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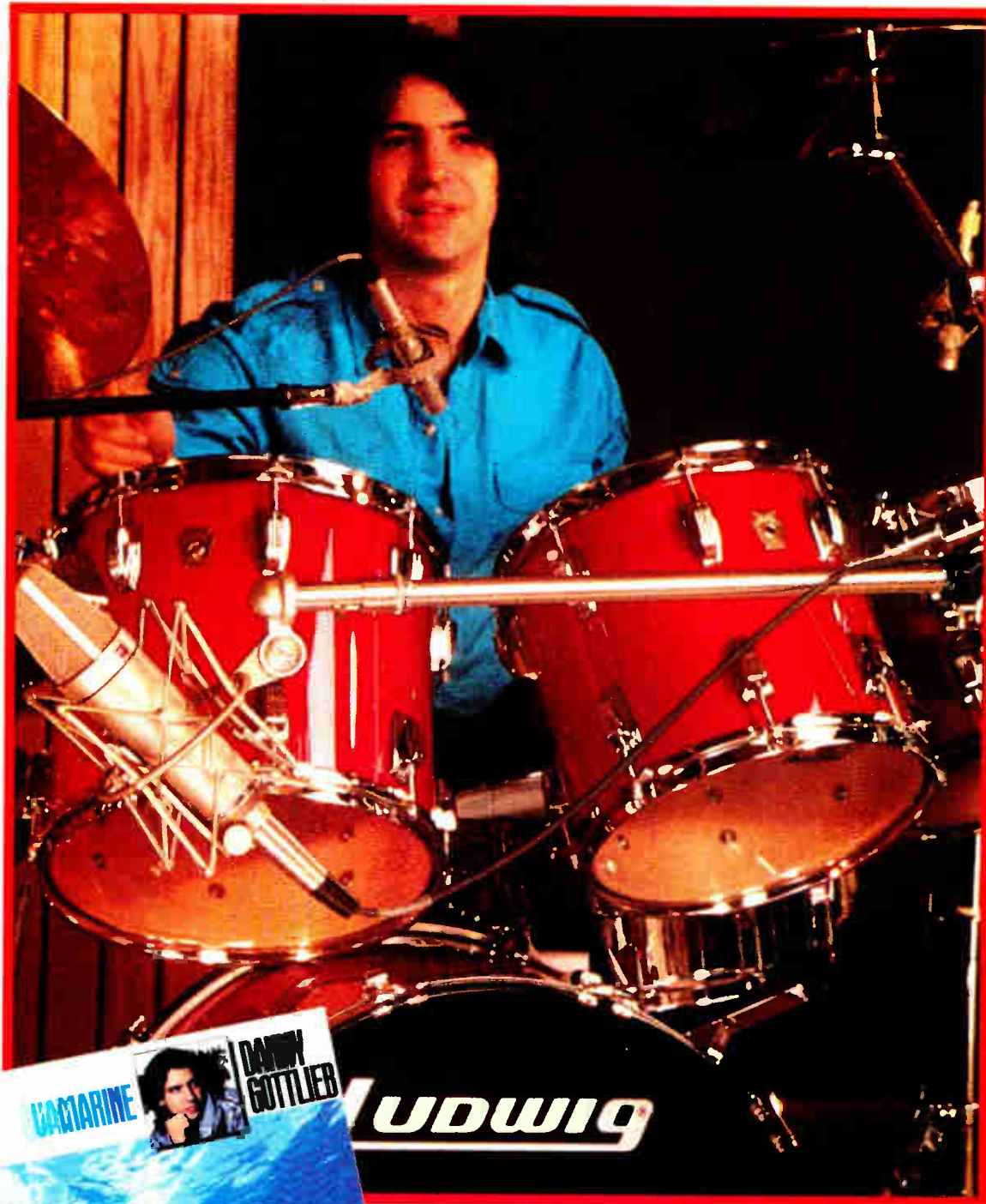
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down beat

For Contemporary Musicians

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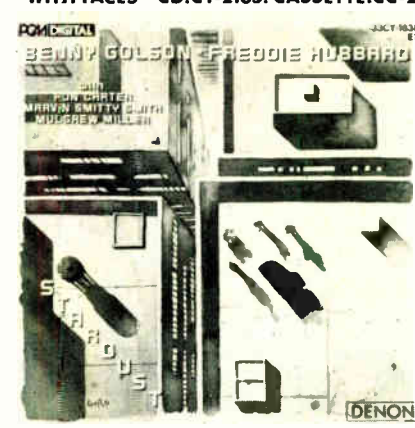
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WHAT'S IN A NAME?

by John Ephland

"The music is radiant with peacefulness, love and the blissful joy of higher consciousness." . . .

Is that you, Trane? . . . Sun Ra?

Hardly. Rather, they are the musings of a New Age music critic waxing on about his happenin' musical genre. Now before you get any ideas that I'm going to start bashing heads, let me state first of all that I listen to some of it, and not just as a music critic. Having said that, I shall now attempt to "nail jello to a tree;" that is, take a few stabs at defining this "music for a new age."

To start with, many consider the term New Age to be a marketing concept, one aimed at middle- and upper-middle class consumers enamored with CD technology. They have generally outgrown '80s rock & roll, especially the heavy-metal and punk/new wave varieties. Theirs is a search for newer sounds. For some, this is due to an

increased maturity and a perception that '80s rock & roll holds nothing new musically. For them, New Age music is a stepping stone to a more complex style of interplay between instruments, both acoustic and/or electric.

This new music is incredibly varied, which accounts for its jello-like consistency. With roots in the '60s Aquarian Age and '70s space music, this mostly instrumental music of the '80s has, on the one hand, a sonic sameness, a generic feel to it, complete with interchangeable keyboards and synthesizers, guitarists, and tenor saxophonists. The moods tend to suggest a walk in the woods and/or a roll in the sack. That's unless you're sitting cross-legged on the floor and can do neither.

On the other hand, there is a certain kind of New Age music (for lack of a better term) played by musicians who know exactly what they are doing. This variety lacks the pretentious, transcendental flowerings of the commercial background sounds we've been talking about. A partial list of musicians playing in this neck of the woods might include such artists as Brian Eno, Harold Budd, Terry Riley, Yusef

Lateef, Wendy Carlos, Steve Kahn, Mark Isham, Michael Gilbert, Gregory Taylor, Liz Story, and Tangerine Dream. Insipidity is replaced by craft and imagination. As John Diliberto, producer of the syndicated New Music radio program *Totally Wired* puts it, "Theirs is a music which is image-provoking without spoon feeding, leaving room to project yourself into." Electronics, acoustics, improvisation, and dissonance are used tastefully, with little or no regard to formula.

Mention should be made of the music of such pioneers as Paul Winter and Oregon. Here, group improvisation and varied instrumentation are showcased. Compositionally, much great music continues to come from artists such as Oregon's Ralph Towner, inspiring a whole new crop of composer/musicians.

The dilution of this kind of music's originality, wherein much more is taken from Eastern rather than African elements, is seen in the superficial use of such instruments as sitar and tabla. A related development comes in the form of what Diliberto calls "fuzak": the merging of jazz with New Age music, i.e., lite jazz, or

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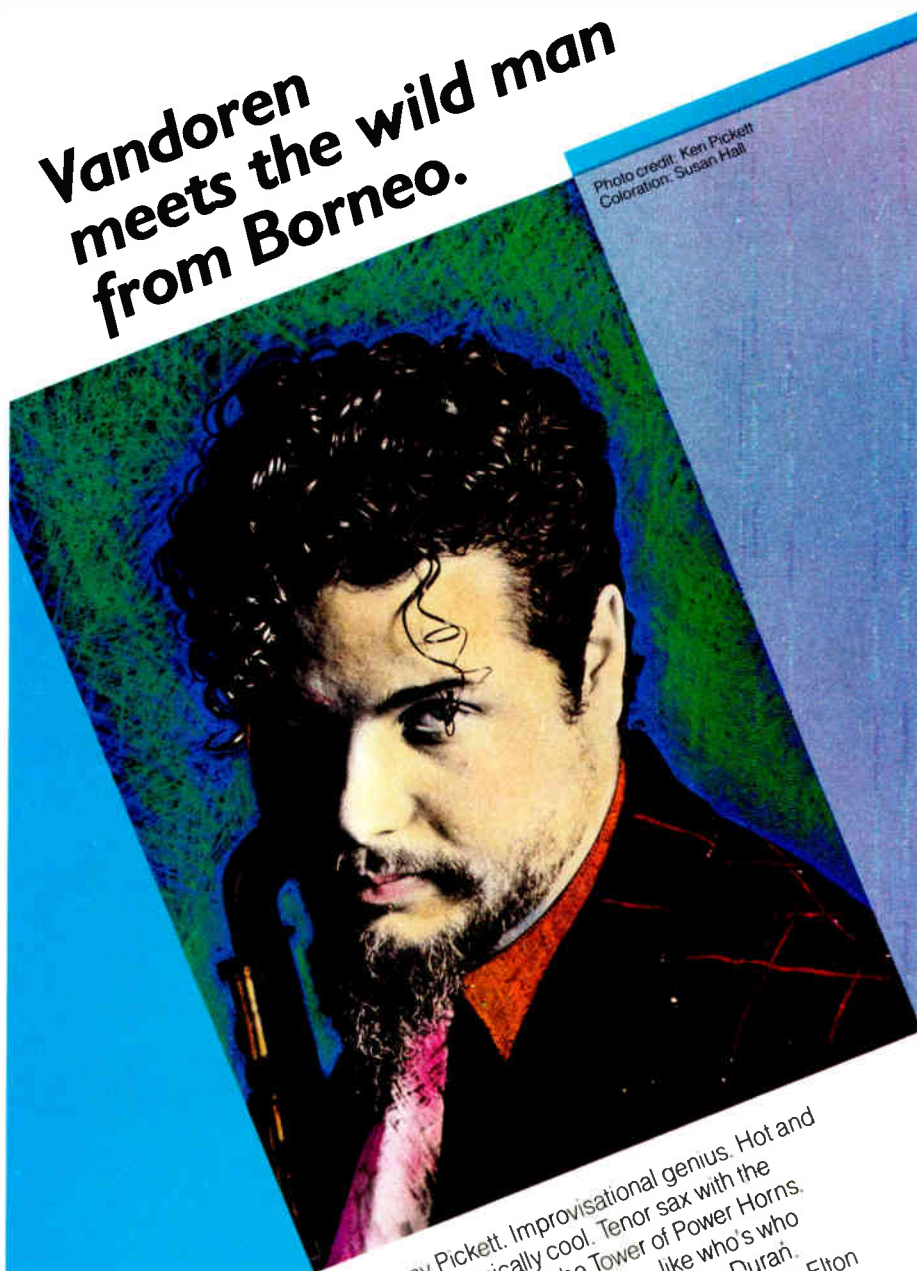


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COLEMAN FOR BIRD

I have been a jazz fan for 40 years. Your Feb. '88 issue was one of your best. I was most impressed by the article on Steve Coleman. Obviously, here is a young jazz musician that has his head on straight. His determination is a real inspiration to old-timers that jazz will live on. Any young man with his foundation would be a success in any field. He should have been given the role of Charlie Parker in the movie about Bird. I am sure that I will be hearing great things about him for years to come. Thanks, Howard Mandel, for an excellent interview.

Edw. Conley
Milwaukee, WI

RECORD REQUEST

I collect gramophone records (jazz, blues, rock). I'd like to correspond with anyone who is interested in records too.

Stefan Florjanski
Wilenska St 35166
95-200 Pabianice
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WHITE AND BLUE

While I agree with Jack Sohmer that Paul Desmond and Jim Hall made "one of the best matched pairs in jazz history" (*db*, Mar. '88), I must argue with his general premise: "Whether we like to admit it or not, the '50s ushered in a wider split between black and white approaches to jazz than had ever existed before in our music's history." While it may be appealing to think that a lyrical genius like Paul Desmond could have emerged in the early '50s totally independently, the fact is that Desmond, like all blues-based jazz musicians, did synthesize what he could from the black music tradition. The real dichotomy is the apparent incompatibility between the "hot" and "cool" approaches to jazz, but this is a matter of artistic temperament and has nothing whatever to do with racial or ethnic boundaries.

Perhaps the most misleading aspect of Sohmer's review is the implication that Desmond was not a "blues-based white jazzman." This is simply untrue. Even when he is most "outside" (e.g. *North By Northeast*) there is an unmistakable 12-bar blues underpinning. Desmond seems to believe in law and order, but this is not sufficient evidence to stick him with a limiting label and all its attendant suggestions of a cool acceptance of academic stuffiness. His music does all that he asks it to do: it sets the foot tapping. I give the Desmond/Hall sessions on Mosaic five stars.

Lance Olsen
Cologne, NJ

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"Music Is Emotion. And You Can Express Any Number Of Emotions Through The Right Instrument."

From Bach to jazz-pop-rock: Jim Walker talks about Yamaha flutes and his musical journey from principal flute of the L.A. Philharmonic to the sizzling lead of Free Flight.

"Dad had a flute around and . . . " With Dad playing sax and Mom on piano, music came early and easily to Jim Walker. "I was never really pushed," Jim says, "but there was always an easy encouragement, and it still goes to this day."

After college, the West Point Band was Jim's first big chance. Here he found big talents from big name schools. "I realized it wasn't going to be easy to just walk into some symphony job, so I started practicing diligently." Jim landed a symphony spot as associate principal flute with the Pittsburgh Symphony. Then eight years later, he auditioned and won the principal spot with the L.A. Philharmonic.

That's career enough for some, but after 7 years in L.A., Jim hit a turning point. "I was missing a certain element of musical expression that I really wanted," he says. His remarkable evolution from classical to jazz began. And Jim believes every moment of his classical training was critical. "Every thirty seconds of time I've spent in music until this minute adds up," Jim says.

Something else stayed with Jim every note of the way. It was his search for an instrument as versatile and unlimited as he is. This quest led him towards his Yamaha flute. "Now I feel comfortable going between real heavy, hard rock or jazz-pop-fusion; music that's just as loud as you could imagine, and as soon as it's finished going right into a slow movement of a Bach sonata."

"When you're playing for a microphone, you need a little more focus and a little more finesse in

the sound. I get out exactly what I need with a Yamaha flute," Jim says. "The scale on this flute is the best one I've ever had. The key system has very good balance. It's held up to every test I've ever given it."

"A Yamaha flute has absolutely no limitations for me. I can sit in the orchestra and get all the qualities out of the instrument . . . and I can turn around and play for a microphone in a totally amplified



Jim Walker and Free Flight record for CBS Masterworks FM.

band. I can express any number of emotions through this instrument."

And yet, Jim says, "Yamaha hasn't closed the books on research and development. They're constantly listening and improving all their products. Not just flutes."

What technical features does Jim look for in a flute? First, "Does the head joint really respond well, does it allow you to do what you want to do?" The Yamaha's double-tapered design head joint, says Jim, "along with other lip plate cutting innovations make the head joints very responsive; able to give the player a lot more flexibility with intonation, dynamics and tone color."

And Jim says the student model (which also features the professional head joint design) is "phenomenal" and "an unbelievable improvement". "It's unheard of for a

student to be able to get a professional type head joint."

Another key feature according to Jim is consistent

quality padding. "It's an important and often overlooked aspect of an instrument. But not with Yamaha. Yamaha is really leading the pack on that one."

But there is more to making good music than excellent instruments, and the master teacher in him has some advice for aspiring students:

"Study with as many teachers as you can . . . because you really want to develop your own synthesis

of ideas." He advises getting loose now and then. Improvise with your rock records, because "you can be expressive and have fun on an instrument from the first day you play it."

Lucky for all of us, that thrill comes often to such an unlimited, free thinking musician. Especially when he's playing on such an unlimited, superior musical instrument.

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pop-jazz. Here, the stock formula of electronic keyboards, saxophone (usually that tepid tenor), electric guitar and bass, and drums/percussion provide an easy listening sound that requires little, and expresses even less. Fuzak delivers the ultimate in assembly-line predictability. More spoon feeding.

The common thread running through all of this is a typical one: there is quality and there is trash. Not surprisingly, the more generic forms of New Age music *may* be losing customers who are asking for more in their music. (A trash backlash?) Perhaps these consumers *do* want music with more drive, more energy, something that won't just mellow them out or serve as a narcotic. Their tastes may be changing, but I suspect that jazz (in all its vital permutations), folk, blues, classical, and certain forms of rock & roll will be marginally affected in terms of popularity. Some New Age music, however, has and will continue to influence and be influenced by the musics just listed.

So, how successful has this "old age" skeptic been in nailing that jello to a tree? How much more enlightened are you, the reader? Perhaps not very. But, if you are wondering about some record companies that have been putting out some good stuff that may be considered New Age, or even post-New Age (what's newer than *new*?), here are a few: Audion, Private Music, Virgin, Celestial Harmonies, GRP, Windham Hill, and that good ol' breezy jazz label, ECM. Add the names of those artists mentioned above, and you just might find some refreshing and original music. Happy sailing. db

chords & discords

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RIGHT TO IMPROV

I enjoyed Robert Irving's article (**db**, Mar. '88), but he has his scientific facts reversed. It is the left brain that is analytic and rational, and the right that is intuitive—not the other way around, as the article suggests. In fact, my own research with 100 musicians indicates a clear link between the tendency to rely on that intuitive right brain in other areas of life and a preference for improvisation in music. There seem to be two general cognitive styles: either to be intuitive and spontaneous, or to like things planned out and linear (e.g., using charts). Music is just one area where these individual styles show up. By the way, my left brain wrote this letter.

Judith Schlesinger, Ph.D.
Dobbs Ferry, NY

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GIL EVANS, 1912-88

NEW YORK—Gil Evans, whose startling work as an arranger/composer and bandleader paralleled the development of jazz in this century, died of peritonitis on March 20 in Cuernavaca, Mexico. He had been in Mexico recuperating from surgery he had undergone earlier this winter. This May 13, he would have turned 76 years old. He is survived by his wife Anita and their sons, Miles, who had played trumpet in his father's band, and Noah.

Born Ian Ernest Gilmore Green in Toronto, Evans moved often with his family as his step-father, a miner, sought work. They eventually settled in Stockton, California, where Evans first caught the remote radio broadcasts of Louis Armstrong, Fletcher Henderson, Duke Ellington, and other jazz pioneers. It was in Stockton where he started his first group. The band's popularity led to a featured stop on Bob Hope's radio show in the '30s and the hiring by the more established Claude Thornhill as an additional arranger. When Thorn-



hill later moved to New York to start his own band, he invited Evans to join him.

To many musicians in New York's buzzing jazz community in the '40s (Thelonious Monk among them), Thornhill's big band was one of the most interesting in town. Thornhill used trombones and tuba, a full french horn section,

and mixed voicings for this coterie of brass, winds, and reeds to make up his impressionistic sound. Evans used variations of this instrumentation for decades, but at the time, he was attracting attention by using the band's luminous sound for his striking arrangements of Charlie Parker tunes. One of the most stunning collaborations in jazz began when Evans approached the young Miles Davis about scoring Davis' *Donna Lee* and Davis, in return, requested to study Evans' arrangements. This exchange led to the *Birth Of The Cool* sessions for Davis' nonet and the Evans/Davis masterpieces 10 years later, *Miles Ahead*, *Porgy And Bess*, and *Sketches Of Spain*.

Svengali, the anagram applied to Evans' name many years ago, has always been an apt image. Evans' use of unusual instrumentation in a jazz setting, his keen harmonic sense, and artistic vision have shed light on pieces by an array of great musicians from Jelly Roll Morton, Armstrong, Gershwin, and Kurt Weill to Monk, Mingus, and Jimi Hendrix. His writing enhanced soloist and ensemble alike with his uncanny feeling for color and sonority and the depth of his emotional expression.

By the early '70s, Evans' work took on freer forms that relied even more heavily on improvisation. His consistent artistry guided his experimental pieces, just as it did his breathtakingly-crafted earlier scores. His newer work incorporated rock rhythms, synthesizers, and wild juxtapositions of musical elements. At the ripe age of 71, Evans' career, which had encompassed periods of obscurity and great acclaim, once again took an upturn when he and his band began their Monday night residence at Sweet Basil in New York four years ago.

Through many writings on jazz, there are allusions to Evans' being self-taught and the inevitable comparisons to Ellington. His response is as revealing today as it was almost 30 years ago, and resonates strongly through his relatively small, yet remarkable body of work: "There never has been, there isn't and there never will be another Duke Ellington. I love him, his men and his music madly. I owe them all plenty and I'm on my own way. And incidentally, I am not self-taught. Everybody who has given me a moment of beauty, significance or excitement has been a teacher." —stephanie stein

SCHULLER, RUSSELL PREMIERES

BOSTON—The waning hours of winter and the Boston Globe Jazz Festival heard world premieres of works by composers George Russell and Gunther Schuller. Russell's *Six Aesthetic Gravities* had been commissioned by Boston Musica Viva, an ensemble devoted to 20th-Century music, largely by living composers. While Musica Viva and its director Richard Pittman have shown strong attractions to jazz, this is the first time Russell had been commissioned by any "classical" music group. The 23-minute piece—stealing the show from Kurt Weill's one-act opera *War Play*—manifested Russell's typically vivid textures and dance-like momentum. The concert took place at the New England Conservatory.

On the vernal equinox, the last event associated with the 1988 Boston Globe Jazz & Heritage Festival was a concert by the little-big band Orange Then Blue, where Gunther Schuller conducted six chamber jazz compositions and arrangements he'd written (1948-63) that had never

been performed. Schuller, president of New England Conservatory (1968-78), instituted the Third Stream Department and brought musicians like George Russell, Jaki Byard, and Jimmy Giuffre to the faculty.

The concert was in effect a dress rehearsal for recording these pieces by OTB to be funded by the National Endowment for the Arts and released (GM Records) before Christmas. The music smacks of Miles Davis' nonets (1949-50) and shows the chiaroscuro writing style that Gil Evans (who died that very day) first manifested with Claude Thornhill's orchestra. The difficult bass figures in the music prompted OTB's bringing Howard Johnson up for the gig with his agile tuba and bass clarinet (on *Night Music*, penned for Eric Dolphy).

The concert, produced by the Jazz Coalition, took place at Cambridge Rindge & Latin High School, whose student jazz ensemble opened the evening in anticipation of an exchange tour to the Soviet Union. —fred bouchard

Potpourri

db limits: British guitarist **John Renbourn** (see **db**, Dec. '86) found himself in dutch with the U.S. Immigration and Naturalization Service which tried to scotch his plans for winter and spring tours by denying him a temporary work permit. This H-1 visa for performers of distinguished merit had been issued to him numerous times before, most recently in the summer of '87. While the challenge to Renbourn's visa application was overturned, his stateside agent Mitch Greenhill is worried about a fall reunion of Renbourn and the other members of the British folk group **Pentangle**. "I'd be delighted if Immigration and Naturalization turned their attention to more pressing matters than keeping American audiences from hearing European performers" . . . back in the U.S.S.R.: red rockers have opened a museum in Riga, Latvia to preserve the history of **Soviet rock & roll** behind the heavy metal curtain.

Besides amassing audio, visual, and printed material on rock in the U.S.S.R., the organizers are contacting Western musicians for unofficial tours in the East. Contact: R & R Museum, Box 150, RIGA, 22610 U. S. S. R. . . . be for real: your band can quit faking it with the release of **The New Real Book** and its composer-approved charts and lead sheets of standard tunes, jazz classics, and pop-fusion tunes. For details: Sher Music Co., Box 445, Petaluma, CA 94953 . . . endorsement: **Stanley Jordan** has signed a six-figure promotion and consultant contract with **Casio** to push their new line of MIDI guitars and will work with the firm's R & D staff in Japan . . . Lone Star jazz: National Public Radio will broadcast El Paso's **Texas Jazz Festival** 5/28-30, featuring **Maynard Ferguson**, **Paquito de Rivera**, and the **Count Basie Orchestra** with vocalist **Diane Schurr**. Check local listings for broadcast times

CONTINUED ON PAGE 59

BLUES IN THE NEWS

CHICAGO—The Blues Heaven Foundation, a not-for-profit educational organization founded by the legendary blues bassist and prolific composer Willie Dixon (pictured below), has recently established a scholarship in honor of the late Muddy Waters, one of the world's best-known, musically influential, and beloved bluesmen. The \$2000 scholarship, whose recipient will be announced in May, will be awarded to a Chicago area college or university student who is pursuing a degree in a music, performance arts, or media-related field, in folklore, Afro-American studies, or arts management.

The award will be granted on the basis of scholastic and extracurricular achievement, and need of financial assistance. The Foundation, established in 1982 for the preservation of America's blues heritage, is currently headquartered with Mr. Dixon's management, the Cameron Organization, in Western Springs, Illinois.

In addition to its primary goal of providing access to historical resources, Blues Heaven has matched funds with the Musical Instrument Division of the Yamaha Music Corporation, USA, in donating \$6000 worth of instruments to Chicago's DuSable High School, and to the combined band for the Vicksburg Junior and Senior High Schools in Dixon's Mississippi home town. The program in Vicksburg, which was videotaped, included a band arrangement of Dixon's *My Babe*.

The Foundation plans to provide educational and legal assistance to blues artists, to prepare them to conduct business more professionally, and to prevent repetition of the widespread abuses that were so common in the earlier part of this century. Another goal is to

acquire and produce audio and visual documentation of historic and contemporary blues personalities and performances, and to eventually make them available to historians, educators, and members of the Foundation.

Dixon likes youngsters today—you "can't jive 'em like you used to"—and feels it fitting that the scholarships be in Muddy's honor, as he was one of the first to say he wanted to be involved in the project. Blues Heaven plans to offer memberships in the near future in an effort to broaden funding support for the scholarships. This year's grant will be awarded in June.

Dixon has been working toward this goal since he and Memphis Slim, realizing that "the blues were beginning to go down," organized the American Folk Blues Tour of Europe, documented on the Argo (later Chess) label. During subsequent years of "spreading the blues around the world," he learned that people everywhere were interested in this music that was so intricately intertwined with America's history and had affected so many styles of music. He feels that as well as being interwoven with this country's persona, the blues "songs have been related all the way through . . . you can document the conditions of the world's history by listening to blues through the years;" and that now they are "discussing things of today" as they will in the future. Part of their value, he feels, is that they are composed from "true facts of life as experience," and as such are things to which all people can relate. He explains that because of the extent of documentation over the years, the continuity of the blues lineage is "very easy to explain."

A significant segment of that lineage was represented recently when Chicago's DuSable Museum of African American History, with major funding from Kraft, Inc., the National Endowment for the Arts, and the Chicago Office of Fine Arts, City Arts III, recently mounted a film, lecture, and live music program in a renewed commitment to provide greater public recognition for what Dixon calls "a heritage for many generations." The Museum expects to mount a photo exhibit at this year's Chicago Blues Festival to honor some of the country's "Blues Elders"—men and women who, like Dixon, have made significant contributions to our musical

heritage in this century. February's Blues Legacy Awards were given to, among others, guitarist "Home-sick James" Williamson, 78, and pianists Jimmy Walker and Sunnyland Slim (Albert Luandrew), both in their 80s and still leading popular bands. Special recognition was given to Theresa Needham, whose internationally celebrated lounge at 48th and Indiana in Chicago has hosted the giants

of this musical history, including Willie Dixon, for over 30 years.

Dixon will be honored at Chicago's Riviera Night Club in the musically historic Uptown neighborhood on June 9th, just prior to the annual free lakefront Blues Festival. Memphis' prestigious Blues Foundation—best known for its annual W. C. Handy Award, the "Blues Grammy"—will present

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Final Bar



Dannie (Charles D.) Richmond, drummer, died March 16 of a heart attack in New York City. Originally a saxophonist, he switched to drums at the urging of Charlie Mingus in 1956. His smooth, melodic drumming was the heartbeat of Mingus' ballads, and the driving thrust of his up-tempo blues till Mingus' death in 1979. He was also the vocalist on such songs as *Fables Of Faubus*. Richmond continued with the Mingus Dynasty and was on tour with Don Pullen and George Adams at the time of his death. Besides his work with Mingus, Richmond performed with a variety of English rock bands in the early '70s, including a tour with Elton John as well as conducting clinics at colleges and high schools.

Memphis Slim, rhythm and blues piano player, died Feb. 24 of kidney failure at age 72. Born Peter Chatman, he had lived in Paris since the early '60s. His career started with guitarist Big Bill Broonzy in the late '30s and he began recording for the Okeh and Bluebird labels in the '40s. His song *Everyday I Have The Blues* became B. B. King's theme. His band, the House Rockers—which

featured Matt "Guitar" Murphy—recorded for an array of labels, including Hy-Tone, Vee Jay, King, and Chess. In the past year, many of these sides have been re-released by MCA and Fantasy.

Billy Butterfield, trumpeter, died of heart failure at his home in North Palm Beach, FL after an extended bout with throat cancer. He was 71. A featured soloist in both the big bands and combos led by Bob Crosby, Artie Shaw, Benny Goodman, and Les Brown, his lyrical style was also a high-point of Eddie Condon's Town Hall Concerts in the '40s. Butterfield was a founding member of the World's Greatest Jazz Band with Hank Lawson in 1968.

Frank Hittner, baritone saxophone player, age 57, died of heart failure March 17 in Lake Tahoe. After stints with the Woody Herman and Maynard Ferguson bands, Hittner settled in Nevada in the late '60s.

Willi Apel, professor emeritus of music at Indiana University, died March 14 in Bloomington, IN. He was 94. Apel was best known as the compiler of the *Harvard Dictionary Of Music* and author of scholarly works on European music.

Arnold "Buddy" Enlow, drummer, died Feb. 25 of pneumonia in his native Philadelphia. A student of the late Philly Joe Jones, he went on to work with Nina Simone, Dinah Washington, Kenny Dorham, and Billy Eckstine.

Sara Dean, blues singer, died Feb. 26 at age 76 in Philadelphia. She began her career in the '40s, working with Louie Armstrong, Benny Goodman, and other big band leaders. Her death followed a long illness.



TOM SCOTT

On his debut album for GRP Records, *Streamlines*, saxophonist Tom Scott delved into some new musical territory. That same gutsy, distinctive rasp was still very much intact but on at least a few tunes the landscape was different. While *Feet First* and *Amaretto* had that funky, melodic quality that Scott fans are accustomed to, the more atmospheric pieces like *Outzone*, *Pipes Of Pandora*, and *Quadra's Domain* (the CD bonus track) offered a change of pace from the old formula.

"Those were Joe's tunes," says Scott, referring to soundtrack composer Joseph Conlan. "They are definitely more atmospheric than mine. Dare I say... new age? I dunno. I don't listen to new age music because it's really not for listening. It's more for background. And these pieces are definitely not background music. Sure, it's more atmospheric but I'm still playing the way I play. I want to keep my jazz sensibility and the melodic area that I come from and try to interface that, if I may use a computer term, with some of the sequencing possibilities that computers and other technology now offer. I'm just combining that stuff with some of the older ways of doing things, shall we say."

So while *Pipes Of Pandora* has a very lush, textural backdrop, Scott's tenor break is as hot as anything from his *Great Scott* or *Tom Cat* albums. He's just dressing up the feeling in a new suit of clothes, and he wears it well.

On his next GRP project, which is still in the planning stages, Scott promises to delve



even deeper into some new territory with the Yamaha WX7 wind synthesizer. Basically Yamaha's answer to the Akai EWI that Michael Brecker has done so much with lately, this new MIDI instrument will give Scott unlimited capabilities for composing and performing. Now with the WX7 he can be anything—a bassist, a keyboard player, a guitarist, even a drummer. Whatever sound can be imagined and sampled can instantly be realized on this new piece of MIDI hardware.

Scott premiered Yamaha's new toy at the most recent NAMM show in Anaheim, CA and he admits that he hasn't yet had the time to woodshed with the WX7 to find out all that it can do. "Nobody's really had the time, I don't think, to tweak the sounds properly so

they really work great, where you know all the parameters and can convey all the feeling. I'd like to get it to the point where you can blow into it and have it really speak, like a horn. That's really what I'm after, but it's gonna take some time."

He added that the WX7 now, for all intents and purposes, makes his lyricon obsolete, since those unique sounds can be accurately sampled and played back on the new wind synthesizer. But will it ever replace his tenor sax?

"Hell no. It will never be a sax. In fact, all this technology is fun because it's so new and everything. But we've got to learn how to make music with it. And typically, as in all instances where something new has been introduced into music, there tends to be kind of a gimmick period where everyone is fascinated with the sound itself. Then after that dies out, it gets to be, 'Well, we've heard it. Now how do we make it musical, fit it in with what we already have?' And that's the challenge."

Until then, Scott will be heard on a few interesting projects including a CBS movie titled *Run 'Til You Fall*, a big-budgeted Steven Spielberg production that will unite the cartoon characters of the Warner Brothers and Disney studios in the same animated film (kind of a "We Are The World" of cartoonland, wherein Daffy Duck meets Donald Duck and Bugs Bunny meets Mickey Mouse). Also Scott will be featured, along with West Coast colleagues Joe Sample, Abe Laboriel, and Alex Acuna, with the Radio Munich Big Band in a series of European performances and recordings. Then it's onto the WX7 for some serious shedding. By the end of this year we should hear what he's come up with.

—bill milkowski

PAT MARTINO

About time: After 11 years, guitarist Pat Martino is recording again, with three albums on the way. One's live at Fat Tuesday's with Steve LaSpina and Joey Baron; another's solo, utilizing electronics and some overdubs; the third's still taking shape. (All are for Muse.)

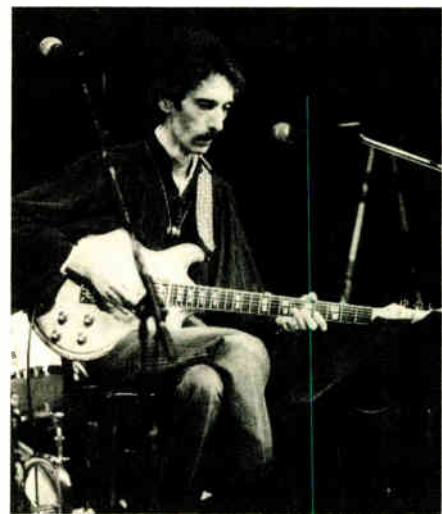
Why haven't they made a tv movie about this guy? After a slew of albums confirming his steady growth, he was sidetracked by problems seemingly psychological but actually neurological. In 1980, a CAT-scan revealed a potentially fatal aneurysm. But a lifesaving operation left him with partial amnesia—hence his decade off the recording scene. (Three late '60s LPs are on OJC; five from the mid-'70s are on Muse, but the two Warner Bros. albums that followed are history.)

Bouncing back—Martino says in the deepest basso this side of the Met—"I was totally bored with what people told me I was good at: the guitar. So I went and bought a

computer, and departed on one of the greatest therapeutic routes: computherapy." Playing with his electronic *tabula rasa*, he rediscovered his taste for the aesthetic. What made him return to the guitar three years later? "I got bored with the computer," he laughs.

There are still holes in his personal and musical memory. But in music as in speech, amnesiacs retain their accent: Pat hears the continuity in his style. He's resumed teaching privately, at home in South Philly, and will spend a week at the National Summer Guitar Workshop in Connecticut this June. "It's impossible to deal with personal expression," he says of the teacher's role. "But you can provide a route to a destination, a vehicle. As for who's in the vehicle—everyone has their own experience, and music is an expression of that."

To re-acquaint himself with the studio, Martino has been making professional quality tapes for his own use, exploring various idioms. (His work on LP spans organ groups, Wes Montgomery-flavored bop, free jazz, and jazz-funk.) "I see the different idioms as on a dance floor, sitting in chairs," he says, off on



MITCHELL SEIDEL

another metaphorical flight. "Before, I'd dance with them one at a time; this is the first time I've sat back to watch them dance with each other."

—kevin whitehead

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The HERBIE HANCOCK Interview

By Josef Woodard



At Herbie Hancock's house, high up above Sunset Blvd., the keyboardist is trying to decide what image to project. If ever there was a casting director's puzzle, it is Hancock—part jazz sophisticate, part leather-jacketed soul man. Sitting at the Steinway, he clowns around a bit, mugging for the photographer, lying on the piano in a *Playgirl* pose, flashing a grin. Suddenly, he straightens up. "Oh wait, let me do one without smiling. I'm supposed to be a serious jazz guy."

Scattered around the living room, there is a plethora of ethnic artifacts, *objets d'art*, and the reminders of Hancock's legacy: Grammys in the bookcase, gold records on the wall, an Oscar, and a neon 'Round Midnight sign on the Steinway grand piano. But these are not laurels to be rested upon.

Hancock shows no signs of letting up after almost 30 years of confounding and enriching the music world. His multifarious projects have ranged from his sleek work with the archetypal '60s Miles Davis quintet to '70s funk jazz to the surprise instrumental chartbuster *Future Shock* in 1983 to a 1986 Oscar for his straightforward score for *'Round Midnight*.

The near future holds a duet tour with Chick Corea as well as a headlining gig at the 10th Annual Chicago Jazz Festival—the largest free jazz festival in the world—in September. In the visual medium, Hancock can be seen hosting *Coast To Coast* on Showtime.

From some appearances, though, Hancock is *not* a serious jazz guy, depending on when and where you talk to him. Discussing MIDI implementation with him in the electronic thicket of Hancock's home studio (in the garage)—a warehouse stocked with an arsenal of high-tech gear of the past two decades—the spirit of Bud Powell is the last thing on your mind. Listening to his latest collaboration with producer/musician Bill Laswell (who also co-conceived *Future Shock*), *Perfect Machine*, the percolating digital dance music betrays only occasional hints of "serious jazz," most notably in the canny medley of *P. Bop/Maiden Voyage*. The cut comprises a rare (and surreal) occasion when the two basic dimensions of Hancock—the techno-soulmeister and the incisive jazz stylist—meet on the same slab of vinyl.

As another example of his embrace of modern recording schemes, Hancock's ongoing relationship with Laswell has been largely a bi-coastal one. "I didn't bring any of my equipment to New York," Hancock recalls of this record project. "We rented the stuff there. That's the great thing about technology; you just bring cartridges, floppy discs, or tape streamers and that's all you take."

The day after the first interview, Hancock was off to New York in yet other shoes, that of acoustic jazz player. As he relayed from his hotel room, Hancock fulfilled a long-planned musical liaison by playing on tunes from Michael Brecker's new solo album. Meanwhile, Hancock has secured Brecker as a member of the Hancock band, jazz division.

While in New York, also, Hancock stopped in to cut some tracks with Grover Washington in a mainstream jazz mode. Poetic justice and historical resonance were in the air. Among the tunes was a Ron Carter composition called *Blues For D.P.*, for Duke Pearson, the pianist Hancock replaced in the Donald Byrd group in 1960 and who later produced some of Hancock's first solo records. It was Hancock's maiden voyage in a major jazz band, from which point his reputation flourished almost instantly, and he has yet to stop to catch his breath or get his sleep. As jazz from Hancock's first "prime" in the '60s advances in influence in these late '80s, we can see the full breadth—and the full circle—of his path.

JOSEF WOODARD: I noticed the lyric in the song *Beat Wise* "Another future shock is just my lifestyle." *Future Shock* was really a turning point in your musical evolution, in terms of your pop work. Do you see this new album as an extension of the work you started with that album?

HERBIE HANCOCK: In a way, yes. I also see it being innovative in a way that I've never really been able to capture before. That is, usually when I do a pop album, I kind of limit the source of the

CORY GRAVES

experience that I might grab from. I figure the stuff I did in the '60s with Miles is not going to have any bearing on what I might have to do for a pop album. It might in a very, very subtle way, but it's not where I consciously look.

But for this album, we started off saying, why don't we try this? Why don't we open the gates and let the whole thing flood in? Make a pop album, but use the whole thing as a source, with no limitations. I think that I've been able to accomplish that to a degree on this album, considering the use of sound, which I think is much more sensitive on this album than ever before. There are different sounds for the rhythm—almost a collage of rhythmic sounds.

JW: How much of the album is self-generated, overlaying parts, and how much is a band affair?

HH: That depends on the tune. I actually didn't do a lot on *Vibe Alive*. Most of what was on there, Bill Laswell put on first. It was Bootsy Collins, D. St. Nicky Skopelitis did the Fairlight drums. And Sugarfoot is on it. When he played it for me, I said "Come on, Bill, this is already done. What do you want me to do?" I figured out some things to play on it.

It's funny how that works sometimes. Bill will bring me something and, to me, it sounds like it's already done. But one little thing will give me an idea for something else. Eventually, the whole character's enhanced, without it sounding busy.

A lot of things, we do in the mix. I make suggestions about what to leave out to really emphasize the form. Since it's pop music, form is very important. Form is important anyway, but the kind of emphasis on form in pop music is different than in jazz.

JW: It seems that you and Bill Laswell have a strong rapport, a similar vantage point on the blending of pop and experimentalism.

HH: In many ways. We both had an attraction to the avant garde, but in different ways. I had some experience playing with people like Eric Dolphy, Prince Lasha, Grachan Moncur III. I played on Tony Williams' *Lifetime* album—that was pretty avant garde.

JW: Was it Laswell who helped usher you into this new sound world?

HH: Yeah, really it was Bill. Since he was in New York, he was already into that scene, into the street music. I had been listening to it, and if I hear something I like, generally speaking, I want to do it, especially if it's something I haven't done. I could relate to it from my own background and my childhood; it's not that it was foreign.

JW: Have you always kept your ears open to pop music?

HH: I went through a period of being a jazz snob from, I would say, the late '50s through the mid-'60s. I didn't want to hear from rock & roll. I tried to pretend that I was liberal, musically tolerant. But I really wasn't. Actually the first record that turned me on to r&b—and pop music in general—was [James Brown's] *Poppa's Got A Brand New Bag*. That made me start listening to r&b, because I liked that kind of beat. At that time, we called it a double time, because it was based on 16th notes, whereas jazz and bebop playing was primarily based on eighth notes—bebop playing and post-bebop, all the stuff that came after Charlie Parker where you played in time was all about eighth notes.

Later on, I liked Sly Stone's *Thank You Falettinme Be Mice Elf Agin* a lot. It was like the funkiest thing I ever heard, and I still like it. I respond to that kind of approach. You can hear a little bit of it on this album, especially on *Vibe Alive*. That reminds me a bit of Sly Stone.

JW: I wasn't quite prepared for the way that *Maiden Voyage* leaps out of the mix in the tune P.Bop.

HH: [Laughs] Neither was I, and we wrote it. Bill had a structure already made, something started. We worked on that and we needed another section. I couldn't come up with something that I liked. Bill said "Why don't you try something that might be related to *Maiden Voyage*, that general approach?" I looked for something. And then he said "Why don't you just play *Maiden Voyage*?" I looked

at him like he was crazy. "How's that going to fit in this piece?" But I really trust him, so I tried it. And I still thought he was crazy. We worked with it and got it right. I don't know how it works but somehow it seems to.

JW: *Maiden Voyage* is probably the best-known standard based on suspended chords. How did that tune come about?

HH: I had been listening to some pop music. That was 1966. I was trying to write a piece of music where I would have a backbeat but would have a different rhythm than just being played on two and four. I came up with the rhythm when I was on a plane going to Los Angeles. I was living in New York at the time and I was talking to Wayne Shorter on the plane. We were coming out to L.A. to do the album *E.S.P.* with Miles.

All of a sudden, the rhythm just hit me. I grabbed the stewardess and said "Give me a piece of paper." She only had a napkin, so I wrote it down and then lost the napkin. What happened was, we recorded *E.S.P.*, and, at the end of Ron Carter's tune *Eighty-One* as it was fading out, we were playing a rhythm off of the last chord. By accident, I played that rhythm. I heard it and said "Hold it, play that again." They played it and I wrote it down.

Even though it really wasn't a substitute for a backbeat, I liked what it was, so I decided to just work on that as it was. Many times, I'll start with an idea and something else will come out of it. Rather than me try to follow the idea I originally had, I just go with what I have.

JW: Do you think you learned lessons working with Miles that you used later, leading your own groups?

HH: Absolutely. About teamwork, listening, and not being afraid to lean on the band for ideas and direction—allowing space for the band to be part of the direction. Miles never told us how to play, never told us what notes to play. If there was a certain tune written a certain way that it had to be done, that's one thing. But most of the things we wrote, by the time he rearranged it, became—in my opinion—the skeletal form from whence the song originally came from within yourself.

You hear melody or harmony or rhythms that cause you to write a song. But there is some minimal stuff behind that and the song is one example of whatever that was. So Miles was searching for that.

JW: The original impetus.

HH: Yeah. He would find the essence of the structure and that would be the new structure. That would be his rearrangement and then he'd move some notes around, squeeze some together so there'd be a flurry of things leaving a lot of space. It was fascinating to watch him change things. He did it with everybody's music except Wayne Shorter's, because Wayne's tunes were always just right. They fit the band perfectly.

JW: It's interesting how that heritage is coming out in force now, with the Marsalis brothers and the Harrison/Blanchard music stemming from the headway made in that band.

HH: I like Terence Blanchard; he's coming up with stuff that we never came up with. It's fascinating. That was a time when something like that could be set up and nurtured. The mid-'60s were perfect for that. It was time for a great revolution in America. With America having the great power of influence it had at that time—in music, fashion, language, and politics, the beginnings of rights for women—it was a hub of the world. It was a time for peaceful revolution.

We had our own thing happening in music.

JW: In a way, the Miles approach was a revolution of hipness, of subtle reorganization, because you weren't tied into the more feverish mode of what was happening with free jazz.

HH: No, we weren't part of that. We didn't choose that approach. We used to call our thing "controlled freedom," because we could find so much freedom to play off of within the accepted traditional elements of jazz. We would break the rules, but not necessarily all

the time.

JW: *You didn't feel the need to burn things to the ground in order to start over.*

HH: Exactly. It worked. That led to the Mwandishi band I had in the early '70s. It was further out than what we did with Miles; there was a lot of controlled freedom there too. Mwandishi means "composer" in Swahili. Some of the moments with Mwandishi were never caught on record, which is really too bad, because there were some incredible shows. There is one tape of an incredible show we did in Chicago.

We had some tapes, and then when we were at the Village Vanguard in New York, someone broke into the truck and stole them all. It would be great if somebody brought them out as a bootleg. We were so devastated by having those tapes stolen, I began thinking "Maybe this is how it should be." We were almost worshipping those tapes.

I started off with r&b and classical music when I was a kid. That's where my roots began. The hip thing for black people in the '40s and early '50s was r&b. For white people, it was the *Hit Parade*. Snooky Lanson and Dorothy Collins.

Jazz people weren't listening to r&b or rock or anything. They would listen to jazz and classical music, and they were always the coolest people, so I got more and more away from that. By the time I came to New York in the '60s, jazz cats weren't listening to rock. They were pissed-off because the audiences were starting to get smaller in jazz. Jazz was moving and growing a little too fast for those audiences, and rock was more accessible, and more like music from the kid next door. So those musicians just shut rock out. I did too, although I wasn't vocal about it. I'd listen to it, and it didn't sound like anything to me.

JW: *Wynton Marsalis has seemingly become a spokesman for a certain elitist stance as regards jazz and "vernacular" music. He sees jazz and classical music as being on par, whereas pop music is not to be considered in any serious way. Do you have any general responses to that attitude?*

HH: My opinion is that a hamburger and a hot dog deserve an equally important place in history as caviar and champagne, because we can't do without any of it. We have to have all of it. We have to have french fries. They have to be part of the culture at a certain time in history because they represent the culture. On a human level, the garbageman is just as important as the teacher or a rock star or a president, because you have to have them. The world would have been dead a long time ago without garbagemen.

I don't consider the intention of pop music to be that of an art music, in general, although much of it is. I would say David Bowie tends toward art, Laurie Anderson is definitely art. David Byrne is art. Kate Bush is art. Suzanne Vega might be art.

That's a handful of artists. But that's not its intent, in general. It's a street music. It's a young music of hopes and dreams and ideals of a segment of society. So I don't think it's geared or promoted that way. Everybody knows that the music is geared more towards art. When I say art, I don't mean something that's better than something else, although most people would feel that connotation.

JW: *Wynton said in an interview, "We all know the number of virtuosos that funk has produced: none."*

HH: You know what I say to that? He's right. But there's no point. That'd be like saying how many trout fishermen we have among deep sea divers. They both deal with the water, but one's doing one thing and one's doing something else. What do you need virtuosos for in funk? What would be the purpose? Virtuosity serves a function. Let's see the jazz players play against Stevie Wonder or Ray Charles in that idiom. Let's see how well they fare. We both know how well they'd play. Forget it. They might as well hang it up. Nobody does it like Ray Charles. And Stevie Wonder soloing on clavinet or synthesizer—nobody does it like that.

If virtuosity stretches to that area, then we've got examples. That's what that music is all about. It doesn't require virtuosity because it's not about soloing. So what Wynton said was nothing, unless he was trying to explain why virtuosity is not necessary.

That's a great statement for *me* to make. I don't think that's what he had in mind. Wynton does that a lot. I hear him making a lot of the same points I'd like to make. He doesn't do that as much now, because he's growing up.

JW: *Both Chick Corea and Joe Zawinul have recently worked on classical music, making a sort of pilgrimage to the music they trained with. Have you thought of doing that—rediscovering Mozart?*

HH: Yes. I just haven't been able to afford to take the time to make the preparation. I'm a little lazy at it, too, but even if I weren't, it would take a lot more time than I can take off to do that. But I have to do it, because it's something that I want to. And I'd like to do it sooner than later, to start in the next couple of years.

JW: *Do you think that, as technology advances and is increasingly user-friendly, the role of music education will continue to be more and more important?*

HH: For human beings, period, music education in the public schools is extremely important. For musicians, music education is very important, first of all, for very practical reasons. There is the dazzle of being a rock star, but if you become a rock star, what are you going to do when that's over? There are very few Mick Jaggeres or Tina Turneres. You've got to do something.

If you have some kind of formal education, you can read, which means you can play anybody's music and play it quickly. If you can carry it further into composing, orchestration, and arranging, then you might have the opportunity to do a movie score, to do writing for several instruments. There are so many opportunities where education might really come in handy if any of these things are a dream of yours.

In an immediate sense, there's something about education that builds confidence. If anything, that may be the strongest force—the confidence that you feel when you've got some background and education. You need confidence to play. That's what's behind the power of projection. If you don't have the power of projection, you might as well get off the stage, stay home and play for yourself.

There is a fear that people have, that it's going to kill their creativity, or it's going to kill their soul. That's what you hear a lot. It will only kill your soul if you allow it to—if you get caught up into believing that everything the teacher says is the only thing that exists and that the rules they tell you about are not meant to be broken. They're all meant to be broken. They get broken every day.

JW: *Your own education was very thorough, studying both music and electronic engineering at Grinnell College in Iowa. . . .*

HH: Actually, in my case, 90 percent of what I learned about harmony, sight-singing, and theory, I learned before I got to college. When I was there, I learned history and something about orchestration. I became aware of what instruments could do and how to notate it, of fingerings and ranges of the instruments. But all of the other things, I learned from hanging around musicians, talking and analyzing things myself. But that's unusual for that to happen. Most of the time, you can get those things much easier from a teacher and from books.

JW: *Having a science aptitude, you were probably ideally equipped to deal with the synthesizer revolution. Did it give you a hunger for exploration in this new world of sound?*

HH: No, in my case, I was born with that hunger. It stimulated it, but I was always into science and technology one way or another. I used to build model boats when I was a kid. My tinker toys were my favorite toys.

JW: *It all started with tinker toys, eh?*

HH: That's right. That's the first thing I can remember. And when my tinker toys all broke and I didn't have them for a year, my parents bought me the next upgrade of tinker toys, and boy was I happy. That's why I took electrical engineering, because I was already interested in that. I was good in math.

JW: You've become completely friendly with digital technology. Is there a part of you that resists that motion, that wants to keep the electronics in check?

HH: I don't look at it like that. The end result is the same, but that's not my motivation. I don't feel that I need to keep the electric stuff in check. I just get bored with things, so I don't stay with them long enough to get bored. It won't be because I'm trying to keep my electric stuff in check, it will be because I miss playing acoustic piano. Or I'll play acoustic piano and I'll miss playing in some kind of a pop environment.

Fortunately, I can do both now. I think people have finally given up on trying to pigeonhole me.

HERBIE HANCOCK SELECTED DISCOGRAPHY

as a leader

PERFECT MACHINE—Columbia 40025
 'ROUND MIDNIGHT SOUNDTRACK—Columbia 40464
 SOUND-SYSTEM—Columbia 39478
 FUTURE SHOCK—Columbia 38814
 QUARTET—Columbia 38275
 LITE ME UP—Columbia 37928
 MAGIC WINDOWS—Columbia 37387
 MR. HANDS—Columbia 36574
 MONSTER—Columbia 36515
 FEETS DON'T FAIL ME NOW—Columbia 35764
 DEATH WISH—Columbia 36825
 MAN-CHILD—Columbia 33812
 THRUST—Columbia 32965
 HEADHUNTERS—Columbia 32731
 SECRETS—Columbia 34280
 SEXTANT—Columbia 32212
 CROSSINGS—Warner Bros. 2617
 MWANDISHI—Warner Bros. 1898
 SPEAK LIKE A CHILD—Blue Note 84279
 MAIDEN VOYAGE—Blue Note 84195
 EMPYREAN ISLES—Blue Note 84175
 TAKIN' OFF—Blue Note 84109
 THE PRISONER—Blue Note 84321

with Dexter Gordon

THE OTHER SIDE OF 'ROUND MIDNIGHT—Blue Note 85135

with Foday Musa Suso

VILLAGE LIFE—Columbia 39870

with VSOP

LIVE UNDER THE SKY—Columbia 36770
 THE QUINTET—Columbia 34976

with Miles Davis

DIRECTIONS—Columbia 36422
 CIRCLE IN THE ROUND—Columbia 36278
 WATER BABIES—Columbia 34396
 IN A SILENT WAY—Columbia 9875
 FILLES DE KILIMANJARO—Columbia 9750
 MILES IN THE SKY—Columbia 9628
 NEFERTITI—Columbia 9594
 SORCERER—Columbia 9532
 MILES SMILES—Columbia 9401
 ESP—Columbia 9150
 HEARD 'ROUND THE WORLD—Columbia 38566
 LIVE AT THE PLUGGED NICKEL—Columbia 38206
 FOUR AND MORE—Columbia 9253
 MY FUNNY VALENTINE—Columbia 9106
 IN EUROPE—Columbia 8983
 SEVEN STEPS TO HEAVEN—Columbia 8851

with Wynton Marsalis

WYNTON MARSALIS—Columbia 37574

with Chick Corea

IN CONCERT, 1978—Columbia 2-35663
 COREA/HANCOCK—Polydor 2-6238

with Willie Bobo

SUCCOTASH—Pausa 9002

JW: The success of the movie 'Round Midnight has done a lot to generate a high profile for jazz. Do you have a sense of why it took hold the way it did, and had such a rippling effect?

HH: It was the right time. That's one of the main reasons. I mean, it's been the right time for years, but we finally got to it before it was too late. Finally someone—Bertrand Tavernier, the director, and Irwin Winkler, the producer—took the bull by the horns and did it. Irwin told me that, in the '40s, he used to hang out in New York at Minton's and different clubs on 52nd street listening to jazz. Nobody knows that Irwin Winkler—producer of the *Rocky* films and *They Shoot Horses Don't They?*—has a jazz background. Maybe it's not as extensive as Bertrand's.

Maybe it's a kind of grass-is-greener thing, but it's also that Europeans have a long history in art and so do the Japanese. And those two cultures have a lot of jazz fans. In France, the last huge period was the Impressionistic period at the turn of the century—Ravel and Debussy. And so much of jazz is harmonically descendent from Impressionism. So I can see the French being so big on jazz.

JW: Are there lasting implications to what the film has started or is it just a wrinkle on the face of American culture that will pass?

HH: Who knows? We'll have to see. The Charlie Parker film is coming out, and 'Round Midnight kind of opened the door for that to happen. And perhaps Clint Eastwood [producer of the Parker film] had a great bearing on 'Round Midnight coming out, because he is Warner Brothers Pictures' biggest seller. He's a big jazz fan, and there is a rumor that he told Warner Brothers to do the project.

JW: I noticed the thank-you letter from Jimmy Carter for a White House gig you did on your living room wall. I think what America needs now is a president that's a jazz fan.

HH: That would be great.

JW: Maybe Jesse Jackson will make it, and then you can lead the house band.

HH: Right. Then it would have to be called the Black House [laughs]. db

HERBIE HANCOCK'S EQUIPMENT

Ever since Hancock fell in love with the electric piano in Miles Davis' band, he has avidly kept pace with the parade of technology. Thus, his present collection of equipment is both an indication of the technological past and the state-of-the-art, an archive and an active arsenal. An endorsee of the Fairlight Series III, Hancock uses both the latest Fairlight and the older Series II instrument. Other synthesizer equipment he uses at present includes an Oberheim Expander, an Oberheim Matrix 12, a Yamaha DX II FD as well as a DX7, and the TX802 and TX816 modules. He upgraded his DXII with the "EI" Package by Grey Matter—a board "that makes it also a sequencer, makes it multi-timbral and a whole bunch of other things. It's pretty amazing."

Another main axe at the moment is the ever-popular Roland DM50. "To me, it sounds a little smaller than the DX7," he explains, "but in live performances, you can't tell the difference. It sounds beautiful, especially with the built-in reverb." He also breaks out his Roland Super Jupiter from time to time. Also in his bag is an EMU II, and, surprise, surprise, a Casio sampler. "For awhile, I couldn't really find a place on a professional level for Casio products, but when I couple that with some of the other instruments through MIDI, it works. And it's certainly more than worth its price."

Forward leaning though he tends to be, Hancock doesn't believe in forced retirement for "obsolete" instruments. One of his pet keyboards is the now-defunct Rhodes Chroma. "That's one of the main instruments I used on *Future Shock* and I use it sometimes on films or tv commercials. It's a great instrument. The few people who have them swear by them. I have software and hardware that make it MIDI and link it to the Mac.

"I'm a collector," Hancock confesses. "I've got my old ARP 2600, an ARP Odyssey from when I did *Headhunters*. I just sold my String ensemble. I've still got my Minimoog and a couple of Rhodes pianos."

Although he doesn't have the time or inclination to spend much effort doing sampling, he has occasionally done some unusual sampling for special purposes, such as sampling a waterpan and the creaking spring from the steps in his garage—creaks that make for a distinctively percussive sound. "I like using natural sounds for making music." For drum sounds, Hancock uses the Oberheim DMX, the Linn 9000, a Yamaha RX 5, and he also punches up drum sounds on the Fairlight.

Holding much of his system together and serving as the ground control is Hancock's computer base—a Mac Plus and a Mac II, by Apple. Far from

merely viewing the computer as a workshop tool, Hancock does a lot of finished work with his sequencing and composing software. "Performer" is his main program, while he uses "Professional Composer" for musical printouts. He also has Opcode software and hardware, programs that serve editor/librarian functions for storage of programs for all the instruments, storing the data on floppy disc.

For MIDI interfaces, Hancock uses the Opcode Studio Plus II, and is especially fond of the Southworth Jambox 4. "It reads and writes SMPTE, is MIDI, and also has a built-in interface for the Mac."

In his home studio—where much of his work is done—Hancock links three Yamaha DMP7 eight-track digital mixing consoles, "so that I have 24 tracks of that." His analog board is a 24 x 16 x 24 Soundcraft, going to an Ampex 1200 24-track tape deck. He also has Sony and RCA Victor DAT recorders, which he is ecstatic about. "It kills the Sony F1, much better." For outboard equipment, the primary units are a Lexicon 224, a PCM 70, a Lexicon 200, and Cooper products—MIDI mappers, etc.

When the electricity goes off, Hancock can always retire to the living room and his acoustic piano, a Hamburg Steinway nine-foot concert grand. But, just as often as a run at the acoustic keys, Hancock enjoys burrowing into his technological labyrinth. "I like to be on the forefront of technology. I get fascinated when somebody has an idea for an invention and wants to let me try it, work through ideas and stuff like that."

A few years back, Hancock helped Brian Beller, a former engineer of his, to develop a prototypical master clock device, before Dan Garfield invented the Dr. Click. "We had some features that even he doesn't have, but it doesn't work as well as his. His is completely debugged and we ran into some problems that we couldn't solve. He went into great detail on his." Hancock also uses the Garfield Electronics Master Beat.

Buzzing in Hancock's analytical mind is the search for exponentially better and more useful equipment, better digital mousetraps. "I still sneak around the Series III and look for stuff that isn't in the manual," he says. Is Hancock, then, a potential closet inventor?

"In a way, yes. What happens to me is that some new thing will come out and then I'll wonder if it can do such and such. That's when I get into trouble with it."

BOBBY McFERRIN

By Robin Tolleson

Many musicians don't like to talk publicly about their goals for fear that somehow the projects will be jinxed, or bad karma will suddenly come upon them. Bobby McFerrin has never had such qualms. "I'd like to work with just bass and drums. I like duo things, things that are challenging to the ear, that make me pull things out of myself. I'd like to do things with just a horn player, do counterpoint. It's more challenging because there aren't so many elements that you can rely on," McFerrin said when interviewed in 1980, shortly after moving to San Francisco, where he still lives with wife Debbie and two sons.

"I want to be an instrument for improvising spontaneous music," McFerrin said in 1982. He's certainly fulfilled that promise, and with style. When Star Trek's Captain Kirk wrote the line about "boldly going where no man has gone before," he could have had McFerrin in mind. There are those who would hide their light under the proverbial bush, if they've discovered their light at all. Then there are those very few like McFerrin whose light shines with the intensity of a hundred stars.

With his interpretive one-man *Cosby Show* theme music for this season, McFerrin shows what one vocalist can accomplish. His new album, *Simple Pleasures*, fully orchestrated and performed by McFerrin himself, goes all the way in proving the limitless sea spring of the human voice.

"I'd like to do something with Weather Report," McFerrin said in 1980. "That's a dream of mine, to do some vocal parts. I'm waiting for Joe Zawinul to call me up," he laughed brightly. Weather Report's *Sportin' Life* and Zawinul's *Dialects* prove that McFerrin got that wish too.

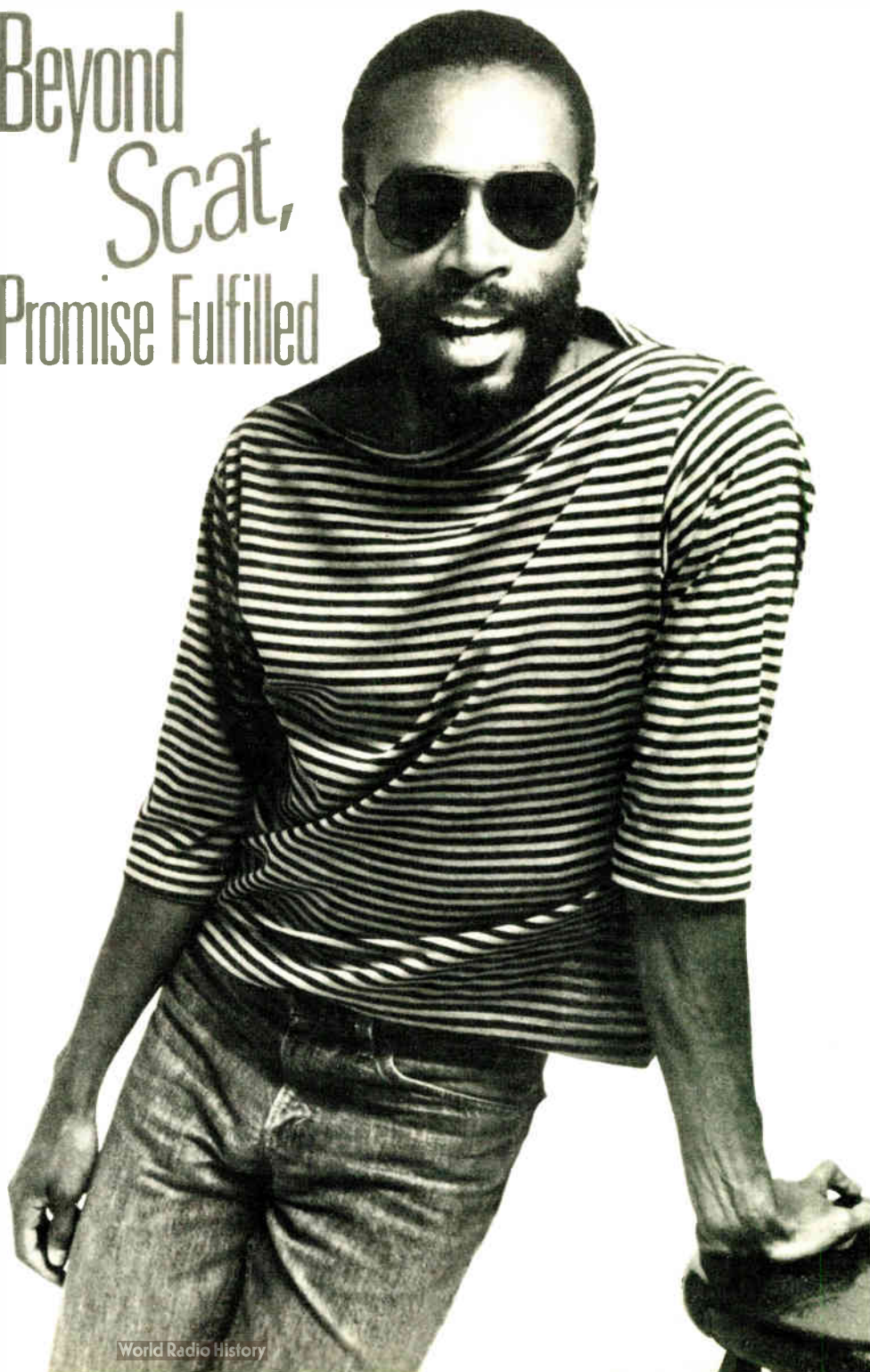
The slender vocalist had to hurry back to San Francisco after copping *three* Grammys in March of 1988 (Best Male Jazz Vocalist, Best Childrens' Record for *The Elephant's Child*, and Best Performance in a long form video for *Spontaneous Inventions*)—no time to bask in the glory, it was back to work, which for McFerrin means play—playing in

the far reaches of his imagination, and demanding a certain participation from his audience. He was assured of that at this concert, co-hosted by Judy Collins and titled "Sing Out, San Francisco." As he led the sold-out symphony hall in song, he rarely spoke in his real voice, except to punctuate some vocal flight by the audience with a dead-panned word of encouragement—"good." He makes small miracles happen at

times like this with quite average voices. McFerrin is a religious man, and he'd just about have to be after witnessing such musical empathy on a regular basis.

His *Mickey Mouse Club* theme and *Itsy Bitsy Spider* renditions were cute, but he brought the house down with a condensed version of *The Wizard Of Oz*, complete with tornado effects, munchkins, the good witch Glenda, representatives of the Lollypop

Beyond
Scat,
Promise Fulfilled



Guild, the scarecrow, the wicked witch melting, and more. It's easy to see why Windham Hill Records asked Bobby to provide the music for the children's recordings of *The Elephant's Child*, *How The Rhinoceros Got His Skin*, and *How The Camel Got His Hump*. Incidentally, the narration for these is done by Jack Nicholson.

Checking McFerrin's resume in 1988, it appears that he's done most all the things he said he'd like to in 1980. 1986 was no less impressive as he won the Best Male Jazz Vocal Grammy for his contribution to the *'Round Midnight* soundtrack and the Best Vocal Arranger Grammy for his work on Manhattan Transfer's song *Another Night In Tunisia*. He won **down beat's** readers poll for best Male Singer last December by a whopping 566 votes over the nearest competitor. His vote total was 125 votes more than any other artist received in *any* category. He also won the critics poll last summer (**db**, Aug. '87) in impressive fashion.

It wasn't always so glamorous for McFerrin, but even in 1979, having just moved from Salt Lake City, he had confidence in his ability to take off on some wild vocal adventures. At a small jazz club in San Francisco, with maybe 25 people in attendance, McFerrin stole the show and played like it was 25,000. He found the musical note, by accident it seemed, that would make the p.a. system hum and the whole room resonate. He continually referred back to that note throughout his set, cracking up the crowd each time.

A New York City native, McFerrin's family moved to Laurel Canyon in Hollywood when he was eight. After living in New Orleans for a while, where he was with a jazz fusion group called Astral Project, he and his wife Debbie moved to Salt Lake City in 1977. Bobby was playing piano in Top 40 groups, and singing the third part if it needed to be sung. But he claims he didn't like his voice.

At one point McFerrin thought his calling was to the church, to be a music minister. But instead, he found himself burning out on Holiday Inns and as organist with the Ice Follies until Debbie made the suggestion that might have been what started him on his merry musical adventures. "The bands he was working with were always falling apart, and I suggested he try a piano bar," she said shortly after they'd moved to San Francisco. "It didn't work out, but still he found his singing."

Debbie remembers the time they got a call from jazz scatter Jon Hendricks at four a.m. asking McFerrin to join his vocal quartet. He did what little vocal apprenticeship he's done on the great Lambert, Hendricks and Ross material. Other than that, he says he knows little of the history of jazz singing. His lack of knowledge has become intentional, in order to stay fresh and unique.

Practice for McFerrin has consisted pretty much of singing around the house or hotel, whatever and whenever it suits him. "Constantly," said Mrs. McFerrin. "Sound

effects. He rarely sings songs—if he sings songs it's joking. He starts imitating Johnny Mathis or imitating opera, or being weird to make you laugh."

If there's one thing that McFerrin proves year by year, it's that one shouldn't be afraid to step out and take chances. A couple of years ago he was part of a daring program with the Tandy Beal Dance Troup broadcast on public television. McFerrin invented much of the dance track as he went along. On his *Spontaneous Inventions* album there's an adventurous duet with Wayne Shorter and a comic rap with Robin Williams. And when he and jazz singer Joe Williams strode to the mic to present a Grammy this year, McFerrin couldn't resist the chance to do a little jamming. He got a surprised Williams to join in the vocal free-for-all for a minute. If you're Bobby McFerrin, you don't miss a chance to dance.

McFerrin was born March 11, 1950, and his parents, Robert and Sarah, were singers. His mother was an active soloist in the church's classical repertoire, and now chairs the voice department at Fullerton College in L.A. His dad sang with the Metropolitan Opera in New York. McFerrin's parents say they knew he was going to be a musician when he was one year old.

McFerrin's mother has talked about the "noises" that Bobby made when he was little. "I guess so," admitted the singer. "Just noises and stuff. But I didn't realize its potential until it was time for me to take my

first solo at the piano bar. Rather than taking a piano solo, I started scat singing, sound effects and stuff." McFerrin let out a high shriek, then continued. "A cappella things I enjoy most of all. That's my forte, for sure."

At first often compared to Al Jarreau as a singer, McFerrin could never understand it because he didn't own a Jarreau record. But as people have grown to see the depth of McFerrin's talent, those comparisons have stopped.

McFerrin's varied influences are apparent on his new album as he handles rock classics like *Sunshine Of Your Love* and *Good Lovin'*, Rasta raps like *Don't Worry, Be Happy*, and a Prince-ish spin called *All I Want*. When he and Debbie lived in Salt Lake, he didn't have any bebop or scat singer records to speak of—it was more Weather Report, Joni Mitchell, and Stevie Wonder. He credits instrumentalists, more than vocalists, for helping create his vocal pallet. He's listened to Ornette Coleman solos, Herbie Hancock riffs, and Keith Jarrett explorations. And he feels he's got an edge on all of them. "The voice is the most live instrument. Others have to transmit their feelings or emotions into the instrument. But the singer only has to open his mouth," he said.

McFerrin plays a stage well—leaping in joyful bounds after finishing a number and getting a nice ovation. He claims that Fred Astaire caused him to play hooky many days—he'd stay home from school "to hear the joyful rhythms of his tapping feet" on television.

He's chosen to build his reputation on another kind of vocalizing, but the man could be a great balladeer. His range is tremendous, even in the mid- and low-ranges. *Silent Bird* on his debut solo album, and *Sunshine Of Your Love* on the new one, are testimonies to that. But there are too many colors for McFerrin to settle onto any one for too long. He's got to be free to go a little nuts, or to throw in a raspberry as he does at the end of *Mañana Iguala*.

Howard Johnston has engineered McFerrin's magical interpretations of the Kipling stories for Windham Hill, and is amazed at the singer's creative powers. "I'm not privy to how much he has in mind when he comes into the studio," Johnston said. "But I think he comes up with most of it on the spot. Say he just puts down a scratch vocal track, then goes back to put something on top of that. He'll make three or four more passes, and hit all the same cues. He's so spontaneous and creative, and he'll do things at the same time each pass through."

"The voice can do so many things, and it probably speaks more universally to people than any instrument does, because it's so intimate and capable of so many colors and textures," said the singer. "I mean, if I can get away with what I'm doing and people think that I'm something else, that in itself is proof that the voice can do so many different things. And if I can do it, anybody can do it."

db

BOBBY McFERRIN'S EQUIPMENT

McFerrin prefers to use Beyer microphones, and according to Golden Gate Productions, he used a Beyerdynamic FCV 185 wireless microphone at the "Sing Out San Francisco" production. Howard Johnston engineered McFerrin's two albums of children's music, using Neumann M269 tube and SM69 condenser mics to capture the singer's variety of sounds.

BOBBY McFERRIN SELECTED DISCOGRAPHY

as a leader

SIMPLE PLEASURES—EMI/Manhattan E1-48059

SPONTANEOUS INVENTIONS—Blue Note 85110

THE VOICE—Elektra Musician 60366

BOBBY McFERRIN—Elektra Musician 60023

with Jack Nicholson

THE ELEPHANT'S CHILD—Windham Hill 0701

HOW THE RHINOCEROS GOT HIS SKIN & HOW THE

CAMEL GOT HIS HUMP—Windham Hill 0704

with various artists

THE YOUNG LIONS—Elektra Musician 60196

VOCAL SUMMIT—Moers Music 2004

with Weather Report

SPORTIN' LIFE—Columbia 39908

with Joe Zawinul

DIALECTS—Columbia 40081

with Chico Freeman

TANGENTS—Elektra Musician 9 60361 1E

with Pharoah Sanders

JOURNEY TO THE ONE—Theresa 108/9

with Herbie Hancock, et al.

'ROUND MIDNIGHT—Columbia 40464

with Dexter Gordon, et al.

THE OTHER SIDE OF 'ROUND MIDNIGHT—Blue Note 85135

with Manhattan Transfer

VOCALESE—Atlantic 81266-1

The Love of Learnin'

Three Stories of Music Education

By Dave Helland and Bill Beuttler

ROLLING MEADOWS HIGH

For dozens of young musicians at the Third Annual *Jazz In The Meadows* festival at Rolling Meadows High School in Rolling Meadows, Illinois, the highlight was the jam session conducted by Jamey Aebersold. Simple to organize, he began by asking who wanted to play, who was a drummer, a pianist, a guitar player. Then with a half-dozen horn players he'd find a B-flat blues arrangement from the charts he'd brought and allocate parts. Everybody got a chance to solo, maybe a couple would trade fours with the drummer, repeat the melody twice, and then out.

"This was the first time I had seen this done at a festival and it's a marvelous idea," said the king of jazz instructional records. "When I had to stop to give them direction it was usually because they were totally off the farm rhythmically. The drummer would be losing a measure and the bass player would get lost completely. When they keep their place the horn players have a better chance. In a situation like this I think a majority of the horn players haven't read the chord changes beforehand. They weren't aware of what they were doing so they played by ear. They have a better chance of getting away with that if the rhythm is tight."

Jam sessions have been a regular part of the two previous Meadows fests but when clinician Bunky Green sat in last year, organizers Len King, director of bands at Rolling Meadows, and George Southgate, band director at Sandburg Junior High School, decided to make a clinician-led jam session a regular part of the day's events. But the core of the festival is the competition of 50 high school and junior high school bands in four classes with adjudicators from area universities and junior colleges. While entrants have the option to play and be judged on a non-competitive basis, competitors outnumber non-competitors four to one. The winners in each class plus the second place band in

Class AAAA were invited to the second annual Musicfest U.S.A. held in Orlando, Florida this May.

While a random sampling of students gave overwhelming support to the idea of competing, neither Aebersold nor some of the judges are comfortable with the idea of music as competition. "The purpose of music is not to win contests," said Shelley Yoelin, music instructor at Triton College, "but I understand it motivates students and directors alike beyond another event on their schedule."

What the clinicians and judges do agree on is that the improvisations tend to be the weakest part of any band they hear. "Nobody spends enough time on that," says King, who starts the academic year with all the students experimenting with a simple blues scale at the beginning of each class. From that he goes into the easier Aebersold records. "Even though a solo is written for a specific instrument I'll have several people try it. We'll run the changes over and over, learn the chords and scales for that particular solo till I find out which ones really have the knack and the ability for going ahead and performing in public. I think they need a certain gift. I don't think you can teach just anyone to improvise. It takes a certain talent."

Trombonist King has led the school's three bands (jazz, concert, and marching) since the school opened in 1971. Out of 1,850 students, 240 are enrolled in three vocal groups, three bands, a symphony, and a string ensemble, meeting daily with the three faculty members. There is also a harmony and arranging course and an extra-curricular jazz lab band. Music theory and jazz history are slipped into the band's daily rehearsals. The music department maintains an extensive album and tape library and has a small recording facility with a synthesizer and four-track recorder.

—dave helland

NEW TRIER JAZZ

After performing with the *Tonight Show* "All Stars" at New Trier High School's Fifth Annual Jazz Festival, drummer Ed Shaughnessy exclaimed, "I would say this is the top high school program I've seen. I expected it to be good, but until you get here and really hear the music you don't know. The level of performance of these people and even some of the people in the area was terrific. The New Trier band is as

good as lesser college bands. Not the University of Texas, but very, very good for this age. Tops. Even the little junior high band (Brooks Junior High, Harvey, IL) that played tonight sounded better than a lot of other high school bands."

The other All-Stars, trumpeters Conte Candoli and John Audino, pianist Ross Tompkins, and tenor saxist Pete Christlieb were in agreement that Warrick had gathered a first-rate



JAMES BALLARD

collection of high school talent for the clinics they conducted. "I checked it out with Dizzy, who had been here last year and he was right. They are very well prepared," said Tompkins.

The annual fest with a day of clinics for 15 high school and three junior high bands, evening awards ceremony, and a concert which featured the premier of Sammy Nestico's *Two Sides Of The Coin* by New Trier's first band, is a small part of the music program at this 3,300-student high school in the upper-middle class north shore suburb of Winnetka, Illinois. About 1,000 students participate in the vocal, instrumental, and music theory classes taught by an eight-member faculty. More than 500 rehearse daily in five orchestras, four concert bands, and four jazz bands. Each of the 100 jazz students is also in a concert band. The school has an eight-track recording studio, MIDI lab, video equipment, and a library of albums and concert videos.

"I believe every person can learn how to improvise. I don't believe any kid who wants to solo bad enough will not be able to do it. At least in my teaching experience, I've never seen that. It just takes time with their instrument to learn scales and proper tone; time with albums to hear the styles of various people. Once that is gotten across to kids they flourish. I'm looking at 50 or 60 video tapes of jazz concerts that the kids are all the time borrowing. These are kids who are turned on, who know they can do it," explains Warrick, who estimates that 60 percent of his students are taking academic courses in summer school so that they can take jazz courses during the school year.

The jazz curriculum combines daily ensemble rehearsals and optional after-school improv combos (both for academic credit), a regular series of lunch-time concerts, as well as a three-year rotation of weekly classes in jazz theory, history, and listening.

"We teach them how to listen to jazz, to hear how a '40s big band differs from a '60s big band, to recognize what makes bebop distinctive. We teach them music history by teaching them to listen to different styles and we encourage them to be consumers so when after they graduate maybe they'll still buy concert tickets and can go into a store and know what the music in the jazz racks sounds like," explains Warrick, who has led the jazz program for six years.

He does not believe in competitive jazz. "When I see the Buddy Rich Band go up against Maynard Ferguson's or the Chicago Symphony paired off against the Philadelphia Symphony with five judges picking which is best, then I might change." With that in mind, the fest is open only to a school's number two or three band, or if there is only one band, they cannot have previously participated. "Every kid who stands up and takes a solo leaves here with a certificate and this year we gave away money in jazz camp scholarships."

Every two years Warrick takes his top two bands to one competition, but with a twist. Two years ago Warrick took sick two weeks before the Rolling Meadows High School *Jazz In The Meadows* festival. In a letter read at rehearsals he offered band members a chance to represent him and the school by directing themselves. Accepting the challenge, they came in second, one point behind the winner in their class. This year, the first band began directing itself two weeks before and the second band in mid-week before the event. At Rolling Meadows, Warrick watched his New Trier bands from the back of the auditorium, his having had nothing to do with their warm up or stage presentation. The first band won and the second came in fifth out of 10 in their class.

—dave helland

ROY HARGROVE AND ARTS MAGNET

Arts Magnet High School in Dallas, winner of eight categories in this year's down beat Student Musician Awards, will have some big shoes to fill next year. Trumpeter Roy Hargrove, the star soloist in a jazz program filled with fine young players, graduates this month. Hargrove will be heading to Berklee College of Music in Boston, where he'll begin cashing in on all the scholarship money he's won in the past few years, including the \$5,000 scholarship he earned as outstanding soloist at last year's inaugural Musicfest U.S.A. and the \$4,500 in "deebie" prize money he's received over the past three years.

Hargrove will be bringing his own trumpet to the Berklee campus, courtesy of Doc Severinsen. This came about when Larry Linkin, executive vice president of the National Association of Music Merchants, heard Hargrove at Musicfest U.S.A. Linkin got to talking to Arts Magnet jazz director Bart Marantz, and was shocked to learn that for all his proficiency on the instrument, Hargrove couldn't afford a trumpet of his own (the one he'd been playing was owned by the school). Linkin got word of this to Severinsen, and shortly thereafter Hargrove was the proud owner of a silver-plated Akright Bel-Canto Bb trumpet.

He's been getting a lot of use out of his horn ever since. Hargrove has sat in with top artists like Wynton Marsalis, Bobby Hutcherson, Herbie Hancock, Freddie Hubbard, and Frank Morgan when they've performed at the Caravan of Dreams in nearby Fort Worth. He played at jazz festivals in Sicily and Holland last summer, performing as part of Morgan's quintet and in a jam session featuring Morgan, Marsalis, Jimmy Owens, Woody Shaw, Richie Cole, Buddy Tate, and Freddie Green. He's backed David "Fathead" Newman and Bobby Watson on an album apiece (on the Caravan of Dreams and Blue Note labels, respectively). He jams regularly with some buddies up the road a bit at North Texas State University in Denton, and he gigs fairly steadily at small clubs around Dallas. And he has made sure all along that these extracurricular activities don't interfere with his commitments to Arts Magnet.

It was Arts Magnet, after all, that gave him "the chance to develop the love of music that I already had when I got there. I came there with sort of a natural ability, and then they helped me develop it technique-wise."

Besides helping him polish his technique, Arts Magnet also turned Hargrove on to the classic jazz artists—one day his principal even called him out of algebra class to have him listen to a Clifford Brown record. Marantz makes sure that all of his students are well acquainted with Armstrong, Goodman, Dorsey, and Miller before they graduate. "But the base of the program," he says, "is bebop, because if you can play bebop you can play anything—it's a very rooted music."

"Before I came to Arts," recalls Hargrove, "I had never really listened to any of the traditional jazz. In class, Bart would always mention names of people we should listen to to get a better understanding of the music. So I would go out and buy their albums, mostly reissues of Blue Note and stuff like that. Then I started becoming a sponge."

"That's the essence of the program," says Marantz. "We get a kid in the ninth grade or 10th grade who is raw, who hasn't really been given the opportunity yet in junior high school to discover Art Blakey and the Jazz Messengers or Horace Silver or Freddie Hubbard. We introduced Roy to Freddie Hubbard, and, as a result, three years later he is playing with Freddie Hubbard at the Caravan of Dreams."

At Berklee, Hargrove hopes to learn more about the music business, arranging and composing, and, perhaps most importantly, "just be in an atmosphere where there'll be a lot of musicians. It's really important to hang out and be in jam sessions and what have you, because whoever you play with you learn from."

Meanwhile, back at his alma mater, Marantz and company will keep trying to turn out "deebies" without him. And Arts Magnet will no doubt keep turning out some of the best educated high school jazz musicians in the country.

—bill beuttler

The 11th Annual down beat Student Music Awards

Honoring the accomplishments of U.S. and Canadian high school and college student musicians.



This is the 11th Annual down beat Student Music Awards and once again the powerhouses of music instruction have proved that excellence in instrumental, vocal, and technical education is no fluke. Hard work, year after year, pays off in fine music—and recognition.

"Our participation in the 'deebees' has been a tremendous help for us in getting recognition in the community and nationally," says Gene Aitken, director of jazz studies at the University of Northern Colorado, which took four wins and one outstanding performance in this year's competition. "It helps make UNC known and it helps individual students when they apply for teaching positions or go on to play professionally."

The "deebees," named after the lapel pin given the winners, are co-sponsored by the National Association of School Music Dealers. Each entrant is sponsored by a music store in the community and the tie-in is invaluable if the response of Bill Everitt Jr., president of Brook Mays Music, is any indication. Brook Mays sponsors the Arts Magnet High School in Dallas, the award's winningest entrant with seven firsts. "These awards encourage good programs and good programs produce good bands. Those bands are made up of good horn players and those musicians want good horns which, in the end, makes for good business."

The 17 award categories are separated into divisions for junior high, regular high and arts high schools, and colleges. Awards are

given to outstanding soloists and to both instrumental and vocal ensembles as well as for recording engineering, which was swept up by McGill University, Montreal, Canada. Several of the categories are for classical musicians.

"At least 75 percent of our students cross over styles. Playing both classical music and jazz is exactly what we want them to do," says Stephen E. Squires, conductor of the Northern Illinois University Wind Ensemble and Chamber Winds, both winners in their respective categories. "Winning a 'deebee' is an honor our students take very seriously."

Squires' colleague Ron Modell agrees. "These are one of the most prestigious awards that any college or high school can receive because down beat is still the Bible of jazz."

—dave helland

KEY TO AWARD LISTINGS

WINNER or OUTSTANDING PERFORMANCE

Recipient, Instrument (or Song Title)
School
Faculty Adviser
Cooperating Music Dealer

JAZZ INSTRUMENTAL SOLOISTS

HIGH SCHOOL WINNER

Roy Hargrove, Trumpet
Arts Magnet High School, Dallas TX
Bart Marantz, Dir. of Jazz Studies
Brook Mays Music, Dallas, TX

OUTSTANDING PERFORMANCE

Joel Frahm, Tenor, Soprano Saxophone
Hall High School, West Hartford, CT
William Stanley, Coordinator of Music
LaSalle Music Shop, West Hartford, CT



OUTSTANDING PERFORMANCE

Bill Dobrow, Drums
Hall High School, West Hartford, CT
William Stanley, Coordinator of Music
LaSalle Music Shop, West Hartford, CT

OUTSTANDING PERFORMANCE

Bradford A. Mehlau
Hall High School, West Hartford, CT
William Stanley, Coordinator of Music
LaSalle Music Shop, West Hartford, CT



OUTSTANDING PERFORMANCE

Ben Waitzer, Piano
Interlochen Arts Academy, Interlochen, MI
Jon E. Petersen, Piano Instructor
I.A.A. Instrument Services, Interlochen, MI

COLLEGE WINNER

John E. Bailey, Trumpet, Flugelhorn
Eastman School of Music, Rochester, NY
Rayburn Wright, Jazz Ens. Director
Wendell Harrison Music, Rochester, NY

OUTSTANDING PERFORMANCE

Bob Sands, Tenor Saxophone
Eastman School of Music, Rochester, NY
Rayburn Wright, Professor Jazz Studies
Wendell Harrison Music, Rochester, NY



OUTSTANDING PERFORMANCE
Don Jaques, Alto, Tenor Saxophone
University of Northern Iowa, Cedar Falls, IA
Robert Washut, Associate Professor
University Music, Cedar Falls, IA

OUTSTANDING PERFORMANCE
Mike Titlebaum, Alto Saxophone
Eastman School of Music, Rochester, NY
Rayburn Wright, Professor Jazz Studies
Shuffle Music, Rochester, NY

OUTSTANDING PERFORMANCE

John Gove, Trombone
Eastman School of Music, Rochester, NY
Rayburn Wright, Professor Jazz Studies
Wendell Harrison Music, Rochester, NY

OUTSTANDING PERFORMANCE

Kevin Lamont Levi, Alto Saxophone
Howard University, Washington, D.C.
Fred Irby, III, Associate Professor
Washington Music Center, Wheaton, MD

JAZZ INSTRUMENTALISTS GROUPS

REGULAR HIGH SCHOOL WINNER

Hall High School Jazz Combo
Hall High School, West Hartford, CT
William Stanley, Coordinator of Music
LaSalle Music Shop, West Hartford, CT

SPECIAL HIGH SCHOOL WINNER

Arts Magnet High School Jazz Combo
Arts Magnet High School, Dallas, TX
Bart Marantz, Dir. of Jazz Studies
Brook Mays Music, Dallas, TX



COLLEGE WINNER

University of Northern Colorado Combo I
University of Northern Colorado, Greeley, CO
Gene Aitken, Dir. of Jazz Studies
Fletcher-Hinton Music Co., Denver, CO

OUTSTANDING PERFORMANCE

Axdom
Long Island University, Brooklyn, NY
Robert Aquino, Chairman
Sam Ash, New York, NY

OUTSTANDING PERFORMANCE
UMASS Jazz Trio

University of Massachusetts, Amherst, MA
Jeff Holmes, Associate Professor Jazz
Studies
Gribbons Music, Greenfield, MA

**JAZZ INSTRUMENTALISTS BIG
BAND**



University of Northern Colorado Jazz Lab I



VISUAL IMPRESSIONS

OUTSTANDING PERFORMANCE
**University of Northern Colorado Jazz
Lab I**

University of Northern Colorado, Greeley,
CO
Gene Aitken, Director
Fletcher-Hinton Music Co., Denver, CO

COLLEGE WINNER

Fadel Shukry
Western Michigan University, Kalamazoo,
MI
Stephen Zegree, Professor of Music
Farrow's Music, Kalamazoo, MI

OUTSTANDING PERFORMANCE

Jon Johnson
Northern Illinois University, DeKalb, IL
Ron Modell, Director
Mel Elliott Music, DeKalb, IL

OUTSTANDING PERFORMANCE
University of Miami Concert Jazz Band

University of Miami, Coral Gables, FL
Whitney Sidener, Chairman

JUNIOR HIGH SCHOOL WINNER
Rose Hill Junior High Jazz Ensemble

Rose Hill Junior High School, Redmond, WA

OUTSTANDING PERFORMANCE
Roosevelt Middle School Jazz Band

Roosevelt Middle School, Decatur, IL
Steve Schepper, Director of Bands
Thompson-Kramer Music, Decatur, IL



HIGH SCHOOL WINNER
Arts Magnet High School Lab Band

Arts Magnet High School, Dallas, TX
Bart Marantz, Dir. of Jazz Studies
Brook Mays Music, Dallas, TX

OUTSTANDING PERFORMANCE
Hall High School Concert Jazz Band

Hall High School, West Hartford, CT
William Stanley, Coordinator of Music
LaSalle Music Shop, West Hartford, CT



OUTSTANDING PERFORMANCE
Northern Illinois University

Northern Illinois University, DeKalb, IL
Ron Modell, Director
Mel Elliott Music, DeKalb, IL

**JAZZ INSTRUMENTALISTS STUDIO
ORCHESTRAS**

COLLEGE WINNER
Eastman Studio Orchestra

Eastman School of Music, Rochester, NY
Rayburn Wright, Professor Jazz Studies
Wendell Harrison Music, Rochester, NY

JAZZ VOCALISTS SOLOISTS



HIGH SCHOOL WINNER
Tim Owens

Arts Magnet High School, Dallas, TX
Dave Alexander, Dir. of Vocal Jazz Studies
Brook Mays Music, Dallas, TX

JAZZ VOCALISTS GROUPS

REGULAR HIGH SCHOOL WINNER
Mt. Pleasant Girls Quartet, 1987

Mt. Pleasant High School, San Jose, CA
Jan C. Deshera, Choir Director
Guitar Showcase, San Jose, CA

COLLEGE WINNER

Gold Company Sextet
Western Michigan University, Kalamazoo,
MI
Stephen Zegree, Professor of Music
Farrow's Music, Kalamazoo, MI

OUTSTANDING PERFORMANCE

The Fantairs, 1987-88
Foothill College, Los Altos Hills, CA
Nile P. Norton, Dir. of Choral Activities
Reik's Music, Mountain View, CA

The Fantairs, 1986-87

Foothill College, Los Altos, CA
Nile P. Norton, Dir. of Choral Activities
Reik's Music, Mountain View, CA

JAZZ VOCALISTS CHOIRS

REGULAR HIGH SCHOOL WINNER
Lakewood High School Roadshow

Lakewood High School, Lakewood, OH
Gerald A. Wondrak, Teacher
Educators Music, Lakewood, OH

SPECIAL HIGH SCHOOL WINNER
Arts Magnet High School Lab Singers

Arts Magnet High School, Dallas, TX
Dave Alexander, Dir. of Vocal Jazz Studies
Brook Mays Music, Dallas, TX



TOM DARLING/VISUAL IMPRESSIONS

COLLEGE WINNER
**University of Northern Colorado Vocal
Jazz I**

University of Northern Colorado, Greeley,
CO
Gene Aitken, Director
Fletcher-Hinton Music, Denver, CO

**University of Miami Jazz Vocal
Ensemble**

University of Miami, Coral Gables, FL
Larry Lapin
Carroll Music, Miami, FL

OUTSTANDING PERFORMANCE
**Western Michigan University Gold
Company**

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



Western Michigan University Gold Company



COLLEGE WINNER
Manhattan School of Music

Manhattan School of Music, New York, NY
Richard Lowenthal, Chairman Jazz Studies
Music Market, Pine Brook, NJ

OUTSTANDING PERFORMANCE
Eastman New Jazz Ensemble

Eastman School of Music, Rochester, NY
Bill Dobbins, Associate Professor Jazz
Studies
Wendell Harrison Music, Rochester, NY

CLASSICAL INSTRUMENTALISTS SOLOISTS



HIGH SCHOOL WINNER
Beth Cody, Flute
Interlochen Arts Academy, Interlochen, MI
Jacqueline Hatto, Instructor of Flute

COLLEGE WINNER
Carl Hase, Trombone
Eastern Illinois University, Charleston, IL
Dan Goble, Prof. of Saxophone/Jazz
Samuel Music Co., Effingham, IL

Ron Montgomery, Trumpet
Roberts Wesleyan College, Rochester, NY
Dr. Paul DeBoer, Associate Professor/Music
Central Music, Rochester, NY

CLASSICAL INSTRUMENTALISTS CHAMBER MUSIC GROUPS

SPECIAL HIGH SCHOOL WINNER
Interlochen Arts Academy String Quartet
Interlochen Arts Academy, Interlochen, MI
Ms. Malocay, Violin Faculty

COLLEGE WINNER
Northern Illinois University Chamber Winds
Northern Illinois University, DeKalb, IL
Stephen E. Squires, Director
Karnes Music Company, Elk Grove Village, IL

CLASSICAL INSTRUMENTALISTS SYMPHONIC BANDS

HIGH SCHOOL WINNER
Homestead Wind Ensemble
Homestead High School, Cupertino, CA
Rory Snyder, Director of Bands
Union Grove Music, Santa Clara, CA

COLLEGE WINNER
Northern Illinois University Wind Ensemble
Northern Illinois University, DeKalb, IL
Stephen E. Squires, Conductor
Karnes Music Company, Elk Grove Village, IL

CLASSICAL INSTRUMENTALISTS ORCHESTRAS

COLLEGE WINNER
Northern Ill. Univ. Philharmonic & Concert Choir
Northern Illinois University, DeKalb, IL
Carl Roskoff, Associate Professor
Karnes Music Company, Elk Grove Village, IL

BLUES/POP/ROCK INSTRUMENTALISTS SOLOISTS



HIGH SCHOOL WINNER
Roy Hargrove, Trumpet
Arts Magnet High School, Dallas, TX
Bart Marantz, Dir. of Jazz Studies
Brook Mays Music, Dallas, TX

COLLEGE WINNER
Jay A. Thompson, Guitar
Howard University, Washington, D.C.
Fred Irby, III, Associate Professor
Washington Music Center, Wheaton, MD

BLUES/POP/ROCK INSTRUMENTALISTS GROUPS

JUNIOR HIGH SCHOOL WINNER
Rose Hill Junior High Jazz Ensemble
Rose Hill Junior High School, Redmond, WA
Thomas R. Wilson, II, Band Director
Custom Music, Bellevue, WA



SPECIAL HIGH SCHOOL WINNER
Arts Magnet High School Pop Rock Group
Arts Magnet High School, Dallas, TX
Bart Marantz, Dir. of Jazz Studies
Brook Mays Music, Dallas, TX

COLLEGE WINNER
Brown 25
University of Northern Colorado, Greeley, CO
Gene Aitken, Dir. Jazz Studies
Flesher-Hinton Music, Denver, CO

ORIGINAL EXTENDED COMPOSITION

HIGH SCHOOL WINNER
Mike Timpson
Homestead High School, Cupertino, CA
Rory Snyder, Band Director
Union Grove Music, Santa Clara, CA

COLLEGE WINNER
Rex Cadwallader
University of Northern Colorado, Greeley, CO
Dr. Gene Aitken, Dir. of Jazz Studies
Flesher-Hinton Music, Denver, CO

ORIGINAL COMPOSITION/SONGS

HIGH SCHOOL WINNER
Jesse Heckman, "Ozone"
Moravian Academy, Bethlehem, PA
Denise David, Director
Young's Music Store, Allentown, PA

COLLEGE WINNER
"Too Small"
Long Island University, Brooklyn, NY
Robert Aquino, Chairman
Sam Ash, New York, NY

JAZZ ARRANGEMENT

HIGH SCHOOL WINNER
Roy Hargrove, "Summertime"
Arts Magnet High School, Dallas, TX
Bart Marantz, Dir. of Jazz Studies
Brook Mays Music, Dallas, TX

COLLEGE WINNER
Mike Titlebaum, "Joyspring"
Eastman School of Music, Rochester, NY
Rayburn Wright, Professor Jazz Studies
Shuffle Music, Rochester, NY

ENGINEERED LIVE RECORDING

HIGH SCHOOL WINNER
Michael Kwas/Malloy Davis
Hall High School, West Hartford, CT
William Stanley, Coordinator of Music
LaSalle Music Shop, West Hartford, CT

COLLEGE WINNER

Roberto Capretta
McGill University, Montreal, Canada
Wieslaw Woszczyk, Professor
Richard Audio, Inc., Montreal, Canada

OUTSTANDING PERFORMANCE

Terry Wedel
McGill University, Montreal, Canada
Wieslaw Woszczyk, Professor
Richard Audio, Inc., Montreal, Canada

ENGINEERED STUDIO RECORDING

COLLEGE WINNER

Slobodan Popovic
McGill University, Montreal, Canada
Wieslaw Woszczyk, Director
Richard Audio, Inc., Montreal, Canada

OUTSTANDING PERFORMANCE

Roberto Capretta
McGill University, Montreal, Canada
Wieslaw Woszczyk, Director
Richard Audio, Inc., Montreal, Canada

JUDGING CRITERIA

PERFORMANCE CRITERIA

- 1) Overall sound
- 2) Presence or authority
- Proper interpretation/idiom
- 4) Improvisation (for jazz) or creativity
- 5) Technique
- 6) Intonation
- 7) Phrasing
- 8) Dynamics
- 9) Accurate rhythm/time
- 10) Material

ENGINEERING CRITERIA

- 1) Perspective: balance of channels; amount and type of reverb; blend (do all sounds seem to have been performed at the same

time and place?; do solos seem natural or do they stick out?).

■ 2) Levels: tape saturation or other overload, undermodulation resulting in excessive hiss, consistency of levels, left/right balance, etc.

■ 3) Transparency and apparent transient response.

■ 4) Special effects: are they appropriate?; do they add or detract?

■ 5) Extraneous noises, clicks, hum, etc. (for a non-live performance, any non-musical sound).

■ 6) Professional etiquette: labeling of box for tape speed and format, labeling of cuts, leadering.

AWARDS & PRIZES

■ **deebee Award Plaque** (a golden replica of a down beat cover "featuring" names of winners) is awarded to the music department of each winning high school and college.

■ **deebee Award Certificate** is awarded to each individual winner and directors of winning ensembles.

■ **deebee Award Pin** (a golden stickpin) is awarded each

winner and Outstanding Performance recipient and faculty adviser.

■ **Berklee College of Music Scholarships** are awarded in the high school division only and are applicable towards tuition; individual winners and student directors of winning ensembles receive \$1,000 scholarships; Outstanding Performance recipients receive \$500 scholarships.

THE JUDGES

■ **David Baker**: Professor of Music and Chairman of the Jazz Department, Indiana U., Bloomington; author/composer/arranger/multi-instrumentalist.

■ **Bonnie Herman**: Lead singer with Singers Unlimited; radio and tv commercials and sessions.

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

■ **James Mack**: Chairman of the Music Department, Loop Col-

lege, Chicago; arranger/composer/conductor.

■ **Phil Wilson**: Trombonist; recording artist/clinician/conductor/teacher at Berklee College.

■ **Tom Radtke**: Drummer, studio musician, lecturer/teacher of jazz studies, DePaul U., Chicago.

■ **Don Shelton**: Studio singer and musician (woodwinds); radio and tv commercials, records with Singers Unlimited and the Hi-Lo's.

■ **Streeterville Studios Inc.** (Chicago): James Dolan, (president).

db

LATE IN THE 20TH CENTURY



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White Man Sleeps



AARON COPLAND
Sextet/Piano Variations/
Piano Quartet



JOHN ADAMS
Nixon in China



WAYNE HORVITZ*
This New Generation



WORLD SAXOPHONE QUARTET
Dances and Ballads



POWAQQATSI
Original Music
Composed by Philip Glass



IDJAH HADIDJAH†
Tonggeret



JOHN ADAMS
The Chairman Dances



STEVE REICH
Drumming



JOHN ZORN
Spillane



LE MYSTÈRE DES VOIX BULGARES
The Mystery of Bulgarian Voices



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record reviews

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



TIM BERNÉ

SANCTIFIED DREAMS—Columbia 44073: *VELCHO MAN; HIP DOCTOR; ELASTIC LAD; SANCTIFIED DREAMS; BLUE ALPHA; MAG'S GROOVE; TERRE HAUTE.*
Personnel: Berne, alto saxophone; Herb Robertson, pocket trumpet, cornet, flugelhorn, trumpet; Hank Roberts, cello, vocals; Mark Dresser, bass; Joey Baron, drums, percussion.

★★★★½

Jazzier on its surface than 1987's electrified *Fulton Street Maul*, *Sanctified Dreams* is no straightahead blowing date. It's so extensively pre-plotted, at first the players seem hemmed-in by the composer's ambitions. But Berne knows music needs to be rich to stand up to repeated listening; *Sanctified Dreams* has legs.

Berne likes music that flows and surprises, that takes you unexpected places the way good movies (and dreams) do. Within a multi-thematic piece, he'll stitch together two or more favorite patterns: angular, sauntering free-bop heads; slow majestic fanfares; out-of-tempo sound fields; and striking vertical juxtapositions. (A martial Baron underpins Penderickian string clusters on the title track.) The album's constructed like a patchwork quilt: what looks fragmentary up close has unity when viewed as a whole. No two pieces are alike—but heard together they reveal themselves as permutations of basic design principles.

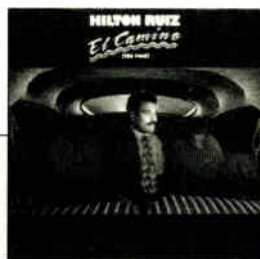
Sanctified Dreams is further unified by the distinctive sound of this working quintet. Hank Roberts' conspicuous role underscores Berne's lasting debt to Julius Hemphill's alto-and-cello music. Roberts, like other cello improvisers, blends blues and bluegrass influences, but he has his own style, and an effective schtick. His high, pure voice adds another layer to the cello sound; his recurring and increasingly emphasized vocalese (*Elastic Lad*, *Blue Alpha*) becomes a haunting motif. Dominating the evocative finale *Terre Haute*, Roberts manages the least-forced adaptation of wordless Nascimento-isms I've heard from an American.

Berne loves complex vamps, and this hour-long set becomes a virtuoso display for rhythm section. Baron and Dresser effortlessly swing Tim's skitter figures, sounding more at ease than, say, Brubeck & company in 5/4 in '59. Brass chameleon Herb Robertson is perfect for such permutatory music. His barnyard whinnies and Cootie-muting are his most conspicuous assets, but he can do most anything—you'd swear his flugelhorn was slide

trombone on *Mag's Groove's* dirge.

Berne's own searing solos frankly reflect his recent Ornette studies; he cops some pet Coleman licks on *Mag's Groove*. That he doesn't try to disguise such an influence paradoxically highlights his increasing confidence as a player. If Berne still approaches jazz as a thinking outsider, *Sanctified Dreams* is one more sign that conceptualists who can't play are becoming pretty scarce.

—kevin whitehead



HILTON RUIZ

EL CAMINO (THE ROAD)—Novus 3024-1-N: *WEST SIDE BLUES; COME DANCE WITH ME; SOMETIMES I; EL CAMINO (THE ROAD); MESSAGE FROM THE CHIEF; EASTERN VIBRATIONS.*

Personnel: Ruiz, piano; Lew Soloff, trumpet; Dick Griffin, trombone; Sam Rivers, tenor and soprano saxophones, flute; Rodney Jones, guitar; Andy Gonzalez, bass; Steve Berrios, drums, guiro; Jerry Gonzalez, congas, percussion; En-del Dueno, timbales; Jose Alexis Diaz, percussion, congas.

★★★★

More than a latin-jazz musician, Hilton Ruiz is a latin jazz musician, a classically-trained pianist of Puerto Rican descent who learned the jazz tradition from the inside by studying and performing with some of its greatest masters. *El Camino* is his 10th album as a leader but only his second for RCA/Novus, whose major-label clout has finally brought him a modicum of recognition. As on *Something Grand*, his Novus debut, Ruiz dovetails jazz harmonies and melodies with latin rhythms, but this time the seams are virtually invisible. One is reminded that latin music—like gospel, blues, and bebop—was one of hard-bop's main ingredients. The hot percussion doesn't alter the music's character; it simply brings out its inherent flavor.

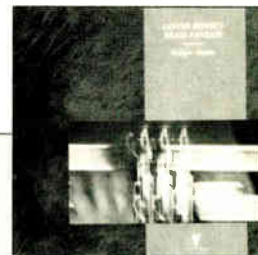
Rodney Jones' guitar introduction to *West Side Blues* recalls Kenny Burrell's *Chittlin' Con Carne*, a hard-bop classic that, as its name implies, put a latin beat behind the blues. The main theme though, is less distinctive; like many of Ruiz' compositions, it sounds almost, but not quite, like something you've heard before. With its compound samba-boogaloo theme, *Come Dance With Me*, by trombonist Dick Griffin, is the album's most latin-sounding track. Griffin, Lew Soloff, and Sam Rivers solo fluently, while Ruiz displays his command of

the Cuban piano idiom along with his jazz chops. *Sometimes I* is a balladic showcase for Rivers' tenor, with Ruiz comping elegantly; and *El Camino* is another bopping, latin-flavored blues.

Highly effective but much too short, *Mes-sage To The Chief* features Ruiz over a hard conga beat, romping through the changes of Coltrane's *Giant Steps*. *Eastern Vibrations* is the album's tour de force, an extended modal piece that gradually builds to a climactic frenzy. It, too, is essentially a Coltrane tribute, although it's based on the chords of Freddie Hubbard's *Red Clay*. Ruiz pays his customary homage to McCoy Tyner but then erupts into a maelstrom of block chords and dissonant arpeggios, combining the influences of Cecil Taylor and old-time Cuban keyboard busters.

For the most part, however, Ruiz and his sidemen take few risks and break little new ground. Conventional head-solo-head structures predominate, and the musicians, for all their technical finesse, generally stay on safe improvisational ground. The rhythm section, anchored by Jerry Gonzalez on percussion and his brother Andy on bass, is supple and buoyant, but though they strike plenty of sparks, they seldom coax the band to flame.

—larry birnbaum



LESTER BOWIE'S BRASS FANTASY

TWILIGHT DREAMS—Virgin 876563: *I AM WITH YOU; PERSONALITY; DUKE'S FANTASY; THRILLER; NIGHT TIME (IS THE RIGHT TIME); VIBE WALTZ; TWILIGHT DREAMS.*

Personnel: Bowie, Stanton Davis, Rasul Siddak, Malachi Thompson, trumpet; Steve Turre, Frank Lacy, trombone; Vincent Chancey, french horn; Bob Stewart, tuba; Phillip Wilson, drums.

★★★

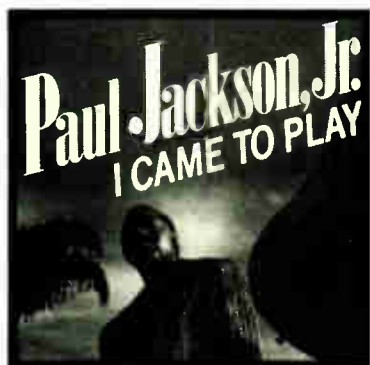
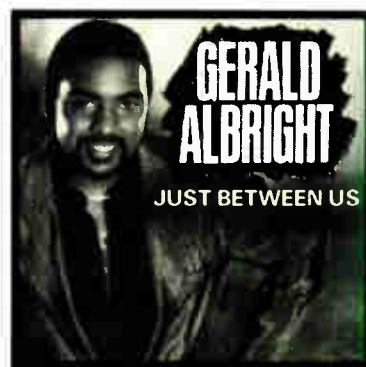
Brass players I know love Lester Bowie's *Brass Fantasy*. And why not? It has great players getting a chance to really blow, without any non-brass intruders (except a lone drummer) in the way, a great leader—Lester Bowie—who has a well-defined sense of style and the charisma to pull a group together, and great arrangements that make the most of the instrumentation to let the players create something innovative.

So what's not to love? The group's inconsistency. This is *Brass Fantasy's* third album (the first two were on ECM), but despite tight ensemble playing that attests to the time these

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GERALD ALBRIGHT JUST BETWEEN US

As a saxophonist and bassist, Gerald Albright has played with the best: Anita Baker, Philip Bailey, Patrice Rushen, Rick James and Janet Jackson. *JUST BETWEEN US* is his debut album, and it's a smash. Hugh Wyatt of New York's *Daily News* raved: "Move over Kenny G and Grover Washington and make room for Gerald Albright." Includes the singles "So Amazing" and "New Girl On The Block." Produced by Gerald Albright for Bright Music. Management and Direction: Raymond A. Shields, II.

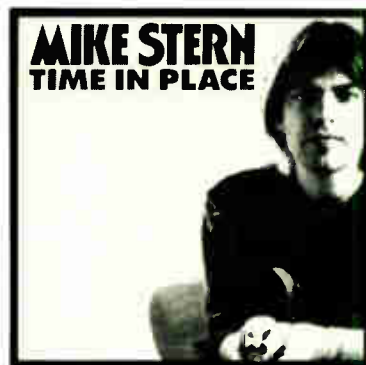


PAUL JACKSON, JR. I CAME TO PLAY

Since he began his professional career at 16, Paul Jackson, Jr. has played guitar on hundreds of sessions by the biggest names in music including Michael Jackson, Quincy Jones, Whitney Houston, Anita Baker and Luther Vandross. Now he steps out on his own with *I CAME TO PLAY*, and when Paul comes to play, you know he's serious. Features the single "I Came To Play." Produced by Paul Jackson, Jr. and Cornelius Mims.

MIKE STERN TIME IN PLACE

Mike Stern "might well be the jazz guitarist of the late '80s," *Guitar Player's* Jim Ferguson wrote about the former Miles Davis and Jaco Pastorius sideman. Ferguson claimed Stern's 1986 debut, *UPSIDE DOWNSIDE*, was "an uncommonly strong debut work that promises greater things ahead." *TIME IN PLACE* fulfills the promise, featuring such noted players as Bob Berg, Michael Brecker and Peter Erskine. Includes the track "Before You Go." Produced by Steve Kahn. On Atlantic Jazz.



On Atlantic and Atlantic Jazz Records, Cassettes and Compact Discs

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musicians have spent together, the quality of the solo work is all over the place. At their best, these musicians nail the notes (including the high ones they reach for so often); other times, they just take a wide swat at them. On tunes like *Thriller*, where the interplay between voices is sometimes quite subtle, burlies and blips

detract from the intended effect.

Trombonists Steve Turre and Frank Lacy wrote two tunes apiece for this album, and Lester Bowie arranged every composition on the record. (To whoever decided to print the credits on the album itself, I'd like to register a vote for more information on record jackets,

which are a lot easier to read than spinning records.) Styles on the album range from the half-drunken squalling of a parade band on *Personality* (yes, it's the same tune that was used for a tv commercial several years back) or the swaggering, dizzy lines of *Night Time (Is The Right Time)* to echoes of big band

SIX-STRINGS FOR SIX

By Kevin Whitehead

A jazz instrument that became the rock & roll instrument, the electric guitar, has always leant itself to genre-transcending music-making—for good and ill.

Bill Frisell, the '80s' most interesting and entertaining guitarist, has infinite faith in the mutability of string sounds. Nowhere is that more obvious than on his quartet's *Lookout For Hope* (ECM 1350). As in Tim Berne's electric band, Frisell and cellist Hank Roberts—who draws on blues and bluegrass traditions—make two instruments sound like more. With electric bass chameleon Kermit Driscoll's aid, they've become an improbable string orchestra. Frisell's style is too mercurial to be pigeonholed: *Little Brother Bobby* rolls reggae, waltz, and c&w into one; Bill plays banjo on *Hangdog*, but his dissonant ostinato-play is *sui generis*. With his respectful if improbable eclecticism and audible ethnic-guitar roots, Frisell is the New Music's Ry Cooder. (Check out his fingerpicked acoustic on the cowboy calypso *Lonesome*.) Monk's *Hackensack* becomes rattletrap beer-and-sawdust music; drummer Joey Baron flings his accents into odd corners without losing the beat. Throughout, Frisell's engagingly droll sense of humor is never far from the surface; no one else's persistent dissonances sound so consistently congenial.

John Abercrombie is less in the limelight these days than a decade ago, but he may be playing better than ever. The proof is *Getting There* (ECM 1321), for trio, with occasional help from tenorist Michael Brecker. Abercrombie has blossomed into a tasteful wailer; on guitar or guitar synth, his slicing, sustained notes and chromatic decorations are more vocal, more extroverted—more fun—than anything he played 10 years ago. On *Getting There*, Abercrombie's synth solo (over his own shimmering undercuts) builds in intensity while retaining clearcut peaks-and-valleys contours. There are a couple of joyless Nordic ballads, but they're redeemed by a rare good tune based on fake-Japanese pentatonics (*Sidekicks*). Even when the guitarist coasts (*Thalia*), his singing sound is apt to be enough. Abercrombie's, Frisell's, and Pat Metheny's synth timbres are strikingly alike. Yet each attains individuality

of expression; like touring pianists faced with Steinways and spinets, they make any instrument their own. Bassist Marc Johnson, leader of the twin-guitar Bass Desires, knows how to support plectrists without stealing their thunder; Peter Erskine's crisp crashing cymbals spur 'em on, stoking Johnson's breezy jam *Furs On Ice*.

For **Leni Stern's** second album, *The Next Day* (Passport Jazz 88035), auteur-producer Hiram Bullock brings back bassist Harvie Swartz and drummer Paul Motian from her '86 *Clairvoyant*, adding facile tenorist Bob Berg and pianist Larry Willis. With one exception, all the material is Stern's—yet one suspects Bullock's the reason *The Next Day* smacks so of Carla Bley's recent mood music. (He and Willis are in her band.) The album is melodic, consonant, and lacking bite. Romanticism is fine—*Monica* is effectively tender—but *Balance* is almost cloyingly introspective. Still, Stern transcends pedestrian material—never mind that *Blue Monk*, the most guitaristic of Monk tunes, is more ethereal and less earthily idiomatic than one might hope. Writers stress her bop studies, but Stern has a more open conception, uses more brittle tone and more bent notes, than your average Kenny Burrell impersonator. Her postbop is postrock—witness her searing sound on the laidback bump *Motian*. Leni Stern's talents as a guitarist are demonstrable; Bullock's post-Letterman career makes one wish he'd stayed on the tube. Even the quirky Motian fails to inject much personality into this Hiramized date.

A similar disparity between soloist and setting plagues hollow-body loyalist **Henry Johnson**, who goes the MOR/adult-contemporary route on his sophomore outing *Future Excursions* (MCA/Impulse! 42089). His breezy melodies and dancing improvisations are sweetened too often by keysmith Bob Long's ersatz strings. (Robert Gates is the lightly propulsive drummer and Frank Russell the string-popping bassist; James Perkins blows occasional blue tenor.) Wes Montgomery is Johnson's avowed influence—he's got those slinky octaves down—but George Benson's his model on three mood tunes with vocals, none of which Johnson wrote. His singing is to Benson's what Benson's is to Stevie Wonder's. Like Montgomery and Benson, Johnson seems to have been sidetracked by an understandable desire to make some cash—even Thad Jones' *A Child Is Born* gets swaddled in gauze. If you can block out the bland backgrounds and nonchalant singing, you can enjoy the guitarist's relaxed attitude and tuneful bent—even his double-time runs have legato elegance. But only

the blues-based *75th And Levy*—with subbing pianist Bill Heid, bassist Bruce Evans, and drummer Terry Morrisette—and the breakneck latin *There Are Ways* serve up Johnson's talents full-strength.

With *Interno* (Blue Note 48016), France's **Birelli Lagrene** goes to hell. As a teen, he was hailed for his precocious devotion to Django Reinhardt. Now 21, he breaks free of Django's sway with this exercise in generic fusion, abetted by keyboardist Clifford Carter, electric bassist Victor Bailey, tenorist Bill Evans, and drummers Dave Weckl, Bernard Purdie, Danny Gottlieb, and Pierre Moerlen. Steven Khan co-produced and co-arranged. Lagrene might object that this stuff is no more derivative than the music he was praised for a few years ago. But his gypsy flailing excited listeners because so few modernists have drawn on Reinhardt's heritage. Mellofunk and backbeat boogaloo, however, are none too rare. Lagrene's strangled solid-body work bears traces of the Djangoesque piercing attack, fierce vibrato, and charging chords that inhabit his acoustic playing—but little of the rhythmic drive and stunning dramatic sense. *Interno's* lone acoustic number, the rhapsodic solo *Rue de Pierre, Part Two*, is easily its best; the subtleties of touch Lagrene displays are lost elsewhere. On 1982's *15 (Antilles)*, he'd already begun fitting his Reinhardt-ed playing into a modernist context. But *Incertitude* (by Django's son Babik Reinhardt) and *Rock It* only demonstrate the incompatibility of click-track rhythm and swing.

Bottleneck whiz **Scott Colby's** attack is so clean, his intonation so accurate, you may forget he uses a slide. His *Slide Of Hand* (SST 151) is L.A. boogie with tinges of Beefheart (most obvious on *Adrenalin's* slippery slides and slipperier pulse) and Zappa (virtuosity with comic overtones)—lineage reinforced by the guest appearances of John "Drumbo" French, trombonist Bruce Fowler, and Henry Kaiser, a Beefophile whose busily nutty *Obligatory Blues* solo has "FZ" scrawled all over it. (Willie Lapin and Mark Crawford are the dependably versatile rhythm section.) Still, Colby's basically an inside player, not as wacky as either of the aforementioned innovators. (*Staring Out The Window's* over-dubbed dobros recall the old Duane Allman/Dicky Betts country-boy duets; *A Good Talking To* is spiffy reggae; *At Last*—with guest guitarist Jesse Ed Davis—is as hook-happy as an AM hit.) One hopes Colby will stretch a bit more next time, moving his oddball tendencies from the fringes to the center of his style. But this mix of the accessible and the arcane is undeniably appealing.

db

harmonies on *Vibe Waltz*.

Twilight Dreams takes a chordal approach, building harmonies slowly, interval by interval. Time appears to have been temporarily suspended, and the raw materials of music are freed to float in space. *I Am With You*, on the other hand, has its feet planted firmly on earth, dancing to a funky down-home beat.

Way at another end of the spectrum (although after observing this album's range, you begin to think a spectrum must have more than two ends) is *Duke's Fantasy*, Bowie's homage to Duke Ellington. While the drums patter a gentle beat, the brass cut a swath of color taken right out of the Duke's swatch book. The scoring is gorgeous, and right in the Ellington mold. The playing is more precise than anywhere else on the record, and the polished quality achieved here suits Ellington to a "T." If every tune on the record had come off as well as this one, brass players wouldn't be the only ones in heaven listening to this group.

—elaine guregian



HANK CRAWFORD/ JIMMY McGRIFF

STEPPIN' UP—Milestone 9153: *RIVER'S INVITATION; THE REAL DEAL; TIPPIN' IN; VICKI; BE ANYTHING, BUT BE MINE; STEPPIN' UP; LIFT EVERY VOICE.*

Personnel: Crawford, alto saxophone; McGriff, organ; Jimmy Ponder, guitar; Vance James, drums; Billy Preston, piano (cuts 1, 7).

★ ★ ★ ½

JIMMY PONDER

MEAN STREETS—NO BRIDGES—Muse 5324: *NEXT TIME YOU SEE ME; THEY LONG TO BE CLOSE TO YOU; TIME AFTER TIME; MEAN STREETS—NO BRIDGES; SOLITUDE; I ONLY HAVE EYES FOR YOU; AFTER THE RAIN.*

Personnel: Ponder, guitar, vocals (cut 3); Geary Moore, rhythm guitar (2, 4); Bill Saxton, tenor saxophone, flute; Big John Patton, organ; Greg Bandy, drums.

★ ★ ★ ½

Trends come and go, but the blues remain. These records address that musical tradition from the perspective of the organ combo. The common denominator in these combos is Ponder, a not-so-common guitarist by today's standards, a pre-fusion player who goes back to Wes Montgomery and Kenny Burrell.

We all could take a lesson in the musical

Jamaaladeen Tacuma

(jə-mal'-a-dēn ta-kū'-ma)

n. [funk, jazz] 1. noted bass player.
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CRISS CROSS PRESENTS JIM SNIDERO 'MIXED BAG'

Alto saxophonist Jim Snidero. Firmly rooted in the tradition, with an ear for the present, Snidero's playing has been compared to Cannonball Adderley's, with shades of John Coltrane. His debut album for Criss-Cross Records features three original compositions along with the music of Monk and Strayhorn. It features some of today's brightest young talents: Brian Lynch, trumpet; Jeff 'Tain' Watts, drums; and the Jazz Messengers burning new rhythm section: Benny Green, piano; and Peter Washington, bass. **'Mixed Bag'** swings hard, and this is where Snidero excels. Digitally recorded, **'Mixed Bag'** is available at record stores through Rounder, R. Ballard, N. Country and Master Takes distributors. Criss No. 1032, LP or CD.

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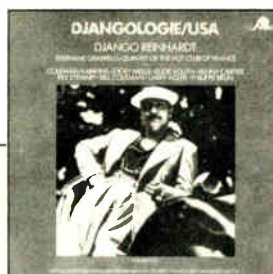


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value of space—not the Sun Ra variety but the pause that reflects—from Ponder, his cohorts, and his influences. On each of these records, Ponder is relaxed and thoughtful, whether playing a lounge-ish *Close To You*, a rockish *Mean Streets*, a cooking *I Only Have Eyes For You*, a slow and deep-fried *The Real Deal*, or a boppish *Steppin' Up*. On Ponder's album, *Eyes* elicits the best solos: a Wes-like mellow burner from the guitarist, a Dexter Gordon bop groove from Saxton on tenor, a jabbing single-line dance from Patton. This is Saxton's most assured solo; elsewhere he can be melodically awkward, and his flute tone on *Solitude* has the substance of a saxophonist-turned-doubler. Patton, who applied the funk to a few Blue Note releases in the '60s, suggests the late Larry Young on *Next Time You See Me*, although he's less adventurous than Young was. Like Ponder—and Bandy, too—every note he plays lies in the groove. Altogether, a blues groove is what you expect from this record, and this is what's delivered even if the tunes do include several standards and a Coltrane piece.

Crawford and McGriff—the Soul Survivors—also meet and occasionally exceed expectations on their album. The alto saxophonist, known for his soulful influence on Dave Sanborn, is a fine bebop player, as his whirling bop figures on *The Real Deal* and his JATP shouting on the title cut show. And the organist is a master of the well-timed attack, build-up, and release. His wah-wahing, Basie-like solo on *Tippin'* In exemplifies this structural control. Preston adds a gospelish touch on two cuts—this church meets Saturday night—and is listed on the title cut, but he fails to appear. Ponder, in addition to several solos, lays down a smooth groove with James. Don't discount McGriff's walking bass pedals in this department either. In summary, this record is more r & b-oriented than Ponder's record, but both are a tribute to the durability of the blues.

—owen cordle



DJANGO REINHARDT

DJANGOLOGIE/USA: VOLUMES 1-7—Swing 8420 -26(7): *MOI AUSSI*; *GRISERIE*; *CARINOSA*; *SI J'AIME SUZY*; *PARCE QUE JE VOUS AIME*; *SI J'AIME SUZY*; *LA CHANSON DU LARGE*; *I SAW STARS*; *VIENI*; *VIENI*; *FROM YOU*; *TOUT LE JOUR*; *TOUTE LA NUIT*; *CETTE CHANSON EST POUR VOUS*; *DARLING JE VOUS AIME BEAUCOUP*; *MADemoiselle ADELIN*; *LE ROI MARC*; *LES SALADES DE L'ONCLE FRANCOIS*; *RIC ET PUSSY*; *NUAGES*; *COUCOU*; *I SE A MUGGIN'*; *I CAN'T GIVE YOU ANYTHING BUT LOVE*; *ORIENTAL SHUFFLE*; *AFTER YOU'VE GONE*; *ARE YOU IN THE MOOD*;

LIMEHOUSE BLUES; *NAGASAKI*; *SWING GUITARS*; *GEORGIA ON MY MIND*; *SWING*; *IN THE STILL OF THE NIGHT*; *SWEET CHORUS*; *EXACTLY LIKE YOU*; *CHARLESTON*; *YOU'RE DRIVING ME CRAZY*; *TEARS*; *SOLITUDE*; *HOT LIPS*; *AIN'T MISBEHAVIN'*; *ROSE ROOM*; *BODY AND SOUL*; *WHEN DAY IS DONE*; *RUNNIN' WILD*; *CHICAGO*; *LIEBESTRAUM NO. 3*; *MISS ANNABELLE LEE*; *A LITTLE LOVE*; *A LITTLE KISS*; *MYSTERY PACIFIC*; *IN A SENTIMENTAL MOOD*; *THE SHEIK OF ARABY*; *PARFUM*; *IMPROVISATION*; *ALABAMA BOUND*; *HONEYSUCKLE ROSE*; *CRAZY RHYTHM*; *OUT OF NOWHERE*; *SWEET GEORGIA BROWN*; *BUGLE CALL RAG*; *BETWEEN THE DEVIL AND THE DEEP BLUE SEA*; *I GOT RHYTHM*; *SWEET SUE*; *JUST YOU*; *HANGIN' AROUND*; *BOUDON*; *JAPANESE SANDMAN*; *ST. LOUIS BLUES*; *BOUNCIN' AROUND*; *EDDIE'S BLUES*; *SWEET GEORGIA BROWN*; *LADY BE GOOD*; *DINAH*; *DAPHNE*; *YOU TOOK ADVANTAGE OF ME*; *I'VE FOUND A NEW BABY*; *I AIN'T GOT NOBODY*; *BABy WON'T YOU PLEASE COME HOME*; *BIG BOY BLUES*; *SWING GUITARS*; *BILL COLEMAN BLUES*; *SOMEBODY LOVES ME*; *I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME*; *SWING INTERPRETATION OF THE FIRST MOVEMENT OF THE CONCERTO IN D MINOR BY J. S. BACH*; *MINOR SWING*; *VIPEr'S DREAM*; *FIDDLE BLUES*; *IMPROVISATION OF THE FIRST MOVEMENT OF THE CONCERTO IN D MINOR BY J. S. BACH*; *SWINGIN' WITH DJANGO*; *PARAMOUNT STOMP*; *BOLERO DE DJANGO*; *MABEL*; *MY SERENADE*; *YOU RASCAL YOU*; *STEPHEN'S TWO*; *SUGAR*; *SWEET GEORGIA BROWN*; *TEA FOR TWO*; *BLUES*; *EASY GOING*; *COLLEGE STOMP*; *HARLEM SWING*; *I'M COMING VIRGINIA*; *FAREWELL BLUES*; *BLUE LIGHT BLUES*; *I GOT RHYTHM*; *MONTMARTRE*; *LOW COTTON*; *FINESSE*; *I KNOW THAT YOU KNOW*; *SOLID OLD MAN*; *STOCKHOLM*; *THE YOUNGER GENERATION*; *I'LL SEE YOU IN MY DREAMS*; *ECHOES OF SPAIN*; *OUT OF NOWHERE*; *BABy*; *NAGUINE*; *SWING 41*, *NAUGES*.

Selected Personnel: Reinhardt, guitar; Stéphane Grappelli, Michel Warlop, Eddie South, violin; Bill Coleman, Benny Carter, Shad Collins, Bill Dillard, Phillippe Brun, trumpet; Rex Stewart, cornet; Dicky Wells, trombone; Barney Bigard, Hubert Rostaing, clarinet; Benny Carter, André Ekyan, alto saxophone; Coleman Hawkins, Alix Combelle, Frank "Big Boy" Goudie, tenor saxophone; plus scores of lesser-known supporting musicians.

★★★★★

What Louis Armstrong was to the trumpet, Benny Goodman to the clarinet, Coleman Hawkins to the tenor sax, and Art Tatum to the piano, Django Reinhardt was to the guitar. Quite simply put, he was not only incomparably superior to any other jazz guitarist, before or since, in such areas as instrumental technique, and imagination, and emotional range, but he was also—along with the aforementioned giants, as well as, of course, Bix Beiderbecke, Lester Young, and Charlie Parker—the inventor of a wholly new approach to playing jazz. Django was, in every sense, a true original. Unlike the others, however, he did not benefit from first-hand exposure to the Afro-American heritage of blues, hollers, ragtime, and stomps. Indeed, his ethnic background alone makes him unique in jazz annals. For not only was he European by birth, but he was also, throughout the 43 years of his life, the idealized, prototypical embodiment of the French/Belgian gypsy culture from which he came.

Nomadic, rootless, and detached from mainstream societal values and aspirations, Djan-

go's family saw little need to instill in him a desire to learn to read or write or, even after he displayed a precocious talent for music, to study his preferred instrument in the conventional manner. As a consequence, Django went through life as he chose: musically intuitive, verbally illiterate, oblivious to professional obligations of responsibility and punctuality, and virtually paranoid in his distrust of anyone outside the amorphously structured but familiar environs of the gypsy sub-culture. What a contrast he made with Stéphane Grappelli, his front-line partner in the famous Quintet of the Hot Club of France! Grappelli, a brilliant jazz violinist in his own right, was the diametric opposite of Reinhardt; not only had he had some training in the classical idiom and more than a little expertise on the piano (which he had played professionally from age 14), but he was also urbane, sophisticated, fastidiously methodical, and possessed of a deeply ingrained distaste for the gauche or unseemly. But however odd this coupling of musicians may appear on the surface, they did make magic happen when they played together.

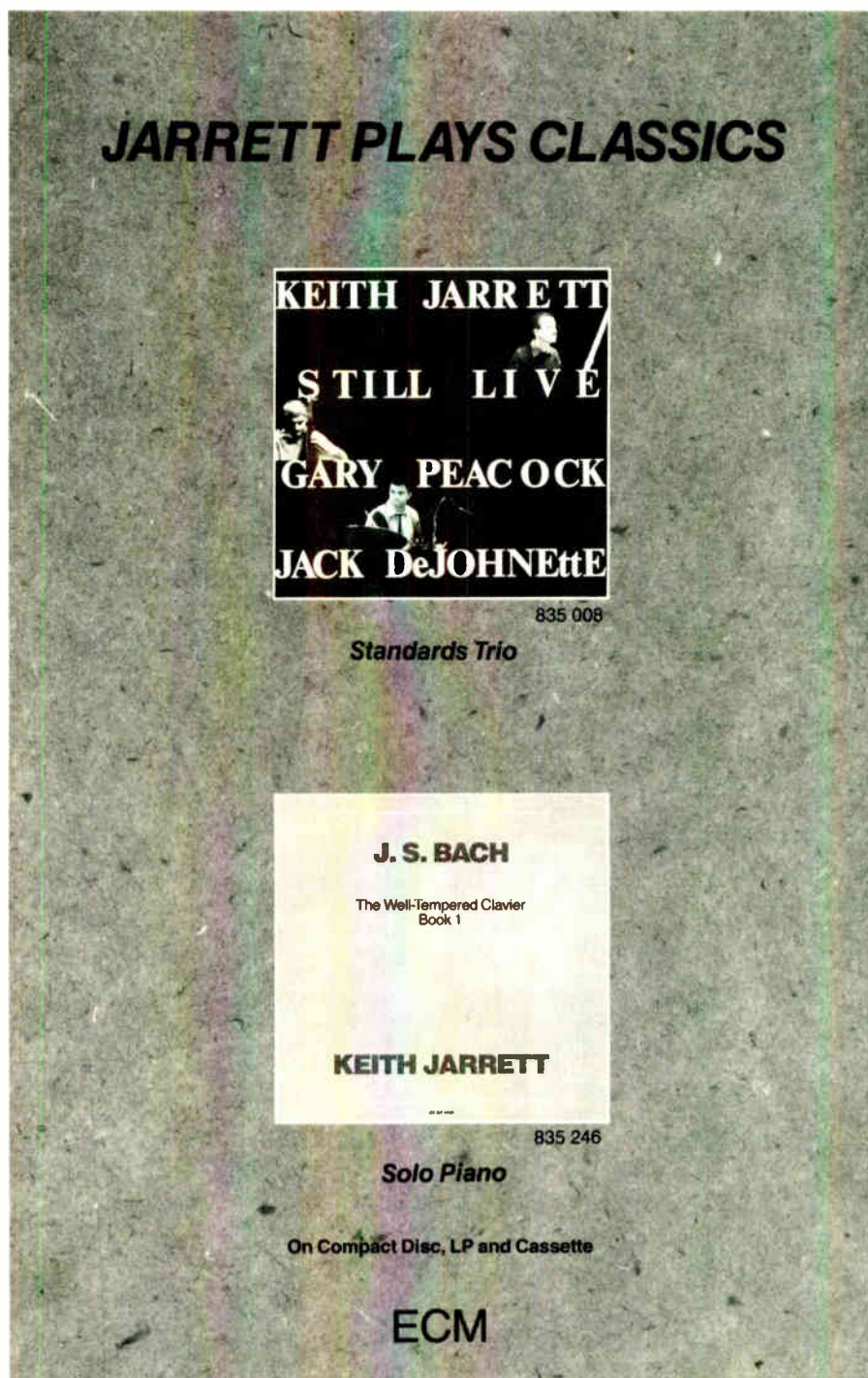
There is no question but that Django emerges as an indisputable genius on all of the performances included in this tip-of-the-iceberg seven-record anthology, but to truly appreciate the full extent of his genius one should also know of his physical disability and the almost superhuman will and determination it took to overcome it. In 1928, when Django was 18 and already an accomplished banjo-guitarist in the gypsy and *bal musette* traditions, his left hand and side were so severely burned in a caravan fire that he had to spend 18 months in a hospital before the wounds began to heal. The end result was that "the sinews and nerves of the hand were badly shrivelled and the third and fourth fingers virtually paralyzed." Diz Disley, the British Reinhardt-influenced guitarist, explains that, after Django had taught himself a new way of fingering, he would, in solo work, mainly use his first, or index finger. "For three notes on the same string, the first finger played the lowest, slid up to the next fret, and the second finger was used for the third note. His rapid chromatic [runs], if in the first position, were fingered separately. . . . The guitar was tuned normally. For some chord shapes Django could twist his extremely strong and agile first and second fingers into amazing positions; on certain shapes he was able to utilize his maimed third and fourth fingers, and sometimes the thumb." Grappelli, in an interview published in the *Melody Maker* (March 13, 1954) and reprinted in Charles Delauney's *Django Reinhardt* (London: Cassell & Company, 1961), adds that "he acquired amazing dexterity with those first two fingers, but that didn't mean he never employed the others. He learned to grip the guitar with his little finger on the E string and the next finger on the B. That accounts for some of those chord progressions which Django was probably the first to perform on the guitar . . . at least in the jazz idiom."

Concentrating on the earlier part of Django's recording career, this anthology starts off with a few titles from 1928-36, upon which the young, sometimes banjo-playing Django is heard accompanying such popular non-jazz performers as accordionists Victor Marceau and Jean Vaissade, and vocalists Jean and

Germaine Sablon, Elaine De Creus, and Jean Tranchant. However, the bulk of the set consists of inestimably important and musically breathtaking classics by the Quintet, several solos, duos, and trios, and a veritable feast of immortal sessions with such visiting American jazzmen as Eddie South, Bill Coleman, Dicky Wells, Rex Stewart and Barney Bigard, and Benny Carter and Coleman Hawkins. The most favorable period for Django—the mid-'30s to 1940—is thus amply represented in this set. Django continued to record prolifically

throughout the '40s, during which he switched to electric guitar, probably as a result of Charlie Christian's influence via the Goodman Sextet recordings. From the late '40s to his death in 1953, Reinhardt became increasingly intrigued by the newer sounds of bebop. But as with several other of his peers, most notably Hawkins and Carter, his own musical identity was too perfectly realized for him to subjugate his own personality in order to assume the guise of a Parker or Gillespie disciple.

Thus, his later recordings, available in reissues,



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sue on other LP labels, reveal him to be still the same Django, albeit with slightly different approaches to sound, harmony, and rhythmic phrasing.

Our concern here, though, is with the pre-bop Django, the Django who, from the mid-'30s on, captivated—through recordings, public performances, and private jam sessions—

the undying admiration, respect, and awe of all who ever heard him or played with him. He was truly the Paganini of the guitar, a musician who could not only conceive of, but also execute to perfection, that which had never been heard before, and which would continue to inspire, confound, and frustrate lesser mortals for centuries to come.

Incidentally, repeated titles are indicative of entirely different recordings and are not merely haphazardly inserted alternate takes from the same sessions. At a retail price of \$32.98 for 115 tracks and a 46-page booklet boasting a complete discography of all of Reinhardt's records, *Djangologie/USA* appears to be the best buy of the season. —jack sohmer

EDUCATED GROOVES

by John McDonough

University orchestras and even the best high school bands have achieved a level of quality control that makes it virtually impossible to sort them out by intonation, precision, and other issues of musicianship. Jazz education has standardized the big band and many of its solo voices at a high level indeed. This is good. Academic bands today are perhaps more disciplined and versatile than the great jazz bands of the Swing Era. But it's also bad. There's no place for the eccentric to find his own voice in the "lab" band. Lester Young, Louis Armstrong, Sonny Greer, Lionel Hampton, and others would flunk out in the first semester. The albums that follow are mostly cut from the same academic cloth. They are meant to be the final exams for a generation of crack players who have all the tools and may one day use them to create an original jazz voice.

Night Suite: The Red Band (University of Calgary Jazz Ensemble, UC8701). This olympic-size band (24 pieces!) doesn't hit its stride until the third cut, which is Don Menza's flowing *Groove Blues*. Director Warren Rowley leads the band through a bright reading, though slightly less relaxed and legato than Louis Bellson's original Pablo version of 1975. The first two cuts are disappointing: the first, a funky Herbie Hancock rhythm track overlaid with a series of codas (*Wiggle Waggle*); the second, a sterile chart on *My Romance* that is much too long, notwithstanding Richard Harding's expressive alto solos. The band's attack on *Art Fern* follows closely the lead of Rob McConnell's 1978 silver album version, though at a slightly slower tempo. The title piece, *Night Suite* by Allen Bell, is a procession of unintegrated moods, tempos, and textures. The third is the most iconoclastic but intriguing, a caterwauling flight of ordered disorder under the control of skilled players.

If *The Red Band's* focus is contemporary, than the **Fullerton College "Lemmon Street Stompers"** septet (JLFC 1213) is its complete antithesis, down to its tuba/banjo rhythm team. Three years of shifting Stompers personnel are heard here, all immersed in the blues as they were played

before swing, bop, free jazz, and fusion. That's a lot of knowledge for young musicians to forget. And in fact, they can't. While their phrasings contain no bebop pirouettes or modal runs, you can hear that knowledge in their attitude toward the repertoire. A Basie-style ending to *Chimes Blues* (in 1923 the vehicle for Louis Armstrong's first recorded solo), for example, betrays the sense of camp mingled with what may or may not be reverence. They seem to have plenty of fun with it all; no doubt about that. But these excellent players are neither reaching passionately out to the limits of their abilities nor immersing themselves in the study of dead masters.

Some lab bands seem to seek out difficult charts on which to test themselves. *Giant Steps* by the **California State University Northridge Jazz Band** (Mark MCJS-30758) has a strong latin tilt, lots of extended solos, but few arrangements that any accomplished ensemble (as this certainly is) couldn't pin down on a second run-through. The virtuosity here is individual—George Stone on *Autumn Nocturn*, Billy Hulting's percussion on *Giant Steps*, etc.—not collective. The writing, save perhaps for the bright *Hey Taxie*, is vapid, academic, and uninspiring in performance.

Colors Of Jazz by the **Hamet High School Jazz Ensemble** (Hamet High JLHS-1015) swings from literally the first note on a gospel-inspired opener, *Double Bubble*. But the colors that follow are a mixed palette. A piece called *Fallen Angel Of Jazz* is true to its title as it disintegrates into a trashy heavy-metal display by guitarist John Hancock, who shows a command of taste and technique elsewhere. *Mr. Whipple* is full of the kind of jazz/rock clichés that come naturally to any young player today. One wonders why an informed academic jazz program would bother with it. But the better charts (*Stella By Starlight*, *Amy's Eyes*) are played with poise and confidence.

Dallas "Arts" Jazz 1986 from the **Arts Magnet High School** (Arts Records) serves up the resident jazz septet as well as the Lab Singers, 10 voices supported by a standard rhythm section. The septet has strength and stamina to spare. Roy Hargrove on trumpet leads a front line of trumpet, alto, and tenor sax. But this doesn't justify seven and 10-minute cut times, especially when the reeds take no solos. *Song For My Father* particularly

rambles off into long solos by bass and drums (whose over-miking squeezes any jazz feel out of the rhythm). The Lab Singers have three numbers, including a Manhattan Transfer-inspired *Birdland*.

A similar group, a sextet with two guitars—**The Art Ensemble of Houston**—comes off much more successfully, due in part to better recording but mostly to an unwillingness to compromise essential jazz values. Erick Borling on trumpet is a thoughtful improviser, one who may have listened to his Clifford Brown and Clark Terry, or come to it instinctively. In any case, he's not a drab clone of Miles. And Doug Young and Joe Sedita are both fluent guitarists. What distinguishes the group and this record (*Illumination*, Mark MC-20761) most, however, is its apparent commitment to straightahead jazz. An excellent album on any standard.

The Phi Beta Kappa of the academic ensembles still seems to be Neil Slater's **One O'Clock Lab Band of North Texas State University**, heard here in some not-very-live-sounding performances from a 1986 Australian tour (North Texas State L18701-NS-A). The band's trademarks—tight precision and pinpoint accuracy—are thoroughly in evidence. But alas, in perfection there is often blandness; and that too is in evidence, from the chilly, blue-steeled intonation of the reed soloists (Coltrane via Sanborn is everywhere) and the icy indifference of the high-tech arrangements.

Sands Of Time by **The Jazz Ensemble of the University of South Florida** (Mark MCJS-20752) begins with a furious latin rhythm tattoo and, save for *Queen City Lights*, never lets up. The failure of much of the music to lift and excite stems in part, it seems, from the lack of pacing within much of the writing. In other words, the charts begin at such a high energy level, they leave themselves nothing to build towards outside of a series of intricate exercises, especially in the various Rob McConnell-like rhythm drop-out passages. *Funk And Games* employs a mock dixie sequence (à la Ellington's *Controversial Suite*) with a circumspect quote from the Dizzy Gillespie/Lucky Millinder *Little John Special*. Tom Glaister's swift drums sound especially artificial due to poor recording.

More bad drum recording on *Love Ya* by the **Fullerton College Jazz Ensemble**

CONTINUED ON PAGE 38



SONNY SHARROCK

SEIZE THE RAINBOW—Enemy 104: *Dick Dogs*; *My Song*; *FOURTEEN*; *J.D. Schaa*; *SEIZE THE RAINBOW*; *THE PAST ADVENTURES OF ZYDECO HONEYCUP*; *SHERASERHEAD'S HIGH-TOP SNEAKERS*.

Personnel: Sharrock, guitar; Abe Speller, Pheroan Akloff, drums; Melvin Gibbs, bass; Bill Laswell, six-string bass (cut 7).

★★★★

This metal-jazz is not for the faint of heart or

squeamish of ear Sharrock takes the Overland Express across some of the roughest terrain in the West. The doors to his vehicle may fly open, wheels break off, and luggage bounce out into the dust, but the goods must be delivered, and they are. Sharrock's quartet—guitar, bass, and two drummers—is a rhythmic assault, flat-out and raging.

Sharrock is acknowledged as being one of the innovators of avant garde guitar through his work with Pharoah Sanders, Herbie Mann, Miles Davis, and others in the 1960s. This is the latest in a series of "comeback" albums from the 47-year-old guitarist and his groups Last Exit and No Material (with Ginger Baker). Mind meets metal on *Seize the Rainbow* in an alliance of stunning musical facility along with a "To hell with it, let's rock" attitude.

Melvin Gibbs, from Ronald Shannon Jackson's Decoding Society, is right in place here, and speaking of marriages made in heaven, Bill Laswell probably got into production initially so he could work with artists with the power and feeling of Sharrock. The rhythms are uninhibited, bouncing, and raucous. They

tumble and crash into each other, get up and keep bopping.

The two drummers work off each other well. Akloff is a veteran of the Oliver Lake and Michael Gregory groups; he and Speller make it groove and tilt with the outrageous as well. On *My Song* one drummer holds a steady 6/8 on cymbals while the other flams and jabs at toms. These guys are listeners too. Sharrock offers up some soulful blues like Carlos Santana, then heats up a riff into a powerful molten beam.

On *Fourteen*, Sharrock's guitar voice floats freely over Reid's vamp, the drums trickling around in time that is felt more than heard. This band is like four wild dogs running in a pack: one makes a dash in one direction, the other three follow, snarling, then scurry ahead. Not all of the material here is hard and upbeat—there are snatches of lovely melodic playing too, but even those have an uncertain, unpredictable quality.

Akloff and Speller keep it chugging on *J.D. Schaa*, complimenting each other and the bandleader, who is doing some serious ex-

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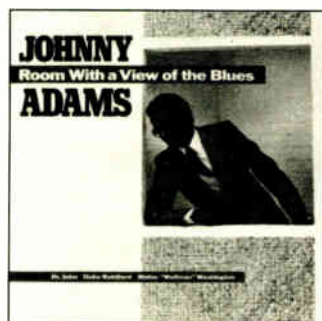


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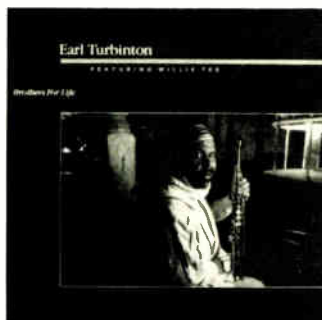


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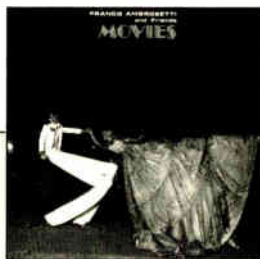
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record reviews

ploring on the tune. There's no concern on Sharrock's part that he be caught "reaching" in a less than complimentary light on the disc. If there weren't reaching, it wouldn't be honest playing. For Sharrock, there's no sense in playing it safe.

—robin tolleson



FRANCO AMBROSETTI

MOVIES—Enja 5035: SUMMERTIME; YELLOW SUBMARINE; CHAN'S SONG (NEVER SAID); THAT OLD BLACK MAGIC; GOOD MORNING HEARTACHE; MAGNIFICENT SEVEN; FALLING IN LOVE AGAIN; BE A BRAVE UTOPIST.

Personnel: Ambrosetti, trumpet, flugelhorn; John Scofield, electric guitar; Geri Allen, piano, synthesizer (cuts 1-3, 6); Michael Formanek, bass (1-3, 5, 6, 8); Daniel Humair, drums (1-3, 5, 6, 8); Jerry Gonzalez, percussion (2, 4, 6).

★ ★ ★ ½

All these tunes have been in movies, true, but the movie connections can be pretty tenuous. *That Old Black Magic* won an Oscar (for *Star Spangled Rhythm*), but who thinks of Diana Ross on hearing *Good Morning Heartache*? No matter; Ambrosetti has more in mind than mere Hollywood associations—he's made movies for the ear, with a wide-appeal international cast. He's put Scofield in the kind of understated lead role he plays best, albeit less and less often. Ambrosetti has a supple, fluid brass sound, but he's let his co-star steal the show: Sco's the only guest on every cut, and he gets to rock out at length before the trumpeter enters, on a frisky closing blues.

In Ambrosetti's arrangements, form may be dictated by subject matter—the Germanic ballad *Falling In Love Again* is a private affair for two: warm open horn and caressing guitar. (As on *Heartache*, Scofield tosses off translucent harmonies so far removed from basic bar chords that they may not sound like guitar.) Punning, a trio *Black Magic* begins with Gonzalez' voodoo percussion; Franco plays in the harmon-muted style of a certain trumpeter who runs the voodoo down.

Yellow Submarine tells a little story—there's undersea drifting, military precision, depth-charge piano banging, motorboating bass. . . . But Ambrosetti wisely refrains from attempting a full-fledged narrative line, just as his full crew wisely refrains from harping on the cute theme.

The only other time all six assemble is for a strength-in-numbers, team-spirited *Magnificent Seven*. Here and on *Summertime*, Geri Allen plays some of her fresh percussive piano, but her *Chan's Song* synth pastels are the aural equivalent of colorization. Overall, Allen's given

too few good scenes and too little good dialogue: the hoped-for musical sparks between her and the guitar player aren't generated.

The auteur's machinations keep them apart. Ambrosetti here invites the old Hitchcock clichés: he's more mindful of exits and entrances than actual performances, a cold manipulator of talent. Hitchcock insisted movies shouldn't be spontaneous—that with a big budget and stars on call, you need a clear plan or you'll lose your shirt. Of course, Hitchcock's movies are often entertaining in spite of their excessive calculation. So are Ambrosetti's.

—kevin whitehead



THELONIOUS MONK

LIVE IN STOCKHOLM 1961—Dragon 151/152: JACKIE-ING; I'M GETTING SENTIMENTAL OVER YOU; CREPUSCULE WITH NELLIE; BA-LU BOLIVAR BALSUES-ARE; RHYTHM-A-NING; EPISTROPHY; JUST A GIGOLO; WELL YOU NEEDN'T; 'ROUND MIDNIGHT; BEMSHA SWING; BLUE MONK; EPISTROPHY; BODY AND SOUL.

Personnel: Monk, piano; Charlie Rouse, tenor saxophone; John Ore, bass; Frankie Dunlop, drums.

★ ★ ★ ★ ★

THELONIOUS

THELONIOUS—K2B2 2569: THELONIOUS; TRINKLE TINKLE; BYE-YA; CREPUSCULE WITH NELLIE; LOCOMOTIVE; WHO KNOWS?; ASK ME NOW; JACKIE-ING.

Personnel: Buell Neidlinger, bass; Marty Krystall, tenor, alto saxophone; John Beasley, piano; Billy Osborne, drums.

★ ★ ★

The first European tour of the Thelonious Monk Quartet, in the Spring of 1961, has now produced its third "official" recording. Previous concerts in Paris and Milan were offered in various Riverside incarnations (originally on *Two Hours With Thelonious*, eventually divided into the long out-of-print single disc *Monk In Italy* and the still-available two-fer *April In Paris*, and both issued in toto, naturally, on the 22-LP *Monk: The Complete Riverside Recordings*); other stops in Switzerland and Italy are apparently available on poor-sounding European bootleg pressings. *Live In Stockholm*, now, debuts in excellent sound, courtesy of the Swedish Radio master tapes, both sets unedited. And the music is marvelous.

Not that there are any revelations of repertoire or performance in these grooves. Only four tunes differ from the Paris fare (and one of these was played in Milan)—it's the usual body of work which characterized Monk's performing canon for nearly a decade, and given the documentation of an additional three similar 1963-64 live sets from Columbia (*Tokyo Concerts*, *Live At The It Club*, *Live At The Jazz Workshop*—all hopefully still in-print), there's hardly a paucity of material from this period. Still, if it's difficult to choose between the Paris (April 18) and Stockholm (May 16) concerts (if anything, Rouse catches fire a bit more frequently at the earlier gig, while Monk is slightly more animated and imaginative at the latter), it's because, despite surface similarities, every Monk performance is like a new view into a cracked crystal ball—where the world appears each time at a slightly, delightfully different angular perspective.

As implied earlier, Monk is on throughout: splashing chords, smashing jackhammer repetitive notes, splintering segments of phrases from the melodies and exploring their tonal weight and texture, dovetailing layers of cascading arpeggios, emphasizing elliptical motifs, and everywhere supplying jolts of electrical impulse to the ensemble. He's most exhilarating on *Rhythm-A-Ning* (with a favorite quote from *Thelonious* thrown in for good measure); in total contrast are the great clashing harmonies and chiaroscuro (worthy of a Rembrandt) in *Just A Gigolo*—not absurd or satiric but, as Martin Williams once perceptively pointed out, nearly tragic.

Though he had been with Monk for some three years at this point, Rouse was still in the process of carving his own position out of the formidable challenge of Monk's music; here he hovers close to Thelonious' shoulder, not straying too far from the body of the composition, complementing the various shades of blue with his hoarse tone and continual forward momentum, until he finally strikes sparks and flares into illumination on the full-length *Epistrophy*.

The rhythm section—Ore and Dunlop—is dependable, sturdy and supportive. It's no secret that Monk was particular when it came to bassists and drummers, and insisted on their precise roles; he knew that his rhythmic irregularities required a context—a recognizable steady flow against which he could plot his unexpected attacks and accents, resulting in a swing which is eternally varied and relentless.

Monk's absolute mastery of rhythm—time, in all its guises and meanings—was at the core of his genius, and created the greatest

challenge for his collaborators or those who would attempt his compositions. It's instructive to compare Monk's version of *Jackie-ing* with that of the homage/repertory group Thelonious. Accompanying Monk, Frankie Dunlop rides the rhythmic flow, setting up a constant against which the pianist could provoke maximum variation—and an inexorable, unescapable tension is created. Thelonious' Billy Osborne, on the other hand, grafts on a misjudged martial cadence, alternated with a severely staccato phrasing which disrupts the flow, upsetting the precarious balance upon which the performance proceeds. The result is a view of Monk's rhythmic syntax which distorts the irregular rhythms into near-parody.

I'm certain that this was not the group's intention, and in fact *Jackie-ing* is the only lapse in judgement in an otherwise uneven but nevertheless entertaining and ambitious program. Bassist/leader Buell Neidlinger brings to Monk's music a devotion and intelligence which could serve the music well given a longterm commitment. Though he's previously recorded Monk tunes in eclectic "jazzgrass" surroundings, Neidlinger's work with the more straightforward Thelonious could bring needed attention to the relatively unexplored (except by the ever-diligent Steve Lacy, that is) nooks and crannies of Monk's oeuvre.

Pianist John Beasley's is the most thankless task, and he succeeds in suggesting pertinent aspects of Monk's keyboard character without resorting to out-and-out mimicry. There's a touch of Monkish stride energizing *Thelonious*, and acute, clotted harmonies sprinkled tastefully here and there. And yet Beasley makes his most favorable impression in his least-Monkish moments—a smooth Bud Powellish solo on the more conventionally boppish *Who Knows?*, and a lush intro to *Ask Me Now*, the record's high points. Saxist Marty Krystall takes a Dolphyesque leap from Rouse's reed conception, exploiting expressionistic maneuvers and a brittle sound and sensibility to good effect. And I especially like the warm, molasses-thick tone of Neidlinger's bass (all gut strings? and well mic'ed without dominating the mix).

Thelonious has only scratched the tip of Monk's compositional iceberg, and their choices to date (resulting in a few stiff ensembles—as if they were concentrating too hard on maintaining precision at all cost, and hadn't yet become comfortable with the material, though this was recorded in 1986 and they are presumably more experienced with it today) remind us just how *hard* the music is to play. Let's hope that they're able to persevere, and grow.

—art lange

BASS realities



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CONTINUED FROM PAGE 34

(AM-PM 17). But it has a nice flair about it as it kicks off with Matt Catingub's imaginative and swinging arrangement of *Falling In Love With Love*. *Sunshine Of Your Love*, *Almost Like Being In Love*, and Les Hooper's chart on Cole Porter's *I Love You* are other highlights. The Fullerton Vocal Jazz Ensemble has a couple of cuts and joins with the band on others. Strings are added to a pretty *If We Were In Love*.

Don Menza's *Blues For Uncommon Kids*

gets *Strictly Biz* by the **UNLV** (Univ. of Nevada Las Vegas) **Jazz Ensemble** off to a swinging if somewhat eclectic start; it's a piece of many moods and tempos, not always well-integrated. *Sailing* by Bob Florence is whimsically charming and well played. (The a capella section soli is becoming a serious cliché among the better writers.) Gary Hypes has a fine tenor sound. But *Bleuphoria*, also by Florence, goes on too long for a slow ballad. And *The Chief*, an original by UNLV pianist Scott Tibbs, is a turgid piece that seems to stand still despite everyone's best efforts to pretend otherwise, including Tibbs, who plays some good piano.

The **Howard University Jazz Ensemble's** *HUJE '85* (Mark MCJS 20603) reaches us three years late, but better late than never. This one has a welcome ringer—guest Frank Foster in a brief cameo

on *Four-Five-Six*. The veteran Basie arranger and tenor sounds right at home as the band swings easily behind him. The rest of the LP falls short in both swing and substance. There's a lackluster *Tune Up* and a rather interesting but uneven chart of Monk's *Let's Call This*; but then Monk himself was both interesting and artfully uneven. Outside of Foster, the highlight is an attractive original by baritone saxist Jeffrie Hargrove called *Michelle*.

The second album from the **University of Texas at Austin** is *Trane Of Thoughts* (Mark MCJS 20683). The title track is a retrospective collage of John Coltrane's various journeys, ending in a New Thing cul de sac. Drummer Jim Lanning gets lots of solo time, and he's got chops. More traditionally swinging band material is provided in a fine original, *Zone 3*, and a laid-back soft-rocker called *The Last Dive*. —db

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cd reviews

GIL EVANS—OLD WINE, NEW CDs

By Stephanie Stein

In light of the recent death of Gil Evans, listening to this current assortment of reissues and new recordings—spanning some 30 years of great music—takes on added significance. The vast imagination that helped Miles Davis usher in the *Birth Of The Cool* as well as their subsequent masterpieces kept churning along through periods of anonymity or acclaim, through his exquisitely detailed scores to his later highly improvised sonic adventures. This master of color indelibly expanded the jazz arranger's palette: french horns, tuba, harp, the entire wind and reed family, and a startling use of electronics and percussion, all finding their way into Evans' inimitable arrangements. His peerless way of expressing emotionality—the compelling joy or haunting cry that prompted his pen—lifted his players' parts right off the page.

The Arrangers (RCA 6471-2-RB, 70:23) is a Bluebird compilation that unearths some obscure '50s recordings by Evans, George Russell, and John Carisi, providing a link between the *Birth Of The Cool* sessions and Evans' later work. These slightly ragged performances are the first editions of Evans' *Blues For Pablo* and *Jambangle*, recorded for altoist Hal McKusick's Jazz Workshop album for RCA in 1956. The octet McKusick brought together does sweet justice to the complex form of *Blues For Pablo* and swings blithely through the witty



JAN PERSSON

ensemble passages of *Jambangle*. Both tunes were sublimely fleshed out a year later on *Miles Ahead*, and *Big Stuff!* *Gil Evans And Ten*, Evans' first album as a leader, which featured Steve Lacy. This disc also includes excerpts from Carisi's Jazz Workshop album, which was shelved at the time. Here is another rendition of *Israel*, Carisi's now-classic tune, and his original recording of *Springville*, played with a decidedly relaxed beat. Its impressionistically-layered entrances and winsome theme certainly attracted Evans, who added an expanded set of colors and bright tempo for its use a year later as the brilliant opener for *Miles Ahead*.

Blue Note has finally reissued Evans' late '50s albums for Pacific Jazz, *New Bottle Old Wine* (E2-7-46-855-2, 38:48) and *Great Jazz Standards* (E2-7-46-856-2, 36:35). As is true of the entire small, yet astonishing body of Evans' work, these sessions

cd reviews

brought together some of the best jazz and studio players. Steve Lacy, Johnny Coles, Ernie Royal, Paul Chambers, Art Blakey, Elvin Jones, Bill Barber, Jimmy Cleveland, and Budd Johnson wind their way through these two volumes of Evans' transformation of classic tunes by classic jazz composers—from W. C. Handy and Jelly Roll Morton on up through Monk.

New Bottle Old Wine features Cannonball Adderley gloriously blowing through an ever-shifting set of ensemble colors on Morton's *King Porter Stomp* and Parker's *Bird Feathers*, or adding his warm wistful glow to *Willow Tree*, a lesser-known ballad by Fats Waller. The ensemble's exuberance and care in executing Evans' challenging charts is just as apparent on *Great Jazz Standards*. Evans' distinctive treatment of old or more recent gems—Don Redman's *Chant Of The Weed*, with magnificent clarinet playing by Budd Johnson, a haunting *Django*, and a wild *Straight, No Chaser*—renders them all contemporary. *La Nevada* is the only Evans original on either disc. Johnson's hefty tenor blows over this extended minor vamp, replete with the polytonal and polyrhythmic ideas that come to the fore in Evans' ensuing work. The only flaw in both of these outstanding albums is that more care was not taken in the digital transfers. Some of the original analog

edits are audible (appearing as drop-outs) and there is some distortion.

In contrast to the high spirits that flow through the Pacific Jazz albums, *The Individualism Of Gil Evans* (Verve 833 804-2, 68:23) has a luminous, pensive beauty throughout. (Technically, this disc is also unfortunately slightly marred by the straight digital transfer, which at times detracts from the overall sound quality.) Elvin Jones and Gary Peacock introduce *Time Of The Barracudas*, a modal tune in 3/4 written by Miles Davis and Evans, with one of the most lyrical Wayne Shorter solos on record. This remarkable disc contains all of the original *Individualism* tracks, with previously unreleased material from a series of sessions Creed Taylor produced for Verve in 1963 and '64. The personnel is tremendous. Eric Dolphy, Phil Woods, and Steve Lacy bring their own individualism to a lead line, and such seasoned studio players as George Marge and Bob Tricarico hop through their arsenal of winds and reeds. *Proclamation* is an all-too brief Evans abstract, awash with color. The low brass and reeds tremble like cellos and contrabasses, kept afloat by Jones' delicate brush work. The unusual timbre of tenor violin adds to the pathos of this unabridged version of *Spoonful*, with a stirring solo by Phil Woods.

The pensive mood continues on Kenny Burrell's *Guitar Forms* (Verve 825 576-2, 38:29), an album that includes several Evans scores, also produced by Taylor in 1964. *Lotus Land* is an obscure tune from the early 1900's by Cyril Scott. As on *Sketches*, Evans responds to the Spanish feel of this song by making the entire ensemble resonate like a huge guitar. Also notable is an impressionistic interpretation of Harold Arlen's *Last Night When We Were Young*, with Evans' artistry matching the composer's, note by note.

Bop heads over rock rhythms, abrupt time and textural shifts, synthesizer-laced voicings, collective improvisational outbursts—these were just a few of the elements that characterized Evans' daring music since the early '70s. While *There Comes A Time* (RCA 5783-2-RB, 64:32; see **db**, April '88) may be one of the most fully-realized documents of Evans' experimental work, *Priestess* (Antilles J33D-2001, 41:09) comes a close second. *There Comes A Time*, one of a rare handful of Evans' studio albums recorded over the last 20 years, was recorded in 1975. This disc, which Evans brilliantly re-masterminded with producer Ed Michel, is what reissuing *should* be about in the digital era. The murkiness of the original gives way to Evans' translucent intent, untangling his complex textures,



The exuberance of discovery is evident on every groove of Arthur Blythe's newest LP, "Back To Basics." From the earthy tones of "Autumn In New York, Parts I & II," to the passionate articulation of "Heart To Heart," to the eloquent phrasing of the Monk classic, "Ruby My Dear," which is enhanced by the brilliant addition of a string quartet, Arthur blows us all back to the future with his daring return to tradition.

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shedding new light on these high-powered pieces. RCA also plans to reissue *Gil Evans Plays Jimi Hendrix*, recorded in 1974, within the next few months.

Priestess captures an almost equally-charged live performance from 1977. Under Evans' aegis, David Sanborn plays his most spirited solos ever on the extended pieces, *Priestess* and *Short Visit*. *Orange Was The Color Of Her Dress Then Silk Blue* is just one of the Mingus tunes that became an Evans mainstay. It features

George Adams, supported by the kind of warbling ensemble effects that helped make up Evans' timbre-box for many years. *Lunar Eclipse* is a propulsive abstract piece, soaring into a powerful collective improvisation.

Evans was the first to admit that some of his band's irrepressible performances were "better than others. We've been playing together for so long that we can improvise, get by with it and land on our feet. We teeter on the edge of formlessness a lot of

times—then someone can't stand it any longer and we'll all move on." *Live At Sweet Basil, Vol. 2* (Gramavision 18-8708-2, 65:02), recorded in 1984, presents this incarnation of Evans' orchestra at its most wild and exuberant, jammed onto the club's impossibly small stage where it held forth most Monday nights for the last four years. Hiram Bullock, Lew Soloff, George Adams, Chris Hunter, et. al., positively roar through these tunes that were arranged and rearranged on paper and on the bandstand: Evans' *Jelly Roll*, Monk's *Friday The 13th*, and *Stone Free*, just one of the Hendrix songs that was deeply imbedded in the band's repertoire. *Bud And Bird*, a Sweet Basil session from December, 1986, and available in Japan, is due for domestic release in the fall.

Collaboration: Helen Merrill—Gil Evans (Emarcy 834 205-2, 44:48), is a re-creation of the first album Evans arranged in total for the singer in 1956 and, ironically, is the first studio album he had made since *There Comes A Time*. It was Merrill who, as a popular young singer in the '50s, insisted on using Evans for *Dream Of You* at a time when Evans had drifted into a period of obscurity. *Summertime*, the only song that was not on the original, opens with a delicate, improvised moment by Merrill and Steve Lacy, swelling into the familiar woodwind motif from Evans' *Porgy And Bess*. Merrill's voice has, if anything, taken on more depth and assurance over the years. Lacy wanders freely through the detailed charts, which Evans only slightly altered for this session. The Evans touch, whether for string quartet, wind and rhythm (as it is on several tunes), or the larger ensemble, ingeniously lights up such standards as *Where Flamingos Fly*, a bop-flavored *People Will Say We're In Love*, or the sultry *A New Town Is A Blue Town*.

And somehow it's also fitting, synchronistic, that Evans' last date was with Steve Lacy, in a rare duo setting. *Paris Blues* (Owl 380 049-2, 59:22) was recorded last November in Paris while Evans was on tour with the Paris Jazz Orchestra and is due for release this spring. It was 30 years ago that Evans recorded his first album as a leader featuring Lacy, helping this distinctive player to launch his own career and their friendship. Their musical sympathy runs deep throughout this collection—flights of fancy on Lacy's own *Esteem*, Evans' *Jelly Roll*, Ellington's *Paris Blues*, and the Mingus tunes that surfaced often in both of their performances: *Reincarnation Of A Love Bird*, *Goodby Porkpie Hat*, and *Orange Was The Color Of Her Dress Then Silk Blue*. Evans' pared-down piano style, whether on acoustic or the Rhodes he cherished, is Monkish, quirky, and spacious. His wonderfully dissonant voicings and highly defined articulations and dynamics imply the sonorous sounds of a larger vehicle, namely his band's. Although Evans often denied that he was much of a pianist, his tremendous musicianship is undeniable in this intimate setting. "I play interior piano," he once quipped. "and it works, it does."

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video reviews

JAZZ IN THE LIGHT OF LIFE

What does a documentary film portrait of an artist offer us? It can situate the subject in the world, even a jazz musician playing relatively "pure" music. Several recent jazz documentary filmmakers show an understanding of jazz as personal interaction, testimony, and self-definition. To some degree, the filmmaker must get the life rhythms of the jazz musician right on screen, acting natural. A good film portrait drops a musician's self-determined or self-defined reality into the pocket—a convincing contest we can feel, hear, and see. Such a video can illuminate the pure music, the artist, and maybe the external forces at play—of the "real world."

Getting this sort of supple grip on **Charlie Parker** is a special problem though, a matter of reaching through a thick, muddy mythology. *Celebrating Bird: The Triumph Of Charlie Parker* (58 minutes, director, Gary Giddins) succeeds unforgettably, perhaps most because it doesn't try to explain the tragedy away.

The musical story remains serviceable canon. Frank Morgan: "Parker's triumph is valid, it's here"—modern jazz itself. Jay McShann, Dizzy Gillespie, Roy Haynes, and Roy Porter (drummer on the "catastrophic" *Lover Man* session) also offer insight into Parker's greatness. The video offers generous amounts of incandescent Bird music. But Giddins shows the triumph as gained through self-destruction. The images and the thoughts of the two most important women in Bird's life reveal the hazy parts of the Parker story. It begins with a silent film sequence of a boyish-faced Parker bantering in slow-motion with an unseen person. Then Rebecca Parker Davis, his childhood sweetheart and first wife, tries to explain his personal magnetism.

She also recounts the moment she first discovered him shooting up, and the moment he left her, in Kansas City with his mother, believing he could become "a great musician" in New York. Chan Parker, his last (common-law) wife, describes one of Bird's rare encounters with prime-time mass media. In a 1951 tv clip, newspaper columnist Earl Wilson boorishly presents **down beat** poll awards to Parker and Gillespie. "Bird always felt that prejudice coming through," Chan says. "He could kill with that look." Bird and Diz transcend the insults with an insouciantly swinging *Hot House*.

We see the die of Parker's tragedy being cast, lined with heroin. The film's tone is less celebratory than flat and even-handed. Bird's genius, humor, and mercurial personality surface, as does a final reconciliation

with Rebecca. But there's no hero-peddling. Giddins holds a steady beam on an almost Kafkaesque Bird: Protean and foolish. he has an "impossibly fast mind" and his music breaks time barriers—his world slowly cracks and falls back upon him. His young daughter Pree dies and "he broke," says narrator Ted Ross. Bird dies watching jugglers on tv. "He is 34 but the medical examiner estimates his body as 55 or 60."

This video, and the photo/essay it is based on, are the most vivid portraits of Charlie Parker we have.

Ornette: Made In America, (80 minutes, director, Shirley Clarke) is almost an inversion of Giddins' approach. The hard-life realities are duly mentioned but **Ornette Coleman's** world seems strangely charmed, a self-fulfilling fantasy that happened. Clarke plays auteur but her work rings true. She uses a visit by Ornette to his hometown of Fort Worth to evoke a life story and reflect on America through Ornette's eyes. He offers sober and whimsical wisdom, "sericus" statements in his *Skies Of America* performed with the Fort Worth Symphony, funny-sad anecdotes, and a new context for understanding the harmonic process—the holistic architecture of R.

Buckminster Fuller, whom Ornette calls "my best hero." Clarke shows sunlight falling on plants through a geodesic dome which is sustained in space only by the interrelationship of its surface segments—we hear Prime Time's harmonically transparent, multifaceted interplay of musical parts. The implications spiral outward.

Clarke has been celebrated for such work as *The Connection*, a 1961 play-turned-film (featuring Jackie McLean) and an Academy Award winning documentary of poet Robert Frost. She embraces Coleman's complexity and gives back a sort of docu-fantasy. She scrutinizes him one moment, flies him to the moon via animation the next. The director spliced together films made over 20 years and the effect is fast-cutting, time-jumping, and non-linear. If that was a bit disorienting on a large screen, the video experience is a small symphony of eccentric, charming, and passionate expressions about America—Ives-like if it weren't so Ornette Coleman. The subtexts include Ornette's relationships to his son Denardo and to women; to his roots and, yes, to outer space. Coleman made musical ingenuousness into a creative philosophy which Clarke seems to abide by. Her visual virtuosity

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Director Bob Mugge captures **Sonny Rollins** with several large elements in *Saxophone Colossus*: Let him play his grand saxophone solos. Let him talk music, life, and philosophy. Let him compose, and play some more. With Rollins it works. The centerpiece of this configuration is the magnificent concert performance of his *Concerto For Tenor Saxophone And Orchestra*. For 103 minutes this is one of the most power-

fully sustained jazz videos to date. Three good jazz critics sit in a park pondering Rollins. But even they sense the inadequacy of words. It's Sonny the phenom, going the distance on each solo, even jumping off an outdoor stage and breaking his heel but, amazingly, playing on.

The revelation is how restrained the "colossus" can be. Rollins is not just a big-city hot dog. He talks readily of Zen disciplines, and of a quiet affinity with Japan. He patiently prepares the concerto with orchestrator/

conductor Heikki Sarmanto. At the premiere Rollins' motifs billow, the sax sails with the orchestra, like a kite over clouds, extending a string of lyricism which sounds as inevitable and forever as Bach. Mugge's inter-splices of Tokyo city scenes seem superfluous at first but then begin to meld as visual haiku.

The notion of world jazz as an uncompromised tradition redeems **Toshiko Akiyoshi: Jazz Is My Native Language** (60 minutes, director, Renee Cho), along with many other elements. The story tells how Akiyoshi made just enough right impressions to forge a path for a new breed of jazz minority. This is a great portrait of a woman struggling to find herself as an artist, through motherhood and self doubt. "It was sad and sort of pathetic, this Japanese girl trying to do jazz," she says. But Lew Tabackin knew better and helped her discover the composer in her. There's a fair helping of her rich orchestral music here, and some impressive piano work. We see the burdens of a woman who leads men. She wears sunglasses and gives tactful directions during an indoor rehearsal with her longtime bandmembers, conveying at once authority and insecurity. The story pivots on a crossroads in Akiyoshi's life—her move from Los Angeles to New York, which she says was for the sake of Tabackin's artistic health. Their unusual relationship is their musical strength, epitomized in the stirring evocations of Tabackin's flute in Akiyoshi's concerto-like *Tales Of A Courtesan*.

Jackie McLean is the sort of "legend" born of obscurity as much as fame. But the man fits the music in *Jackie McLean On Mars* (31 minutes, director, Ken Levis)—passionate, warm, and open in his expression. He's refreshingly frank about his troublesome chops, due to sporadic work. But he plays and speaks with deep knowledge and love of the jazz tradition. His open-heart dialogues often find the crux of jazz personalities. He even defends Sun Ra's stage buffoonery: "Can't he be a god, a king? He smiles because he's in heaven. Can't somebody smile?" (McLean considers himself and most of us to be "on Mars," a place almost barren of artistic and humane values.) He recollects Monk and Bud Powell as being in "a perpetual state of grace. The cars stopped when Bud crossed the street in Paris." Like his music, McLean's idealization has a tough outside and a tender inside—protection for a fragile, transient art.

The Parker and Rollins videos (\$29.95 each) are available from Sony Video Software, 1700 Broadway, N.Y., N.Y. 10019. The Akiyoshi (\$39.95) and McLean (\$29.95) videos are from Rhapsody Films, P.O. Box 179, N.Y., N.Y. 10014. The Ornette video (\$39.95) is from Caravan Of Dreams Productions, 312 Houston St., Fort Worth, Tex. 76102.

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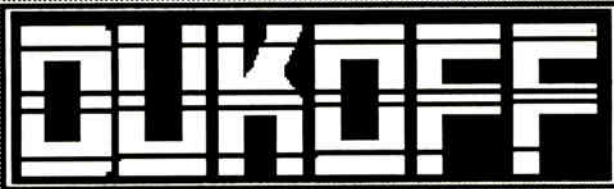
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Invited

1 SCOTT HAMILTON & BUDDY TATE *SUNDAY (from BACK TO BACK, Concord Jazz). Hamilton and Tate, tenor saxophone; Nat Pierce, piano; Monty Budwig, bass; Chuck Riggs, drums.*

It's Buddy Tate and another tenor player. For the life of me I can't think of the other one's name, but I know him. I saw him on 52nd St. He was walking down the street with his wife, and he had just come back from a Far East tour. He said, "We're going to spend some money; we're going to buy a tv set." (Looks at picture on album cover, with name hidden) Right, right! Buddy is one of the reasons I wanted to play saxophone. I went to the Adams Theatre in Newark, N.J. when I was in my teens, because I thought that Lester Young was going to be there with the band, and when I got there Prez wasn't there, but Don Byas and Buddy Tate were. They got up and played solos, and I remember saying, "Boy, I'd like to do that." I tell Buddy about that now and he cracks up. At first I thought the piano player sounded like Count Basie, but then I said Nat Pierce. It was pleasant, nice to listen to for the style they were playing in. I'd give them 3½ stars.

2 SONNY ROLLINS *MAYA (from SUNNY DAYS AND STARRY NIGHTS, Milestone). Rollins, tenor saxophone; Clifton Anderson, trombone; Mark Soskin, keyboards; Russell Blake, electric bass; Tommy Campbell, drums.*

Sonny Rollins! There was another horn that came in there afterwards. A trombone? Uh-huh. I don't know who the trombone player was. I'd give it five stars, and the reason is, Sonny gets slick on there a little bit, but I just enjoy listening to Sonny Rollins because he's always trying something different. He's mentally and musically stimulating. I didn't like the calypso theme particularly, but that's all the more reason to give it five stars, because he rose above it.

3 WORLD SAXOPHONE QUARTET *TAKE THE "A" TRAIN (from PLAYS ELLINGTON, Nonesuch). Hamiet Bluiett, baritone saxophone; Julius Hemphill, alto saxophone; Oliver Lake, alto saxophone; David Murray, tenor saxophone; Billy Strayhorn, composer; Julius Hemphill, arranger.*

Well . . . I'm always an advocate of a person, or persons, expressing themselves. We all have things that we want to express, and . . . sometimes they make people feel good. Sometimes you don't feel anything, but you say "Hey, there was a lot of work put in it, and you hope the person that put the work

JAMES MOODY
by Leonard Feather

It's been 20 years since the appearance of James Moody's first blindfold test (**db**, 2/22/68). In the two decades since then he has had something of a roller-coaster career, but with a happy and unprecedentedly active present.

First prominent through his long associations with Dizzy Gillespie (in the big band of the late '40s and again in Diz's early '60s small group). Moody was a participant in countless saxophone battles, most notably with Gene Ammons and Sonny Stitt. He has been a hit record-maker off and on since 1949, when the first version of *I'm In The Mood For Love* was recorded in Sweden. Later, of course, the song gained fame through Eddie Jefferson's lyrics (and vocal versions by King Pleasure and others) as *Moody's Mood For Love*.

Equally adept on tenor and alto saxophone and flute, Moody in 1974 took up residence in Las Vegas. After remaining there for six years, except for occasional reunions with Dizzy and other outside ventures, he finally re-



turned to the jazz world on a full-time basis. Today, he says, with his RCA contract and bookings all over the world, he is enjoying total musical satisfaction and economic security.

He was given no information about the records played.

in it got what they were striving for." That's how I feel about that one.

LF: I think you're trying to be tactful and say that you got nothing out of it.

JM: That's about the size of it. Was it the New York Saxophone Quartet? I have to go with my feelings. First of all, there are so many ways to play a C scale going somewhere else; there are so many ways for harmony to go, so many things to do. I guess I'd say, "Blessed are those that run around in circles, for they shall be called big wheels." I'm not saying you have to stay within the boundaries, but . . . anyway, you have to express what you feel, and different people feel different things. That's what makes the world go round. I don't want to rate it.

4 BRANFORD MARSALIS *STRIKE UP THE BAND (from ROYAL GARDEN BLUES, Columbia). Marsalis, tenor saxophone; Kenny Kirkland, piano; Ron Carter, bass; Jeff Watts, drums.*

I want to give it five stars, because of Branford's age. You can hear Joe Henderson, the way he was playing, and you can hear

Wayne Shorter. When I was that age, I think I could play one bar! I mean, it's fantastic. I just did a clinic with his father down in Richmond, Va. I played with the younger brother, Jason, who plays drums; I think he's 10. He can play too! Branford is young, he's slick, he's knowledgeable musically, and he's getting better every day. I can see that.

5 DAVID SANBORN *STRAIGHT TO THE HEART (from STRAIGHT TO THE HEART, Warner Brothers). Sanborn, alto saxophone; Don Grolnick, keyboards; Hiram Bullock, guitar, vocals; Marcus Miller, bass guitar, vocals; Buddy Williams, drums.*

I believe it was David Sanborn. I'm a romanticist; I love David's sound and I loved that arrangement. I'd give it five stars because of the way it makes me feel, I really enjoy it. Most of the time I've heard him on records. But I've seen him live a couple of times, and once I told him how much I enjoyed his playing. He looked at me and laughed as if I was maybe pulling his leg. I said, "No man, I'm serious. It's beautiful." I like his vibrato. **db**



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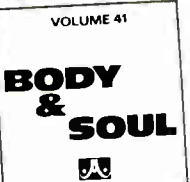
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JEFF BEAL

**MULTIPLE DEE-BEE WINNER
JUGGLES A PERFORMING
CAREER WITH FASCINATION FOR
FILM SOUNDTRACKS, AND
SCORES A HIT WITH BOTH.**

By Robin Tolleson

It's not easy to win 11 of **down beat's** student music awards, but Jeff Beal took honors for jazz soloist, pop/rock soloist, composer, arranger, and more during his undergraduate years at the Eastman School in Rochester, New York. You've got to enter at least 11 categories to win that many, which is not an easy feat in itself. "I'm obsessed, if you really want to know the truth," says the personable 24-year-old trumpeter. "I love it. Especially in those days I would stay up to all hours of the night writing music. I would go to the library and check out Stravinsky scores and study at home. I still do it, but I'd like to think I'm not quite as obsessed."

Beal's "obsession" began when he was attending Castro Valley High School in the San Francisco Bay Area, a school with an advanced jazz program. He finds himself living in the city-by-the Bay today with wife Joan, a singer with the San Francisco Opera Chorus. Joan also made a guest appearance on Jeff's first solo album, the 1987 release *Liberation* (Antilles/New Directions 790625-1), which shows off his composing, arranging, and trumpeting skills quite effectively. Now Beal is the one who is bugged by "friends" calling to pick his brain about how to get them a record deal. For Beal, the future is looking bright. He's writing the soundtrack for the film *Cheap Shots*, and has converted one upstairs bedroom of his Sunset District house into a demo studio to complete the project.

His studio contains an Akai S-900 sampler, Yamaha DX-7 synthesizer, Roland Juno 106, Tascam eight-channel mixer, and a Sony 501 digital two-track. He also has an IBM-clone computer that he uses for composing and sequencing with the Textures software program. All of his various talents and trinkets have come in handy in scoring *Cheap Shots*, a film he describes as Alfred Hitchcock meets Fellini.

Beal claims to have always been intrigued by film composers such as Bernard Herman (Hitchcock), Ennio Morricone (*Frantic*), and Mark Isham (*Never Cry Wolf*, *Mrs. Soffel*). "It's a great way to do something creative and get it out to a lot of people. When somebody writes a new orchestra piece and the New York Philharmonic plays it and it's great, how many people are going to hear it," asks Beal. "A couple thousand. You



write a film score and you can do some pretty creative work and it can reach millions of people. The main reason I'm into film music is that I like the dramatic things that music can do for a film. If the music's good, it totally keys you into what's going on and what the characters are thinking."

The composer is mature enough to know that a lot of what the film scoring gig is all about is being able to communicate with people who are not musicians and can't express themselves in musical terms. He's aware that any masterpiece he writes could be trampled over with dialogue, screeching tires or gunshots. "A lot of times film music is ambient, just to carry things along. Help the picture move and help the scenes go. Hopefully when the real drama sets in, they'll push it."

Beal was at Eastman when the school made its biggest strides in the electronic field several years back, purchasing a Synclavier. "I got to write for orchestra all the time at Eastman," says Beal. "I had great string players. I got to write for the jazz band. But my last year, when they purchased the Synclavier, that's when I started getting into electronics and started engineering."

For *Cheap Shots* Beal sampled sounds for certain scenes, including pizzicato violin, various circus percussion sounds, and a voice sample with three singers on about eight notes. "When I do a film score I'll try to program in a lot of samples and get some real specific sounds for that movie, so it has its own sounds. That's when I really get into it. When I'm composing, working or writing, this is as good as anything," he says, waving an adoring arm over the top of the baby grand piano in his living room. "A lot of times I'll just come down here to the piano. All the electronic toys don't mean anything if you don't have some strong musical ideas behind them."

Someone first hearing Beal's debut album, *Liberation*, would immediately think of the bandleader as a trumpet player, and that he

is. He's studied classical trumpet since third grade, and developed his love of jazz later while attending Jamey Aebersold and Stan Kenton clinics. His first big band chart was performed at a Kenton clinic when he was 13. But where the great majority of high school players leave their instruments to collect dust in their parents' closets, Beal took it all quite seriously, and moved to New York to attend Eastman at the urging of his influential high school band director, Frank Sumares. "I studied classical music, which is what you do at a conservatory. You can't go and say you just want to play jazz. I'd been playing classical trumpet all my life, so I wanted to anyway. I studied that along with the jazz writing and film scoring."

It's important to Beal to keep performing in front of crowds, so he's been commuting back and forth to New York to perform live about once a month with many of the same musicians that perform on *Liberation*, including fellow Island/Antilles stablemate David Mann, a saxophonist he met at a Stan Kenton clinic almost 10 years ago. The record company featured the group at a post-Grammys party in New York in March.

Beal's trumpet talents are highly in evidence on *Liberation*—in fusion and bop settings—the second side being more a collage of briefly acted out ideas, almost mini-scores. "*Liberation* does represent the two aspects of my musical personality," he says. "I don't know if it's always right to put that on a record, but I did." Beal's problem is not like Wynton's. He's not trying to keep up that kind of standard on the trumpet in both jazz and classical genres.

"Even though it's a lot of work, having a writing career and a playing career is great. If you get burnt out on playing you go and do some writing, and it really see-saws very nicely," says the hornman. "Just to play the trumpet is enormously difficult, ask any trumpet player. Just to stay on an even keel, let alone get any better. My struggle is not necessarily a stylistic one, because I consider myself as much a composer as a trumpet player. My struggle is between playing the trumpet and writing music, two things that I love to do."

Beal was recently called to London by film composer Trevor Jones (*Angel Heart*, *Runaway Train*) to perform on the soundtrack of an upcoming Orion release, *Dominique & Eugene*. While hanging out at Jones' house, he heard the phone ringing and Jones explaining the limitations of his schedule to disappointed film producers. Beal took heart. "If you're successful you have to be turning down offers," he says. "I'd love to be in that position."

All things considered, Beal's options aren't that bad. "My father-in-law was visiting here from Virginia, and he loves to dream and talk about his retirement and all the stuff he

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wants to do. He asked me what I would like to be doing when I retire. I thought about it for a second and said, 'Actually I'd like to be here and doing what I'm doing right now. I'm very lucky.'" db

DELMAR BROWN

STING'S NEW SYNTH SPECIALIST BRINGS ALONG A LIST OF JAZZ CREDITS TO HIS LUCRATIVE NEW GIG

By Bill Milkowski

The phone rang. It was Sting calling from the West Coast for Delmar Brown back in New York. Apparently, the Sting-ed One had caught Delmar's act with Bushrock that past summer in Italy. And he was already well acquainted with the keyboard player's work with the Gil Evans Orchestra, having sat in with that aggregation a couple Monday nights at Sweet Basil's in the Village and performing with Gil and company at last summer's Perugia Jazz Festival in Italy.

Anyway, he was looking for a synthesizer specialist for his new touring band to go out in support of *Nothing Like The Sun*, so Delmar was getting the call. They came to terms and a few weeks later, following some intensive rehearsals in New York, they were playing to 200,000 screaming fans at a soccer stadium in Rio de Janeiro. Hardly the kind of reception Delmar had been accustomed to with Gil's band, or any of his previous gigs for that matter. But he fit right in.

Delmar's wild bohemian charm and party sensibility make him a natural for the rock circuit, not to mention his keyboard facility and stunning four-octave vocal range. He's still doing his thing, keeping spirits high with his infectious personality and playful abandon to the music, only he's doing it now in soccer stadiums and hockey rinks in every major city in the free world rather than in just a select few jazz clubs around New York and a handful of prestigious festival venues in Europe.

In short, Delmar Brown is finally reaching the throngs of people he always dreamed of reaching with his own funk-pop ensemble, Bushrock. And though Sting's gig is sideman work, Delmar does get to step out and do a few of the things he does so well. Like singing. When he rares back and lets loose with one of those two-octaves-above-C yelps, it's hide-the-crystalware time. It's a strictly trained voice, drawing on the varied influences in Delmar's musical past.

"Gospel music was the first thing I ever sang. I was a choirboy with the robe on

Easter Sunday . . . that was mandatory. The classical thing came when I was in high school singing first tenor in the choir doing *Messiah* and all that. And I was also in a high school barber-shop quartet that went to the state tournament. *Sweet Adeline* and all that. Great singing, man. You gotta really hit the notes in that kind of music. You can't just slide up to it or around it, you have to nail the note, even if you're doing a leap from low register to high.



ALDO MAURO

"And all those experiences gave me something. The gospel thing gave me the imagination and the power, the classical thing gave me the harmony, and the barbershop thing helped me tune my instrument."

Delmar's other instrument, keyboard, has undergone some drastic changes since he sat at his first piano at the age of five. But he's kept up with the technological innovations along the way and now he's manning some fairly high-tech stuff with Sting: a Kurzweil MIDI board and a Roland D-50 hooked up to an effects rack that includes a Yamaha DMP7 digital mixer, a Roland MKS-70 rack, a Roland D550 rack, a Roland Super JX rack, an Ashley equalizer, and an Akai S-900 sampler.

But it was the piano and later organ that got him going back in Bloomington, Illinois. "I studied piano from ages five to 12, then I switched over to organ after hearing Jimmy Smith," he recalls. "But then I went through a period where James Brown was a big influence on me. *Cold Sweat*, *Papa's Bag* . . . I had all the records. And at the same time I was into the Beatles. I really got into them, man. I even had me a Beatles wig. I'd wear it to school and people would laugh at me, but it was great. I was always one for a laugh. Makes life a little easier."

His first high school band was a funky dance group called Little Brown & The Boss Sounds. To affect the proper garage band ambiance, Delmar had a leopard skin slung

over his Farfisa organ for that gig. At age 15, he began sitting in with bluesman Luther Allison at local clubs in Bloomington. "My older brother Robert was playing drums for Luther and he'd always be pushing to get me up there playing, just to have people see me. And later, Luther wanted me to go out and work with him on the road but my mother and father put their foot down and said, 'School!' And that was that."

He later formed Band X, a horn band inspired by the popular sounds of Chicago and Blood, Sweat & Tears. Then it was an avant garde group called Crossings, inspired by the Herbie Hancock album of the same name, which utilized trombone, steel guitar, keyboards, and bassoon.

At Illinois State University he directed the Black Performance Arts Group in some multi-media productions before leaving in 1973 to enroll at the Berklee College of Music. "I went to Boston on a bus," he laughs. "I came to town wearing a top hat 'cause I thought everybody in Boston dressed that way. That's how country I was. Had my top hat and purple sun glasses. I was trying to fit in and be cool, but I got there and nobody looked like me at all. I guess I must've opened up new ground, though."

At Berklee, Delmar honed his writing, arranging, and sight-reading skills and met fellow musicians like Mike Stern. He also sat in on one memorable seminar with drummer Elvin Jones. "You wanna talk about a nervous individual! I came to see him play and my friends ended up dragging me up onstage, volunteering me when Elvin asked if there were any keyboard players in the house. So I went up there and Elvin announces, 'We're gonna do a blues.' And he took it a hundred miles an hour. I'm playing one of them Jimmy Smith bass lines in F, then Elvin starts to open up, man . . . it was like holding onto a wild horse! One-two-three-four went out the window. But I made it. When that song was over, sweat was coming down. But it was a great experience. It gave me a lot of confidence."

Soon after that Berklee experience, Delmar came to New York to join Pat Martino's fusion group. He not only toured with the great guitarist for two years but Delmar also contributed two songs to Pat's *Joyous Lake* album on Warner Brothers, *Mardi Gras* and *Pyramidal Vision*. Several offers came following that gig, including work with Sonny Rollins, James Blood Ulmer, and George Adams. Then he formed High Life around '78.

"That was a funk-metal-rock band with me, Kenwood Dennard on drums, Rael Wesley Grant on bass, and Daryl Dobson on guitar. We were really the first ones to do this black rock thing that you see around New York now with the Black Rock Coalition. I mean, it was really rockin'. Daryl

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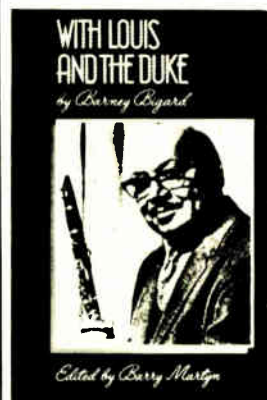
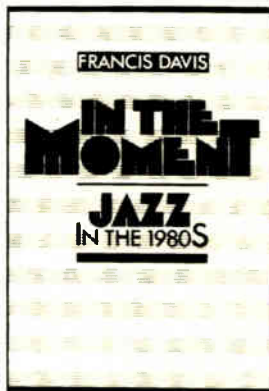
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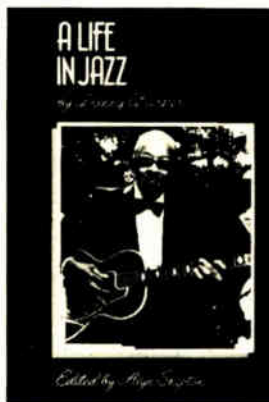
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would come to a gig like Seventh Avenue South with a Marshall stack and really stir up the situation."

High Life disbanded and Delmar formed Bushrock, which he calls "a melting pot for all my experiences. The group (which featured Ricky Sebastian on drums, Yossi Fine on bass, Kehinde Ouhuru on percussion, and Steve Conti on guitar) gained a loyal following in Israel and Italy. They released a record, *State Of Mind*, in '86 and Delmar now has plans for a follow-up when he's done with Sting tour duties at the end of this year.

Along the way, Delmar also had some rewarding experiences with Jaco Pastorius and Gil Evans. He joined Jaco's band in '82 and made the infamous "Word Of Mouth" tour of Italy when Jaco fell off a balcony and shattered his wrist. But during his time with Jaco there were some magical high points, both musically and spiritually. Through the ups and downs, Jaco and Delmar remained kindred spirits. Like all those close to Jaco, Delmar heavily felt the loss of the late, great bassist, both as fellow musician and as a friend. At a tribute to Jaco in New York City, Delmar sang a moving rendition of *The Promised Land*, which he had frequently performed with Pastorius.

Delmar's association with Gil Evans began in '86. He became a regular member of the Monday Night Orchestra at Sweet Basil's and last year made the tour of all the summer festivals in Europe with the band. He also worked on *The Color Of Money* soundtrack with the maestro. Delmar has high praise for Gil.

"He was amazing. It was an honor to play with him. He gave you freedom in his music. He wrote it out but you were also supposed to interpret it. He just gave these cues that sent you to a certain part of the music and you remembered that part. It was a really different system. You didn't really know what was happening until after a couple times on the gig. Then you would start to understand that it was there for you to interpret. That's why the thing was so open."

Delmar now joins Branford Marsalis on saxes, Kenny Kirkland on keyboards, Tracy Wormworth on bass, Jeff Campbell on guitar, Mino Cinelu on percussion, and Jean-Paul Chicharelli on drums in Sting's newest edition of his touring band. And though the music may not be as challenging as the stuff he played with Pat Martino, Jaco Pastorius, and Gil Evans, it's closer in spirit to the more commercial sounds of Bushrock. "Sting is mixing in some jazz with the rock and funk thing, and I've always believed in blending things like that, defying categories. And hopefully, things will get back to that point where the labels have no meaning, where people can just say, 'I like this music or that music,' rather than categorically saying, 'I like or don't like jazz.'" db

LIONEL HAMPTON/ CHEVRON JAZZ FESTIVAL

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"Man, good jazz just can't make it over them tall Rockies," complained Wingy Manone from Benny Goodman's band decades ago. This year's Hampton/Chevron Jazz Festival made Manone's insight appear dated. Musicians who made it over the Rockies included Lionel Hampton, Dizzy Gillespie, Ray Brown, Gene Harris, Buddy Tate, Betty Carter, and more; plus 6,000 high school and college players from Montana, Oregon, Idaho, Washington, and British Columbia. Vocal and instrumental competitions and clinics were well attended, as were the three nights of all-star concerts.

Yet Manone's caveat could be refined to make a point. If jazz is defined as primarily uptempo swing music performed by big bands emulating the sounds of the '30s and '40s, then jazz as exemplified by this fest is remarkably healthy in this region. Include in a definition of jazz a broad spectrum including dixieland, bop, fusion, meshings of Third World and New Music, and jazz has a long way to go before comfortably nesting here.



Seattle's Roosevelt High School Jazz Ensemble conducted by Scott Brown.

Because the majority of big name performers fit the mold of mainstream swingers, the most memorable evening concert moments were dominated by rugged individualists. Betty Carter effortlessly modulated between bop and hard swing, creating moody cameos with old chestnuts like *Where Or When* and *Dearly Beloved*. Equally moving was Buddy Tate on tenor sax, injecting solos on *It Don't Mean A Thing If It Ain't Got That Swing* with hot r&b growls and shouts.



Betty Carter

Carter's and Tate's deviations from mainstream swing orthodoxies gained resonance as I listened to hundreds of student performers competing. Bland conformity to tepid swing prevailed. Why this overwhelming stylistic allegiance? Think of the geographical and cultural isolation so many of these students face, drawn from towns with populations of as few as 300 in the wilds of Idaho. How can students tap the resources of jazz records and book libraries, jazz clubs and radio stations? A provincialism reinforcing the notion that modern jazz stopped with Stan Kenton is understandable.

Or is it? Festival organizers and music educators could have drawn upon the eclectic talents of regional artists like Jay Clayton, Art Lande, and Obo Addy. And however difficult it might be for students to afford to travel to San Francisco and L.A. to hear the latest sounds, one could expect most music directors to make a few pilgrimages a year to big jazz centers.

Even given the provincial atmosphere that permeated much of this fest, moments of musical excellence made it worthwhile. Seattle's Roosevelt High School vocal ensemble transformed *Centerpiece* into a remarkably sensual and swinging performance, crowned with a good-natured scat exchange by Christine Sienkiewicz and Ronnell Richardson. Students credited their performance to the inspiration of music instructor Susan Bardsley, who played reggae records for her classes in order to teach them how to relax into a groove, guarding against overzealous attack.

Other students, not as blessed by inspired instruction, found their voices independently. Idaho Falls High School student Roger Evans taught himself how to play blues and jazz piano, and had the thrill of dueting with Buddy Tate during Tate's saxophone clinic, reinforcing Tate's point that a jazz education should begin with the blues.

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Lionel Hampton and most of the old vets on the bill demonstrated professionalism, but no surprises. What Carter, Tate, and these students from Seattle and Idaho Falls offered were highly individuated expressions of soul. And soul, Wingy Manone to the contrary, can have a hard time making it anywhere.

—norman weinstein

C AND D AT THE KNITTING FACTORY

THE KNITTING FACTORY, NEW YORK

It's easy to hear that no one else writes like Ornette Coleman: almost anything that comes from his pen is instantly recognizable. In a way, his melodies

are like an uncanny adult version of the kiddie board game *Chutes And Ladders*: just when you're happily climbing rung by rung through some fairly predictable structure, whether it's blues or bebop, you go to step into the next space and find yourself hurtling down some snaky slide into what seems like chaos' maw. It can be scary, but it's a hell of a lot of fun.

C and D (from the Ornette tune) is a loose-limbed, five-piece group centered around John Zorn and Tim Berne that comes together regularly, with some personnel shifts, to play Ornette's gnarled music. The end of March found them—at this gig, Zorn and Berne on altos, Mark Dresser on bass, Gerry Hemingway and Johnny Vidacovich on drums and percussion—back from a few weeks crisscrossing Europe to land home at New York's Knitting Factory, which in the year since it opened has proven indispensable for giving this kind of scene a place to happen.

While a capacity crowd egged them on, Zorn, Berne, & Co. tore into a set that demonstrated not only the variety of spins

in Ornette's impressive curveball collection but also their own weird stuff, their intently sympathetic ability to ride the lurching tunes without getting thrown too far. In fact, just the opposite: they took seven diverse songs and shook them around to bring out all kinds of weird and unexpected contours.



Tim Berne

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Take what happened to *The Good Old Days*. After stating the head in an edgy unison that deliberately recalled Ornette's vocalic cry loosely doubled by Don Cherry's, the altoists launched simultaneous solos. In hands less practiced, less familiar with each other, and less willing to tempt fate than these, that ploy can easily degenerate into an incoherent, self-indulgent muddle. But Zorn and Berne opened with a sort of alto conversation, Zorn trilling wildly at the lip of a scream, Berne arching a bent bluesy cry over it in response. Hemingway picked up on Zorn's trills for a pattern, setting off a rhythmic firestorm that lofted the altos into their wailing upper ends. The fiercer currents gradually died down to somehow segue into a percussion-heavy Amerindian war dance that unleashed alto crescendos as it went round and round, eventually resolving back to a more recognizable 4/4 jazz shuffle.

But not for long—nothing is ever for long with these guys. Just when you thought it was safe, Dresser suddenly sawed a hole in the rhythmic floor, skidding up and down his thick-toned bass and dropping down to its lowest register with an eye- and ear-popping thud. While he picked the tune (and the audience) back up into 4/4, Hemingway used everything but the skins of his drums and Vidacovich battered a cowbell to shoot challenges back and forth across the stage; Dresser kept them taut by pedalling steadily. Back in came the altos, and out came the head's restatement. Even there, Zorn couldn't—and didn't need to—resist the urge to scrawl a squall over it.

—gene santoro



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pro session

HERB POMEROY— MAVERICK OF MUSIC EDUCATION

by Frank-John Hadley

Looks rarely tell the whole story. Herb Pomeroy has a professional appearance and manner: his eyes shimmering with intelligence behind fairly thick glasses, his white-and-black moustache ennobling a friendly roundish face, his clothes natty, his speech articulate and convincing. But don't take Professor Pomeroy for some fusty scholar cloistered in ivory towers. For 33 years now he has stirringly taught the art of jazz composition, arranging, and performance at the fresh-aired and cordial Berklee College of Music, passing on knowledge acquired in the ungentle real world of jazz to aspiring young musicians.

Without hesitation, Pomeroy attributes the by-all-accounts considerable success he's had teaching to the many years out in the trenches. "I'm a musician first, a teacher second," the 58-year-old Bostonian says in a politely fervid tone of voice. He believes students find his three writing courses and triad of performing classes alive and engrossing—and they respond favorably to his instruction—because they're aware of "the fact that I am a player and writer, I lead my own band, I've been on the road with bands, I've played in small groups, I've made my living as a jazz musician, I'm talking about something that I am and that I've lived rather than just teaching. . . ."

Pomeroy's musicianly endeavors outside the walls of Berklee bear mentioning. The Herb Pomeroy Orchestra has been his pride and joy since its initial appearance on the Boston scene in 1955. (The bandleader disbanded the large ensemble for several years in the '60s and early '70s, but otherwise it's existed to the present—forever deserving wider recognition.) The band, whose members have included Boots Mussulli, Jaki Byard, Phil Wilson, and Dick Johnson, has swung at the Newport, Kool and Boston Globe Festivals, in Birdland and the Apollo Theatre, and in past or present Bay State jazz rooms named Sandy's, El Morocco, and Scotch 'n' Sirloin. The orchestra's discography consists of two albums on United Artists and one apiece on Roulette and Shiah. Also, Pomeroy held down a trumpet-section chair in the bands of Stan Kenton and Lionel Hampton, and he worked in combos alongside Charlie Parker, Serge Chaloff, and Charlie Mariano.

A maverick educator of sorts, Pomeroy never ever teaches from notes. "I refuse to lock myself in by working from an outline I wrote last year or five years ago. I like to

think that each semester I'm teaching the courses a little bit differently. I change my opinions . . . I want to say what I've now come to perceive. So I teach everything right out of my head." The player/writer/teacher welcomes having his students—an especially bright bunch who've taken several prerequisite courses before reaching him—to get out from under "good basic rules that we all use in playing and writing music" because such rules tend to be "hindrances towards expressing yourself" as one "becomes a truer and more developed musician."

One of the courses Pomeroy instructs is "Line Writing," which offers collegians "some new rules to think about." He explains: "I approach writing for a jazz band in two basic ways that are different than the way most approach [it]. When we want a melody to be harmonized for a section of like instruments, saxophones or brass, we don't harmonize each note in the melody and then assign the second note in this row of voicings as the second part, the third note as the third part. We write each part as a melodic line—hence the title of the course." By following his arranging technique, those in the class learn "to make every part be just as musical melodically as the melody itself" and have "the so-called subordinate role situation players" as important as the lead player. "The other aspect of this course," he says, "that is different is . . . we choose notes to play some voicings because of how they relate to each other intervallically rather than by the fact that they are the root, the third, the fifth of the chord."

Pomeroy likes to get to know his students, to "talk to them about what they are as people and what they are as musicians" and thereby understand their music better. "I often speak of some personal things in front of a group of 10 or 12 students and find by doing that, by letting them see I don't feel I want there to be barriers between them and me, I can get them to be free with me. Then their music starts to be loose and free."

The Berklee instructor looks off into the distance and fixes his eyes on an intangible something when he speaks of his "Arranging in the Style of Duke Ellington" class. His words surge forth, disclosing how the Ellington band's music allowed him, as he says, "to come to know myself emotionally and spiritually better." In the course Pomeroy not only teaches Ellington's scoring methods but also works hard to have his students

understand "Duke's philosophical approach to the band." According to Pomeroy, Ellington allowed his section players to be themselves, to be full of expression, and "the result is much richer than, say, five saxophones." He firmly states: "It's five *people* playing: Johnny Hodges, Paul Gonsalves, Harry Carney, Jimmy Hamilton, Russell Procope." The use of Ellington principles by students should result in arrangements that sound entirely like their own rather than ones influenced by Duke.

Pomeroy feels it is his responsibility to help students develop their tools and their craft without setting their musical personalities. "To a point," he says of his "Jazz Composition Seminar" and his overall educational logic, "I like to see the student writers incorporate some of the techniques that they've had in the first two courses with me but if they don't I'm really not shook up by it because I'm really looking to see them be themselves, write jazz music as they feel it should be written. I'm hoping that some of the things I've said have caused them not to make any major changes in direction but to have a couple new ways of thinking about things. . . . As I put it in the class: 'You have to be the meat and potatoes. What you're getting from me is a little flavoring, a little salt and pepper here and there. You've got to be true to yourself.'" **db**

news CONTINUED FROM PAGE 13

him with its annual "Howlin' Wolf—Keepin' the Blues Alive" Award.

This year's Chicago Blues Festival "88," in Chicago's Grant Park June 10-12, will feature piano blues in a "Chicago Breakdown," including performances by Walker and Sunnyland as well as Joe Willie "Pinetop" Perkins, "Moose" John Walker, and Erwin Helfer. Texas pianists will also be featured, including the "Grey Ghost," "Dr. Hepcat," the legendary Charles Brown, and "Little Willie" Littlefield, a Houston pianist now living in Holland. Littlefield wrote *Kansas City Lovin'*, which was later released as a Lieber-Stoller hit for Wilbert Harrison as *Kansas City*. Other featured artists include Artie "Blues Boy" White, Koko Taylor, Son Seals, Lonnie Brooks, Etta James, Hank Ballard and the Midnighters, Albert King, Fontella Bass with the Oliver Sain Band, a Friday night guitar jam featuring young blues artists, culminating with the pairing of Otis Rush and Buddy Guy, and appearances by Bobby Bland and B. B. King.

Just prior to the Fest, the Mayor's Office of Special Events will sponsor a 16-venue Pub Crawl, a reprise of last year's overwhelmingly successful jazz Pub Crawl. A fleet of buses will provide transportation to blues bars on the north, south, and west sides of the city. For further information, call the Special Events Hotline at (312) 744-3370.

—jim dejong

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clude a light, one-piece mahogany body, select one-piece mahogany neck, Brazilian rosewood fingerboard, and standard PRS features such as a five-position rotary and self-locking tuners. The guitar is available in a variety of hot, new colors, in particular the Deluxe "Metal" finishes.



M.V. PEDULLA'S SERIES II BASS

M.V. PEDULLA (Rockland, MA) enters the mid-price market with their new Series II bass. The bolt-on neck features a 22-fret rosewood fingerboard inlaid with MOP dots and an adjustable truss rod. Two stiffening bars add consistency to the strength of the neck and are helpful in evening out the hot and dead spots normally associated with the bolt-on design. Bridge and gears are by Gotoh, pickups are made by Barolini. Designed for the same feel and comfort as the MVP and Buzz (Pedulla's neck-thru design), the Series II is made entirely in the USA at the MV Pedulla factory. Finished in lustrous polyester the basses are available in various solid colors.

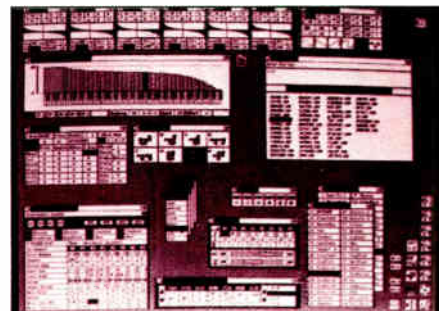
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AMPEG'S SVT400T BASS AMP

AMPEG (St. Louis, MO) has introduced a new bass amplifier—the SVT400T. The unit has twin 200-watt power amps which can be used independently or bridged to create a 400-watt mono bass amp. Control features include three bands of Gyrator equalization with a mid-sweep plus a six-band graphic equalizer that is footswitchable. Also included are two level processing devices, a preamp compressor with sustain control, and an Opto-Coupler limiter which prevents distortion in the power amplifier stage. The SVT400T has an internal crossover with frequency selection and level controls for the high/low frequency bands. Multiple

patching is accomplished with three effects loops, a balanced XLR output with level control, and power amp inputs.



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BACCHUS (Santa Monica, CA) presents a graphic editing system for Yamaha's TX802 FM Tone Generator. All its voicing windows are separated for maximum modularity. Graphic Envelope and Fractional Scaling Editors provide highly detailed visual information. The Performance Editor gives full control over the TX802's multi-timbral capabilities. Tone generators can be linked together to play chords of up to 16 notes. The Microtune Editor creates separate microtonal scales for each instrument in a performance. Graphic control panels, with "buttons" and sliders, are used to provide access to all TX802 front panel functions. Pop-up menu "stacks" are used for instant context-sensitive help. All icons and windows can be conveniently relocated anywhere on the screen.



ROLANDCORP'S BOSS TU-12P TUNER

ROLANDCORP (Los Angeles, CA) offers the TU-12P Chromatic Tuner from the BOSS line of products. Not much larger than a fountain pen, the pocket-size TU-12P includes professional features like a liquid crystal display, and a five-octave detection range of twelve chromatic notes. Concert pitch may be set in one-Hertz increments from 440 Hertz to 444 Hertz.

The TU-12P has a built-in condenser mic, and a feature not found on other tuners—a built-in guitar pick-up that lets the user tune any steel string guitar without a cord. db

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. . . jazz colleges: **Skidmore's** first Summer Jazz Institute takes place 6/26-7/8, featuring drummer **Ed Shaughnessy**, bassist **Milt Hinton**, pianist **Dick Katz**, and a workshop with Blue Note Records president **Bruce Lundvall** (contact: J. Gerald Zaffuts (518) 584-5000 for details); **Janice Berla** will direct her Vocal Jazz Camp and Educators Workshop at Illinois Benedictine College, Lisle, IL 7/31-8/5, with **Jay Clayton**, **Laurel Masse**, and an appearance by **Sheila Jordan** (contact Ken Kistner (312) 960-1500) . . . awards: the late **Woody Herman**, the lively **Lionel Hampton**, and educator **William F. Lee** of the U. of Miami were inducted into the **National Association Of Jazz Educators Hall Of Fame** at the group's annual convention in Tampa; *Roots*, the

Nigerian jazz magazine, has awarded **Toshiko Akiyoshi**, **Miles Davis**, **Randy Weston**, **Albert Mangelsdorff**, and the **Art Ensemble of Chicago** its first set of Roots Awards For Jazz at the magazine's festival in Lagos . . . fest notes: the **39th Bath Festival**, 5/27-6/12, will feature **Lester Bowie's Brass Fantasy**, **Sweet Honey in The Rock**, **Ornette Coleman**, and **Bob Wilber's All-Star Band** as well as classical ensembles, dance troupes, and an evening of American humor hosted by **Alistair Cooke** (contact Phillip Walker (0225) 62231); the **Mount Hood Festival Of Jazz**, 8/5-7, will feature **Grover Washington Jr.**, the **Modern Jazz Quartet**, and **Sphere** (contact Terri Calamoneri, (503) 666-3810) . . . blues to green: **Steve Katz**, ex-guitarist with the Blues Project and Blood, Sweat & Tears, is the new CEO of **Green**

Linnet Records, prime purveyors of Celtic music . . . where, oh where: did you ever see **Art Kane's** photo, **Harlem Assemblage Of Jazz Greats** in *Esquire's World Of Jazz*? The one with scores of jazz musicians grouped on the steps of a Harlem tenement and the center seam dividing the two pages cutting a dozen musicians in half. Have you got the negative? The California Institute Of Jazz Studies wants to make a high quality print from the negative to display with their collection of paintings of jazz men and Lady Day currently on display at Sonoma State University and to make it available as a traveling exhibit (contact John Fairweather (707) 528-7830) . . . congressman jazz: **Rep. John Conyers**, of Detroit, was feted in Kansas City by **Count Basie Enterprises**, the **Charlie Parker Foundation**, and the **National Jazz Service**

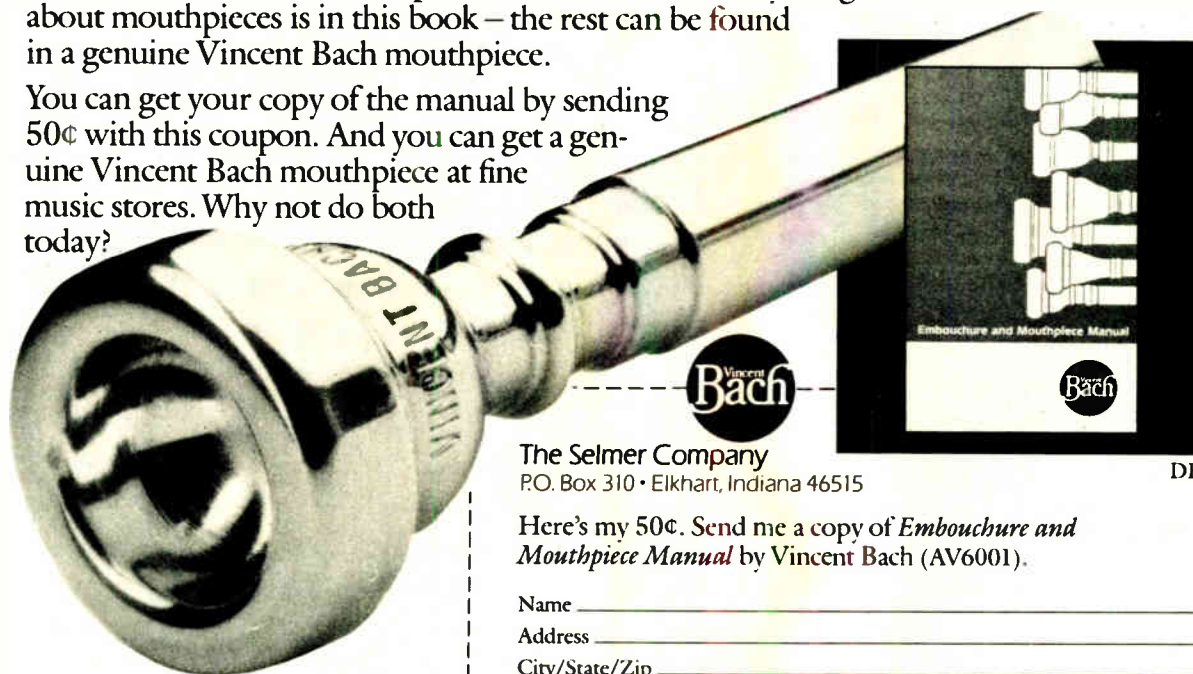
Organization for authoring the resolution designating jazz a national American treasure and legislation to relieve the late **Woody Herman's** \$1.6 million tax liability. The concert featured fiddler/guitarist **Claude Williams** and hoofers the **McFadden Bros** . . . more fests: **Dizzy Gillespie** is the highlight of the **Discover Jazz Festival** in Burlington, VT, 6/9-12. For the full line-up call: (802) 863-7992; the **Central Pennsylvania Festival**, 6/17-19, features **Sonny Rollins**, **J. J. Johnson**, **Flip Phillips**, and local musicians. Clinics will be held at noon Saturday (contact Joe Intrieri (717) 732-5877) . . . dizzy induction: the Board of Directors of the **Black Filmmakers Hall of Fame, Inc.**, announced at their 15th Anniversary celebration a tribute to "Jazz In Cinema," inducting **Dizzy Gillespie** into their hall of fame . . .

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A World Of Jazz

by W. Royal Stokes

Is a once-a-week jazz show marketable on a commercial station noted for its middle-of-the-road offerings? For Ken Mellgren, program director of WWRC in Washington, D.C., there is no question but that jazz "is commercially viable. In fact, there are certain clients who are buying, specifically Felix Grant's Saturday afternoon *World Of Jazz*, as opposed to a general schedule that runs throughout the rest of the week."

WWRC has done its homework. "We are basically marketing the station to advertisers interested in the adult audience 35-64 years of age," outlines Mellgren. "This is the demographic cell that is growing at a faster rate than any other and it is also one that advertisers are coming to realize is very, very important. People in this age category have a lot more money to spend. They spend it on vacations and entertainment. Restaurants and clubs are natural sponsors because people are listening to Felix to be entertained and these tend to be people who go to live performances and who go out to dinner." The vacation and travel angle can tie in intimately with jazz programming. Grant has for years hosted tours to jazz festivals abroad and to Mardi Gras in Rio de Janeiro.

Asked how his show is doing in terms of sponsors, Grant replied, "WWRC is sold out." In other words, sponsors have to stand in line to get a spot. That says much for the viability of jazz programming on the commercial airways; for, as Mellgren points out, "Many of the artists that Felix plays are a mainstay of our musical fare throughout the week." That fare includes programming by Swing Era authority Ed Walker, a fixture on D.C.-area radio since the early '50s.

I spent a couple of hours recently with Grant in his apartment in southwest Washington, where I set about picking the 66-year-old jazz authority's brain for answers to my query. How had he survived these four decades as a jazz programmer on commercial radio? Grant chose at first to talk around the issue at hand.

"When I sit down to prepare a program I hear it as I'm putting it together," explained Grant, who began his radio career in 1946 at WWDC a few days before discharge from the U.S. Coast Guard. "I will get together more records than I can possible need for the four hours and I will know what I played last week and the week before that. I'll hold these records in my lap and say, 'Yes, we'll start here.' And I'll do it an hour at a block. I'll know what tempo is or who wrote this or this will go with this. Not hunt-and-peck but physically planning what will follow what



W. ROYAL STOKES

to the end of *that* hour. The next hour is an entirely other program because we're interrupted by the news. I do each hour as an hour of its own; and when I finish, the four hours fit together and that's it."

Those are the mechanics, the engineering, of a Felix Grant show, and that's an appropriate analogy, for Grant's 40 years on the air have been served exclusively in commercial formats that necessitate clockwork precision in order to accommodate the "spots." Tight timing, however, is only one of the factors that add up to Grant's phenomenal success as a professional jazz broadcaster. Others are a devotion to and deep knowledge of the entire history of jazz, an openmindedness to the newest developments in the music, and "an intuitive feel . . . that is hard to explain."

"When you do it day after day—and you love the music—there's an intuition that goes into programming," Grant told me. "I've got a fistful of commercials and I know I'll be on for four hours. I play, say, Bill Evans. Now who would follow Bill Evans? I certainly wouldn't play another piano player after Bill Evans. I might play Billie Holiday after Bill Evans. There is a juxtaposition of artists that happens by way of intuition. I've always made a point on the program of variety. You can never really know what you're going to hear next and that's one of the assets of the program. And I will never play two of anybody."

In addition to established and historical figures, Grant fits in the newest names. "I'll never forget the first time I heard McCoy Tyner in a little room up on 14th Street. I said, 'Who in the hell is that piano player?!' It's like hearing today fellows like Mulgrew Miller or Fred Hersch—you just know right away. Or the first time I heard Mose Allison, I couldn't wait to play him on the air. And the first time I heard Rare Silk—I got a sample record of theirs and I didn't know how many people were in the group, didn't know who they were, but they left a very fine impression. And my judgment was correct because that year they were second

for a Grammy right after Manhattan Transfer. I can get a new record today and I'll have it on the air tonight. I can't wait, nor have I ever waited, for the reviews in the trade papers or anything of the sort. It's sort of walking a little bit of a tightrope because you're putting your reputation on the line, and you don't just do it once, you do it *endlessly*."

Grant has logged upwards of 50,000 hours of air time hosting a jazz show, every hour of it on commercial radio, including an unprecedented 30-year stretch on WMAL before moving over to WWRC two years ago. What is Grant's formula for that success, a record unmatched by any other jazz broadcaster in history?

"One of the things I've done is I've got a very large library of books and I've done an *incredible* amount of research. I have worked very hard at what I do, but I don't go on the air and brag about it. But when I do go on, I know what I'm talking about. If I run across a brand new artist, I will take some time to find out about him or her. I don't expect the run-of-the-mill person just turning on the radio to be as conversant with jazz as I am. This is my profession. And you're going to be challenged by management on every record that you play. If you play James P. Johnson, you better know who he is and you better have some idea of his era. If you're going to play Miles, you better understand where Miles is, where he came from. Just liking him is not enough. 'Hey, man'—Grant snaps his fingers, his voice assuming the inflections of a hipster—"Miles is great, isn't Miles great, he's too much!" That's so casual as to be almost asinine.

"Then, I would hope that the persons playing the music on the air have some pretty good ears because if they don't—ever watch people dance and they're not dancing in time to the music? That boggles my mind."

"Everybody thinks that my generation was mad about Sammy Kaye and Kay Kyser, but to me they were corny acts. When I was a boy I never cared for the Andrews Sisters. But I thought Stuff Smith was *unbelievable*. And Fats Waller I thought was just beyond description. I heard Duke Ellington from the Cotton Club and the music fascinated me. You might hear him one night in one place and the next night in another, and you might hear two different bands. It was tremendous to hear the reactions of the crowd. The rest of the guys at school, they knew the lineup of the Yankees and the Giants, but I knew there was a bandleader at a place in Chicago called the Grand Terrace and his name was Earl Hines. That's the kind of thing that fascinated *me*."

"I think record company reissue programs are a very positive sign because they vividly illustrate that you can listen to, for instance, a Cannonball Adderley record of about 30

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years ago and realize that he was one *helluva* alto saxophone player. When some of the younger people who believe they like David Sanborn—and I think Sanborn is a *super* alto player—hear Adderley, there's a chance to make some sort of comparison.

"Earl Klugh is a very competent guitar player and I play him. I will play a new album of Billy Cobham's—incredible! I've stated that at one time Benny Goodman was a fusion band. Some of these musicians today who are 20 or 25 years old and who grew up strictly on pop sounds, all of a sudden some of them hear fusion and they say, 'Wow, listen to what they're doing!' And it's bound to lead to some sort of development. Now I don't know whether some wild, electric guitar player is going to sit in with Benny Carter, but if he wanted to and Benny felt at ease with it, I think something might happen.

"I had a client one time that told me that one of the reasons he thought he had success with his commercial spot, wherever it came in the program, was that it so followed my conversation about the artist that I just finished playing that it blended right in and the listener never really felt that they were listening to a commercial, that all of a sudden the commercial was over and I'm talking about the next artist. There was never any shouting, never any hype. Credibility—in communications, if you don't have credibility, that's it. Credibility and *believability* are a couple of elements which are vital when you get down to the business of selling something on the air, whether it's a nightclub or restaurant or whatever. If you come across that it's a really first-class place, then I think you've done a good job."

If anyone can be said to have done a good job, it is certainly Felix Grant. And that good job has been celebrated *summa cum laude*. The Brazilian government has awarded Grant their Order of the Southern Cross for his "overall view of Brazilian life style, language, and art" (Grant played a major role in introducing this country to the bossa nova in the 1960's), Jamaica named its Kingston School of Music library after him, the U.S. State Department has sent him abroad to lecture on jazz, and the U.S. Army has bestowed upon him a medal in recognition of his promotion of military jazz bands.

At a Blues Alley tribute to Grant on the occasion of his 40th anniversary on the air two years ago, a letter of congratulations from Ronald Reagan was read, Blues Alley president John Bunyan announced the endowment of a \$25,000 scholarship fund in Grant's name, WWRC cited him as "DC's Mr. Music," and Stan Getz praised the broadcaster for "never selling out to rock or schlock." Finally, representatives of the governments of Washington, D.C., Virginia, and Maryland stepped forward to read proclamations declaring that date henceforth Felix Grant Day. db

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CARL CARTER, 24-year-old native of Bridgeport, Connecticut, began his musical life as a drummer at age seven, switching to electric bass at 14. While in high school he also took part in music programs at Sacred Heart University, Wesleyan University, and Bridgeport University. Upon graduation he enrolled at Berklee where he was awarded both the Lenny Brewster and the Faculty Association Awards. Carter was picked to play with Chick Corea during a week of workshops and clinics he conducted at the school.

At Berklee, Carter met trombonist/arranger Phil Wilson and joined his Rainbow Band, which represented the school on a nine-country tour of Latin America. He played with Clark Terry, Randy Brecker, Joe Williams, and the late Maxine Sullivan on a S.S. Norway Jazz Cruise. His influences include Paul Chambers, Bootsie Collins, and Ron Carter.



JAMIE GLASER, 33-year-old native New Yorker, credits his father with being his first musical influence. His dad, the late Hy Glaser, took the young Glaser to the demo sessions recording his songs for singers such as Nat King Cole. After hearing guitarists Tony Mottola, Al Caiola, and Charlie

Macy play his father's tunes, six-year-old Glaser wanted his own guitar, a Kay Junior model.

Glaser is a graduate of Berklee with a degree in composition and winner of the school's Harris Stanton Award. While at Berklee he was selected to perform a composition for orchestra and jazz band composed by William Mallof for the Boston Symphony Orchestra. Since moving to Los Angeles he has been busy with soundtrack work for tv and movies, including *Bring Me The Head Of Dobbie Gillis*, *The Colby's*, and *The Love Boat*; jingles for everything from beer to oatmeal to HMOs, and two dozen recording sessions including albums by Jean Luc Ponty, Bryan Adams, and Teo Macero's *Impressions Of Charles Mingus*. Glaser is label shopping with tapes of his own album, *The Dream*.



PETER VAGENAS, 18-year-old from Newark, Delaware, began drumming in earnest at age four when his grandfather passed on his trap set as a Christmas gift. Lessons began the next year with a local high school band director. In second grade he was a member of the 4-6th grade elementary school band but because he could keep time much better than he could tell it he was often late for band practice. While in the sixth grade he was selected for the Delaware Junior All-State Band and has been a member of both the All-State Concert and Band and Jazz Ensemble each year since.

Vagenas' professional career began in junior high school as pit drummer for a University of Delaware production of *Grease*. As a ninth grader he was hired as pit drummer for the University's Professional Summer Repertory Theatre production of *They're Playing Our Song*.



WENDELL RIVERA

33-year-old native of Ponce, Puerto Rico, grew up in a musical family. His brothers are salsa musicians Yolandita and Waldemar Rivera. Rivera started playing drums at age eight. For 15 years he has worked professionally as a latin percussionist with Carlos Santos, Ray Barretto, Carlos "Patato" Valdes, and Milton Cardona. He has performed throughout the continental United States and Puerto Rico at major salsa festivals including El Festival de la Salsa in Boston, Bomba and Plena Festival in San Antonio, Puerto Rico. Rivera, who lives in Buffalo, NY, formed his own band, Bomplene, in 1985. They will tour Puerto Rico this summer, and are preparing to record an album.



BRICE WINSTON

18-year-old resident of Tucson, Arizona, was introduced to jazz by his father who taught journalism and a jazz history course at North Arizona University. Winston, a flute player, thought it "outlandish, but then I really got into it." Inspired by this introduction to the ABCs (Adderley, Basie, Coltrane) and a desire to play in the junior high jazz band, he began saxophone

lessons at age 12. Since then he has been an annual member of Tucson's All-City Junior High and High School Bands. More recently he has been named outstanding soloist on soprano and alto saxes and flute at the Northern Arizona University High School Jazz Festival. With Winston playing lead alto, his school, Catalina High, won AAA division honors at the 1985 International High School Jazz Festival in Reno.

Winston also plays professionally with a group of middle-aged men in jazz clubs in Tucson and nearby resorts. Their repertoire ranges from Monk to Coltrane to Ornette Coleman. This summer he will tour with the McDonald's Jazz Big Band. A regular with the University of Arizona jazz band, he recently had the opportunity to perform with Dizzy Gillespie and guitarist Richard Boukas.



SCOTT DENETT

18-year-old native of Reston, VA, is a guitarist and composer whose trio, Interplay, won the first place Gold Award at last year's first Musicfest U.S.A. for high school jazz combo. Although he has only been playing guitar for four years, he has experience playing in Washington, D.C.-area clubs such as Blues Alley and the Ice House Cafe. Denett's membership in the Blues Alley Youth Orchestra led to performing with Dizzy Gillespie at his 70th birthday celebration at Wolf Trap. He is a member of the McDonald's All-American Jazz Big Band. Denett's biggest influence is his instructor Pat Martino.

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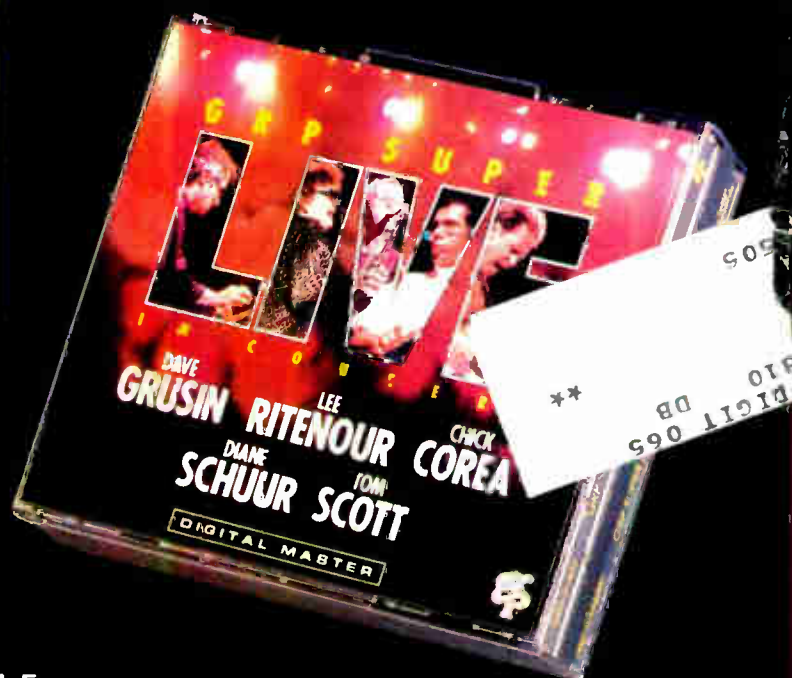
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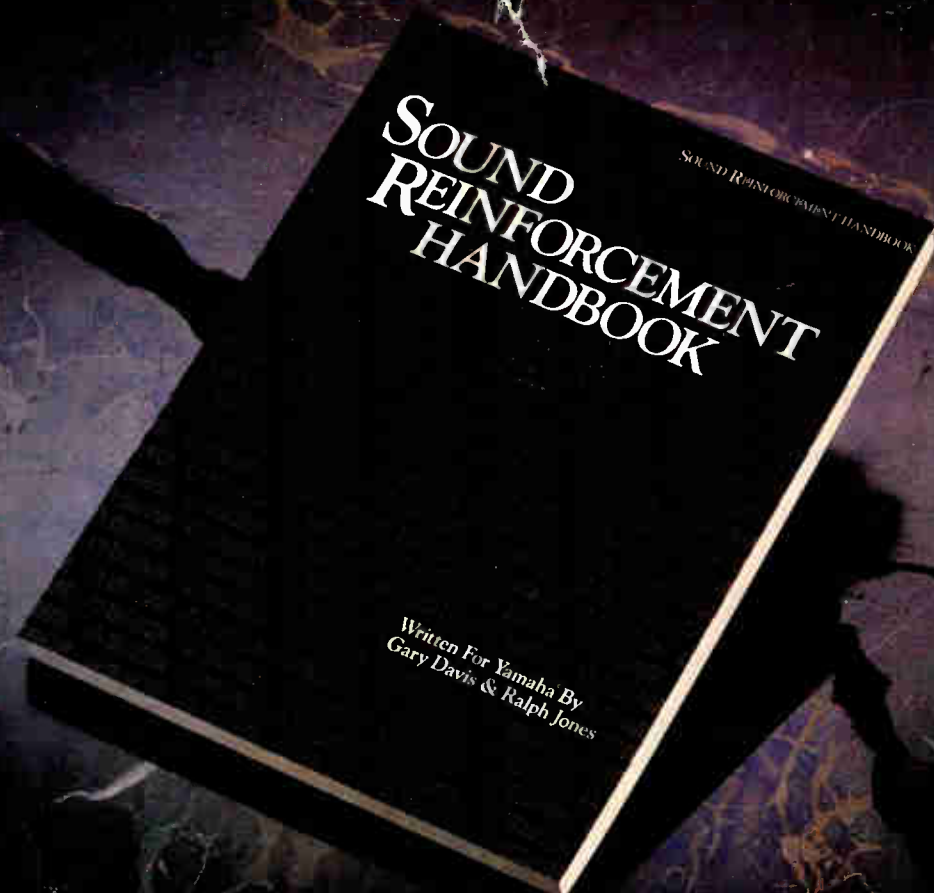
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