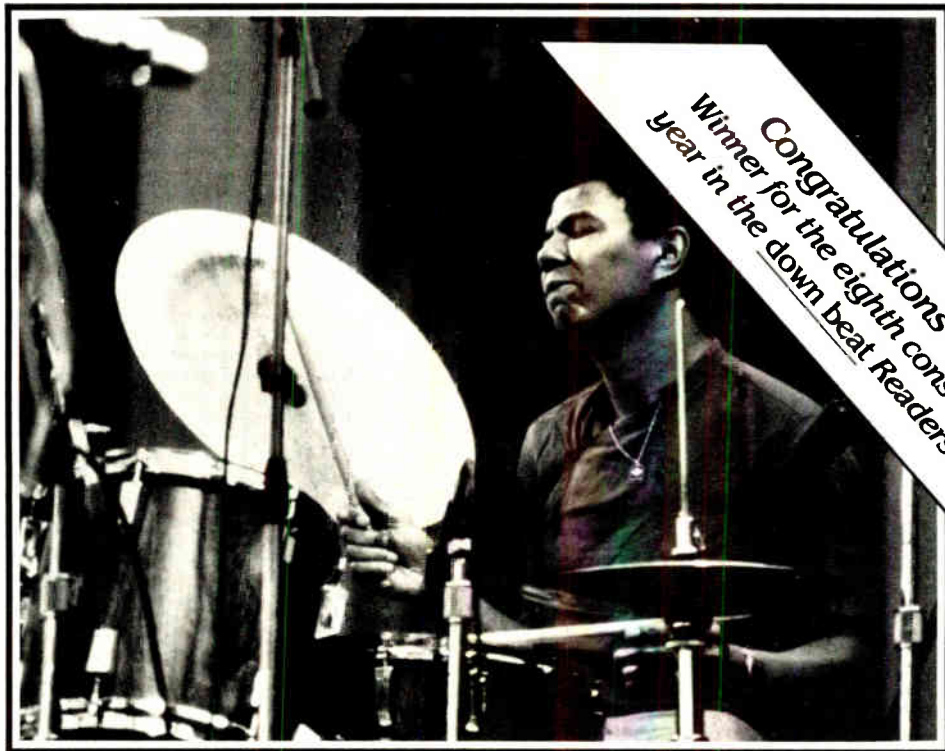
Corea, Michael Brecker, Anthony Jackson, and guitarist Steve Lukather are among the musicians joining Weckl and Jay Oliver on the tracks, "so not only do the kids get to play with a perfectly sequenced track, they also get to play with some of the best players in the world."

"I'm going to be doing a video for DCI later," says Weckl, "but I want to stress that this one I've been talking about is an audio cassette, and it's going to be in a sensible price range so that kids can afford it."

With his instructional package, his Corea gig, and his other recording ventures, Weckl's present and future look busy and bright indeed. He's also begun working acoustic trio settings with Corea and Patitucci, and recording under his own name and producing for other artists are projects that don't appear too far in the offing. The kid's come a long way from Mike Nesmith and his mother's pots and pans.

db

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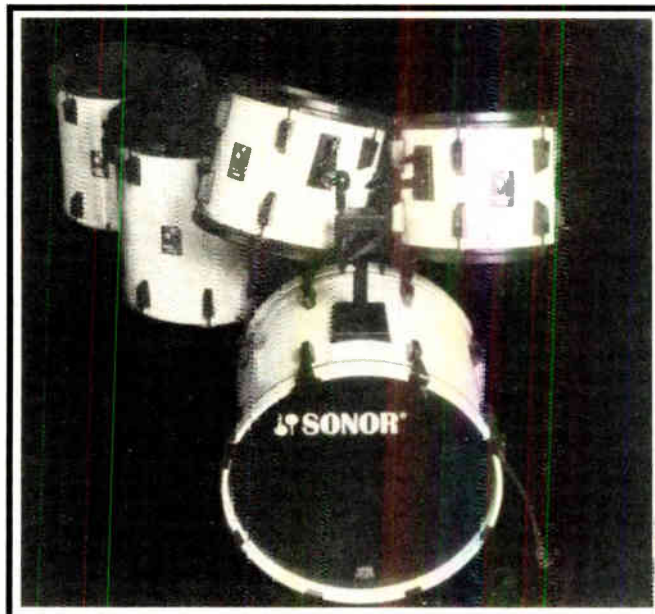
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HALL OF FAME

110	Lionel Hampton
90	Red Rodney
89	Dave Brubeck
65	Scott Joplin
52	Herbie Hancock
46	Sonny Stitt
45	Wayne Shorter
45	Mary Lou Williams



JOHN W. CORBETT

JAZZ MUSICIAN OF THE YEAR

243	Ornette Coleman
186	Dexter Gordon
144	Michael Brecker
133	Wynton Marsalis
105	Miles Davis
103	Pat Metheny



FRANK W. WERNICK

JAZZ ALBUM OF THE YEAR

233	Michael Brecker, Michael Brecker (Impulse)
125	Dexter Gordon, <i>The Other Side Of Round Midnight</i> (Blue Note)
101	Miles Davis, <i>Tutu</i> (Warner Bros.)
90	Pat Metheny, <i>Still Life (Talking)</i> (Geffen)
83	Wynton Marsalis, <i>J Mood</i> (Columbia)
65	Branford Marsalis, <i>Royal Garden Blues</i> (Columbia)



POP/ROCK ALBUM OF THE YEAR

306	Paul Simon, Graceland (Warner Bros.)
99	U2, <i>The Joshua Tree</i> (Island)
79	Prince, Sign "Ø" The Times (Paisley Park)
44	Miles Davis, <i>Tutu</i> (Warner Bros.)
40	Steve Winwood, <i>Back In The High Life</i> (Island)



SOUL/R&B ALBUM OF THE YEAR

250	Robert Cray, Strong Persuader (Mercury/Hightone)
94	Prince, Sign "Ø" The Times (Paisley Park)
35	Anita Baker, <i>Rapture</i> (Arista)
30	Albert Collins, <i>Cold Snap</i> (Alligator)
30	Miles Davis, <i>Tutu</i> (Warner Bros.)
30	Janet Jackson, <i>Control</i> (A&M)

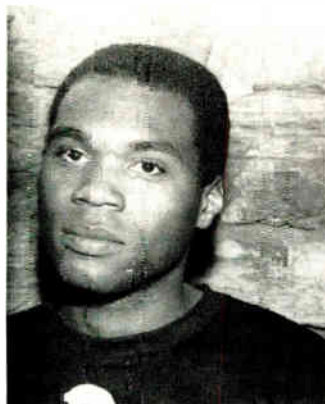




MARIA ROBLEDO

POP/ROCK MUSICIAN OF THE YEAR

- 320 Paul Simon**
 201 Sting
 140 Prince
 69 Steve Winwood
 66 Peter Gabriel
 65 Miles Davis



LAUREN DEUTSCH

SOUL/R&B MUSICIAN OF THE YEAR

- 357 Robert Cray**
 156 Roy Charles
 141 Prince
 90 Stevie Wonder
 74 B.B. King
 64 Anita Baker
 54 James Brown

ACOUSTIC JAZZ GROUP

- 218 Art Blakey & The Jazz Messengers**
 179 Wynton Marsalis
 153 Phil Woods
 92 Don Pullen/George Adams
 92 Red Rodney
 65 Modern Jazz Quarter
 65 World Saxophone Quartet
 47 Sphere
 45 David Murray
 43 Scott Hamilton
 43 Art Ensemble of Chicago
 40 Jack Reilly

BIG BAND

- 294 Gil Evans**
 198 Count Basie Orchestra
 143 Sun Ra
 124 Rob McConnell/Boss Brass
 108 Mel Lewis
 103 Akiyoshi/Tabackin
 84 Woody Herman
 71 David Murray
 65 Tonight Show Orchestra
 59 Duke Ellington Orchestra
 41 Bob Mintzer

ELECTRIC JAZZ GROUP

- 360 Pat Metheny Group**
 257 Miles Davis
 192 Ornette Coleman/Prime Time
 128 Steps Ahead
 102 Chick Corea Elektric Band
 66 Yellowjackets
 51 John Scofield
 44 Bass Desires
 43 Chuck Mangione

POP/ROCK GROUP

- 176 Sting**
 113 Los Lobos
 110 U2
 104 Paul Simon
 59 Prince
 57 Miles Davis

SOUL/R&B GROUP

- 251 Robert Cray**
 136 Neville Bros.
 114 Roy Charles
 99 Prince
 60 B.B. King
 54 Cameo
 168 Carla Bley
 153 Ornette Coleman
 108 Toshiko Akiyoshi
 99 Wayne Shorter
 86 Henry Threadgill
 55 Pat Metheny
 54 David Murray
 49 Abdullah Ibrahim
 40 Jack Reilly
 40 Rob Wasserman

COMPOSER

ARRANGER

- 543 Gil Evans**
 122 Carlo Bley
 95 Toshiko Akiyoshi
 92 Quincy Jones
 54 Rob McConnell
 51 David Murray

TRUMPET

- 409 Wynton Marsalis**
 243 Miles Davis
 141 Lester Bowie
 108 Tom Harrell
 96 Red Rodney
 91 Freddie Hubbard
 61 Woody Shaw
 54 Chet Baker
 46 Don Cherry

TROMBONE

- 188 J.J. Johnson**
 150 Bill Watrous
 146 Steve Turre
 129 Jimmy Knepper
 122 Ray Anderson
 116 Curtis Fuller
 95 Craig Horris
 42 Bob Brookmeyer

FLUTE

- 511 James Newton**
 117 James Moody
 116 Hubert Laws
 95 Lew Tabackin
 81 Frank Wess
 43 Herbie Mann
 40 Chris Vadalo

CLARINET

- 557 Eddie Daniels**
 185 Buddy DeFranco
 171 John Corter
 56 Phil Woods
 44 Anthony Braxton

SOPRANO SAX

- 407 Wayne Shorter**
 279 Branford Marsalis
 226 Steve Lacy
 83 Dave Liebman
 50 Jane Ira Bloom
 40 Chris Vadalo

ALTO SAX

- 372 Phil Woods**
 280 Ornette Coleman
 144 David Sanborn
 66 Richie Cole
 51 Donald Harrison
 50 Paquito D'Rivera
 49 Benny Carter



TOM COPI

TENOR SAX

- 330 Michael Brecker**
 207 Sonny Rollins
 123 Stan Getz
 120 Branford Marsalis
 108 Dexter Gordon
 104 David Murray
 91 Joe Henderson
 50 Scott Hamilton
 40 Chris Vadalo

BARITONE SAX

- 534 Gerry Mulligan**
 239 Hamiet Bluiett
 139 Nick Brignola
 89 Ronnie Cuber
 75 John Surman



PAOLO FERRARESE

ACOUSTIC PIANO

- 176 McCoy Tyner**
 153 Oscar Peterson
 135 Kenny Kirkland
 108 Cecil Taylor
 86 Keith Jarrett
 81 Herbie Hancock
 71 Tommy Flanagan
 71 Michel Petrucciani
 65 Don Pullen
 48 Kenny Barron
 45 Chick Corea
 42 Mulgrew Miller
 40 Jack Reilly

ELECTRIC PIANO

- 488 Chick Corea**
 228 Herbie Hancock
 146 Lyle Mays
 69 Sun Ra
 56 Joe Zawinul

ORGAN

- 512 Jimmy Smith**
 146 Carla Bley
 119 Sun Ra
 102 Jimmy McGriff
 50 Shirley Scott
 42 Amino Claudine Myers

THE 52nd ANNUAL down beat READERS POLL

DRUMS

- 451 Jack DeJohnette**
153 Max Roach
151 Art Blakey
140 Tony Williams
109 Billy Higgins
74 Peter Erskine
69 Steve Gadd
45 Omar Hakim
42 Lenny White
41 Al Foster
41 Elvin Jones

SYNTHESIZER

- 310 Joe Zawinul**
248 Lyle Mays
158 Herbie Hancock
143 Chick Corea
107 Sun Ra

PERCUSSION

- 417 Nana Vasconcelos**
260 Airta Moreira
105 Tito Puente
81 Mino Cinelu
68 Famoudou Don Moye



ANDY FREEBERG



FRANK W. WEINCK

GUITAR

- 318 Pat Metheny**
207 John Scofield
156 Joe Pass
151 Stanley Jordan
129 Jim Hall
87 Mike Stern
83 Kenny Burrell
60 Bill Frisell
48 Kevin Eubanks
45 John McLaughlin

VIBES

- 381 Milt Jackson**
374 Bobby Hutcherson
365 Gary Burton
101 Mike Mainieri
81 Lionel Hampton
74 Dave Samuels
45 Jay Hoggard



JOSEPH L. JOHNSON

ACOUSTIC BASS

- 450 Charlie Haden**
296 Ron Carter
119 Ray Brown
81 Eddie Gomez
44 Dave Holland
40 Rob Wasserman

ELECTRIC BASS

- 286 Marcus Miller**
258 Steve Swallow
128 Jaco Pastorius
116 Stanley Clarke
105 Jamaaladeen Tacuma

VIOLIN

- 537 Stephane Grappelli**
263 John Blake
154 Jean-Luc Ponty
152 Billy Bang
91 Michel Urbaniak
41 Leroy Jenkins

VOCAL GROUP

- 674 Manhattan Transfer**
111 Rare Silk
87 Ladysmith Black Mambazo
65 Hendricks Family
59 Sweet Honey In The Rock
51 The Nylons

MISCELLANEOUS INSTRUMENT

- 315 Toots Thielemans (harmonica)**
121 David Murray (bass clarinet)
100 Howard Johnson (tuba)
100 Anay Narell (steel drums)
48 Michael Brecker (EWI)
47 David Grisman (mandolin)
40 Chris Vadala (lyricon)

MALE SINGER

- 801 Bobby McFerrin**
235 Joe Williams
210 Mel Tormé
98 Al Jarreau
84 Mark Murphy

FEMALE SINGER

- 306 Sarah Vaughan**
157 Diane Schuur
155 Sheila Jordan
135 Ella Fitzgerald
126 Betty Carter
83 Anita Baker
82 Flora Purim
61 Carmen McRae
45 Ursula Dudziak
42 Janis Siegel
41 Cassandra Wilson



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STEVE LACY

By Kevin Whitehead

The Interview

Composer and soprano saxophonist Steve Lacy blew into New York from Paris to begin a North American tour with his old pal, pianist Mal Waldron. The previous week he'd been in Holland to observe the Instant Composers Pool's 20th anniversary; he, Derek Bailey, Anthony Braxton, and George Lewis had helped their Dutch comrades celebrate with some rousing free play. A little while before that, Lacy had been in Italy to accompany silent films by Georges Melies, Buster Keaton, D. W. Griffith, and Fernand Leger.

While in New York, Lacy was reading a biography of T. S. Eliot (who'd pointed out that no artist can work outside "the tradition," because the tradition will stretch to accommodate anything artists do). He's set Herman Melville's last poem to music for a new album; his song cycle *The Way*, a favorite of his, is based on *The Tao of Lao-Tzu*.

Steve Lacy has an eye for visual art, is well-read and well-travelled. (He's lived in Paris since the late '60s.) Patiently answering an interviewer's sometimes arcane questions, he has an elegantly aloof air and speaks in an urbane manner, both strikingly reminiscent of Duke Ellington.

Melies, Melville, Lao-Tzu, Duke: Steve Lacy sees culture as a continuum—just as his cosmopolitan music resists easy categorizing.

That new album, *Momentum*, is on RCA/Novus; it's his first new American record in 10 years, not 25 as everyone is claiming. (They've forgotten 1977's *Raps*, on Adelphi.) "It felt like just another record," Lacy says—meaning he attaches no great hopes to *Momentum*, despite its implicitly optimistic title, other than that it will lead to more work for his Paris-based sextet. He hasn't soft-pedaled their sound for mass consumption; it's the usual dourly eerie mix of jazz sonorities, Irene Aebi's art singing, and ping-pong rhythms. (Lacy played ping-pong as a kid; the little crescent scar on his forehead is an old paddle wound.)

The opening salvo aside, we tried to concentrate on Lacy in the '80s—his earlier career (including his dixieland apprenticeship and stints with Monk and Cecil Taylor) was neatly synopsized by Lee Jeske in the May '80 *db*. But Lacy's past and present are interwoven, as hard to separate as his myriad influences.

KEVIN WHITEHEAD: Your 1954 first recordings with Dick Sutton were recently reissued. Have you had a chance to listen to them?

STEVE LACY: I heard a few recently over the radio in France. Wow, what can you say about your youth except it's beautiful? When you're young you can do things that you can't do later on. There's a certain kind of lightness there that I appreciated; one



W. PATRICK HINELY

would like to be that light again 30 years later. But there's also a certain unity through the years, a similar kind of approach, a something that doesn't change. I think the most important thing [about one's style] is the thing that doesn't change. The sound is there, in a way, from the beginning. Or it's not there.

KW: *Your lean, no vibrato sound was already there; did you adopt it deliberately to avoid sounding like Sidney Bechet?*

SL: Partially, but I wasn't running away from Bechet yet, at that point. It's really a technical solution—an effort not to bullshit. With an instrument like the soprano, you have to do something about the difficulty of control. One way is to cover it up with a vibrato. Another way is to remove the vibrato and come to terms scientifically with it, let it be heard.

KW: *Okay, enough history. Can you talk about the process of improvising on your own tunes? What goes on in your head when you improvise?*

SL: Each piece is designed to improvise in a slightly different way, to promote a different kind of play. One might have a fixed scale; many have specific scales unique to that piece. Some have a fixed vamp, a rhythm, a dance, a steady beat; some don't. Some have a wide-open part and a completely nailed down part; some are completely wide-open. There's a variety; in fact the whole idea is not to have a generality, to have things that go in a wide variety of directions.

KW: *On text-settings, do you think about the words while soloing?*

SL: Of course. The text is very important—the composition came from that, and the interpretation, the improvisation, the elaboration, wouldn't be too far from the nature of those words. It couldn't be.

KW: *Are you talking about imagery, or speech rhythms, or both?*

SL: I'm talking about . . . signification. Story. The story of that piece, the way you tell it. A piece is a thing made in advance so as to be told later.

KW: *Is a solo an equivalent of the story a text tells?*

SL: It's a story of itself. If you get up there with a saxophone, you play something and then you stop—that was your story. All music is about something. Maybe you couldn't pin it down in words but that's okay. Music is a *thing*; it is a substance.

KW: *Listening to your solos I sometimes get the feeling I'm eavesdropping on someone's mental processes. The soundtrack to you thinking—whew, that's pretty cosmic. Let me put it another way.*

SL: No, I like that, I like that [laughs]. It is sort of like eavesdropping in a way. In fact, recently in Italy I had a few jobs playing with silent films, and that is a sort of eavesdropping. Watching and trying to accompany something and not get in the way, to be discreet and to help it, is a very, very stealthy position, a very interesting job.

KW: *You often use visual sources for inspiration—as in Coastline—and have mentioned the resemblance between your line and a painter's.*

SL: Yes, I've done a whole series of pieces, various kinds of lines. *Coastline* is a painting in a way—it's a line drawing of a particular coastline in Italy that I know very well. It's a way of painting with music something that you see. One of my efforts always has been to make music that's so clear you can see it.

KW: *You've mentioned Paul Klee as a painter you feel affinity for.*

SL: He was the key man for that kind of thing, the master of

transmutation of what he saw around him—definitely one of my chief inspirations. I'd like to be that good, but it's difficult; he knew more on a human scale than I'll ever know. Joan Miro—there's another one of my favorites. And Marcel Duchamp, who said that you could put anything in a work of art. I really took that to heart, that was a good lesson for me.

KW: *Do you see a piece like The Duck as representational in a manner similar to a Klee?*

SL: Well, *The Duck* comes from ducks, from a love of ducks—an observation, and an obsession. You get rid of this obsession musically; so the duck began to get into the music. One of the subjects of saxophone technique is attack, and the duck has an exemplary attack to study—better than most saxophone players. You can learn something about the saxophone from ducks. Also, the piece is something about Ben Webster's technique; he was a high practitioner of attack, he had a million kinds, so this piece was dedicated to him. [sadly] But we played it till it died, we played it so much that *The Duck* died [laughter]. We buried it in Switzerland.

KW: *Regarding your obsessive devotion to Monk, do you think you could study any great composer and open doors of perception that same way?*

SL: That's an interesting question, because originally that group I had with Roswell [Rudd] in the early '60s was to be not a Monk band but a repertory band; originally we were playing Billy Strayhorn and Kurt Weill, Ellington and Monk. We firmly believed that if you got to the bottom of certain really good pieces, you could get free beyond them. But there was so much, we were getting confused. So we simplified it, decided to play just the Monk tunes.

So the answer is yes, if you really work on some material. But it's really not that simple, because I approached Monk's music like a composer. I wanted to see how it was made, how it worked. Those pieces of his were models for me of jazz composition; [the heads and solos] made a perfect little package that worked like a charm. I'm sure there's a trace of that inspiration in what I write. It's not that I copied his pieces, but tried to understand their principle—to solve the same problems he did in my own way.

I studied many composers in a single-minded way, trying to understand them, but that was a long time ago: Stravinsky, Weill, Schönberg to a certain point, Webern. Harry Partch was another very important one. I saw a work of his in the '50s called *The Bewitched*—total theatre with music, dance, song, vibrations, everything. That really staggered me, made me want to do something combining the different arts that way.

KW: *Both you and Partch have a fascination with intervals.*

SL: Well, Stravinsky was the one who pointed the way, how to use and think about them, the importance of intervals. The saxophone is an interval machine, anyway, you can't ignore that. The study of intervals is not too well understood—they're difficult to teach, but that's what's happening. Cecil [Taylor] is the one who opened my mind to all that, really. And of course Monk. And Ellington, too.

KW: *Although you play older material—Monk, Duke, Herbie Nichols—you've never seemed to worry much about being in the tradition.*

SL: Well, jazz has been very good to me. It took me right in; it's never betrayed me, and it can't. It's been a beautiful river that you could just swim in, provided you have the right focus and the right ideals. I think of Earl Hines, Baby Dodds, and Bechet and all those old people, they did so much and what they did was so memorable that it'll keep you warm for the rest of your life, you know?

I played with Cecil for six years in the '50s, and he used to take a lot of flack about not being in the tradition. He taught me

STEVE LACY'S EQUIPMENT

Steve Lacy plays a Selmer Super Action soprano saxophone ("not the latest model, but the one just before that") with a custom-made Otto Link #12 mouthpiece. ("I've used it all through the '80s, and don't think I'll ever change again.") He fits it with the softest reed he can find: Riviera #1½; "nice French natural cane."



HYOU VIELZ

STEVE LACY SELECTED DISCOGRAPHY

Steve Lacy has recorded so prolifically over the years—the Selected Discography was published in the May '80 db article listed 95 albums, and that was seven years ago—that an updated Selected Discography such as the following can only cover the tip of the iceberg. Here we tried to concentrate on important, representative post-'80 Lacy LPs which are in-print and relatively available from stores or mail order sources

as a leader

MOMENTUM—RCA/Novus 3021-1
ONLY MONK—Soul Note 1160
THE GLEAM—Silkheart '02
THE KISS—Lunatic 002
OUTINGS—Ismax 25001
THE CONDOR—Soul Note 1135
FUTURITIES—hat Art 2022
BLINKS—hat Art 2006
HOCUS-POCUS: BOOK H OF "PRACTITIONERS"—Disques du Crespuscule 683
PROSPECTUS—hat Art 2041
THE FLAME—Soul Note 1035
BALLET—hat Art 1982/83
TIPS—hat Hut 1R20
NY CAPERS—hat Art 2014
THE WAY—hat Art 2029
TROUBLES—Black Saint 0035
RAP—Adelphi 5004
THE FOREST AND THE ZOO—Base/ESP 1060
EVIDENCE—Prestige 2505
REFLECTIONS—OJC 063
SOPRANO SAX—OJC 130

with Mal Waldron

SEMPRE AMORE—Soul Note 1170
LET'S CALL THIS—hat Art 2028
HERBE DE L'OUBLI & SNAKE OUT—hat Art 2015

with Brion Gysin

SONGS—hat Art 1985/86

with Misha Mengelberg and Han Bennink

CHANGE OF SEASON—Soul Note 1104
REGENERATION—Soul Note 1054

with Evan Parker

CHIRPS—SAJ 53

with Jay Oliver

DANCE OF THE ROBOT PEOPLE—Konnex 5003

with Helen Merrill

MUSIC MAKERS—Owl 044

with Dick Sutton

STEVE LACY: THE COMPLETE JAGUAR SESSIONS—Fresco Jazz 1

how to fight that particular, somewhat political fight: to do it your own way in spite of what people say. They hold you back as long as they can, but then after awhile they say, well, maybe it's not so bad as I thought.

Certain people proved to me that anything can be done: Klee, Ellington, Duchamp. Ornette Coleman was very important, too. He said if you had a certain amount of space, and something to play, and you wanted to fit that thing in that space, just go ahead and put it in that space; don't worry about bar lines and chord changes and all that. That was a great discovery for us younger players.

KW: Getting back to the roots, a lot of people have remarked on the relationship between some of your tunes and nursery rhymes.

SL: Well, nursery rhyme is a convincing structure. I mean, it

works. People go on and they sing in the nursery and the kid sings it, this is the beginning of music.

KW: Did your parents sing you nursery rhymes when you were a kid?

SL: Hell no. They weren't very musical.

KW: About free improvising; in free contexts your lines sound like you'd written them as opposed to making up a song on the spot.

SL: I'm glad it's apparent. Improvisation is part of the music that I compose, in a way. What's made up on the spot and what's prepared should be members of the same family, shouldn't be too different. That was one of the things I learned from Monk. His composing and improvising fit together—the same language, the same values.

When you improvise, certain forms, certain tendencies come forth; they're under your belt, under your fingers. Recently I made a record of saxophone exercises [*Hocus-Pocus*] that are sort of in between what I write and what I play. I could never find soprano saxophone exercises that satisfied me. So I wrote my own, years ago. They're designed to push me, to develop my vocabulary—the kind of thing I tend to play, but a little more difficult.

I had a group in 1966 with Enrico Rava and Johnny Dyani and Louis Moholo [documented on *The Forest And The Zoo*] and we played completely free music; we dropped the tunes, the rhythm, and the harmony, one by one, until we were completely free of all those things. But after a year, it all started to sound the same—it wasn't free anymore. So we started to structure the free, started to put limits on it. That was the beginning of the whole period that's flowering now—the post-free, the poly-free, controlling what we learned in that '60s revolution. We use that material as an ingredient—but with fences all around it.

To play free in public is dangerous. Unless it's magic, it's just research. I still do it; I work with students that way. Steve Potts and I sometimes do that. But we don't do that in public.

KW: Would you talk about the virtues of Steve Potts?

SL: My right hand. He's a lifelong pal, a foil, somebody who will save you from being bad. We play so differently and yet it fits together. I think it's a crime he isn't better known; I know he's one of the greatest alto players in the world, one of the greatest soloists and team players. He should have his own records out.

KW: Do you feel guilty about monopolizing so much of his time?

SL: Absolutely. I do.

KW: Do you try to urge him to step out and do more things on his own?

SL: No, because he knows what he wants to do, really. I try and urge producers to record him, but so far they haven't. Partnerships like that are a miracle. Other partnerships go on for a year or two, and they're very important also, but not like the thing that I have with [sextet members] Irene Aebi and Steve Potts and Bobby Few and Oliver Johnson. And then there's Mal Waldron, and Gil Evans, and Cecil. These are relationships that go on forever.

I met Irene in Rome in '66. We hooked up, and a very short time later we were experimenting with the voice. It's been 20 years of research and experimentation, fantastic for me because I could study the voice, how it works. I don't know anything else like it in the history of the music, such a long collaboration between a composer and a voice and a saxophone. It's an adventure that goes on and on.

KW: I couldn't picture anyone else singing your pieces now.

SL: I can, because other people are starting to sing them and

CONTINUED ON PAGE 62

REGINA BELLE

IS

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Regina Belle's debut solo album, "All By Myself," delivers a smooth style of singing that assures you the voice is truly the most beautiful instrument of all.

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Regina Belle. "All By Myself." Featuring the No. 1 hit, "Show Me The Way," plus her newest single, "So Many Tears." On Columbia Records, Cassettes and Compact Discs.



BY MICHAEL BOURNE

“S

o tell me about the hair.”

It's the obvious first question to trombonist Steve Turré, a musician who's playing music all around the spectrum—from The Vibration Society (a band in homage to Rahsaan Roland Kirk) to Lester Bowie's Brass Fantasy, from salsa queen Celia Cruz to Dizzy's Birthday Band, from *Saturday Night Live* to new recordings by Hilton Ruiz, Jack Walrath, James Newton, and singer Carmen Lundy. He's also spotlighted on his own new Stash album, *Viewpoint*, his first as a leader. Though his playing is always memorable, you also remember his distinctive look.

Tall and usually dressed sharp, Turré looks at you with dark expressive eyes, his smile surrounded by a Fu Manchu mustache and goatee. And then Turré turns—and there, butt-length, is this phenomenal queue of braided hair. It was only natural that on the cover of *Viewpoint*, the view of Turré is from behind, his hair falling down into the title. “My wife trims about six inches of it every

(Quentin Jackson) and Lawrence Brown—he's a real favorite. When I need to study I go back. Going as far back into the music as you can determines how far forward you can go. When I want to open myself up I'll get back all the way to Kid Ory.”

Just beside his trombone pantheon he's hung another photo. “These are my favorite musicians,” Turré smiled, looking at the whales serenely swimming. “If you speed up whale songs they sound just like bird songs. That's wild!” He's also displayed pictures of himself—playing trombone before the Sphinx, blowing sea shells at the Pyramids of the Sun and the Moon in Mexico. Not many

musicians have travelled as far—geographically and musically—as Steve Turré.

Born in 1948 in Oklahoma while his father finished medical school, his family returned to the Bay Area in California when Turré was just an infant. He was turned on to music early on. “My mom played jazz piano, also Spanish classical piano, but her real talent was dancing. She used to work as a flamenco dancer, also a traditional Mexican dancer. She played the heck out of the castanets—not clickety-clack, but rhythm for real! My dad plays the record player,” Turré laughed. “He had all the big bands—and I heard them all live too. I heard Duke's band when he had Lawrence Brown and everybody, and Basie's band in the '50s.

“My dad steered me into playing. I started in fourth grade. My older brother Mike played saxophone, and I wanted an instrument too. I wanted to play violin but my dad said ‘No! You ever hear a beginning violin? I

TROMBONE STRAIGHT FROM THE HIP

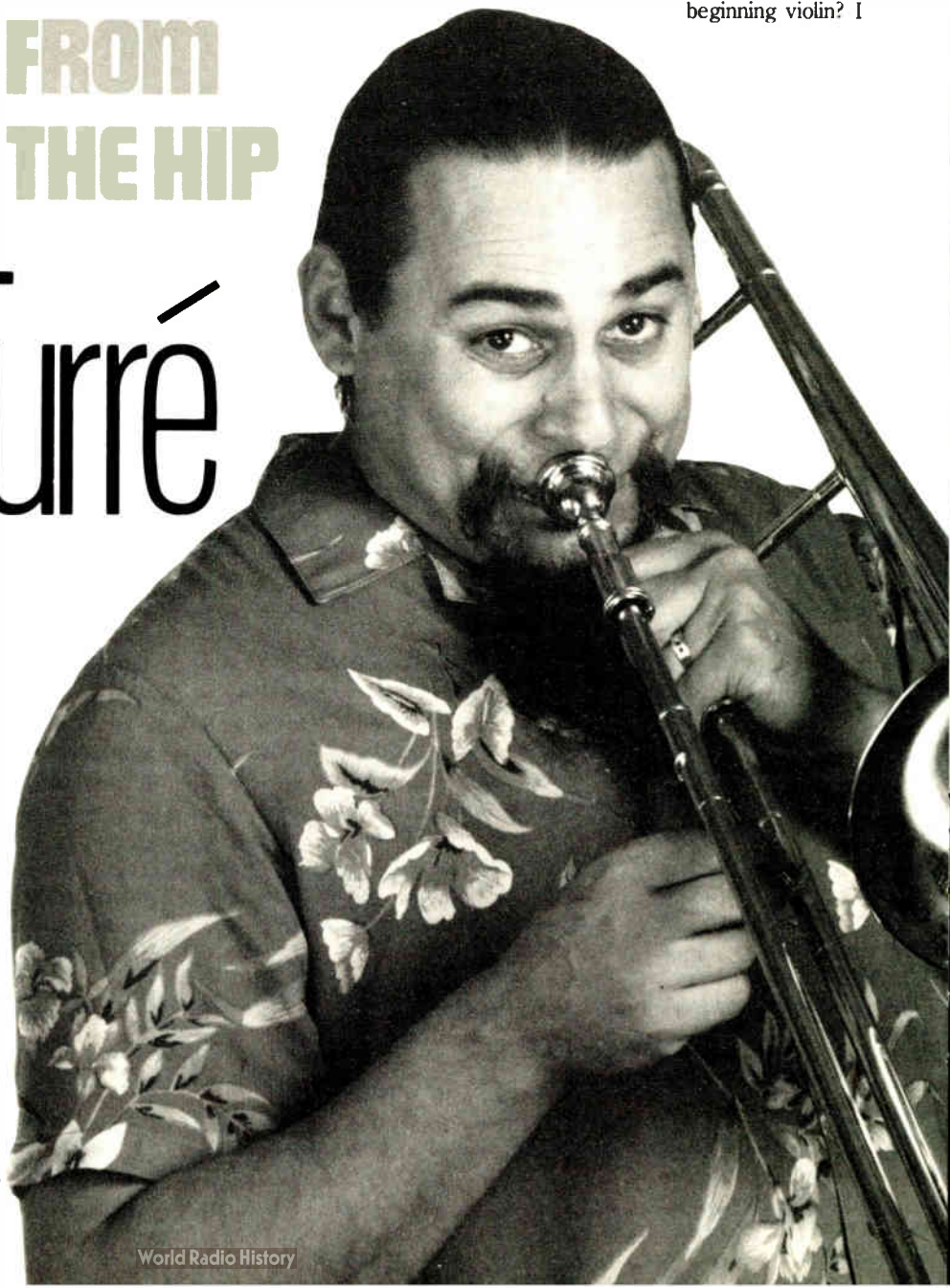
Steve Turré

year,” Turré laughed; “just the dead ends.

“I was part of the long-hair revolution in the '60s. I played trombone in high school but I hated marching band. I didn't like the military music we played for football games—so I played football to get out of marching band. It was the '60s. There was the beatnik thing, then the hippy thing. I started to grow my hair. I cut it for football season, then the rest of the year I let it grow.”

Turré became a good enough wide receiver to be offered a football scholarship to Sacramento State. “It was either college or Vietnam, so you know I played ball—but I also studied hard for the first time in my life and the school said I was welcome to stay on academic merit. I changed my major to music. I wasn't a jock anymore, so at that point I quit cutting my hair. That was 1967 and I haven't cut it since.”

Along one wall he's framed photos of some of his favorite trombone players—J. J. Johnson, Curtis Fuller, Benny Green, Slide Hampton, among others. “I don't have all of them yet. I have to get a picture of Butter



TIMOTHY WHITE

can't stand that sound in the house!' Around that time *The Music Man* was popular with 76 Trombones. My dad said 'When you go to a parade, what's the first instrument you see?' Trombone! We went to the music store. I learned a little tune the first day—and I stuck with it ever since."

Mike now plays saxophone with Johnny Otis—and younger brother Pete plays drums with Ray Charles. Mike and Steve formed a New Orleans-style band at school for dances and to play for old folks and the Elks et al around Lafayette. "I knew then I was going to be a musician. I enjoyed it and I could make money doing it. But by the time I was in high school, nobody was hiring trombone players, so I started playing electric bass, funk, and rock."

While still a teenager, Turré first encountered one of his musical saints. "I first played with Rahsaan Roland Kirk when I was 16. Mike brought a Rahsaan record home, *We Free Kings*, and I said 'Wow!' Rahsaan was coming to town. You've got to be 21 to get into the clubs, but Mike and I put on fake mustaches and suits and went early. We paid the money, sat in the corner, drank Cokes, and heard Rahsaan. I introduced myself to him a year later and he said I could bring my horn to a Sunday session. You know I did. We had good chemistry. Next time he came to town he called and asked me to make the gig for the week. Every time he came through I played that local week with him. I had a gig with Van Morrison. I was on a retainer and being paid good, but I quit Van to play that one week with Rahsaan. I didn't regret it. Van was great and I loved him, but I learned so much from Rahsaan. He was incomparable."

Rahsaan first inspired Turré to play what's become as much of a trademark as his hair—sea shells. "Rahsaan came to a gig with a shell and a gong. He'd bang the gong and blow the shell. The gong and the drums would be going, but the shell was peaceful. It would confuse the audience but draw them in. They'd like it but wouldn't

know why. It was tension and release, opposites. Rahsaan knew how to use that. I played a note on the shell and it was heaven. My mom happened to be going to Hawaii and brought me back a shell. I started playing it, got another one, started experimenting." He's now become a master of the shells and even fronts a shell choir called Explorations.

Meanwhile, back on the slide, Turré was playing trombones in college when he first heard J. J. Johnson. "J. J. really changed my playing. I'd been playing traditional New Orleans-style.

Someone gave me a J. J. record and I didn't know a trombone could play like that. At the same time I became aware of Curtis Fuller, John Coltrane, Yusef Lateef, Cannonball Adderley, Miles Davis, Jimi Hendrix."

He also realized he needed a more intensive jazz education than was available at Sacramento State. His trombonist friend Bruce Fowler encouraged Turré to transfer to the jazz program at North Texas and, after a summer on the road with a circus, he moved—though Turré didn't get along with some of his teachers. He learned more working with friends Hannibal Peterson and Tex Allen. He joined the house band at The Lark in Dallas, but by the turn of the '70s was anxious to return to the Bay Area. There he joined the house band at the Both/And with pianist Bishop Norman Williams, worked with Van Morrison, Charles Moffett, Prince Lasha and Sonny Simmons, Santana, the Escovedo Brothers, and, when in town, Rahsaan. He taught for a while at Moffett's Odyssey School for gifted children and also became friends with trumpeter Jon Faddis, one of the musicians featured on *Viewpoint*.

"My first break was working with the Ray Charles show in 1972. I toured the world with Ray, played New York for the first time with Ray. We played Lincoln Center. I got a kink in my neck looking up at the big buildings." When back in California after the tour, another friend, trumpeter Woody Shaw, was working with Art Blakey and encouraged Turré to sit in with the Jazz Messengers. Blakey was impressed and offered Turré a gig. "It was a dream. I worked a week with him at the Keystone Korner and they recorded two albums that week. I'd been with the band two days! It was the ultimate challenge. Art must have heard something. He paid my ticket. We worked our way back through St. Louis and Chicago and my first gig in New York was with Art at the Village Gate."

He roomed for a time with drummer Philip Wilson (now a bandmate with Bowie) in a Brooklyn loft. "Philip asked me to come and play with Anthony Braxton and some of the New Thing cats. I'd played a lot of free music, whatever you want to call it, in the Bay Area. We'd play all day and I loved it, but Blakey offered me another kind of challenge. I could play free—but Blakey was kicking my ass! I told Philip I had to learn to play with Art."

Shaw eventually left the Jazz Messengers, but Turré stayed on until the summer of 1973 when Jon Faddis called and said the big band of Thad Jones and Mel Lewis needed a trombone fill-in. "Thad asked me if I wanted to make a tour. Art said to go, and we went to all the European festivals. That was the best big band I've ever played with. Jimmy Knepper was in the band, and Quentin Jackson. Butter taught me the plunger. It was a dream working with all those great musicians every night, and Thad was so great as a conductor. Even

when the chart was the same he'd change it when someone was playing a solo. He'd have us go to a different place. He'd call audibles like a quarterback and things would happen. You never knew what to expect."

When the regulars returned, Turré joined the band of drummer Chico Hamilton and stayed two years. Though at first he played trombone, Turré switched to electric bass when Mike Richmond quit the band. But after playing too much electric bass and not enough trombone, Turré also quit. "Chico wasn't letting me play my trombone and it was getting to me. If I don't get to play, after a while it affects me." It was around this time that Rahsaan became paralyzed.

"Rahsaan had had a stroke and it hurt me to see him like that. I told him what happened with Chico and he called me and wanted me to help him come back out. I was with Rahsaan two years, did two albums with him. I was right there the last night before he passed. He played his ass off that night!" Hilton Ruiz played piano with the band and last year with Turré re-created Rahsaan's music with The Vibration Society. They have recorded for Stash and the Turré-arranged tracks were added to the compact disc re-release of *Viewpoint*. "Rahsaan was the only bandleader I ever worked with who really did things business-wise. He took out taxes and unemployment. When he passed it was a blessing to have that unemployment until I could get another gig."

Turré was encouraged by trombonist Charles Greenlee to enroll in the University Without Walls, an independent study program of U. Mass. He also worked with Blakey bandmate Cedar Walton, Conjunto Libre, the Collective Black Artists big band, Slide Hampton's World of Trombones, Hugh Masekela, Archie Shepp, Dexter Gordon, and on the Jazz-mobile. His first recorded solo and composition were featured on the 1975 Woody Shaw record *The Moontrane*. In 1980 Turré joined Shaw's band. He stayed five years.

"Woody was wonderful in helping me develop. Those were some of the most productive working years I've spent musically. Rahsaan planted the seed. When I was with Woody the seed proved to bear fruit in terms of being my own man. My style came into focus.

"During that period I was with Woody I started working as a leader in New York. Jon Faddis played with me on my first gig. I played Jazzmania, and the Brass Conference with Wynton Marsalis. That was Wynton's first gig in New York. While I was with Woody's band I started free-lancing more, working with McCoy Tyner, the Jazztet."

Since then he's become a regular all around the scene as a composer/arranger and soloist. The Max Roach Double Quartet recorded his *Double Delight* on the *Bright Moments* album. Lester Bowie's Brass Fantasy recorded his *Macho* and *The Emperor* on the *Avant Pop* album. "I love Lester. He's had a profound influence on me in terms of textures and timbres and changing up the colors."

Joining the *Saturday Night Live* band—where his quirky look seems quite natural—became for Turré another blessing. "It's a wonderful gig. All the musicians are great, super professionals. It's not jazz, but it's commercial music of the highest level and it's really a pleasure. We play the music and laugh our hearts out. It gives me visibility and the freedom economically to pursue creative music. It gives me the time too. I'm not going to earn a living with The Vibration Society or the shell choir. We might work festivals or a tour here and there, and that's wonderful. *Saturday Night Live* frees me up to concentrate on what I want to do." And because of the residuals, even when he's not on the show he's earning. "All summer when I was in Europe with Dizzy they were showing re-runs and I was being paid!"

SNL's new season is underway and Turré rolls along. He's especially pleased to have—at last—a recording of his own up front. Along with music of J. J. Johnson, Duke Ellington, and Miles Davis—*All Blues* on the sea shells—he's recorded tunes of his own, tunes in several of the grooves he's always enjoyed playing: the bebop of the title track, *Viewpoint*, also something avant, a taste of salsa, even some New Orleans tailgate.

That he's as good a player whatever the styles he's playing is as characteristic as his look. "My viewpoint is to be myself. Rahsaan didn't limit himself to one area of expression. Working with him forced me to play all these different ways. I realized how much it makes you grow—and how much fun it is. But I'm not into being a jack-of-all-trades, master of none. American classical music is jazz and there's a certain core element of jazz in all the music I deal with. It's all branches of the same tree, whether it be meringue or funk or gospel, blues, salsa, samba, reggae, bebop, traditional, big band swing, avant garde. All these labels are just descriptive. It's all part of the family. They evolve from the common ground. I've tried to tune into the source and play the music at

the core. I'm really playing the same music and just being myself.

"Being a Latino I was encouraged to do a latin album, but I said no. I don't want to be stereotyped—but I'd love to do a latin album and an avant garde album, a straightahead album, an album with the shell choir. If I can I'd keep three or four bands working."

After he'd called himself a Latino I observed that he's one of the rare people I've known who's not identifiably ethnic. I was never aware of his Mexican heritage, never sure whether he was white or black or whatever. "That's good. That goes along with my life philosophy as well as my musical philosophy. I'm not pure Mexican. None of us is pure anything. People are people. I don't care what color they are. There's one race, the human race. Just like there's music. I like all good music. If people can't figure out what I am that's fine with me. Just treat me like a human being and I'll respect you the same."

Though his music is his life, at the heart of his life is his family. His wife, cellist Akua Dixon, is featured on *Viewpoint*. "Akua is a wonderful musician. When she was in high school she played in the string section at the Apollo with James Brown, The Temptations, and everybody. She played with Duke, with the original Max Roach Double Quartet before they recorded, with Collective Black Artists, Woody Shaw, Carmen McRae. I've learned a lot from Akua, from playing duets with the cello. She has perfect pitch and I've learned about intonation. She's got her own string quartet, Quartet Indigo featuring John Blake. I'm proud to have Akua in the band."

They're both proud of their spirited five-year-old daughter Andromeda. Often during the interview, her laughs resounded from her room. "She's watching cartoons," said Turré, smiling at the sound.

"I love kids. They're the future of the music. In January I'll have my master's degree from the Manhattan School of Music. I'd be open to teaching. I tell all the young kids that it's about working. If you're thinking of being a musician, you have to make your living doing this. It's not about being some esoteric artist and locking yourself in a loft and being different and new. You've got to go out and work. I encourage musicians to be experimental and innovative, but at the same time it's not beneath you to work any gig. If you can make money with your horn in your mouth instead of pushing a broom or driving a cab or whatever, it's better because it will keep your skills high. The more skills you have on your instrument the more you can express."

"That's where John Coltrane came from. Trane could play in or out, whatever. He could play anything because he was prepared to do it. He played with Earl Bostic, with Johnny Hodges. He walked the bar. That wasn't beneath him. He worked with Dizzy and did the New Thing too. He didn't worry about what's hip. It's all hip!"

Steve Turré, active (and hip) as he always is, hopes to be even more skillfully expressive up front. "I'm doing some concerts with

STEVE TURRÉ'S EQUIPMENT

"I'm an endorsee of Yamaha. I play a gold-plated Yamaha number YSL-8510 with interchangeable lead pipes—but I don't change them. I've chosen one and I stick with it. I play a Bach 5 mouthpiece. I used to play bass trombone but I don't have a call for it. I'll get back to it as soon as Yamaha gives me one. I'd like to get the alto trombone. They just gave me a beautiful baritone trombone. It's a different sound—the difference between the trumpet and the flugelhorn. It's easier to play, with a dark and lovely smooth sound, though it doesn't have the projection of the tenor trombone."

Turré plays sea shells as different-sounding as the trombone or saxophone family. "I have my own process [for turning shells into instruments]. I'm going to look into a patent. I have to cut the mouthpiece. I make it approximately the size of the trombone mouthpiece. I file it down and knock out the core, buff it, sand it, polish it so it's smooth or it will cut your lip. I've got over 30 of them. I play about a dozen that are favorites—depending on the key of a tune. The home tone is the overtone and I play down off that in the scale with my lip and my hand. I can get a 4th or a 5th out of most of them, a few of them a 6th interval. I can get a 3rd out of the extremely big shells."

He also plays the Aboriginal didjiridoo, a long wooden pipe with a growling drone. "Abdullah gave me one, and when I was in Australia I picked up some. I like to play it with strings. The blend of the wood of the didjiridoo with the wood of string instruments is wonderful. I hear it function like a tambura, the drone of Indian classical music. I love the overtones." Turré demonstrated some energetic growls and even shouted, Rahsaan-like, down the pipe. "There's all kinds of vibes in there!"

STEVE TURRÉ SELECTED DISCOGRAPHY

as a leader

VIEWPOINT—Stash 270

with Rahsaan Roland Kirk

BOOGIE WOOGIE STRING ALONG FOR REAL—Warner Bros. 3035

KIRKATRON—Warner Bros. 2982

with the Vibration Society

MUSIC OF RAHSAAN ROLAND KIRK—Stash 261

with Woody Shaw

THE MOONTRANE—Muse 5058

LOVE DANCE—Muse 5074

ROSEWOOD—Columbia 35309

WOODY III—Columbia 35977

FOR SURE!—Columbia 36383

UNITED—Columbia 37390

MASTER OF THE ART—Elektra/Musician 60131

NIGHT MUSIC—Elektra/Musician 60299

TIME IS RIGHT—Red 168

LOTUS FLOWER—Enja 4018

with Art Blakey

AND THEN AGAIN—Prestige 10076

with Jerry Gonzales

YA YO ME CURÉ—American Clave 1001

THE RIVER IS DEEP—Enja 4040

with Lester Bowie

BRASS FANTASY—ECM 25034-1

AVANT POP—ECM 1326

with Hilton Ruiz

SOMETHING GRAND—RCA/Novus 3011-1

with James Newton

ROMANCE AND REVOLUTION—Blue Note 85134

with Carmen Lundy

GOOD MORNING KISS—BlackHawk 523-1

with Pharoah Sanders

REJOICE—Theresa 112/113

with Santana

CARAVANSERAI—Columbia 31610



TIMOTHY WHITE

John Blake. I love trombone and violin. It's a beautiful sound. I'm playing the Palo Alto festival as a leader. I'll go up to Boston with a group. I want to work more with a quartet—or a quintet if the budget is available. It's a real challenge with a quartet—and I can play all the trombone I want to!" db

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



MARIAN McPARTLAND

THE MUSIC OF BILLY STRAYHORN—Concord Jazz 326: *INTIMACY OF THE BLUES*; *ISFAHAN*; *LOTUS BLOSSOM*; *RAINCHECK*; *LUSH LIFE*; *U.M.M.G.*; *A FLOWER IS A LOVESOME THING*; *TAKE THE 'A' TRAIN*; *DAY DREAM*; *AFTER ALL*.

Personnel: McPartland, piano; Jerry Dodgion, alto saxophone; Steve La Spina, bass; Joey Baron, drums.

★★★★½

ART FARMER

SOMETHING TO LIVE FOR: THE MUSIC OF BILLY STRAYHORN—Contemporary 14029: *ISFAHAN*; *BLOODCOUNT*; *JOHNNY COME LATELY*; *SOMETHING TO LIVE FOR*; *UPPER MANHATTAN MEDICAL GROUP*; *RAINCHECK*.

Personnel: Farmer, flugelhorn; Clifford Jordan, tenor saxophone; James Williams, piano; Rufus Reid, bass; Marvin "Smitty" Smith, drums.

★★★★★

Longtime collaborator with the Duke, Billy Strayhorn sometimes falls into the shadow of the more famous partner, though not for musical reasons. Strayhorn left behind a clutch of tunes that for years have remained standards. Now Art Farmer and Marian McPartland have gathered collections of these tunes to honor Strayhorn's talents, and their efforts do credit to the brilliance of the originals. These are solid, traditional renditions with no attempt made to force the music into new directions, but rather to produce fresh-sounding variants of classics.

The most altered tune is the most familiar, *Take The "A" Train*, as played by McPartland's quartet. Alto saxophonist Jerry Dodgion, who did all of the arranging for the album, has the band board at a different station than usual. Only after several innovative detours do the players hook up with the theme.

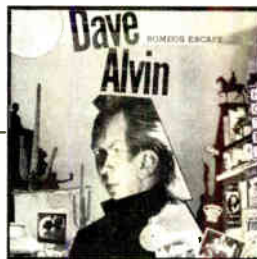
Farmer and McPartland overlap programs on three tunes, *Isfahan*, *Upper Manhattan Medical Group*, and *Rain Check*. The situation invites comparison; with two groups of such high calibre, the interesting issue is of how their approaches differ. Both Farmer's and McPartland's ensembles swing, but Farmer's boasts a remarkable cohesiveness along with a sense of spontaneity. Every note counts, and every detail slips into the groove—a motive that bassist Rufus Reid tucks in at the beginning of *Isfahan* fits the opening perfectly. And even in the rare moments when Farmer cracks, his notes fall right where they should, rhythmically. If there is a smokier, more languid sound than

Farmer playing the flugelhorn, I'd be hard pressed to name it. The mood he sets extends to the cool, relaxed atmosphere of the group.

All this stability doesn't mean that there's no action. Farmer's quintet fills the uptempo *Isfahan* with one rollicking solo after another. Clifford Jordan's fat tenor sound allows no mistake about who's in charge, while James Williams makes his own confident statement at the piano.

Self-assurance also characterizes McPartland's quartet, but although the players always mesh, they don't necessarily complement each other. McPartland's pensive opening in *Isfahan*, for example, prods the limits of each chord, looking thoughtfully for possible inflections. Next to McPartland's lines, Dodgion's seem facile. This is not to fault Dodgion for superb control that allows him to waft one note lightly and tentatively, then punch out the next for emphasis. His technique doesn't hold him back, but he never seems to fall under the music's spell the way McPartland does.

The album works, despite this disparity of outlooks. With these recordings Marian McPartland and Art Farmer have added significantly to Strayhorn's legacy. —*elaine guregian*



DAVE ALVIN

ROMEO'S ESCAPE—Epic 40921: *FOURTH OF JULY*; *LONG WHITE CADILLAC*; *EVERY NIGHT ABOUT THIS TIME*; *ROMEO'S ESCAPE*; *BROTHER ON THE LINE*; *JUBILEE TRAIN*; *BORDER RADIO*; *FAR AWAY*; *NEW TATTOO*; *YOU GOT ME*; *I WISH IT WAS SATURDAY NIGHT*.

Personnel: Alvin, electric, acoustic guitar, vocals; Greg Leisz, pedal steel, lap steel, acoustic, electric guitar; John "Juke" Logan, harmonica, keyboards; Gil T., bass; Jerry Angel, drums, percussion; Tony Gilkyson, electric, acoustic guitar (cut 3); David Hidalgo, eight-stringed guitar (1, 8), violin (5), vocals (1); Al Kooper, Hammond organ (8); Katy Moffat, vocals (6, 7); Steve Berlin, saxophones; Gregg Sutton, bass (2, 8, 11); Alan Graham, Matthew McCauley, vocals.

★★★★½

Dave Alvin is one of the finest songwriters to emerge in the last decade. A fanatical student of pop music's multi-hued past, he draws on sounds from raunchy Chicago blues to foot-stomping rockabilly, from norteno to Dust Bowl-era folkie to the Louisiana swamps. He ain't no classicist, swirls 'em all together to create some weird and wild matches of his own. And over the mestizo sounds he breeds

from the past he arrays lyrics that, tough or tender, speak to the Age Of Reagan, its losses and deprivations and broken hearts and broken promises as they hit both in public and in private. Alvin's words can crawl under your skin and inhabit you: the eerie voice of the dead Hank Williams in *Long White Cadillac*, for instance, or the tribute to hope offered by the New Deal (which old Ronnie has scrambled to dismantle) called *Jubilee Train*, with its telling echoes of freedom trains and mystery trains. No wonder, then, that Alvin's years with the Blasters, one of the earliest rootsy bands to break out of the L.A. scene in the late '70s, yielded such a treasury of terrific tunes.

He's not with the Blasters or X or the Knitters any more, of course; he's put his own band, The Allnighters, together. Their debut, produced by fellow ex-Blaster, now member of Los Lobos, Steve Berlin, shoots off some real sparks. As you'd expect, Alvin keeps some continuity with his past by including a couple of older tunes (the two mentioned above, plus the homage to boundary-hopping sounds called *Border Radio*). As you'd also expect, he rearranges them drastically—Alvin the vocalist is a lot less polished than brother Phil, the Blasters' voice, and his charts are more steeped with the Creedence-y swamp and the whining steel of the Southwest and the honky-tonk.

Not exclusively, though. The only generalization true of Dave Alvin is that the man can write. *Romeo's Escape* proves he hasn't lost his unnerving touch. —*gene santoro*



PAT METHENY GROUP

STILL LIFE (TALKING)—Geffen 24145: *MINUANO (SIX EIGHT)*; *SO MAY IT SECRETLY BEGIN*; *LAST TRAIN HOME*; *(IT'S JUST) TALK*; *THIRD WIND*; *DISTANCE*; *IN HER FAMILY*.

Personnel: Metheny, acoustic, electric guitar, guitar-synthesizers; Lyle Mays, piano, keyboards; Steve Rodby, acoustic, electric bass; Paul Wertico, drums; Armando Marçal, percussion, voice; David Blamires, Mark Ledford, voice.

★★★★½

By all measures, Pat Metheny enjoys and has enjoyed success in both the pop and unadulterated jazz camps, making him the equivalent of the rare actor who shines in major motion pictures and serious theatre. Now returning to pop terra firma after the recent free jazz flight with Ornette Coleman, *Song X*, Metheny is found purveying winsomely personable music

in the safe company of his newly expanded, ever-efficient group on *Still Life (Talking)*, an album at once pleasing and wearying to hear.

As marketplace strategist and song craftsman, Metheny is apparently enamored of the soothing pop of Milton Nascimento. Where the Brazilian singer/songwriter conjures up his deep happy-sad sounds from a wealth of native country sources, not the least sensual candomblé religious songs, tapping lifeblood, Metheny and occasional co-writer Lyle Mays grace original compositions with rhythms from down Brasília way that seem exotic prettifications of trifling fidelity to the truly special and complex Brazilian sensibility. Percussionist Armando Marçal, a recent addition to the band, and drummer Paul Wertico, for all their discriminating competence, are window dressers adding to the processed *norte americano* giddiness more ethereally evoked by unison voices and tiers of electronic keyboards. The wordless falsetto vocals of newcomers David Blamires and Mark Ledford, suggestive of Nascimento's style, lend ornate colors to bottom-light songs without establishing a heartfelt presence. Still, the singers' swoops and glides come with greater feeling than the piano solos and orchestral synthesizer-cushions fluffed up by Mays.

Metheny, given handsomely ordered set-

tings in which to drape his melodious guitar statements, compounds a sense of quiet intensity with mild inventiveness. He lights up the otherwise dispassionately dim *So May It Secretly Begin* and injects crisp and adroitly paced guitar expositions into *Minuano*, an attractive song of some nine minutes length which unfolds with a seamless sequence of blithe gestures until its naturally drawn culmination. Metheny also takes a fervently daring turn on *Third Wind*, where the rhythm section sizzles as if it were Carlos Santana's crack mid-'70s unit. The guitarist aside, however, too much luxuriance makes the bulk of *Still Life (Talking)* numbing upon extended listening.

One selection, Metheny's *Last Train Home*, does not wear out its welcome. Springing forth from the Missourian's longtime affection for regional folk and country musics, the song achieves poignancy by way of high-on-the-neck guitar fingerings, bright-toned yet inquisitive notes resultant, and steady chugga-chugga percussion, the last capturing the unrelentless certainty of, oh, a train traveling through the rye fields of the Osage Plains. It's a wonderful song, in design and execution, and the perceptive guitarist seems to be pining for a simpler, a friendlier time and place. Just fine, Pat.

—frank-john hadley



DON PULLEN/ GEORGE ADAMS

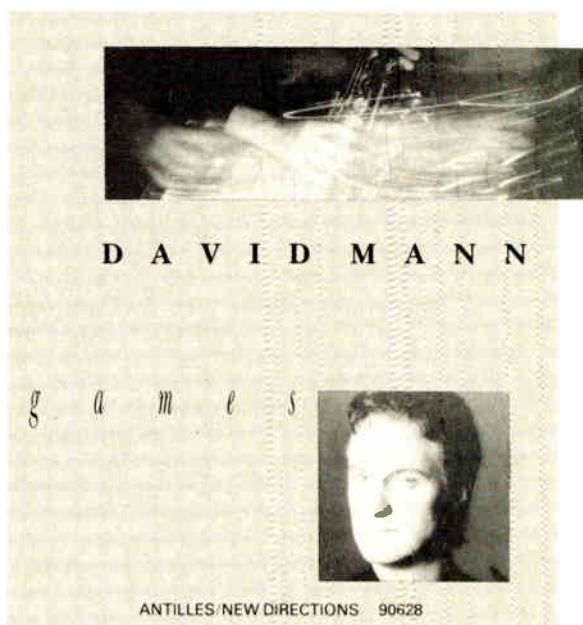
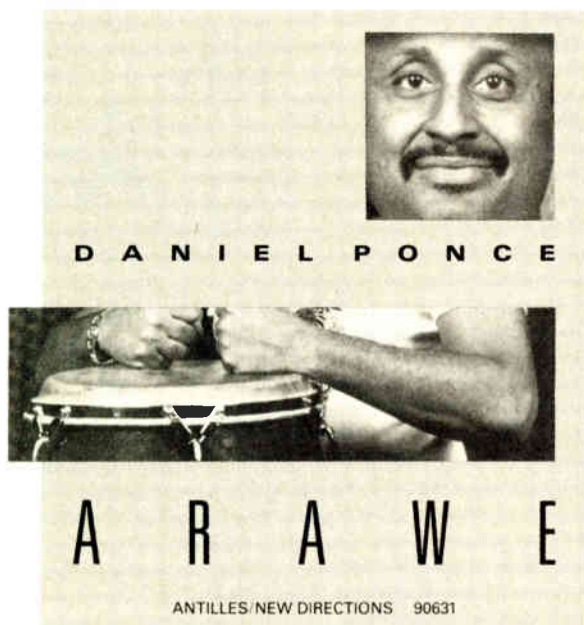
SONG EVERLASTING—Blue Note 46907: *SUN WATCHERS*; *SERENADE FOR SARIAH*; *1529 GUNN STREET*; *WARM UP*; *SING ME A SONG EVERLASTING*.

Personnel: Adams, tenor saxophone, flute; Pullen, piano; Cameron Brown, bass; Dannie Richmond, drums.

★ ★ ★ ½

In his book *Musical Improvisation*, Derek Bailey argues *against* longtime working groups. When musicians get to know each other's moves too well, he says, their performances may become too safe—maybe not every time, but enough to arouse concern. It's an

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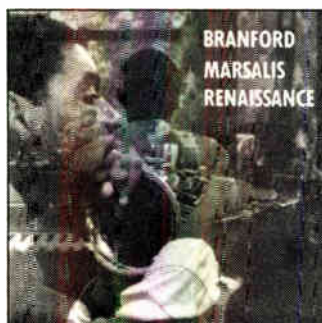
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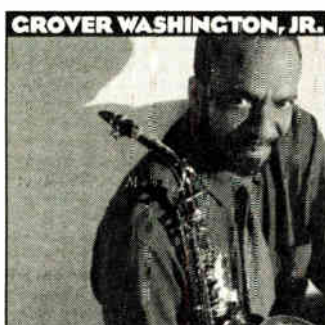
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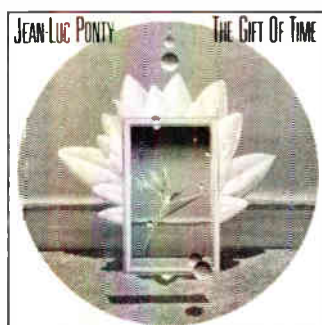
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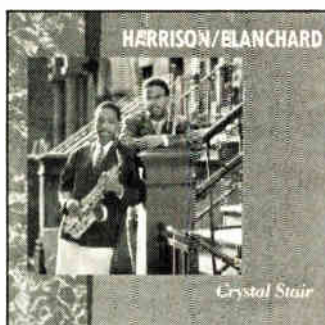
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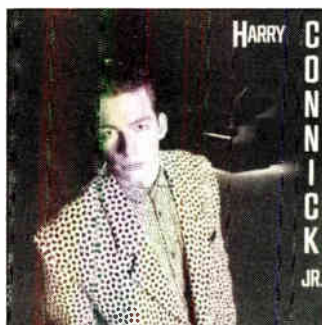
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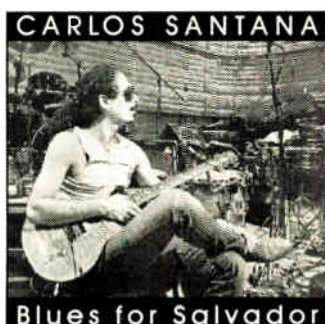
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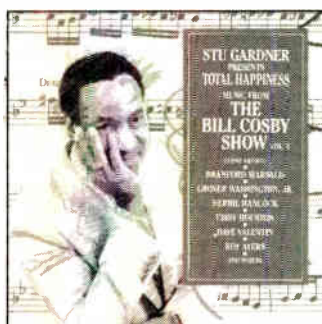
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old, recurring (thus non-fatal) disease, having afflicted the MJQ, the Art Ensemble, and perhaps Sphere. The rightly lauded Adams/Pullen quartet is coming up on 10 years together, and it might be happening to them too.

Individually, the four remain above reproach. Don Pullen does things with his elastic right hand that no other pianist approaches—crackling blurs of thunder and lightning. Talk about your sheets of sound (not that he shows them off much here). George Adams is one of the tenor's great blues shouters, and a vulnerably pretty (*Warm Up*) or breathy balladeer

(*Serenade*); if that makes him sound like a modern Ben Webster, fine. Dannie Richmond never coasts, always listens, answers, plays the tune. While unsung—even liner writers shortchange him—Cameron Brown is one of our more solidly dependable, big-sounding bassists, even when not particularly assertive or provocative, as here. Instead, he's right in the pocket—more in the spirit of Walter Page than Charles Mingus.

There's nice detail work throughout: manic tempo changes on Pullen's *Warm Up*; teasing alternation of dreamy and aggressive themes

on Adams' *Sun Watchers*; a quick mood-swing from tenor to flute on *Serenade*. But after all this time and collective experience, such little touches seem rather tame. The ecstatically jukin' riff blues *1529 Gunn Street* is irresistible, but hints that the quartet may become the '80s Cannonball Adderley Sextet—making one good record after another, the only problem being they almost all sound alike.

The three Mingus alumni here have upheld his ideals better than any of the many who've paid tribute since his death. So they must know better than anyone else that to Mingus the pursuit of new forms and expression—the search—was paramount; the Mingus Workshops tested the limits of conventional structures. Sometimes, Adams and Pullen sound like they went out to the limits years ago, liked what they saw, and built a mansion on the spot. It may be time to move on. —*kevin whitehead*

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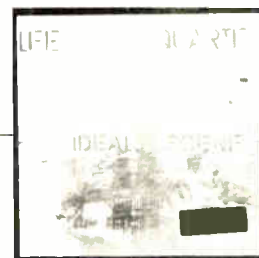
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LEE KONITZ

IDEAL SCENE—Soul Note 1119: *CHICK CAME AROUND; TIDAL BREEZE; SILLY SAMBA; EZZ-THETIC; IF YOU COULD SEE ME NOW; STARE-CASE; STELLA BY STARLIGHT.*

Personnel: Konitz, alto saxophone; Harold Danko, piano; Rufus Reid, bass; Al Harewood, drums.

★★★★

WARNE MARSH

BACK HOME—Criss Cross 1023: *LEAVE ME; SEE ME NOW; IF YOU COULD; TWO NOT ONE; BIG LEAPS FOR LESTER; BACK HOME; HEADS UP; GOOD BAIT; RHYTHMICALLY SPEAKING.*

Personnel: Marsh, tenor saxophone; Jimmy Halperin, tenor saxophone (cuts 1, 3, 5); Barry Harris, piano; David Williams, bass; Albert Heath, drums.

★★★★

TED BROWN

IN GOOD COMPANY—Criss Cross 1020: *BLIMEY; GEE BABY, AIN'T I GOOD TO YOU; LOST AND FOUND; SIR FELIX; INSTANT BLUE; WE'LL BE TOGETHER AGAIN; PEOPLE WILL SAY WE'RE IN LOVE.*

Personnel: Brown, tenor saxophone; Jimmy Raney, guitar; Hod O'Brien, piano; Buster Williams, bass; Ben Riley, drums.

★★★★

In the late 1940s, Lennie Tristano taught a

strict, rigorous method for improvisation to a small but devoted band of disciples. Although Tristano's music was considered radical at the time, today most of it just sounds like carefully refined bebop—rapid strings of eighth notes played over standard changes, with the rhythm section laying down an even, uninflected beat. (Tristano did open the gates for free jazz when he recorded *Intuition* in 1949, but he quickly retreated back to more conventional forms.)

The lead voice in many of Tristano's ensembles was the alto saxophone of Lee Konitz. His light, pure sound stood out from the crowd of Bird imitators, and he quickly demonstrated that Tristano's ideas could be used to create an endless stream of new melodies, each more inventive than the next. (Konitz has distilled the Tristano method into his own system for improvisation, which he discussed in a "Pro Session" in the December 1985 issue of *db.*) Konitz's latest album, *Ideal Scene*, shows how much he has grown over the years while still remaining faithful to the Tristano ideals. Today, Konitz's sound on alto sax (not soprano sax, as the album cover says) is still light and sharp, and he's even more remarkable at creating long, intriguing lines over familiar changes.

Throughout the album, the rhythmic pulse is smooth and fluid, but Konitz gives the excellent rhythm section of Rufus Reid and Al Harewood much more latitude than Tristano ever gave his.

By liberating his rhythm section, Konitz has actually moved closer to achieving the most important goal of the Tristano school: creating improvised music with real contrapuntal complexity and depth. The interaction of the four musicians frequently goes beyond the normal give-and-take of a jazz quartet. On Tadd Dameron's *If You Could See Me Now*, for example, Konitz and Reid play a long intertwined introduction that's really a two-part invention. *Stella By Starlight* is even more striking; Konitz begins with a long solo cadenza, then the other musicians enter. They never quite fall into the swinging groove you expect, though—each continues to take an independent course through the changes, playing freely but listening closely to the others. It's more than an interpretation of the tune; it's an exploration of its possibilities.

Next to Konitz, Warne Marsh is the most celebrated exponent of the Tristano style, and his music today probably comes closer to the sound of the early Tristano groups than Konitz's does. As the liner notes on *Back Home* remind us, Marsh once said, "There is nothing that has happened since 1950 to improve my understanding of music." We shouldn't assume this means he hasn't learned anything since then, however. Today, Marsh's solos are deeper and more intricate than ever, and his tightly controlled style is refreshing in an era of post-Coltrane exhibitionism. For a taste of pure '80s

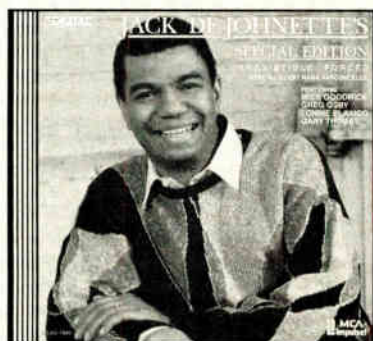
Marsh, listen to *See Me Now, If You Could* (his rearrangement, obviously, of *If You Could See Me Now*). The tenorman's tone is clear and almost painfully dry, and he plays a long, angular improvisation that unfolds in even segments like a carpenter's rule.

Marsh sometimes seems too introspective and abstract, but he also has a droll sense of humor (on *Big Leaps For Lester*, he veers into a few bars of *The Flintstones*)—and he loves to spar with another saxophonist. On three cuts here, he bobs and weaves with Jimmy Halperin, a protege whose playing is just rough enough to make it an effective foil for Marsh's polished lines.

Marsh's tenor partner for a while during the 1950s was Ted Brown, another Tristano student whose playing is highly structured and logical. Brown has had a sporadic career, and *In Good Company* is his first appearance on record since 1977. It's an uneven effort. Compared to both Konitz and Marsh, Brown is a warmer and more relaxed player (he even uses a hint of vibrato), but he's also a more erratic one. He likes to probe the harmonies, an approach that works well on the ballads here—*Gee Baby* is especially strong—but sometimes sounds tentative on the uptempo tunes. Brown's fragile solos are remarkably free of clichés, though, and they attest to a musical imagination still disciplined by the high standards that Tristano set 40 years ago.

—jim roberts

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(79154)

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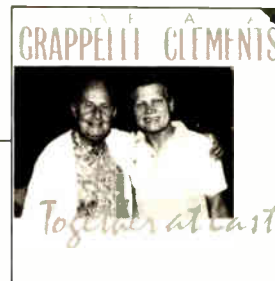
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STEPHANE GRAPPELLI

TOGETHER AT LAST—Flying Fish 421:
ALABAMA BOUND; WEBSTER; TENNESSEE WALTZ/
DANNY BOY; BLUESETTE; IT DON'T MEAN A THING
(IF IT AIN'T GOT THAT SWING); LONESOME FIDDLE
BLUES; YOUNG AT HEART; IN MY LIFE; I CAN SEE
CLEARLY NOW; TUNE UP

Personnel: Grappelli, Vassar Clements, violin;
Martin Taylor, acoustic guitar; Doug Jernigan,
pedal steel guitar; Davis Causey, electric guitar;
Jim Ferguson, acoustic bass; Kenny Malone,
drums.

★ ★ ★ ½

PLAYS JEROME KERN—GRP GRD-9542:

SMOKE GETS IN YOUR EYES; THE WAY YOU LOOK
TONIGHT; CAN'T HELP LOVIN' DAT MAN; A FINE
ROMANCE; YESTERDAYS; OL' MAN RIVER; ALL THE
THINGS YOU ARE; PICK YOURSELF UP; WHY DO I
LOVE YOU?; I WON'T DANCE; LONG AGO AND FAR
AWAY.

Personnel: Grappelli, violin, piano (cut 11);
string orchestra conducted by Ettore Strata;
Marc Fossett, Martin Taylor, acoustic guitar; Jack
Sewing, acoustic bass; Martin Drew (2, 6, 8),
Graham Ward (4, 9), drums.

★ ★ ★ ★ ½

Swing fiddle has had a long and illustrious history, dating back to Joe Venuti, Eddie South, and Stuff Smith. Its most venerable and delightful proponent these days is that inveterately orotund octogenarian from Paris, Stéphane Grappelli, who shares with the above gentlemen an enormous zero as the third digit of the year of their birth, and with South, at least, a purling grace and prodigious (though self-taught) technique. His first and greatest claim to fame was his 1930s association with the gypsy godfather of swing guitar, Django Reinhardt, and as compères in the Quintette du Hot Club de France they were the first of that long and sinuous line of illustrious European jazz musicians. Grappelli has thrived since on his superb cuisine, ineffable charm, indefatigable scheduling, and the sweetest, most graceful violin swing this side of heaven.

Supple shining strings make the perfect backdrop for Grappelli's encounter with Jerome Kern chestnuts, not roasted but candied. Many samba treatments update the bard suitably, but Grappelli's continental graciousness maintain keen perspective. Kern spun out pure, yearning melodies, splendid for strings, and Grappelli does them poetic justice with his conception of line-phrasing built before World War II smithereened the molds of melody and men. His hallmarks are many—that perfectly

BlueNote

Dianne Reeves *Diane Reeves* BLJ-46906 Ms. Reeves is single-handedly resurrecting and redefining the art of the jazz vocal. With guests such as *Freddie Hubbard*, *Tony Williams*, *Stanley Clarke* and *Herbie Hancock*, her major label debut produced by *George Duke* is simply stunning. Included are her own "Better Days," *Herbie Hancock* and *Stevie Wonder*'s "Never Said (Chan's Song)" and *Ellington*'s "I Got It Bad". Pure yet contemporary. A major artist in the making. On LP, cassette and CD.

Charnett Moffett *Net Man* BLJ-46993 At 20 years old, bassist Moffett has established himself as a significant musician with his own musical family, *Wynton Marsalis*, *Stanley Jordan* and currently the *Tony Williams Quintet*. Produced by *Kenny Kirkland*, Charnett's debut features a breathtaking range of highly original contemporary and jazz music. Sidemen include *Stanley Jordan*, *Al Foster*, *Mike Brecker* and *Charles Moffett*. On LP, cassette and CD.

Mose Allison *Ever Since The World Ended* BLJ-40815 For the first time in many years, this great singer-songwriter debuts an entire album of new songs that reflect his soulfulness, unique point of view and brilliant wit. The title tune, "I Looked In The Mirror", "Tai Chi Life" and "What's Your Movie?" are magnificent, hilarious commentaries on the current human condition. Guest artists include *Bennie Wallace*, *Arthur Blythe* and *Kenny Burrell*. The Compact Disc includes two additional tunes.

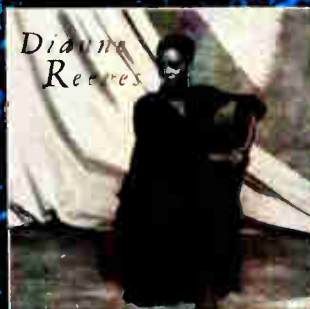
Art Blakey *Moanin'* BLJ-84003 This is Art Blakey's most celebrated and best selling album in the 32 year history of *The Jazz Messengers*. It not only introduced *Lee Morgan* and *Bobby Timmons* to the band, but also featured three hits that Blakey still plays to this day: "Moanin'", "Blues March" and "Along Came Betty". A classic returns to print! The Compact Disc (CDP-7-46516-2) includes an alternate take of the famous title tune.

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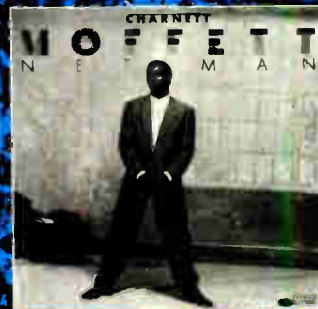
Stanley Turrentine *Comin' Your Way* BLJ-84065 Another of Blue Note's missing albums, for which a cover was designed and which was listed in catalogs but never issued in its originally intended form. With brother *Tommy* on trumpet and the *Horace Parlan Trio*, this tenor sax giant explores a beautiful program of blues and little-known standards. The Compact Disc features two additional performances.

Bobby Hutcherson *Dialogue* BLJ-84198 This great vibist began his long Blue Note association with this daring album of compositions by *Joe Chambers* and *Andrew Hill*. *Richard Davis*, *Sam Rivers* and *Freddie Hubbard*. This historic music still sounds like the cutting edge with a sense of beauty and appeal. The Compact Disc (CDP-7-46537-2) contains an additional Hill composition from the session.

Donald Byrd *At The Half Note Volume Two* BLJ-84061 This was the *Donald Byrd-Pepper Adams Quintet* at its soulful, lyrical height with *Duke Pearson* as musical director and pianist. This album has gained legendary status for its magnificent performance of the classic "Jeannine". The Compact Disc (CDP-7-46540-2) contains two additional titles adding more than twenty minutes to the playing time.



Dianne Reeves *Diane Reeves* BLJ-46906



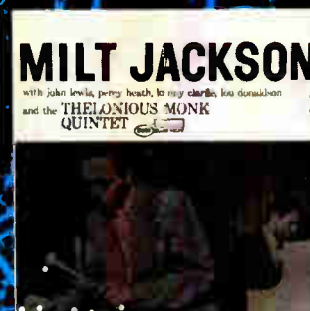
Charnett Moffett *Net Man* BLJ-46993



Mose Allison *Ever Since The World Ended* BLJ-40815



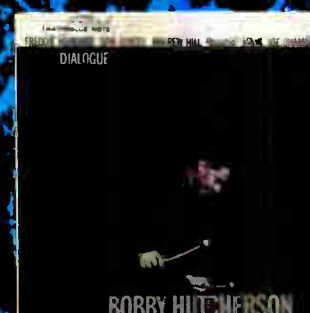
Art Blakey *Moanin'* BLJ-84003, CDP-7-46516-2



Milt Jackson *Milt Jackson* BLJ-81509



Stanley Turrentine *Comin' Your Way* BLJ-84065



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record reviews

smooth attack, creamy tone, legato flow, "hot canary" licks, grace notes galore, harmonic arpeggio finials—and his synthesis total. Side solos from guitarists Taylor (full, dynamic) and Fossett (lean, playful) foil beautifully; the latter breathes a little planned scat on a few tracks, in unison with his own guitar or the violas. Here's a chance to hear *All The Things You Are* and *Yesterdays* as they were created pre-bop. A perfect pairing!

Swing guitar has its country and city traditions; Grappelli embodies the elegance of European capitals while Vassar Clements is the daddy of rural roadhouses. City mouse goes country on this dream date of producer Tom Yaquinto, and Grappelli and Clements go at it fit as fiddles, but rather politely. Ballads seep soppy-rific corn (*Tennessee Waltz*, *In My Life*), but uptempos bounce amicably (*Tune Up*, *Alabama Bound*) and a three-minute *Lonesome Fiddler Blues* really rips. Equal time is given squirmy, overmic'ed pedal steel from Jernigan and a game Taylor; their exchanges seem more comfortable than those of the principals. Maybe the promised sequel will have the fiddlers two tearing it up a bit more—you know, fours and whatnot. Or maybe Clements, his own kinda wry genius, will come forward a bit. It's easy to feel shy in Grappelli's company; he's always at his ease, in top form, and has played his beaming music with the whole world.

—fred bouchard

Joe McPhee Po Music



A future retrospective

★★★★ ½ DOWN BEAT MAY '87

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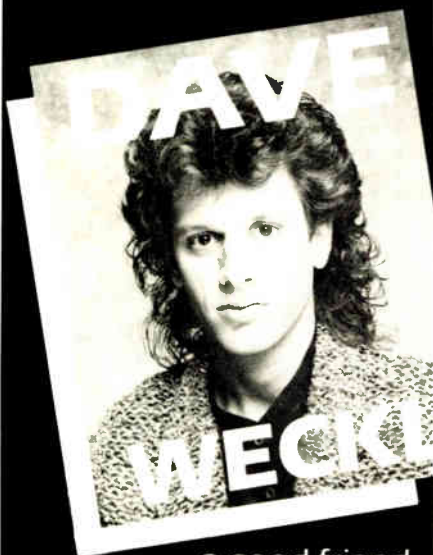
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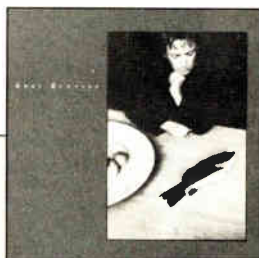


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ANDY SUMMERS

XYZ—MCA 42007: LOVE IS THE STRANGEST WAY; HOW MANY DAYS; ALMOST THERE; EYES OF A STRANGER; THE CHANGE; SCARY VOICES; NOWHERE; XYZ; THE ONLY ROAD; HOLD ME.

Personnel: Summers, guitar, vocals, bass; David Hentschel, keyboards, drum programs; Michael G. Fisher, percussion (cuts 1, 4, 7); Chris Childs (4), Rik May (7), Abraham Laboriel (6), bass; Oren Walters, Julia Walters, Maxine Walters (2, 7, 10), Greta Gold (4), Nan Vernon (1-4), vocals.

★★★★ ½

So the Police have disbanded, so Sting has turned to "jazz." Fear not, pop fans. You still have Andy Summers. True, his warmer, gentler voice lacks the menace that made Sting a star frontman for the most potent force in pop music through the '80s. But Andy knows his craft well and is still one of the most inventive guitarists around. So this album holds up pretty well without the charismatic Mr. Sting.

Summers has called XYZ his "rock vocal album with little hooky songs." At least half of the album is precisely that. *Love Is The Stran-*

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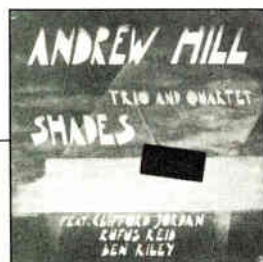


gest Way has hooks galore, along with Summers' signature arpeggios. The uptempo *Almost There* adds some wicked picking on top of a cool, shimmering sequencer pulse. And *Nowhere*, with more hooks still and a biting guitar solo to boot, is particularly reminiscent of the Police, though Andy's voice is somewhat lacking in that regard.

It's on the moody pieces like the minor key ballad *The Only Road*, and the intimate *Hold Me*, that Summers establishes his own personal style apart from the Police. He shows keen pop sensibilities throughout, keeping it crisp and simple, and underscoring the lyrics with shimmering chords and other little ear cookies. But in pop music, it's the singer, not the song, that connects with the record-buying public. These are finely crafted pop tunes, full of hooks and neat guitar work (like his very wicked Robert Johnson slide playing on *The Change*). But the truth is, they'd sound a lot better with Sting singing them. Or Roger Daltrey. Or anybody with a strong, distinctive voice.

Still, limp vocals aside, the stuff is rather good. Far more accessible than Summers' two experimental albums with Robert Fripp—1982's *I Advance Masked* and 1984's *Bewitched*. Andy's reaching out to the public with this one rather than trying to uplift or educate them. It remains to be seen whether the public will accept him as quickly and fervently as they did the Police.

—bill milkowski



ANDREW HILL

SHADES—Soul Note 1113: MONK'S GLIMPSE; TRIPPING; CHILLY MAC; BALL SQUARE; DOMANI; LA VERNE.

Personnel: Hill, piano; Clifford Jordan, tenor saxophone; Rufus Reid, bass; Ben Riley, drums.

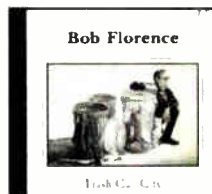
★ ★ ★ ★ ★

The thing that makes Andrew Hill great makes him hard to market. He can't be pigeonholed because his playing and writing are equally indirect, as allusive as Henry James' later novels—and about as popular with the general public. On Hill's last outing, 1980's solo *Faces Of Hope* (Soul Note 1010), phrases, themes, and rhythms slid past so quickly you could barely get a grip on them.

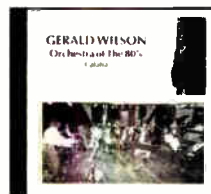
On the new album, *Chilly Mac* and *Monk's Glimpse* (from Thelonious' take on *This Old Man*) obligingly spell out for the disoriented where Hill picked up the habit of using silence, space, and whimsy as elements of style. This rather Monk-like foursome puts his piano in a recognizable (and very palatable) context. Clifford Jordan—journeyman blossomed into

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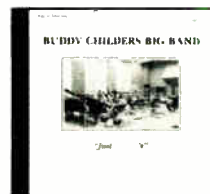
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record reviews

an elder statesman—inhabits a hefty Rouse sound and, often, a Monkly minimal conception. Ben Riley's free shuffles confirm his Monk pedigree; Rufus Reid combines LaFaro flying with John Ore's fat and jaunty walking. They honor Monk's memory better than most who play his tunes, taking his lessons to heart.

But much as Hill's chunky chords and lean comping here owe to Monk, he also dapples chrome Liberace chords and lush melodies Monk wouldn't touch. It's all part of the plan: confound expectations. Likely one reason Hill's ingenious and/or haunting themes aren't widely played is that it's sometimes hard to tell exactly how they go. On *Glimpse*, *Ball Square*, and *Tripping*, Hill blurs the line between composition and improvisation, paraphrasing from the opening bars. Themes may be revealed in toto only by inference. (There's Henry James again.)

But even Hill's relatively straight tunes are tricky—like the slippery *Doman*, with its myriad repeats/false endings. *La Verne* looks like a simple ballad-waltz with a catchy melodic hook. It's lullingly pretty—until you encounter a harmonically roving 2/4 bridge; humbly humble *La Verne* turns out to be a 64-bar AABA theme with minor A variations. Built-in rhythmic shifts keep the players awake.

The trio, minus Jordan, play around the time, without anyone stating it for more than a few wistful seconds at a stretch. On *Ball Square*, they hocket the melody from instrument to instrument, drums included. No one gets lost, but everyone gets loose—making it easy to miss how singularly complex this deceptively ramshackle music is. Hill's sense of small-group orchestration resembles nobody's, Monk's included.

—kevin whitehead



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Personnel: Lil Green (cuts 1, 2), Erskine Hawkins and his Orchestra (3), Earl Hines and his Orchestra (4, 5), Etta Jones with J.C. Heard and his Band (6), Illinois Jacquet and his Orchestra (7),

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★ ★ ★ ★ ★

RCA's superb Vintage series of the '60s anticipated the reissue boom of the '70s and '80s, but it was commercially premature. True to its staid reputation, RCA subsequently kept most of its vast catalog safely under wraps, or available only through overseas subsidiaries. Since its acquisition by BMG of West Germany, however, the venerable label has become surprisingly venturesome. The *RCA Blues & Rhythm Review*, a priceless double-album compilation that spans the transition from Swing to rock & roll, is a case in point. Indeed, this is perhaps the best single-package introduction to the long-suppressed prehistory of rock.

As Jerry Wexler all-too-eagerly points out in his liner notes, not every track is a winner, but even the lesser efforts offer fascinating sidelights that contribute to the larger perspective. There are blues and ballads, big bands and combos, female vocalists and male harmony groups, timeless classics and throwaway novelties—all grouped roughly by period and genre. As one listens to the music as it evolves from the early '40s to the late '50s, it becomes clear that jazz, rock, and soul are part of an unbroken stylistic continuum.

Side one opens with the smoky vocals of Lil Green, accompanied by Big Bill Broonzy's remarkably urbane guitar. Pianist Avery Parrish is featured with the Erskine Hawkins Orchestra on the boogie standard *After Hours*, while Billy Eckstine sings a pair of sublimely unctuous blues with Earl Hines' big band. Etta Jones croons *I Sold My Heart To The Junkman*, a song later popularized by Patti LaBelle, and Illinois Jacquet adds bebop licks to his honking tenor sax sound on *Hot Rod*.

Side two kicks off with the smooth gospel-jazz vocal harmonies of the Delta Rhythm Boys, then jumps to the Chuck Berry-like guitar combos of Johnny Moore and Rene Hall. Selections by Cab Calloway, Count Basie, and Lucky Millinder illustrate the big band roots of r&b; here the singers, except for Jimmy Rushing on Basie's *Hey, Pretty Baby*, are overshadowed by their brassy accompaniment. By the early '50s, though, vocalists had come to the forefront, and on side three the pervasive influence of shouters like Wynonie Harris and Roy Brown can be heard on cuts by Jesse Stone, Mr. Sad Head, Blow-Top Lynn, Milt Trenier, and the youthful Little Richard, who flavors Brown's polished blues style with his own liquid melisma.

The last side is mostly devoted to vocal groups, with the Heartbreakers, Robins, and Du Droppers all taking a harder-edged approach than the mellow doo-wop groups that followed. King Curtis is featured on a driving, Jacquet-inspired tenor sax raver, *Open Up*, that displays none of the gospel feeling of his

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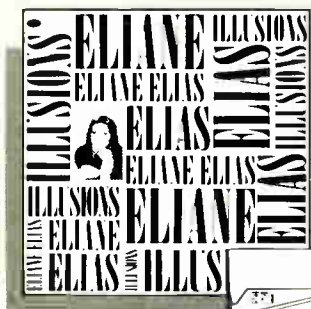
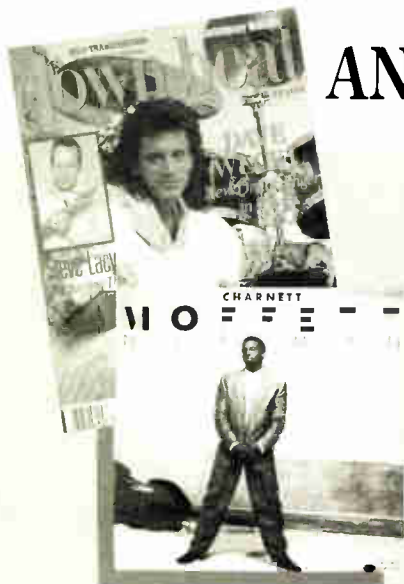
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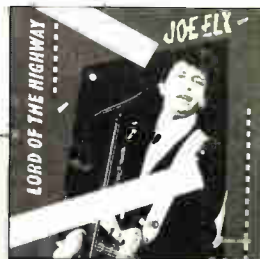
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record reviews

later work. Fittingly, the album concludes with the Isley Brothers' frenetic *Shout*, from 1959, a song that drew the curtain on rock's golden era and set the stage for the soul explosion of the ensuing decade.

—larry birnbaum



JOE ELY

LORD OF THE HIGHWAY—Hightone 8008:
*LORD OF THE HIGHWAY; DON'T PUT A LOCK ON MY
HEART; ME AND BILLY THE KID; LETTER TO L.A.; NO
ROPE DAISY-O; MY BABY THINKS SHE'S FRENCH;
EVERYBODY GOT HAMMERED; ARE YOU LISTENIN'
LUCKY?; ROW OF DOMINOES; SILVER CITY.*

Personnel: Ely, vocals, percussion, guitar; David
Grissom, electric, acoustic guitar, vocals; Bobby
Keys, saxophone; Mitch Watkins, keyboards,
guitar, vocals, hammer; Jimmy Pettit, bass,
vocals; Davis McLarty, drums.

★ ★ ★

These last few years Texas has been tossing rootsy rock & rollers onto vinyl with the same kind of frequency that the Atlantic this past summer was tossing up dolphins and whales onto coastal beaches. Unfortunately, a lot of that vinyl is just as D.O.A. as the finny folk—a lot of riffing through stock ideas instead of ways to recycle the past fruitfully. Everybody has to start someplace, but if there's no urgent need to reshape the inheritance in your own image, rework the traditions in a unique and open-ended way, why bother?

Take a prime example. There's a kind of Bermuda Triangle, wedged between the honky-tonk country blues of folks like Buck Owens and Merle Haggard, the rockabilly of Buddy Holly and Eddie Cochran and Ritchie Valens, the Louisiana swamps of Dale Hawkins and Johnny Horton, and the Memphis soul of Booker T and the MGs, that was first mapped out by the Gram Parsons-era Byrds and Burritos and the Rolling Stones some 20 years ago (around the time Bobby Keys was playing with them) in songs like *Hickory Wind* and *Grievous Angel*, *Dear Doctor* and *Wild Horses* and *Honky Tonk Woman*. Legions of rockers, from Poco and the Eagles to Steve Earle and Tom Petty, have disappeared into it ever since.

Joe Ely has lived there for some time himself; his MCA recordings, which are now semi-classics, were released a decade ago, so he was really one of the first, uh, wave of Texans to hit vinyl. Never a strong songwriter, he's always depended on the kindness of Butch Hancock for his best material, and the two Hancock tunes on this one—the anthemic title track and the mournful *Row Of Dominoes*—typically show Ely's own stuff up. But behind his quaver-

ing nasal voice the band rips and snorts through the greasy bar-band raunch that redeems them onstage, in arrangements shot through with the knowing cops from the past that mark a sharp, if focused, musical intelligence.

A mixed result, then—but don't load Ely into the body bag yet. Go catch him when he pulls into your town, preferably in a bar where everybody's totin' some bottle of something in one paw, at least, kick up your heels, and see how the stuff does it to you in the flesh. Then wait, hopefully, for the next Joe Ely record that washes ashore.

—gene santoro



LENNY PICKETT

LENNY PICKETT WITH THE BORNEO HORNS—Carthage 7001: *DANCE MUSIC FOR BORNEO HORNS #1; SOLO FOR SAXOPHONE AND TAPE; DANCE MUSIC FOR BORNEO HORNS #2; SEPTET #2 FOR SEVEN WINDS AND PERCUSSION; DANCE SUITE, SECTION D; DANCE MUSIC FOR BORNEO HORNS #4; DANCE SUITE, SECTION 1; DANCE MUSIC FOR BORNEO HORNS #5 (MOOD BORNEO); LANDSCAPE.*

Personnel: Pickett, tenor saxophone, clarinet, bass clarinet, contrabass clarinet, alto flute, bass flute; Stan Harrison, alto saxophone; Steve Elson, baritone saxophone; Leroy Clouden, drums; Laurie Frink, trumpet; Nelson Bogart, trumpet, flugelhorn; Dave Barger, trombone, tuba; Howard Johnson, tuba; Ned Sublette, six-string banjo; Roger Squitro, bongos, percussion.

★ ★ ★ ★

Although music in the late '80s is becoming increasingly electronic, innovative musicians and composers keep finding new and better things to do with acoustic instruments. This album is a brilliant example.

Lenny Pickett is well-known for his incendiary tenor sax solos with Tower of Power, the *Saturday Night Live* band, and on sessions with everyone from Herb Alpert to the Talking Heads. But Pickett is also a prolific composer, and he has written dozens of pieces for various instrumental groupings. His favorite vehicle is the Borneo Horns, a self-contained saxophone band that developed out of the horn section from David Bowie's 1983 world tour.

The Borneo Horns are a trio, with Pickett on tenor sax, Stan Harrison on alto sax, and Steve Elson on baritone sax. The pieces that Pickett has written for them are orchestrated r&b riffs. Each begins with a strong, simple statement of the theme-riff, then grows knottier and more complex as the horn lines twist around each other in a contrapuntal dance. Although drum-

mer Leroy Clouden adds accents, the basic groove is carried by the horns, and they contribute equally to melody, harmony, and rhythm.

While Pickett's music has some things in common with that of the World Saxophone Quartet (and even more in common with the Dirty Dozen Brass Band), its emphasis on rhythmic precision is unique. There isn't a fraction of a note out of place on any of the ensemble lines, and even the most berserk passages—like the chorus of squeals that introduces the demented circus music of

Dance Music #4—start and stop with Swiss-watch accuracy. It's almost too metronomic at times, but Pickett usually ignites a wild, across-the-bar-lines tenor outburst just when you need it most.

The selections alternate between the tightly-wound *Dance Music* pieces and a series of elegant, ragtime-y compositions for an expanded group that includes brass and a banjo. (The exception is *Solo For Saxophone And Tape*, with Pickett's tenor sax darting and gliding over pre-recorded layers of booping clarinets.) Taken as a whole, the entire album

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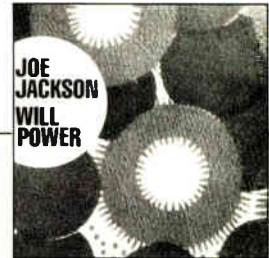
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—jim roberts



JOE JACKSON

WILL POWER—A&M 3908: *No Pasaran*; *Solitude*; *Will Power*; *Nocturne*; *Symphony In One Movement*.

Personnel: Jackson, piano (cut 4), keyboards, percussion overdubs; Gary Burke, drums; Vinnie Zummo, guitar; Ed Roynesdal, synth programming, sampling, sequencing, electric piano; Anthony Jackson (2), Neil Jason (3), bass; Tony Aiello, soprano, alto saxophone, clarinet (5); Chris Hunter, alto, tenor saxophone; Steve Slagle, soprano saxophone (2); Susan Trainer, piccolo (2); Andrew Zurcher, voice (2); unidentified orchestra conducted by George Manahan.

★ ★ ★

One thing about Joe Jackson, he never remains in one place too long. Call him a chameleon, a jack-of-all-trades, a dabbler—he keeps leaping into new waters with each album. He excelled at pop, tried reggae, took a stab at salsa, had a go with jump music, all with varying degrees of success. And now this.

Will Power is easily Jackson's most ambitious project to date. It's an all-instrumental album complete with 50-piece orchestral ensemble combining classical, jazz, and rock musicians. The album was written orchestrated, and produced by Joe, and a noble effort it is. Unfortunately, the results are curiously derivative and generally unspectacular. With all the forces of a 50-piece ensemble behind him, I'm surprised that he didn't come up with something more interesting.

There's a soundtracky feel to much of *Will Power*. A touch of John Williams here, a dash of Alfred Newman there. But the biggest nod, particularly on *Solitude* and *Symphony In One Movement*, is to 20th century English composers Ralph Vaughan Williams and Frederick Delius, whose best known works (*The Lark Ascending* and *On Hearing The First Cuckoo Of Spring*, respectively) are in the impressionistic vein of Debussy and Ravel. Still, something is missing. These pieces are lacking in memorable melodies (usually a Jackson trademark). He exercises the greatest use of dynamics on *Will Power*, but the New Age-ish *Nocturne* is weak and the minimalist *No Pasaran* is limp compared to the lilting melodies of Vaughan Williams and Delius. Nice try, though.
—bill milkowski

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Although she grew up with Brazilian music, Eliane was profoundly influenced by jazz. "My parents had lots of great American jazz records, so I was exposed to it at an early age. By the time I was 12, I had an extensive repertoire of jazz standards."

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PARKER'S MOOD

On the premier broadcast of BBC 2's 1985 half-hour series entitled *Jazz Classics In Stereo*, Australian sound engineer and longtime jazz collector Robert Parker opened his show with a startling demonstration of his method of remastering old records. Choosing the classic 1928 Louis Armstrong/Earl Hines duet on *Weather Bird* as an example, Parker first played a few bars of the original 78 as it would have sounded on a contemporaneous phonograph; then he played the same opening bars on modern hi-fidelity equipment; following that, he added into the circuitry a de-clicker and an equalizer, all to increasingly advantageous effect. But it was on his fourth display, when he used what he called his "new method of stereo enhancement," that we first began to hear a true reproduction of what the instruments must have actually sounded like in the studio some 59 years ago.

Parker's purportedly Frankensteinian tampering with "nature," i.e., the balance, distribution, and frequency ranges of the instruments and voices heard on long-familiar recordings, has set many a conservative ear—and pen—on edge. His supporters, however, have been growing on a global scale ever since the BBC started releasing for public consumption albums, cassettes, and CDs of his remastered classics.

First in a series that now totals nine, there are the three historical anthologies: **New Orleans** (BBC CD 588, 60:29 minutes), **Chicago** (BBC 589, 61:03), and **New York** (BBC 590, 60:46). Each contains 20 titles, and they are all, with some understandable overlapping of artists, in the main representative of the places and periods involved. Opening the first volume with a clarity of timbre never before fully revealed on LP is Jelly Roll Morton's *Doctor Jazz*, an unarguably good choice as an introduction to the riches that follow. In dazzling sequence we are then exposed to the brilliance of the King Oliver Creole Jazz Band, Johnny Dodds, Louis Armstrong, and such lesser known artists and bands as Freddie Keppard, Celestin's Original Tuxedo Jazz Orchestra, the New Orleans Owls, Louis Dumaine's Jazzola Eight, the New Orleans Rhythm Kings, and Monk Hazel & His Bienville Roof Orchestra (just seven young white guys playing *Sizzling The Blues* and *High Society*; but, actually, one of them, clarinetist Sidney Arodin, was a Creole who played both sides of the street—he also appears in even better form with the otherwise all-black Jones & Collins Astoria Hot 8 on *Astoria Strut* and *Damp Weather*).

The other two so-called geographical anthologies follow fairly much the same pattern as the first; that is to say they reflect not only Parker's personal preferences as to artists and recordings, but also the current availability of mint condition 78s upon which he could apply his magic. The Chicago volume quite rightly includes examples of Frank Teschemacher (*Nobody's Sweetheart*) and early Benny Goodman (*That's A Plenty*), along

with many other appropriate selections, but curiously—and, I might add, unforgivably—omits anything by clarinetist Jimmie Noone, certainly a hallmark of the Chicago scene in the '20s and an acknowledged inspiration of both Tesch and Benny. There are still more examples of Oliver and Morton and Armstrong and Dodds; and this is all very proper, because, for the most part, these New Orleanians plied their trade in Chicago from the early '20s on—at least until the next chapter. On the Chicago CD there are also nods to Bix Beiderbecke (*Singin' The Blues*), Ma Rainey (*Hear*

Me Talking To You), Pinetop Smith (*Jump Steady Blues*), Omer Simeon (*Beau Koo Jack*), and some early big bands, such as McKinney's Cotton Pickers, and those led by Earl Hines and Reuben "River" Reeves. But the Chicago scene of the '20s and '30s was far too heterogeneous to lend itself easily to a 20-title final word. The same comments apply to the New York set equally well, for when Chicago hit the doldrums about the time of the Depression most of the guys with busfare set out for the east. Oliver and Morton are still on board, but with noticeably less baggage than before.

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They were both in for bad times as styles changed and quality competition increased. In New York they were to face the eminently impressive orchestras of Paul Whiteman (*San*), Fletcher Henderson (*Sugarfoot Stomp*), Duke Ellington (*East St. Louis Toodle-Do*), and, ultimately, the coming Swing Era, as exemplified by Jimmie Lunceford (*Stratosphere*). A touch of the old tradition can be heard in Bessie Smith's *Lock And Key*, but there is also a preview of things to come in the Miff Mole/Red Nichols interpretation of Fud Livingston's far-sighted *Imagination*. In sum, this three-volume encapsulation of early jazz history, though it can hardly be expected to expose all of the nooks and crannies of a period rich in both variety and inventiveness, nevertheless succeeds in its designer's purpose.

The remaining six releases in this first series are devoted to individual artists: Louis Armstrong (BBC CD 597, 50:42), Fats Waller (BBC 598, 49:44), Bix Beiderbecke (BBC 601, 49:11), Bessie Smith (BBC 602, 50:40), Johnny Dodds (BBC 603, 48:31), and Jelly Roll Morton (BBC 604, 50:53); and though some of these giants, most notably Armstrong, Dodds, and Morton, are well represented on the anthologies, the completist collector need not worry about duplicated titles.

The **Louis Armstrong** set draws exclusively upon selections chosen from the trumpeter's earliest and most innovative period. Thus we have the complex contrapuntal polyphony of King Oliver's 1923 *Snake Rag*, which highlights the famed two-cornet breaks of the master and his disciple; a veritable feast of Hot Five and Hot Seven classics with Johnny Dodds and Kid Ory, such as *Willie The Weeper* and *Hotter Than That*; and a presage of the future in the virtuosic *West End Blues* and the humorous, but also deeply emotive, *The Lonesome Road*. In a similar vein, Parker's choice of **Fats Waller** titles also sticks fairly close to the '20s, with such pure jazz titles as *I'm Crazy 'Bout My Baby*, *Harlem Fuss*, *Won't You Get Off It Please*, *That's How I Feel Today*, *Dallas Blues*, and *Royal Garden Blues*. On just these selections alone, one can also hear in solo such stellar hornmen as Red Allen, Jack Teagarden, Albert Nicholas, Rex Stewart, J.C. Higginbotham, Benny Carter, Coleman Hawkins, Benny Goodman, Muggsy Spanier, and George Brunies.

Bix Beiderbecke's unique tone and attack were often done a disservice on the many 78 and LP reissues which preceded the Parker treatment, but short of having known or possibly even owned the original 78s in mint condition, this will undoubtedly be your best chance of realizing how he sounded in person. Once again, Parker places the emphasis on pure jazz; so, eight of the 16 titles were drawn from the classic Bix And His Gang dixieland output, while the remainder were selected from the files of the Wolverines, Paul Whiteman, Frank Trumbauer, and Bix's own latter-day all-star studio group.

Just as the New Orleans anthology opened with a bang, so does **Jelly Roll Morton's** own album. *Black Bottom Stomp* and *The Chant* are undoubtedly the most perfect examples of ingeniously conceived and heatedly performed New Orleans jazz as have ever been recorded. But, obviously, that's not where

this CD ends. We also have additional sterling evidence of Morton's compositional, organizational, and performing gifts in *Dead Man Blues*, *Grandpa's Spells*, and *Original Jelly Roll Blues*, to name only a few of the many Red Hot Peppers titles that make this album a must—even for collectors who still cherish their earlier reissues.

Johnny Dodds has finally made **down beat's** Hall Of Fame—albeit 47 years after his death—but I am nevertheless especially pleased because I have been voting for him unflinchingly for the 10 years that I have been contributing to this magazine. However, Parker apparently loves Dodds even more than I do, for he has given him surpassing space in this

series at the expense of Sidney Bechet and Jimmie Noone, Dodds' own generational and stylistic peers. We may ask why, but the fact remains that Parker has done a magnificent job of capturing the essence of the clarinetist's throbbing vibrato and intense attack. Oddly enough, Parker omits two of Dodds' best recordings with Armstrong, *Potato Head Blues* and *S.O.L. Blues*, in his concentration on Dodds' work with his own hot, informally structured, South Side groups. Some representative titles are *Bucktown Stomp* and *Bull Fiddle Blues*, with his Washboard Band, and *Perdido Street Blues* and *I Can't Say*, with the New Orleans Wanderers/Bootblacks.

Bessie Smith made a lot of records in her

EASY LISTENING BLUES

PolyGram Records has issued 20 CDs of sturdy catalog items from its Verve, MPS, and Mercury inventories in a series called Compact Jazz. The price is compact too, at \$10.98, and the programming is a good deal more generous considering the skimpy portions and high prices most companies have been asking—and maybe getting, heaven forbid!—for CD repackings of existing LP programmings. Still, at around an hour per disc, that's only four-fifths of capacity. There's a lot of cotton in the top of the jar.

The programming of Compact Jazz is clearly shooting for as wide and commercial a jazz market as possible. The collations take an easy listening, middle-of-the-road route to the casual jazz listener. With the group of artists represented in this sampling, however—who were rarely known to pander or produce schlock performances—this is hardly an indictment of the material at hand.

Stan Getz (Verve 831 368-2, 60:24 minutes). A perfect example of quality and commerce accommodating one another to produce superb music has been the career of Stan Getz, especially "the bossa nova years" of the early '60s, which is the focus of this collection (except for *O Grand Amor* with Chick Corea in 1967). The selections are mostly familiar, such as *Desafinado* and *Girl From Impanema*, and provide no sense of the scope of Getz's history on Verve, which included straight jazz sessions with Oscar Peterson, Bob Brookmeyer, Gerry Mulligan, and others. For what it is, though, this is representative of a Getz realm, and tenor playing gets no more lyrical than his solo on *Here's That Rainy Day*.

Astrud Gilberto (Verve 831 369-2, 50:43). The other half of Getz's bossa nova sound on many records was Astrud Gilberto, or so it seemed, even though they didn't record all that often together. Although a minor figure as jazz singers go, Astrud's voice and musical manner are captivating and charming. The loveliness endures. In her ingenious sound there is always the hint that the

bossa nova may have been more a Brazilian reflection of early American cool than a wholly indigenous Brazilian invention. Getz is on four of the 16 cuts, and the inevitable *Impanema* and *Quiet Nights* are heard again, though in different versions than those on the Getz CD.

Bill Evans (Verve 831 366-2, 58:39). Evans reached a large audience and became a major influence because his piano playing could be simultaneously accessible—its prettiness was inviting to casual ears—and complex with subtle methodologies. Although the Verve years saw Evans perform in various contexts, this collection is nearly all piano, from three over-dubbed *Conversations With Myself* cuts to a duet with Jim Hall (*I've Got You Under My Skin*) to various trios and even strings; *Granados* contains a non sequitur symphonic interlude by Claus Ogerman. Evans shifts from characteristic moods of ethereal time-marking to bright and breezy swing (helped by Shelly Manne's masterful work on *I Believe In You*). He is both lush and percussive, but without ever getting exciting.

Erroll Garner (Mercury 830 695-2, 60:24). At times the easy listening romanticism of Erroll Garner's *Misty* could almost pass for Bill Evans. But never the sly, swinging, imaginative variations on *Lady Be Good* three tracks later on this set. Or even more, the surging right hand work on *Sleep*. Garner was a man of many voices, all of them full of bold surprises. He might shape a piece with block chords or dancing single notes. His most visible signature was his way of running just behind the beat—or meandering on ballads. But slow tempos gave him too much room to pile on ornate effects, which sometimes called more attention to themselves than the overall performance. He was at his best when the beat picked up, which it does too infrequently on this set of 1954-55 performances.

Oscar Peterson (Mercury 830 698-2, 57:40). Competing with Garner for the spot as most popular pianist of the '50s and early '60s was Oscar Peterson, who holds that title today without serious opposition. As if to make the point, the album closes with *Misty*. While there are ample specimens of virtuosity offered in these 1964-65 sessions—and virtually never misused, by the way—this collection is marked by an overall lightness and

economy. *Easy Listening Blues* is clean and unhurried. A quote from *Seven Come Eleven* saunters by like a lazy tumbleweed, and if you listen carefully you'll hear *Buttons 'n Bows* tucked neatly into *Mack The Knife*, which also features some hard swinging and muted Clark Terry. With or without the fireworks, Peterson is a master musician. To paraphrase the old adage—virtuosity is the last retreat of the brilliant.

Stephane Grappelli (MPS 831 370-2, 59:21). If Stuff Smith was the Pee Wee Russell of the hot violin, Stephane Grappelli is the Benny Goodman—suave, controlled, brilliantly fluent, and above all, hot. The old Hot Club of France Quintet sides defined the first enduring European jazz movement—the String Era, one could call it—and that sound has followed Grappelli virtually everywhere since. Among those accompanying him here on acoustic rhythm and solo guitar, Larry Coryell is fabulously gutty on *Blues*. And George Shearing shovels the coals on *I'm Coming Virginia*. Despite a certain amount of Plaza Hotel/Palm Court music, these 1976-79 sessions swing with incisive precision and virtuosity. First-rate Grappelli from the MPS years.

Billie Holiday (Verve 831 371-2, 59:29). Billie Holiday records from the Verve days (1955-56) continue to divide the singer's audience. If her sound is coarse, the phrasing a self-conscious caricature of her youthful originality, and the slow tempos conspire to bring out her worst—which is my overall view—these are nevertheless important sides if for no other reason than that Holiday was an important singer, a subterranean revelation whose influence was carried everywhere both directly and by disciples. Given her shortcomings by the '50s, however, there are compensating factors too. Especially the wise, womanly sensuality of the way she knowingly utters lines like "I get a kick out of you." And *Please Don't Talk About Me* and *A Fine Romance* are models of perfect swinging vocals. Support by Ben Webster and Harry Edison is a major extra. And Benny Carter's every note is a ray of sunlight.

Sarah Vaughan (Mercury 830 699-2, 56:21). As Billie was in decline, Sarah Vaughan hit her stride, commercially and artistically. During these years she did about half her sessions for the relatively commercial Mercury label and half as jazz dates for the Mercury-owned EmArcy label. This collection draws mostly from the Mercury dates. Although Clifford Brown appears on two cuts, he solos on none. Yet, some of these presumably commercial sides are lushly orchestrated and gorgeous: *Funny Valentine*, *Lover Man*, *Lush Life*, and more. Sound is a question, however. Why does *How High The Moon* sound muddy compared to *Sometimes I'm Happy* if both were from the same session? In any case, both are straight-on big band treatments with singer and players in a groove. This is middle-of-the-road Sarah. Like other CDs in this series, it's programmed for a discriminating general market, not the hardcore jazz audience. But there are no ringers. —john mcdonough

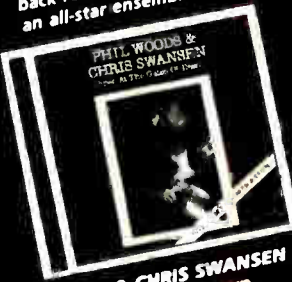
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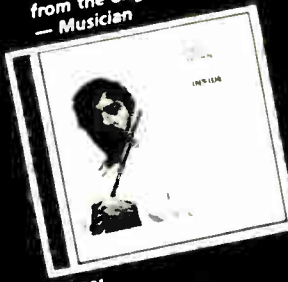
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1 LONNIE JOHNSON. *AWAY DOWN IN THE ALLEY BLUES (from VOCALS AND INSTRUMENTALS, 1927-1932, OJL).* Johnson, guitar.

My first inclination was to say this was somebody like [Rev.] Gary Davis, but he'd be playing ragtime, not this kind of country blues—and the recording sounds like it's from the '20s anyway. But what was really interesting about that selection was how, even though there's not a lot of simultaneous chordal movement like you'd find in a Gary Davis type of style, it remained consistently interesting. Like rhythmically, it was really swinging—you can hear the roots of Django and Charlie Christian in that style of playing. You can also hear the roots of Hendrix, his chordal comping and single-note accompaniment as well. [Later] Ah, Lonnie Johnson. That's why I could hear all those roots. Definitely five stars.

2 WES MONTGOMERY. *AIREGIN (from THE INCREDIBLE JAZZ GUITAR OF WES MONTGOMERY, Riverside).* Montgomery, guitar; Tommy Flanagan, piano; Percy Heath, bass; Albert Heath, drums.

That's the magician, all right. Wes Montgomery is one of the main people who brought jazz guitar—really the electric guitar—into the modern age. The blueprint for jazz guitar in the second half of the 20th century was laid down by Wes. Any guitarist—not just jazz guitarist—has to reckon with him, because he played the instrument in a *total* way: chords, octaves, single-line passages, always swinging in such a way that no note comes out of his guitar that's not thought out. He's one of those guitarists where the instrument plays itself, in a way. He's a feeling thinker, one of the seminal figures. Five stars.

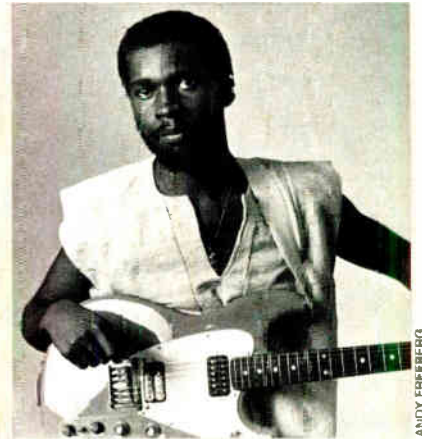
3 FREDDIE KING. *HIDEAWAY (from 17 Hits, King).* King, guitar; other personnel unknown.

He's in such command of the feeling he wants to project on his instrument. Freddie King is another guitarist who defines modern guitar, especially a lot of his latter-day stuff; you can hear it in Clapton, obviously, and Larry Carlton. He was a big man with large hands, but he was in such command he didn't gorilla the guitar; he could be subtle, with a lot of shadings both rhythmically and melodically. The ease is the thing—he's in no hurry, just goes with the experience. A lot of guitarists today have a real problem with just having a certain command of the instrument and being at ease with that command, and not necessarily feeling like you have to push the outer boundaries of music every time you take a solo. Definitely four-and-a-half stars.

VERNON REID
by Gene Santoro

Vernon Reid first hit the scene in Ronald Shannon Jackson's swagging harmolodic adventure, the Decoding Society, where his role rapidly expanded as he evolved different voices on his array of guitars. At the same time, he continued to pursue a wide range of parallel interests, which led, among other results, to a fascinating effort (*Smash & Scatteration*, Rykodisc CD) with fellow guitar explorer Bill Frisell, during which they deconstruct and reclaim the full range of the instrument's tradition from acoustic duos to guitar-synth tone poems.

While he continues to cover a lot of musical ground—a recent gig at New York's Knitting Factory found him in the company of a Cajun accordionist and synth-pad percussionist doing weird things like layering traditional Cajun tunes over hip-hop beats with metalloïd touches, he dropped some guitar on Mick Jagger's *Primitive Cool*, and he continues to record with avant-down-towners like Arto Lindsay and John



Zorn—Reid has spent most of the last four years building the Black Rock Coalition, a cooperative organization for black musicians involved in new music. His new band, Living Colour, has an electrifying stage presence, a dazzling stylistic nimbleness that encompasses New Wave, heavy metal, funk, ballads, and blues, a rabid and growing club following, and a brand-new contract with Epic Records.

This was Reid's first Blindfold Test.

4 LINK WRAY. *RUMBLE (from THERE'S GOOD ROCKIN' TONITE, Union Pacific).* Wray, guitar; Shorty Horton, bass; Doug Wray, drums.

Pure dementia! My initial guess was Bo Diddley, but it's Link Wray. Ooooh, that tuning is brutal—Sonic Youth, hello [laughs]. It's that dirge-y kind of thing, really ominous, like the breakup of a *psyche* blues. That tremolo ending is chilling. But the tuning's the thing—it's one of those close-enough-for-rock & roll-type tunings, you know, where he's sharp enough on one string and flat enough on another to create a kind of uncomfortable tension that adds to the music's mood. Three stars.

5 YARDBIRDS. *JEFF'S BOOGIE (from ROGER THE ENGINEER, Edsel).* Jeff Beck, Chris Dreja, guitar; Paul Samwell-Smith, bass; Jim McCarty, drums.

That's real smart-aleck, wise-guy music. When I'm in the mood for it, it's like a novelty thing. The nursery-rhyme melody I could've done without, but the playing was excellent. [Later] The Yardbirds! Aaaaah! Beck's a terrific player; he was obviously a jock back then, though he also obviously absorbed a lot of influences by a very early age, and really has control of his playing. I love humor in music, but sometimes that kind of playing—

let's have a few jokes, ha-ha—kinda bothers me, 'cause it's really saying, "Let's have a good time as long as I have the upper hand; I've got all these chops and I can do all this stuff, but it's all a joke anyway." So I'd give it three stars for the excellent playing; the attitude I can do without.

6 JAMES BLOOD
ULMER. *PART TIME (from PART TIME, Rough Trade).* Ulmer, guitar, vocals; Charles Burnham, violin; Warren Benbow, drums.

That's Blood live at Montreux; I was there. To describe his playing is difficult. It's so raw, but in that piece there's almost a kind of delicacy—almost [laughs]. Near delicacy. His playing is like a difficult, pithy painting—there's the open tunings from country blues, but there's all this harmonic sophistication and the whole harmolodic, all-keys-are-in-unison philosophy. I almost want to say there are intimations of punk and psychedelia all through it, even though formally there's no real relationship. He's been a big influence on me. I saw him one time at the Ritz where his sound was so all-pervasive that it filled the room, the way Albert Ayler's sound is said to have. Four stars.

db



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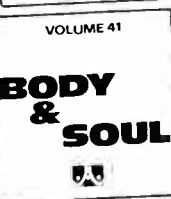
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BOBBY PREVITE

THIS VERSATILE NEW YORK DRUMMER IS EMERGING AS AN ACCOMPLISHED COMPOSER WITH AN ECLECTIC STYLE.

By Bill Milkowski

He's a ubiquitous figure in certain circles around Manhattan—performance spaces like Roulette and the Knitting Factory, funky bars like Tin Pan Alley and CBGB's. He's been spotted at those places in various contexts—playing the music of Ornette Coleman with saxists John Zorn and Tim Berne, pounding out raucous beats in Elliott Sharp's Carbon ensemble, supplying the rhythmic glue to Wayne Horvitz's funky new band The President, taking it all the way out in a free gig with cornetist Butch Morris, swinging with the Lounge Lizards, laying down a Chicago shuffle with bluesman Bobby Radcliffe.

Bobby Previte loves playing in any context, and it shows. Like Billy Higgins, he's all smiles and joy behind the traps. But perhaps his greatest joy is his own quintet. This is his vehicle for the thing that gives him the most gratification and separates him from the hordes of other great drummers around New York—composition.

On his debut album last year, *Bump The Renaissance*, on the West German Sound Aspects label (SAS 008), Previte distinguished himself as a first-rate composer keenly attuned to dynamics and interplay. As Bob Blumenthal wrote in the liner notes: "His approach is truly orchestral, by which I mean that each instrument has a critical and independent role in most of the compositions, and thus the pieces must be heard in their totality. The instruments fit together like pieces of a puzzle to form a complete statement." Previte takes that same tact, with equally successful results, on his first widely distributed stateside release, *Pushing The Envelope* (Gramavision 18-8711-1). This fine album is destined to bring the drummer more acclaim as a composer—particularly with such ambitious suites as *102 In The Shade*.

"That reminds me of Mingus a bit," says Previte. "One of my great influences, along with Stravinsky and Varese and Bartok. Those guys are really where I'm coming from in terms of how I orchestrate when I play—and, of course, all the great drummers from Max Roach to Bernard Purdie."

The rest of the tunes on *Pushing The Envelope* are carefully crafted with the instrumentation in mind. The Previte quintet consists of french horn player Tom Varner, saxophonist Marty Erlich, pianist Wayne



ALDO MAURO

Horvitz, and bassist David Hofstra. The combination of french horn and tenor sax is an especially important ingredient in Previte's musical menu.

"When I came to New York in 1980, I couldn't find a trumpet player that I was happy with, because my music is kind of dark. A lot of trumpeters, I think, like that high register, and I really don't. So I never really clicked with anyone. And then I met Tom and it was kind of a natural thing. I had never considered french horn, but the sound of it was perfect for what I was doing—very dark, very medieval, which is really what I want.

"And the emotional quality of the french horn and tenor sax together, even just playing a single note in space, is very close to what I wanted. So I was very lucky to find Tom. He's not the kind of guy you'd call to do fast trills or blazing 16th-note things, but he's a musician. He listens and plays music, all the time. He's very subtle and really concerned with the music rather than himself, his own ego, or how he sounds. That's rare." Varner's french horn is highlighted on the haunting *Mirror Mirror*, which Previte originally scored for a movie called *Chain Letters*. And Varner plays a gorgeous solo on the very dark piece, *Ballad Noir*, which also highlights the drummer's supple brushwork.

But Previte feels that the opening cut, *Open World*, serves as the best example of his compositional style. "Within that tune is the kernel of my sensibility. It's very much composed, but there's also a lot of playing on it. And the way the playing is integrated into the theme is where I'm at, rather than the kind of head-solo-head philosophy. And I like

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it because it's orchestral-sounding. I used a tuba instead of bass on this one to achieve that affect. It's not very intimate, but it's how I write."

Previte's compositional talents have been acknowledged by the National Endowment for the Arts, the New York State Council on the Arts, and New York's Meet the Composer program, all of which have awarded him grants. And yet, he never studied composition. "I don't know if I believe in that," he laughs. "You have to be careful because when you study with someone the danger is that you'll come under the spell of your instructor, which can stunt your own individuality. That's one of the main problems today, I think. Nobody wants to be an individual."

Previte went through the requisite rock bands in his hometown of Niagara Falls, New York, before he began developing his own individual voice as a composer. After moving to Buffalo, he started playing jazz almost exclusively. In fact, he became something of a jazz snob. "I was getting into Coltrane and Miles then. I couldn't stand rock music in the '70s. Couldn't even listen to it. But later, in the '80s, I got reacquainted with rock through bands like the Pretenders and other groups that were playing some good music."

He began composing in earnest right before he left Buffalo to come to New York in 1980. "Most of the music around Buffalo was more mainstream, which I loved, but that's all there was. And I wanted to play something else. So I realized I had to write it in order to play it."

He loaded his drum set into his old Mustang and drove to New York. "I knew it was either come here or get another profession," he says. "This is where the work was, where the musicians were. So I came, and I've never been sorry. Although, as everyone who has ever lived here knows, it's a love-hate relationship to be in New York. There's a certain ambivalence about living here day to day. But as far as the music, I've been extremely fortunate since I've been here. I've been lucky to play with the people I've played with."

Upon arriving in town, Previte first hooked up with an associate from Buffalo, guitarist and experimental composer Elliott Sharp. They continue to play together in several contexts, though Previte has branched out from that downtown scene somewhat. In the past two years he's played in a blues band with Bobby Radcliffe, played jazz with trombonist Ray Anderson, and accompanied folk singer Bonnie Koloc; though he adds, "I still get a lot of calls for the strange stuff with guys like Zorn and Horvitz, who I work with a lot."

Previte worked with Zorn on *The Big Gundown* (Icon/Nonesuch 79139-1), a tribute album to Italian soundtrack composer Ennio Morricone. He also appeared on Zorn's homage to bop pianist Sonny Clark,

Voodoo (Black Saint 1019), with Horvitz and bassist Ray Drummond. And there are plans to record the music of Kenny Dorham and Hank Mobley with Zorn and special guests.

On the complete other end of the spectrum from that swinging bebop fare was an industrial noise album that Previte did a few years ago called *Dull Bang, Gushing Sound, Human Shriek*, on the West German Dossier label. Originally commissioned as a soundtrack for a video titled *Bought And Sold*, about the plight of a runaway, this solo project features Previte playing synthesizer, drum machine, electric guitar, electric bass, and various homemade electronic instruments like the slab, devised by Elliott Sharp. "It's very different from what I've done," says Previte. "It's almost completely electronic. And I'm glad I did this project because I don't want to get pigeon-holed as someone who only does acoustic music."

Previte has two different drum setups for his various gigs. For pickup jazz gigs and blues gigs he travels light, relying on his old Rogers set with 20-inch bass drum, 13-inch rack toms, 16-inch floor toms, and a couple of Zildjian cymbals. For funk and rock gigs he'll use his Gretsch set with 22-inch bass drum, three rack toms (10-, 12-, 14-inch) and a 14-inch floor tom. His two snare drums have distinctly different qualities. "My Rogers is nice for slamming. It's a Power Tone metal, which has that crisp, high-pitched tone that I

like for rock and funk. And my other snare is an old '30s or '40s Radio King, which I use for everything else. It has a very deep tone. A lot of people get them for power, but to me it's more like the loudness switch on a stereo system. That's really for when you're listening to music at very low volume. With this snare I find that on quiet gigs I can hit it easy and still get that nice depth. I don't have to slam it."

His sticks also vary, depending on the situation. "When I play hard I use Vic Firth SD-1 Generals. They're not top-heavy like the Pro Marks. They're big but they're balanced so I can have a big sound and also have the speed. I went through sticks for years and hated every one until I found that stick. And my other sticks I use for bop and jazz gigs are the classic bebop sticks. They have different names, depending on where you buy them. But they're the shortest sticks you can buy, with nice big round heads so I can dig in."

Previte continues to dig in around town both as a sideman and as a leader of his own impressive quintet. The variety seems to keep him satisfied. "I have my own band and my own thing with composing, but I never want to stop playing with other people," he says. "I like playing the gamut because it really tests me. It's a challenge to play someone else's music and give him what he wants." db



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CHICAGO JAZZ FESTIVAL GRANT PARK/CHICAGO

Good news/bad news about the ninth annual Chicago Jazz Festival. Good news was that the Jazz Institute of Chicago, which under a succession of corporate sponsors during two mayoral administrations has programmed each fest according to their consistent vision of what's jazz, how it developed, what's best about it, and what part did Chicago play. Once again they reunited old groups, paid tribute to a legendary figure, brought musicians from four continents, and presented local musicians who played with Jelly Roll Morton or are admired by McCoy Tyner, who recently cut their first album or just make me want to party.

Bad news was that once again the festival overlooked fusion, white blues bands, New Age jazz, women who don't sing or play the piano, and exciting unknowns who happen not to reside within the confines of Cook County.

A record crowd heard Dave Brubeck open the fest with *St. Louis Blues*. Over the course of five nights almost half-a-million Chicagoans and out-of-town visitors heard the entire history of mainstream jazz, ate Haagen Dazs ice cream while waiting to call home compliments of AT&T, enjoyed everything from ribs to quiche. Brubeck stuck around through the rest of the night as cool winds came in off Lake Michigan to hear Chucho Valdes, pianist/leader of Irakere, perform Brubeck's homage to *The Duke*. Last time this hot Cuban Afro-jazz band played Chicago, shortly after winning a Grammy, they opened for Steve Stills, it was below zero, and Carter was president. Throw in trumpeter Brad Goode, a 23-year-old highly reminiscent of Red Rodney (short, blows post-bop horn, has bright red hair), and a couple other local groups and you've got the typical, even formulaic, opening night of any Chicago Jazz Fest.

The beginnings of jazz were represented by the U.S. debut of the South Australia Jazz Band, led by piano player Dave Dallwitz who composes and arranges according to the confines of the 78 rpm record, crafting gem-like ragtime themes interwoven with counterpoint for a finely rehearsed trad jazz band. From the Jazz At The Philharmonic Tribute, Stephane Grappelli, and Chicago's own Ellington Dynasty came jazz from the height of its commercial popularity and cultural impact, the jazz of young America between the world wars, the jazz of big bands playing blues and ballads.

The cutting edge of jazz was heard in the playing of John Carter and Bobby Bradford

and the aleatoric sounds of the Globe Unity Orchestra led by Alex Schlippenbach. The weekend's headliners traced history of Modern Black Jazz: Wynton Marsalis, roundly (and wrongly) accused of being a Miles Davis nostalgia act; Art Blakey, general manager of the music's Triple A farm team, and Oscar nominee Dexter Gordon.

The good news is that the fest had its surprises: Wynton brought tenor saxophonist Charlie Rouse, who seemed to slow the youngster down, make him more thoughtful. Dexter made *'Round Midnight* the saddest thing heard on the lakefront in years, and then bounced through *Rhythm-A-Ning* like the young bopper from L.A.'s Central Avenue. The tribute to Art Blakey, featuring Woody Shaw, Bill Hardman, Julian Priester, Benny Golson, Walter Davis Jr., and the latest edition of the Jazz Messengers again showed that Bu knows how to pick 'em.

Good News was The Leaders featuring Chicagoans Chico Freeman, Don Moye, and Lester Bowie with piano player Kirk Lightsey, bassist Cecil McBee, and saxist Arthur Blythe; the piano playing of Willie Pickens and Oliver Williams (who last winter, playing a set on WBEZ, looked up to see that McCoy Tyner had come to the studio to meet him); the party-hearty guitar-and-organ sound of the Curtis Robinson Quartet with tall, black-skinned, deep-voiced singer Lenny Lynn; Al Grey's muted trombone *Making Whoopee* at the JATP reunion.

Bad News was the absence of Larry Carlton or Steps Ahead; of Roomful of Blues with Earl King; of the Lounge Lizards, Shadowfax, or the Kronos Quartet playing Monk; of Jane Ira Bloom or Maiden Voyage; of Iowa City's Johnson County Landmark Orchestra, Minneapolis' Rio Nido, or Indianapolis' Paul Plummer.



Kirk Lightsey of The Leaders



Dexter Gordon

Good News was they weren't missed, so that next year the Jazz Institute's Festival Committee can continue doing what it does best—programming a festival that traces the mainstream of classic jazz, the jazz descendent in lineage unbroken from ragtime and blues, its dialectic waged in rhythm. The jazz that infuses the American popular song with a range of emotion and harmonic complexity scarcely imaged by the buyers of the original sheet music. The jazz of who played in whom's band and subsequently led a band himself that featured. . . . —dave helland

DICK GIBSON JAZZ PARTY FAIRMONT HOTEL/DENVER

The 25th anniversary of the by-now-historic Dick Gibson jazz party was all that could be expected of such an occasion, and more—even a little too much, since the pool of 70 musicians made it all but impossible to give everyone an even break.

Still, there was little cause for complaint. Every 45 minutes during the three-day marathon, the bandstand would change hands, to be occupied by anything from a Joe Pass/Herb Ellis guitar duet to a roaring 17-piece orchestra, its members drawn from

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the pool by the bassist John Clayton, and using his compositions or arrangements.

Clayton emerged as one of the new heroes of the party. A personable announcer and compelling conductor (he had Ray Brown playing bass), he managed, on the strength of only one brief rehearsal, to whip this ad hoc ensemble into splendid shape. In addition to the Frank Wes original *Battle Royal* and Clayton's own arrangement of *Goodbye Mr. Evans*, a touching showcase for Phil Woods, the band distinguished itself at both the Sunday and Monday sessions with its mixed bag of cooking uptempos and blues.

The personnel comprised Warren Vache, Snooky Young, Sweets Edison, Joe Newman, and James Morrison, trumpets; Benny Powell, Urbie Green, Slide Hampton, Jimmy Knepper, trombones; Jerome Richardson, Bud Shank, altos; Bob Cooper, Pete Christlieb, tenors; Nick Brignola, baritone; Roland Hanna or Gene Harris, piano; Herb Ellis, Ray Brown, and Butch Miles. All of them, of course, were heard throughout the weekend in smaller, improvisational settings.



James Morrison

The most remarkable of these was James Morrison. At 24, he is young enough to be the great-grandson of Doc Cheatham—who has preserved his trumpet technique and lyricism well into his 83rd year (and who still sings four vocal choruses on *Manhattan*). Morrison, who arrived in New York only a few months ago from Sydney, Australia, is equally astonishing on both trumpet and trombone. His multiphonics on trombone proved particularly impressive, perhaps even going beyond the achievements of Albert Mangelsdorff. But the real audience-killer was a number that found Morrison with a horn in either hand, switching back and forth between trumpet and trombone for an all but impossible chorus of fours. Without doubt, he is as sure a bet for jazz superstar-

dom as Wynton Marsalis was in 1981.

The only other first-time invitee this year was, like Morrison, one of the youngest visitors. Guitarist Howard Alden, 28, brought luminous new beauty to the old Billie Holiday hit *Some Other Spring*, and seemed equally at home in every rhythm section: Roland Hanna, Milt Hinton, Mickey Roker on one occasion; Ralph Sutton, Major Holley, Gus Johnson on another.

As always, much of the excitement of the

party centered on the multiple use of various instruments. One set found eight trombonists on board: Green, Knepper, Hampton, Bill Watrous, Al Grey, George Masso, Powell, and George Chisholm, who flies over every year from England (Ed Thigpen also flew over again from Copenhagen).

This year Gibson hired 11 pianists, enabling him to present Jay McShann, Monty Alexander, Gene Harris, Ross Tompkins,

CONTINUED ON PAGE 69

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STEVE LACY'S SOLO ON SKIPPY— A SOPRANO SAXOPHONE TRANSCRIPTION

by Steve Griggs

Steve Griggs holds a BMA in saxophone performance from the University of Illinois. Currently, Steve writes and performs in New York City with the Great American Sax Phantasy and his own quartet. His compositions, arrangements for five saxophones, and transcriptions are available through the Columbia Jazz Workshop, Columbia, Missouri.

Transcriptions can increase the vocabulary of a jazz improviser. By studying the written expression of a soloist's solution to the challenge of creativity, a student can gain valuable insight into the language of jazz. Although the most useful aspect of transcribing is the actual ear training, the transcription itself becomes a rich source of sight-reading, harmonic analysis, and warm-up material for practice sessions.

In selecting a solo of Steve Lacy's to transcribe, I kept in mind the practicality of the end result. In other words, if I selected something from his new solo album *Only Monk* (Soul Note 1160), the transcription would have many time changes and vague rhythms that would not have much significance to the reader. Steve's current approach to rhythm involves the macro dimensions of timing and proportion regarding sonic events, an area that traditional notation can not easily map. The meat of *Only Monk* lies in the listening.

Instead, I chose *Skippy* from a much older record, *Reflections* (Fantasy/OJC 063), for the following reasons:

- 1) It is a Monk tune. Lacy has made a career of studying, performing, and recording Monk tunes.
- 2) The record is in print, so interested readers can pick up the side and play along.
- 3) The melody and solo provide a rich source of sight-reading, patterns, and melodic harmonic solutions. Lacy usually opts for a rather lyrical style. On this solo he is noticeably more pattern-oriented.

The following solo and chord changes are written for B \flat instruments.

"To learn [Monk tunes] I listened to Monk's records hundreds of times and learned a lot more, in the process of listening and practicing, than merely the tunes themselves. The harmony, melody, and rhythm are all interesting in Monk tunes. I like their shapes and the way they interlock—the harmony gives the shapes colors."
 —Steve Lacy



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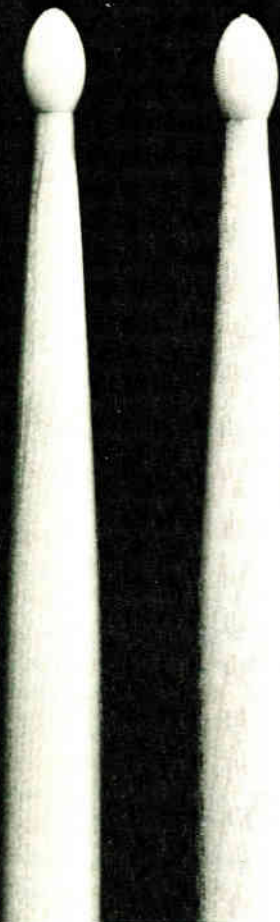
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LP MUSIC GROUP (Garfield, NJ) is offering the Ascend Tunable Practice Pad Set, designed to provide realistic stick response on a tunable, replaceable head. Mounted onto a thick foam base, each pad is constructed of heavy-duty ABS plastic, resulting in a consistently solid feel across the eight-inch pad. Rubber feet are attached to the bottom of the pad for playing on table tops, and the pads come with a threaded hole on their bottoms for screwing easily onto the practice pad stands.

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RAYBURN'S SAX MIC SYSTEM

RAYBURN MUSIC (Boston, MA) has introduced its LCM 85 microphone system for saxophone and wind instruments, which has earned the endorsement of Emilio Lyons (the Sax Doctor) of Boston. The system allows wind players freedom of movement while amplifying the natural sound of their instruments. It comes with a specially designed preamp/power supply, a strong but light stainless-steel clamp, and a low-impedance mic chord with on/off switch and transformer. The position of the mic can be adjusted to enhance low or high frequencies.

GUITAR WORLD



RICKENBACKER'S VINTAGE GUITAR

RICKENBACKER INTERNATIONAL CORP. (Santa Ana, CA) is offering the limited-production 1997 guitar, first introduced by the company in 1964. The handmade instrument features Rickenbacker's handshaped slim fast-action neck from the '60s, a violin sound hole, 21 frets, a small headstock, vintage pickups, a rosewood fingerboard, semi-hollow body and neck made from solid maple, and the company's exclusive dual-truss rod system. The guitar is available with vintage vibrato or hard tailpiece.



J.B. PLAYER'S WIRELESS SYSTEM

J.B. PLAYER U.S.A. (Chatsworth, CA) has introduced its Professional Series Wireless Guitar System, an affordable wireless guitar featuring a lightweight, rugged built-in transmitter and antenna and a separate receiver unit. The system uses the latest in

sophisticated RF technology, featuring a quartz locked oscillator and a compander circuit for high-quality sound without interference or drop-outs. Operation is controlled by a three-way on/standby/off switch with LED indicator, and the unit is powered by two nine-volt batteries. The guitar itself features a maple body, a maple neck, a 22-fret rosewood fingerboard, EMG pickups, and the Precision Tune locking tremolo system with fine tuners and a locking nut; it is available in various guitar and bass guitar styles.

TOMBUK'S BASS BRACE

TOMBUK PRODUCTS (Los Angeles, CA) has introduced the Bass Brace, an unobtrusive strap attachment for Fender-style basses that provides much-needed balance at various playing angles. By repositioning the strap, the Bass Brace takes pressure off the musician's shoulder and neck muscles, relieving pain and fatigue. Freeing the player's hands is also said to improve speed and technique. The four-ounce Bass Brace features easy, no-drill installation and is available in chrome, black, and gold finishes.

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E-MU SYSTEMS INC. (Scotts Valley, CA) is offering the Emax digital sampling keyboard (pictured) and the Emax rack sampler. Both samplers offer resolution and dynamic range equivalent to 12-bit linear coding. Sampling time is 17 seconds at the standard 28kHz sampling rate, and eight different sampling rates are available from 15 to 40kHz. Samples can be digitally combined with other samples, parts of different samples being spliced together to create entirely new sounds. The company's new Crossfade Looping technique ensures glitch-free loops in virtually any sound. Other features include a multi-track MIDI sequencer, a full-featured arpeggiator, and an RS-422 computer port for high-speed data transfer. **db**



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they sound quite good, really. An Italian lady, Tiziana Ghiglioni, does a couple. A couple of other people have started to do them, too. But of course they were written for Irene, and she was my model.

The 12-year collaboration with Brion Gysin was another one made in heaven. He supplied me with all these wonderful texts that seemed like they were made for me, made for Irene to sing. His stuff was so easy to work with, so succinct, so wide open to interpretation, it was jazz, right away. I learned a lot from him, and we were all really sad when he died last year. He had his first retrospective, after he died of course, in Paris. They showed all the variety of his work—the paintings, the inventions, the cut-ups, the dream machines. It's only when you see the totality of somebody's work that you understand what they were doing. People are so ahead of their time, so surprising, people don't believe it. Until they're dead. Then they believe it.

KW: Now that you've signed with RCA, are there projects you've wanted to record, but haven't had the chance?

SL: Quite a few. There's a ballet we did a couple of years ago based on William Burroughs' *Naked Lunch*—text as cut up by Brion Gysin, for the sextet and two voices—and a Samuel Beckett ballet we did that was never recorded. There's a set of 10 Russian songs by 20th century poets, for voice, piano, and saxophone, and some other song cycles. There are two other books of saxophone exercises, big band pieces and things for larger ensembles, a string quartet, a saxophone quartet, french horn music. I do whatever the traffic will bear, but there's always lots more that's waiting in the aging vats. Sometimes something sits in the vat so long, when it comes out it's no longer drinkable, and you have to rewrite it completely.

KW: And Steve And Strings Play Harold Arlen, can we look for that soon?

SL: [laughs] Those kinds of offers I got years ago. I once got an offer from a very big company, one of the biggest, to do Vivaldi and strings, with saxophone and rhythm section, stuff like that. That convinced me to run right back to Europe.

KW: Do you ever think about repatriating anymore?

SL: I like to feel I could come back any minute and live here again, just like that. But I've kept that feeling for 20 years.

KW: Is there any question I didn't ask you'd like to answer?

SL: One thing I think is very important is negative influences—what you don't like, what you run away from, to go somewhere else and find something more interesting. In the '50s, I didn't like the tendency to make a kind of gymnastics out of jazz; it becomes very boring. Everybody was playing the same tunes at the same tempos in the same keys, and you had to know those tunes or you couldn't jam. I didn't want to do what everybody else was doing.

KW: I take it one thing that attracted you to Monk then was that people weren't taking him very seriously as a composer.

SL: I didn't know what his position was for a couple of years. I just fell for the music, right away. Same way when I went with Cecil. I didn't know how far out he was. I just liked it.

KW: Listening to those '50s Cecil Taylor records now, they sound relatively conservative. But then 20 years later nothing sounds like it deserved the kind of furor that is stirred up.

SL: That's right. You get used to it—the ear develops and [the music] becomes a classic. That's a natural process. New music is for the experts; when it gets a little older it's for everybody. It's like new wine—after it gets a little older, then it's drinkable. **db**

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Paul Smith, and Hanna one after another during the same set. In addition, there were the usual stunning two-piano forays by Dick Hyman and Roger Kellaway, Tommy Flanagan and Hank Jones, and others.



Hank Jones

Jeannie Cheatham, the blues singer and pianist from San Diego, with her husband Jimmy, who plays bass trombone, sustained the blues mood that had been an underlying motif during much of the party. Playing determined, rolling piano, a striking figure in her cherry-red gown, Jeannie sang *Cherry Red* and some of her own home-brewed blues with a band that included three Angelenos—Snooky Young on trumpet, Red Holloway and Plas Johnson on saxes—and three Easterners, among them Kenny Davern, who was in Pee Wee Russell heaven on clarinet.

These men backed and filled and stomped and riffed, distilling enough dirty, greasy, nasty, funky blues to take us back to Kansas City with their speakeasy beat. The 45-minute blues rampage climaxed as musicians and crowd sang along with the Cheathams in *Meet Me With Your Black Drawers On*.

Space precludes adequate tribute to the other participants. Suffice it that no party in which artists like these play musical chairs can want for maturity and excitement: Al Cohn, Spike Robinson, Georgie Auld, and a dozen other saxophonists; Buddy De-Franco, John Heard, Alan Dawson, John Collins, Marty Grosz, Sweets Edison, Joe Newman, Joe Wilder—the list seems endless.

The audience's affection for the musicians was matched by the jazzmen's affection for Gibson. During the party, the musicians all paid a contribution, and signed their names, for what will become an autographed silver platter congratulating Maddie and Dick on the silver anniversary. Where else do you find a group of musical hirelings rounding up donations for a gift to their employer?

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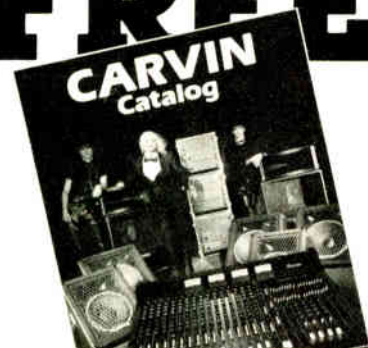
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cd reviews

CONTINUED FROM PAGE 48

time, enough to fill 10 LPs; and those of us who love her have listened to all of these over and over again. But, in light of the widespread availability of clean-sounding 78s of much of her greatest work, why did Parker not include at least a few examples of her collaborations with the young, bursting-at-the-seams Armstrong? True, there are several of her justifiably better-known selections here, such as *Empty Bed Blues* and *Trombone Cholly* (with Charlie Green on trombone), *Baby Doll* and *Young Woman's Blues* (with cornetist Joe Smith), and *Preachin' The Blues* and *He's Got Me Goin'* (with James P. Johnson providing the sole accompaniment on piano); but it seems unconscionable for Parker to have neglected such Smith/Armstrong milestones as *St. Louis Blues*, *Cold In Hand Blues*, *You've Been A Good Old Wagon*, and *Careless Love Blues*, especially when there would have been ample room for their inclusion.

Parker had access to some of the better private collections extant, so one's only complaint about the artist series is that he did not fully utilize the CD's greater capacity for storage by including four extra titles as he did on the anthologies. On the plus side, though, what we do have in this collation of classic performances is a better way of enjoying this music than we've ever had before. Parker's method of remastering, in effect, involves walking a tightrope between filtering out surface noise, pops, and clicks without sacrificing high-frequency response, and eliminating bottom scale rumbles and muddiness without losing the richness and desired definition of the bass tones. And because of this we gain increased perception of instrumental overtones, better separation of the individual instruments and, in the end, a more realistic understanding of the roles played and the contributions made by each and every performer in any given setting. BBC LPs, cassettes, and CDs can be obtained in the U.S. from Mobile Fidelity Sound Lab, 1260 Holm Road, Petaluma CA 94952. —jack sohmer

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DAVID WHITE, 19-year-old saxophonist/flutist, began playing sax and piano at age eight. He has since gone on to attend the High School for Performing and Visual Arts in Houston, where he was a prominent member of the HSPVA Jazz Ensemble and student director of the Art Ensemble of Houston. White toured France in 1985 with the school's jazz ensemble and Norway in 1986 with the school's jazz combo. He is featured on HSPVA's last two albums, *The Eye Of The Hurricane* and *Illumination*.

White's many achievements include outstanding musician awards from Sam Houston State University festivals in 1984 and '87, and from the 1985 Beaumont University Jazz Festival, being named a member of the Houston area's all-region jazz ensemble in 1985-86 and 1986-87, and being featured in *Saxophone Journal*. His junior year he performed at the National Association of Jazz Educators convention in Anaheim, and his senior year alongside Randy Brecker at his school's Spring jazz festival. In between those years, he attended Jamey Aebersold Jazz Workshops in Elmhurst, IL, and Louisville, KY.



ED RICHARDSON, 18-year-old trumpeter from Burke, VA, began serious study of his instrument at 14, playing principal trumpet/cornet in his high school's concert band and orchestra and lead/solo trumpet in the school's marching and jazz bands. He has also performed as principal trumpet/cornet with the

Northern Virginia Youth Symphony, the Washington Conservatory Orchestra, the Brass of Peace, and the all-Virginia Honors Band. He performed Bach's difficult *3rd Suite For Orchestra* as guest trumpeter at the 1986 Virginia Music Educators Conference, and he has performed with his own jazz combo and various rock bands.

Richardson attended the Boston University Tanglewood Institute Empire Brass Seminars on scholarship in 1985 and '86, his quintet receiving citations for outstanding performance both years, and attended the Aspen Music School on another scholarship this past summer. He began trumpet studies at Northwestern University this fall on still another scholarship.



KEITH JOHNSON, 23-year-old native of Austin, TX, began playing saxophone at age 12. He began studying saxophone at the University of Texas while a high school student, then went on to become an honors student there, studying saxophone with Harvey Pittel and also doing work on clarinet, flute, oboe, bassoon, and jazz composition/arranging with Richard Lawn and other UT professors. He performed with UT's wind ensemble, saxophone choir and quartets, and jazz orchestra, and his compositions and arrangements have been performed by the school's jazz ensembles.

Johnson's various honors include being named college winner in the classical solo instrumental category of the 1987 db Student Music Awards, and winning the 1986 Austin Civic Orchestra Concerto Competition. From 1982-87 he was a private woodwind instructor in Austin, where he also played in various local musical productions, including *West Side Story*, *Guys And Dolls*, and *Cabaret*. This fall, Johnson began graduate work in woodwinds at North Texas State

University with a teaching fellowship in saxophone.



BILL CANTOS, 24-year-old pianist/vocalist/composer, has performed with such diverse artists as Peter Sprague, Eddie "C'eanhead" Vinson, Bob Magnuson, the San Diego Pops, Connie Haines, John Dankworth, and Hal Crook. His background includes a music degree from San Diego State University, where he studied with Butch Lacy, Art Resnick, and Charles McPherson, and a masters degree in Jazz Studies from the New England Conservatory, where he worked with Fred Hersch, William Thomas McKinley, Bob Moses, Ran Blake, and others.

Cantos is active in gospel music, having won the Best Song Award and the Instrumental Grand Prize at the Christian Artists Music Seminars of 1982 and 1986, respectively. He now lives in San Diego, doing studio work, working as a producer/arranger, and performing with his own band (The Media), Peter Sprague's quartet, and a gospel group (Sibling Revelry) in which he's joined by his sisters Rita and Roxanne. His influences include Bill Evans, Chick Corea, John Coltrane, Stevie Wonder, Sergio Mendes, and Milton Nascimento.



ALFRED M. HOLBROOK II, nine-year-old trumpeter from Dayton, Ohio, began studying trumpet at age six. Last year he was the only third-grader in his school band, but spent most of the year as its second-chair trumpet. Holbrook has played

trumpet solos in church, and received an outstanding musicianship award from the Dayton Public School's Instrumental Competition. He was also chosen "Most Talented Band Student" last year by his band teacher, Allen Perkins.

Holbrook attended a six-week band camp at Dayton High School, performing in the advanced band and taking 30 hours each of intermediate piano and music theory courses. Holbrook is tutored weekly by one of his town's top trumpeters, Basil Drew. His influences include Wynton Marsalis, Chuck Mangione, Miles Davis, and Herb Alpert.



DAVE FREDERICKS, 20-year-old keyboardist/composer, began playing various keyboards at age five. He has since gone on to travel the U.S. and Europe as a product specialist and performer for Kurzweil Music Systems, Inc. Fredericks began his professional career performing for RolandCorp U.S. at the summer 1978 NAMM Show at age 10. He currently works with the band he co-founded, FCMP, and spends much of his time co-writing music with bandmate Harry Carranza in their private recording studio.

Fredericks attended the Berklee College of Music in Boston, where he received a Chick Corea Jazz Masters Scholarship, and he has worked with such artists as Keith Emerson, Patrick Moraz, and Stevie Wonder. The performers most influential to him include Emerson, Corea, Toto, Oscar Peterson, the Pat Metheny Group, and Dave Weckl.

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