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# downbeat

For Contemporary Musicians

## Joe Zawinul

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*The Mellowing Of*

## Carla Bley

## Andrew Cyrille

*Persuasive Percussion*

## 32nd Annual International Critics Poll

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# *You don't explain it. You feel it.*

## *Marvin Stamm and Woody Shaw on Life, Music and Yamaha's new 6000 Series trumpets.*

The following is a conversation between two of the foremost trumpet players in the world. Marvin Stamm, one of the most respected studio players around today, and Woody Shaw, whose accomplishments in jazz are legendary.

MS: Woody, thirty years ago, my dad gave me some good advice that I'll pass on to my own kids. He told me whatever I picked to do for a living, make sure I really like it. Because I'll probably be doing it for a long, long time. For me, the answer was music. And I've never regretted it.

WS: There's nothing like it. We're actually making a living doing what we really love.

MS: For sure. You can't beat it.

WS: And so many good things happen to you. Like last Saturday in Newark. They gave a concert for me and gave me an honorary degree from Arts High. There were three great high school orchestras. I saw my old trumpet teacher. Man, I cried for half an hour.

MS: That's what music's all about. You don't explain it. Not really. You *feel* it. It comes from deep inside. The trick is getting it out. And if I don't have the right horn, I can't do it. That's why I'm so excited about these new Yamahas. And it's *fun* to be excited about a horn again.

WS: Right, You can play anything on them. And everything comes so much easier. I don't use as much



energy to play. It's like they took all the best parts of the great trumpets and rolled them into one. On the European Tour I just finished, several classical players came up to me and asked about the horn...

MS: They were hearing something.

WS: Yeah. And I *know* what they were hearing. Because sometimes it feels like I can just reach out and *touch* the notes.

MS: Absolutely. I can play a soft ballad. It responds. I can play loud and fast. It responds. Brilliant, fat, rich sounds. It comes from the way these horns are made.

WS: You said it. The very first time I picked up my Yamaha horn, it was so *on*. The intonation's so perfect, it took me a week to get used

to it! The high G's were like silk. And on the slow things where I'd always used a flugel, I end up staying with the trumpet 'cause it can give me the kind of full, dark sound I want. My trombone player said, "Woody, I never heard you sound like that before." I said, "Me neither." I really love this horn.

MS: So do I. My reputation as a studio player is based on versatility, and this new horn from Yamaha is the *epitome* of versatility. It got me to switch when I thought I never would.

WS: You're absolutely right, You know what horn I used to play. Nothing was going to make me change but one thing. A better trumpet.

MS: You have to respect Yamaha quality. Not just their instruments, but the way they believe in giving back to the community. They're sensitive to people and to music, and they're dedicated to bringing out the best in life throughout the world.

WS: Amen to that, Marvin. Amen to that.

*The new 6000 Series professional trumpets from Yamaha. For information, visit your authorized Yamaha dealer or write to Yamaha Musical Products, 3050 Breton Rd. S.E., P.O. Box 7271, Grand Rapids, MI 49510.*



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After a long voyage down the jazz mainstream, the Austrian-born keyboarder was seduced by the electronic Muse. Following now-famous studio sessions with Miles (including *In A Silent Way* and *Bitches Brew*), he co-founded Weather Report, and the rest, as they say, is history. John Diliberto explores Zawinul's electric odyssey.

### 20 32nd ANNUAL *down beat* INTERNATIONAL CRITICS POLL

Lots of new stars powered their way to the top of the TDWR lists this year, while a host of longtime favorites retained Established sovereignty. Check your choices against those of the critics.

### 24 MY DINNER WITH CARLA

Over plates of pasta, Carla Bley, the "queen of the avant garde," held court, and in the process covered such topics as her composing, her bandleading, her instrumental chops (or lack of), and commercial success (or lack of). Don Palmer took notes between courses.

### 28 ANDREW CYRILLE: PASSION FOR PERCUSSION

It's his *feel* for the drums that's held the dynamic Cyrille in such good stead alongside such diverse musicians as Coleman Hawkins and Cecil Taylor. Howard Mandel presents a portrait of the multifaceted percussionist.

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Cover photo of Josef Zawinul by Paul Natkin/Photo Reserve.

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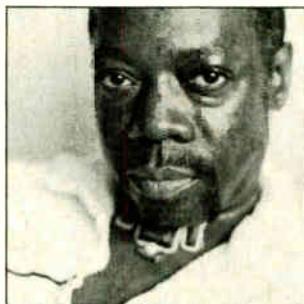
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# down beat

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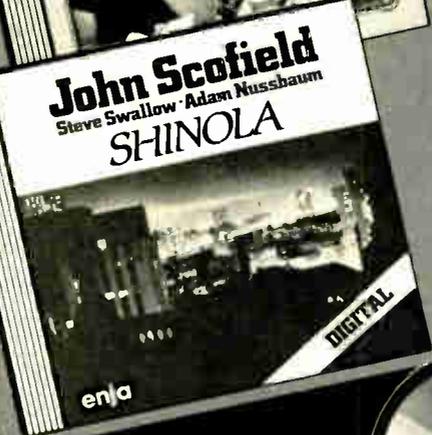
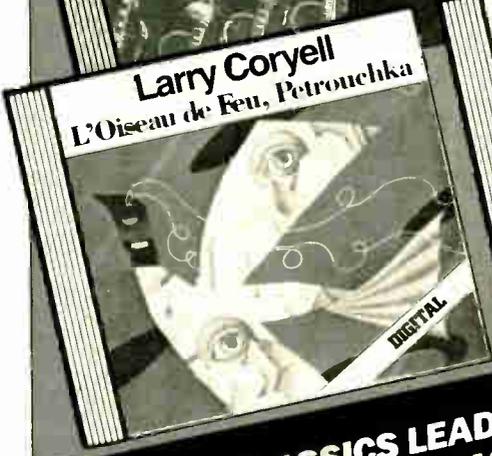
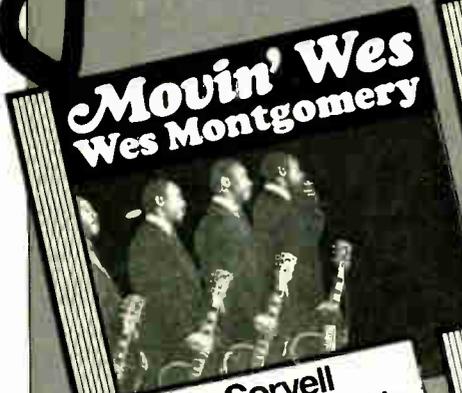
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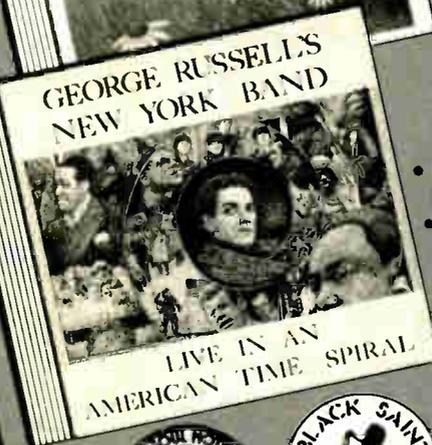
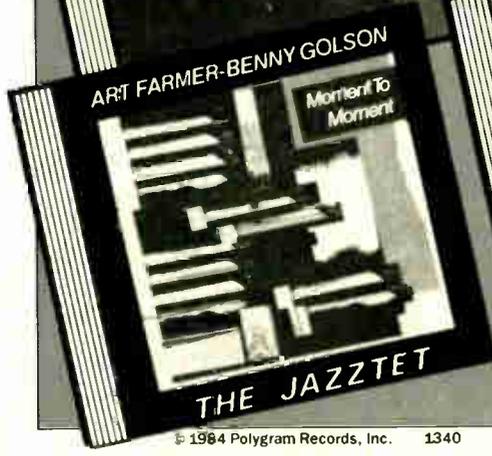
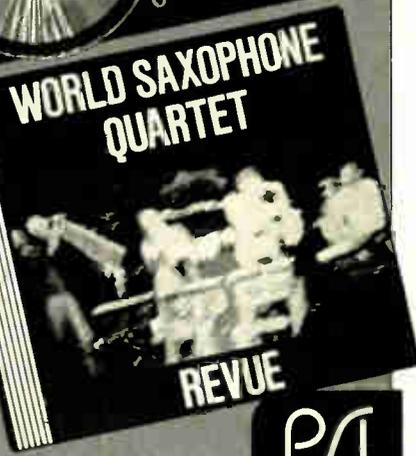
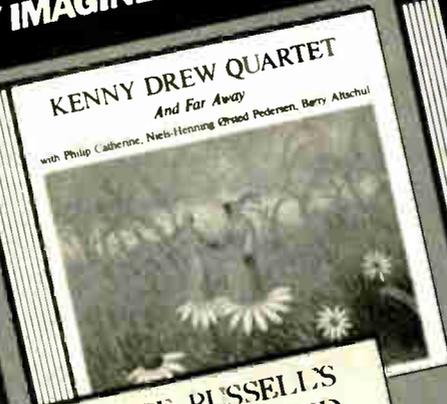


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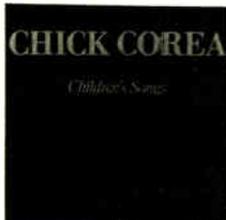
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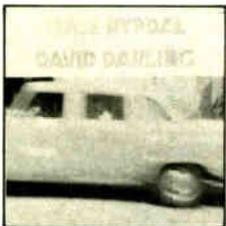


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# ON THE BEAT

BY CHARLES DOHERTY

**S**ure as birds got to fly and fish got to swim, the International Critics Poll dominates the August issue of **down beat**. Now in its 32nd annual edition, 59 critics from around the land and across the seas voted for their favorites in 35 categories; in 30 the critics selected winners in both Established and Talent Deserving Wider Recognition divisions.

Transgalactic bandleader Sun Ra rises from the pack to enter the Hall Of Fame, and the editors have selected world jazz ambassador Billy Taylor as the recipient of our fourth **down beat** Lifetime Achievement Award. As for the other winners, in the Established categories a pantheon of all-stars continues to reign, with one new name at the top—John Carter (Clarinet).

TDWR-wise it was a different story indeed, with 16 new first-time winners (echoing the original designation of this division—New Star, a title that ran through the '62 poll), including: the Vienna Art Orchestra (Big Band); Sphere (Acoustic Jazz Group); Bob Moses, David Murray, and Mathias Rügge (a three-way tie for Arranger); Craig Harris (Trombone); Eddie "Cleanhead" Vinson (Alto Saxophone, in a narrow win); Branford Marsalis (Tenor Saxophone); Henry Threadgill (his first Flute win, though he has won Baritone Sax-TDWR four times previously); Andy Narell (Miscellaneous Instrument, the steel drummer tied with four-time MI-TDWR-winning cellist Abdul Wadud); Michel Petrucciani (Acoustic Piano); Jasper Van't Hof (Electric Piano, and an Organ TDWR winner in '78); Mino Cinelu (Percussion); Tania Maria (Female Singer); UB 40 (Pop/Rock Artist); and Buddy Guy (Soul/R&B Artist).

Double winners include Charlie Haden (best Acoustic Bass for the third straight year and fourth time overall) whose *Ballad Of The Fallen* (ECM) copped Record Of The Year honors; Josef Zawinul (Electric Piano, second straight, fourth overall; Synthesizer, seventh straight, eighth overall; hey, let's give Joe a triple, as Weather Report posted back-to-back Electric Jazz Group wins); Ronald Shannon Jackson (three straight Drum-TDWR wins, and his Decoding Society has two straight Electric Jazz Group-TDWRs); and Mathias Rügge (he arranges the Vienna Art Orchestra—see above). Another double of sorts was scored by Giovanni Bonandrini; though this is his third straight Record Producer honor, his Black Saint/Soul Note outfit wins Record Label for the first time.

CONTINUED ON PAGE 71

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# CHORDS & DISCORDS

## Dream state

I'm a voice student at Indiana University where, in addition to my classical studies, I still keep up with my jazz vocals in a small quartet. I was really impressed with your recent interview with Keith Jarrett (db, June '84) and with the emphasis on the "state" and bringing it on. So much of my own views about being an artist were expressed in that article that I had to express to interviewer Art Lange and Mr. Jarrett my appreciation for fearlessly plunging into controversial waters.

I was so impressed with Mr. Jarrett's comments about choosing standards with whose lyrics he was familiar so he could pianistically sing! How many times I have heard, both on recordings and in my own groups, improper and uncreative instrumental solos which probably affected me that way because of my knowledge of the lyric and the true melodic phrasing.

I wish to thank Mr. Jarrett for a lesson in creative technique which had somehow never been put to me in the way he expressed it. I refer to "Step Two," throwing away "Step One." My singing will never be the same.

Rita DiCarlo

Bloomington, IN

## Quality control

**down beat** has done a wonderful job of interviewing and featuring many new jazz men who would otherwise go unnoticed by the general public. In doing so, however, I feel that you have given short shrift to some of our great living legends. Young jazz players are more interested today in their heritage than ever before. Many fine jazz musicians I know in the army and navy jazz ensembles are fascinated with my record collection and make "discoveries" like the Gil Evans arrangements for Claude Thornhill, the sax ensemble work of bands like Artie Shaw's ("didn't know anyone did things like that except Supersax"), the fact that a guy named "Wingy" Manone existed and that he did a tune called *Tar Paper Stomp* almost a decade before it became *In The Mood*, etc.

The kids want to know where they came from; I suggest that, before it is too late, you publish features about some of the giants that still tread this earth, along with selected discographies.

Yours for continued success and a hope that you will put more emphasis on quality rather than just "new."

Malcolm E. Holt

Glen Burnie, MD

## "deebee" grace notes

We're very pleased and proud that Jeff Knutson won the Classical Instrumental Soloist—High School of your recent "deebee" awards (db, June '84). **down beat** is to be congratulated for providing this kind of stimulus and recognition for America's young artists.

I've been a longtime subscriber, and we also have the magazine in our school library; it's great.

Ed Christianson

Band Director

North High School

Fargo, ND

Thank you for honoring our Jazz Chamber Ensemble as best Jazz Instrumental Group—College in your recent **down beat** Student Music Awards competition (db, June '84). The students and I, as well as the whole school, consider this a great honor, and we wish to convey our appreciation. As a music educator I especially want to commend **down beat** for sponsoring this excellent award program each year. It is a wonderful reward for the hard work of talented students. It is also a great way for aspiring professionals to begin to garner national reputation.

CONTINUED ON PAGE 71



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## BMI honors 22 young composers

**NEW YORK**—Twenty-two young American composers (including one South American) share the 32nd annual BMI awards to Student Composers. The winners, ranging in age from nine to 25, were presented cash awards at a recent reception in their honor at the St. Regis-Sheraton Hotel here.

Sponsored by Broadcast Music Inc., the performing rights organization, the '84 awards range from \$500 to \$2,500, and total \$15,000. This year's awards brings the number of young composers honored over the years to nearly 300.

The recipients include: Martin C. Butler, 24 years old, from New York City; Ronald Camarero, 21, NYC; Wendy F. Chen, 13, Brooklyn; William E. Coble, 24, Brookline, MA; Andreas Dörfner, 16, Interlochen, MI; Mark Gustavson, 24, NYC; Daron Eric Hagen, 22, Philadelphia; Aaron Jay Kernis, 23, NYC; Timothy A. Kramer, 24, Pasco, WA; Todd Bennett Levin, 22, Farmington Hills, MI; Ronald Lubetsky, 24, Longboat Key, FL; Martin Matalon, 25, Cambridge, MA; John McGinn, 19, San Fran-

cisco; Ruth Meyer, 23, Dallas; David Rakowski, 25, Princeton, NJ; Alejandro Iglesias Rossi, 23, Buenos Aires; Daniel Spector, 21, Kenmore, NY; Michael Torke, 22, Wauwatosa, WI; Dalit Paz Warshaw, nine, New City, NY; and Alan Yim, 25, Cambridge, MA.

Composer William Schuman is permanent chairman of the judging panel. Consultant Ulysses Kay presided over the final judging session this year. Judges included T. J. Anderson, Gheorghe Costinescu, George Crumb, Paul Dunkel, Max Lifchitz, Richard Moryl, Kirby Pines, Robert Pollock, Christopher Rouse, William Sisson, Pril Smiley, Bruce J. Taub, Gerald Warfield, Frank Wiglesworth, and Noel B. Zahler.

The official rules and applications for the 1984-85 BMI student competition will be available in the fall. Inquiries regarding rules and official entry blanks should be addressed to James G. Roy Jr., Director, BMI Awards to Student Composers, Broadcast Music Inc., 320 W. 57th St., NYC 10019.

—arch stanton



LAUREN DEUTSCH

**NEARLY A SCORE:** Trumpeter Don Cherry (pictured) was a special guest at the Association for the Advancement of Creative Musicians 19th Anniversary Festival held recently at Columbia College's Ferguson Auditorium in Chicago. The weekend event, sponsored in part by the National Endowment for the Arts, Columbia College, the Illinois Arts Council, and Meet the Composers/Great Lakes, also featured Douglas Ewart's Clarinet Choir (Ari Brown, Mwata Bowden, Ernest Dawkins), Anthony Braxton/Richard Davis, poet Amiri Baraka, Steve McCall, David Murray, Hank Drake, Rafael Garrett, and a burning AACM Orchestra.

### MUS. ED. REPORT

## Picks & sticks

The **National Guitar Summer Workshops**, a series of four weeklong intensives, kick off 7/21 in South Kent, CT; rock, classical, jazz, bluegrass, finger-pickin', and bass tracts are covered; master classes by Larry Coryell, Arlen Roth, Rory Block, George Gritzback, Eric Schoenberg, and Dennis Koster are slated; open to intermediate to advanced players, high schoolers to adults, with some scholarships courtesy of Ovation Instruments Inc.; details from David Smolover, Director, NGSW, POB 222, Lakeside, CT 06758; (203) 567-8529.

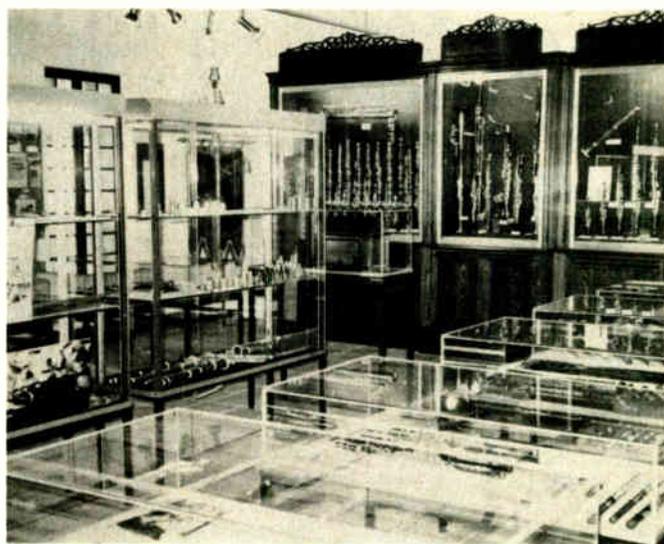
The '84 **Percussive Arts Society International Conventon**, skedded for 11/1-4 at the University of Michigan in Ann Arbor, offers the rhythm-minded classes, competitions, workshops, and the world's largest exhibit of percussion gear; master clinics will be conducted by Bill Bruford, Harvey Mason, Vic Firth, Vinnie Colaiuta, and a host of others; complete program, registration, and housing info from PAS, POB 697, Urbana, IL 61801; (217) 367-4098.

The second **International Jazz Workshop** at Tübingen, West Germany 8/10-17 is the first of three in Europe this summer (later workshops are slated for London and Copenhagen); the teaching staff

includes Jamey Aebersold, Nick Brignola, Jerry Coker, David Liebman, John McNeil, Slide Hampton, David Baker, Jim McNeely, James Williams, Howard Roberts, Ed Soph, and Adam Nussbaum; details from Hans Gruber, Advance Music, Stadtlanggasse 9, D-7407, Rottenburg am Neckar, West Germany.

The James Madison University Flute Choir, in cooperation with the JMU Music Dept., just announced its sixth annual **Flute Choir Composition Competition**; the winning composer receives a \$300 prize and the piece will be premiered by the choir at their spring recital next year; instrumentation must include eight flutes, and the deadline is 10/1; more info comes from Carol Kniebusch, Director, JMU Flute Choir, Music Dept., James Madison U., Harrisonburg, VA 22807; (703) 433-6197.

A major jazz studies program leading to a **Bachelor of Arts in Jazz Studies** has been announced by Cincinnati's University Without Walls and the Greater Cincinnati Council for the Performing Arts; the alternative education program is open to both musicians and non-musicians, and includes courses in music theory, history, business management, and performance; faculty includes top area jazz musicians, journalists, and historians; contact UWW Dean, Provident Bank Building, Suite 1010, Seventh & Vine Sts., Cincinnati, OH 45202. □



**WOODWIND MUSEUM:** Through the generosity of Leon Leblanc, the history of woodwind musical instruments and their manufacture is beautifully presented in a new museum in the French village of La Couture-Boussey, about 90 minutes outside Paris. La Couture has been a leading center of woodwind manufacturing for centuries, a tradition that evolved from the making of spigots for wine casks. La Couture is still home to the Noblet family, woodwind makers since 1750. Many of Leblanc's and Noblet's innovations in the development of the clarinet family are on display in the museum (as pictured above), in addition to priceless antique and exact reproduction instruments, rare photos and other musical memorabilia, mouthpieces, ligatures, caps, and other woodwind accessories, plus a craftsman's old workbench complete with period tools. The museum is open to the public. The G. Leblanc Corp., 7019 30th Ave., Kenosha, WI 53141 can provide further information for visitors.

# NEWS

**HELPING HAND:** Big Nick Nicholas (pictured at right) entertains the crowd at WBGO-FM's Jazzathon in New York. The 12-hour fundraising concert was broadcast live from the Savoy Cabaret. Nicholas was joined on-stage by Lionel Hampton, honorary chairman of the event presented annually by the Newark-based public radio station. Among the performers helping out were Sonny Fortune, Rufus Reid, Ted Dunbar, Jon Hendricks, Jorge Dalto, Carrie Smith, and Ray Drummond.



MITCHELL SEIDEL

## NEA grants fund imaginative radio

**WASHINGTON, DC**—Recognizing that radio reaches vast audiences in every corner of the country and that it is a cost-effective means of bringing many art forms to millions of people, the National Endowment for the Arts has announced that 79 radio grants totaling \$750,000 have been awarded to individuals and organizations in 24 states and DC for fiscal '84—a dramatic rise from the single radio grant of \$6,250 awarded in '71.

Among the individuals who received '84 grants are: David Eyges/Steve Rathe, for the series *Another Face Of Jazz*, featuring solo and duet settings; Jim Luce, *The Voices Of Jazz*, performance/interview programs; David Moss, *Sound Sculptors*, exploring artists who combine sculpture and acoustic elements; Karen Pearlman, *Lullaby*, a series focusing on the concept of "lull music" in world cultures; and Ned Sublette, *Disappear Into The Cracklin' Sound*, fusing rock & roll, c&w, and avant garde contemporary music.

Organization productions funded include: the American Composers Orchestra, four concerts for national broadcast, directed by Dennis Russell Davies and featuring works by Wolpe, Thorne, and Wuorinen; Experimental Intermedia Foundation, a series on new music, featuring works by Ned Rothenberg, Robert Dick, Douglas Ewart, Yura Adams, and others; Group For Contemporary Music, docu-performance programs on new music and American composers; Guild Of Composers, 13 programs culled from eight years of taped performances featuring compositions by Babbitt, Carter, Davidovsky, Robert Helps, Harvey Sollberger, and Sheree Clement; National Foundation For Jewish Culture, for *One People, Many Voices*, a series, narrated by David Amram and The-

odore Bikel, that highlights music from around the world and explores the music's cultural sources; the New Orleans Jazz And Heritage Foundation, for production of a series of *The Golden Age Of New Orleans Rhythm & Blues*; the Pacifica Foundation/KPFA-FM, for broadcast of six concerts of American symphonic music; and the PA Public Radio Assoc. Inc., for *A Door In The Air*, 20 three-minute audio modules consisting of environmental soundscapes, poetry, and music, and musique concrete constructions, produced by db contributor John Diliberto.

For programming in the arts, grants went to: the LA Jazz Federation, for *Jazztown*, a series on Louisiana jazz artists, recorded live; MN Public Radio Inc., for production and distribution of *A Prairie Home Companion*, a weekly live show featuring folk music, jazz, light classical music, and comedy; NV Public Radio/KNPR-FM, for production and distribution of jazz programs originating from the Four Queens Hotel in Las Vegas; Newark (NJ) Public Radio/WBGO-FM, for continued support of the Jazz Radio Consortium of five stations from across the country that produces weekly live or live-on-tape jazz programs, together with features, from a variety of locales; Real Art Ways Inc., for a series featuring new music as performed at the New Music America Festival in addition to specially commissioned works; and again to PA Public Radio Assoc. Inc. and producer Diliberto for the second season of *Totally Wired: Artists In Electronic Sound*, further chronicling the history and development of electronic music (this is the series from which *down beat* has gleaned the published interviews with Lyle Mays, Karlheinz Stockhausen, Ultravox, and others). —bill carson

## BOOK BEAT

### Pix & discs jam shelves

French lensman **Jean Pierre Leloir** has collected his most stunning shots from 25 years of jazz photography, and *Du Jazz Plein Les Yeux* is available for 195 francs from Alternative, 36 Rue des Bourdonnais, 75001 Paris, France.

Last Gasp (2180 Bryant, San Francisco, CA 94110) offers **Nona Hatay's** experimental photo/art concept/interviews of and about *Jimi Hendrix: The Spirit Lives On ... Volume 1*; a soft \$9.95.

Hugo de Craen and Eddy Janssens (with a Braxton disco already under their belts) now offer a 114-page solo and group one of

the **Art Ensemble Of Chicago**; packed with helpful indexes, it's easily gotten in the U.S. from Cadence, Cadence Bldg., Redwood NY 13679, or Coda, Box 87, Station J, Toronto, Ontario M4J 4X8, Canada.

Jazz-Realities has issued *Subconscious-Lee*, a 132-page discography of **Lee Konitz'** recordings, broadcast and private tapes, from 1947-82; included are indexes of musicians and compositions; \$10 from the compiler, Michael Frohne, Sinkingerweg 11, D-7214 Floezlingen, West Germany.

Ib Skovgaard and Ebbe Traberg have collaborated on a 44-page **Sonny Clark** discography, inc. brief bio and reminiscences from musicians; \$8.50 from Forlaget MM, Frederiksberg alle 60 B, DK-1820 Copenhagen V.



JORGE CARLA

**SING, SING, SING:** The only Benny in attendance was named Benson, but some heavyweight warblers surprised Bobby McFerrin at the opening night of his engagement in NYC's Blue Note. Pictured from left, McFerrin, Jon Hendricks, George Benson, and Al Jarreau.

## FINAL BAR



BERK COSTELLO

**Ray Copeland**, trumpeter with Randy Weston, Thelonious Monk, and others, died May 17 in Sunderland, MA. He was 57. An author of a text on jazz improvisation, Copeland was also active as an educator in MA, PA, and NJ high schools and colleges. Survivors include his son, drummer Keith Copeland.

**Gordon Jenkins**, prolific composer/arranger/conductor/pianist, died May 1 in Malibu, CA of amyotrophic lateral sclerosis at age 73. Jenkins conducted and arranged recordings by Frank Sinatra, Nat King Cole, Louis Armstrong, Peggy Lee, and others. He worked in the bands of Benny Goodman, Paul Goodman, Vincent Lopez, Isham Jones, and Woody Herman. He won a Grammy Award for his '66 arrangement of Sinatra's *It Was A Very Good Year*.

**Z. Z. Hill**, blues/r&b artist, died Apr. 27 in Dallas of complications from a blood clot. He was 48. The Texas-styled guitarist/vocalist recorded for Malaco for the last four years.

**Russell Sonju**, trombonist in the orchestras of Glen Gray, Art Mooney, Charlie Spivak, Tony Pastor, and others, died Apr. 15 in Philadelphia at age 62.

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# The Siren Song Of Synths

# Zawinul

BY JOHN DILIBERTO

**"I studied the piano for years, and it's a great instrument, but in my heart it was never it. To me it always sounds the same; I don't care who is playing it. You hit a note, and it always sounds the same, just louder or softer. You can talk about touch and everything, but it's all bullshit. You touch the keyboard, and it's gonna hit the string, and it's a mechanical matter."**  
—Josef Zawinul

In one brief statement Joe Zawinul says it all. He dismisses those who'd claim his keyboard arsenal is impure in the jazz tradition; he removes the piano from its "naturally" constructed acoustic pedestal; and he affirms his own love for the hi-tech circuitry that has brought him and his group, Weather Report, so much success. If there are any doubts, Zawinul exuberantly adds, "The technology has arrived. There's no question about it. The imagination doesn't have any more limitations!"

The history of Zawinul and Weather Report has been one of opening new doors of imagination, even when some of the rooms, i.e. *Mr. Gone*, might have seemed better left unexplored. Weather Report and its members have been topping **down beat** Critics and Readers polls since 1972, not to mention nearly every other international jazz poll. They rode the crest of the fusion wave in the '70s and have been its most consistent surfers. While contemporaries like Chick Corea, Herbie Hancock, and John McLaughlin waffle in the backwash between electric and acoustic music, jazz, rock, and pop, Zawinul and company continue to shoot the tubes of electronic circuitry. Each succeeding Weather Report record has been marked by more electronics at Zawinul's hands. Paradoxically, Weather Report also has evolved an earthy ambience, filtered through a warm, pan-global exoticism. Weather Report is electronic, but it has never been mechanical.

Born in Vienna, Austria in 1932, Zawinul studied at the Vienna Conservatory from the age of seven and continued music studies throughout his teen years. Though his training was conventional and largely classical, he claims to have yearned for the siren song of the synthesizer long before it came into existence. "I was waiting for synthesizers without even knowing what they were, ever since I was a kid," he exclaims incredulously. "I was an accordion player all my life. With the accordion you have these different registers that change the sound continuously. I took a piece of felt and covered the sound holes and glued it in in different ways to

PAUL NATAKIN/PHOTO RESERVE

give it a nasal sound. It's like filtering, and it's the same as the first ARP sounds I had, you know, these little woodwind sounds."

He also showed an early tendency to re-think the concept of his instrument, something that would define his whole approach to the synthesizer. "I used to do the accompaniment on the keyboard," recalls Zawinul, "and play the melodies with the buttons." His own textural solos and use of inverted keyboards and alternate intervals were germinated in this way.

Later, when he played in American servicemen's clubs in France and Germany, Zawinul was introduced to the Hammond B-3 organ, one of the most expansive sound-making instruments of its day, and itself a descendant of the first attempt at electronic sound synthesis, Thaddeus Cahill's turn-of-the-century Telharmonium. Although Zawinul is a perceptive and evocative improviser, he looks at his music more as a composer. He's a player of form, structure, and texture rather than individual lines and virtuosity. It was natural for him to gravitate towards instruments with more than one characteristic sound, instruments that could move through a variety of tonal colors and dynamics. Duke Ellington had his orchestra; Josef Zawinul has his synthesizers.

\* \* \* \* \*

His exploration of expanded sound spectrums was temporarily short-circuited when he came to America in 1959, playing with artists like Maynard Ferguson and Dinah Washington, and putting in a long tenure with Cannonball Adderley. It was strictly acoustic then, but the maturing pianist was busy absorbing the native music of his adoptive country, playing with historical jazz stalwarts like Ben Webster and Coleman Hawkins. Zawinul recalls his experiences with the enthusiasm of a young child whose grandfather had just taken him to the circus. "Ben Webster and I would practice everyday," he says happily. "There was a time when Coleman Hawkins was coming over everyday. It was Webster, Hawkins, and myself playing for hours and hours, trio. And those guys cut each other up, man. I went down with Coleman in the elevator and said, 'You know, Ben is hot on those ballads, man.' He [Hawkins] said, 'Let's get together, you and me, and learn some of those quick and fast changes, and I can burn on him.'"

Zawinul laughs, "It's like a competition they had. They had the greatest respect for one another, but they had this competitiveness. Coleman was in his late 60s, early 70s at that time, and Ben was up there. We used to play *Come Sunday* and stuff like that, and Coleman didn't want to mess with him, because when Ben played the ballads, he was the greatest ballad player, the greatest melody player that I have ever heard."

Though Zawinul wouldn't begin recording with a Wurlitzer electric piano, loaned to him by Ray Charles, until he joined Adderley, he ultimately composed and recorded Cannonball's biggest hit, *Mercy, Mercy, Mercy* on one in 1967. Electric pianos were still the province of pop groups and low-budget cocktail lounges, but Zawinul heard the funkiness in it. "When I wrote *Mercy* with Cannonball," he recalls, "I thought it would be hip to do it on electric piano. They happened to have one at Capitol, so we rehearsed it in the afternoon and recorded it that night."

*Mercy, Mercy, Mercy* was a light, funky tune, but it was the darker, tremulous textures of the electric piano, particularly the Rhodes, that would inform his most influential and enduring compositions in the pre-Weather Report days he spent in the studio with Miles Davis. Pieces like *Double Image*, *In A Silent Way*, *Pharoah's Dance* seemed to take their shape and mystique from the reverberant sustain and pure tones of Zawinul's electric piano. It was the pioneering work of artists like Zawinul, Corea, and Hancock, while playing with Miles Davis in the '60s, who established the electric piano as an instrument in its own right and not just a cheap and portable substitute for an acoustic grand.

It wasn't long before Zawinul obtained his first synthesizer, a Putney suitcase model that he remembers ruefully. "It was

some of the most cumbersome shit ever," says Zawinul. "It was little pegs that you stick in [matrix], and it was terrible. But it didn't discourage me because I knew that something simpler was around the corner."

When Weather Report was formed in 1971, Zawinul was not performing or recording with the synthesizer. He didn't bring it to disc until their third LP, *Sweetnighter*. He was still exploring the outer limits of the electric piano, stretching it beyond its tolerance, and distorting it some more with out-board gear. "On that live record [*I Sing The Body Electric*, side two] I still didn't have a synthesizer," claims Zawinul. "I only had an electric piano that I prepared with different things and a ring modulator that Carlos Santana had given me. I bought an ARP and didn't play it for a long time because it was difficult to get the patches, but eventually I incorporated it."

With *Sweetnighter* Zawinul almost instantly established himself as a premier synthesist, but more importantly, one who was devoid of the burgeoning synthesizer clichés of the day. He didn't play echoey Morse Code bleeps, space whooshes, or wild pitch-bends. Instead, Zawinul developed reedy timbres that reinforced and doubled Wayne Shorter's saxophones. He sculpted rich harmonic tunnels for the driving rhythm section of drummer Eric Gravatt and bassist Miroslav Vitous.

*Sweetnighter* was also one of the last primarily improvised Weather Report recordings. "On the first two albums we all had lines of eight bars, and the rest was just played by the band," recalls Zawinul. "Sometimes we just had four bars, and we went off. That was tiresome because when the magic was there, it was great, but more often than was comfortable, you have nothing because the connection wasn't there. You're just swimming around and playing a long time. I'm a constructor, too. From the fourth album on I had all these things on tape."

\* \* \* \* \*

The synthesizer, coupled with computer memory and/or a multi-track tape machine, is the composer's ideal world. It's been said that improvisation is spontaneous composition. Zawinul takes that a step further in that his compositions are lifted from spontaneous improvisations. "I'm an improvising musician," explains Zawinul, "so what I play I write down note for note and edit later. *D Flat Waltz*, *Peasant*, *Black Market*, *Birdland*, all those tunes were originally improvisations. The *Mysterious Traveller* album was the beginning of this. *Nubian Sundance* was a complete improvisation. The original cassette I made is on the record, and we overdubbed on top of it. *Jungle Book* I did in my house with all the little instruments, the kids crying around and all that."

While Zawinul readily admits that Weather Report has moved away from freer improvisations, it must be understood that the Weather Report concept has always been a departure from mainstream jazz considerations. In talking about jazz radio, Zawinul reveals that the music of Weather Report is designed to avoid the formulas of jazz. "I love jazz as much as anybody," says Zawinul, indicating just a little frustration. "But it turns me off because they constantly play those old quartet things—where you have a tenor player, then you have a piano solo, bass solo, and then the drum fours—that same old formula. A formula is a formula, I don't give a shit which level it is, it's still a formula."

Since *Mysterious Traveller* Zawinul has been avoiding formula by taking his inspirations from the chameleon sounds of his instruments. With the 10-fold increase in electronic keyboard development since his first Putney and ARP 2600s, Zawinul can better realize the infinite variety of sound and shapes within his imagination. Unlike many synthesists who simply take the machines out of the box and play whatever preset sounds the factory has provided, Zawinul does most of his own synthesizer programming. It's like creating his own instrument each time. "I do almost all my own programs," Zawinul proudly claims. "There are some presets, but the sounds are what they are, manufactured. To be an electronic person and to be a musician are two different things. There are very few



PAUL NATKIN/PHOTO RESERVE

### JOSEF ZAWINUL'S EQUIPMENT

On-stage Joe Zawinul is surrounded by seven electronic keyboards and a host of processing devices. He uses an Oberheim 8 Voice synthesizer, an ARP Quadra, the E-Mu Emulator, and a Rhodes Chroma electric piano. His Prophet 5 synthesizer has been specially designed by his keyboard specialist, Jim Swanson. "There's no other Prophet in the world like that," Swanson claims. "The way it's hooked up now with the MIDI is polyphonically. So when I throw that switch, it shuts off the audio of voices one through four, takes its own control voltage out, and feeds it back to its control voltage in so that voice one is making no noise but sending its control voltage and driving voice five. So that every new note you play, like on the Korg up here, will trigger a note on the Prophet and jump it around so you get that flute-on-top-of-strings effect." The Korg that Jim mentions is an auxiliary keyboard that triggers a Korg Vocoder at the back of Zawinul's keyboard set-up.

Zawinul's newest keyboard is the Prophet T-8, an eight-voice synthesizer with a touch-sensitive keyboard. "I have as much control as you can have," exclaims Zawinul. "It's velocity- and touch-sensitive so when you touch down, you can get your own vibrato; you can pre-program your vibrato and speed."

Zawinul also uses a Linn LM-1 drum computer, a Sequential Circuits Polysequencer, and various harmonizers and digital delay units.

In his home recording studio he has an Amek 2016B 24-track mixing desk, an Ampex MM-1200 24-track tape recorder, and for mix-down an Otari MX5050 two-track machine. He listens to his music through Yamaha and Taneoy speakers. And despite his wealth of electronics, in the middle of it all, sits a Yamaha acoustic grand piano.

### JOSEF ZAWINUL SELECTED DISCOGRAPHY

**as a leader**

ZAWINUL—Atlantic 1579  
 CONCERTO RETITLED—Atlantic 1694  
 RISE AND FALL OF THE THIRD STREAM—  
 Vortex 2002

**with Weather Report**

DOMINO THEORY—Columbia 39147  
 PROCESSION—Columbia 38427  
 WEATHER REPORT—Columbia 37616  
 NIGHT PASSAGE—Columbia 36793  
 8:30—Columbia 36030  
 MR. GONE—Columbia 35358  
 HAVANA JAM I—Columbia 36053  
 HAVANA JAM II—Columbia 36180  
 HEAVY WEATHER—Columbia 34418  
 BLACK MARKET—Columbia 34099  
 TALE SPINNIN'—Columbia 33417  
 MYSTERIOUS TRAVELLER—Columbia  
 32494

SWEETNIGHTER—Columbia 33210  
 I SING THE BODY ELECTRIC—Columbia  
 31352

WEATHER REPORT—Columbia 30661

**with Miles Davis**

IN A SILENT WAY—Columbia 9875  
 BITCHES BREW—Columbia 26  
 LIVE-EVIL—Columbia 30954  
 BIG FUN—Columbia 32866  
 DIRECTIONS—Columbia 36472  
 CIRCLE IN THE ROUND—Columbia  
 36278

**with Ben Webster**

SOULMATES—Fantasy OJC-109  
**with Cannonball Adderley**  
 COAST TO COAST—Milestone 47039  
 JAPANESE CONCERTS—Milestone 47029  
 MERCY, MERCY, MERCY—Capitol 16153  
 BEST OF —Capitol 16002

who can really hear to make a sound. On the really expensive machines like the Synclavier and the Fairlight, there are some really sad programs. But you can change it, and often it's a really good fundamental sound that just needs a little touch-up to change the timbres and filters, and then you can get somewhere."

Zawinul has always had an organic, natural sound to his synthesizers, but with the newest generation of digital instruments, it's becoming nearly impossible to tell where the acoustic world ends and the electronic one begins, particularly with instruments like the Emulator—a keyboard instrument that records acoustic (or electronic) sounds and brings them up on a keyboard. For instance, you can take a note blown on a trumpet, or the sound of a door slamming, record it digitally on a floppy disc, and it will come back to you chromatically on the keyboard so you could play a C Major scale of door slams. Zawinul has his Emulator loaded with everything but the kitchen sink—and as soon as that starts leaking, he may include it. "Over the years I've collected hundreds of instruments," says Zawinul. "I've put those instruments I like, like the kalimba and pan flute, into the Emulator. Like in *Peasant* there's a high flute sound. It's the pan flute my father had given me. I just put one note in there, and I play it [on the solo]."

And for those of you who have asked the question: Where's Wayne? "I have Wayne's sound on the Emulator too, and it's scary." Indeed! But don't think that Zawinul is an insidious sound-scientist, creating an electronic version of *Invasion Of The Body Snatchers*. Zawinul has played with some of the great individualists of modern music—Miles, Hawkins, Webster, Hancock—recognizes that individual personality is what makes a great instrumentalist, and that Wayne Shorter is a completely different individual from Joe Zawinul.

\* \* \* \* \*

**B**ut if there is a side effect to the sophistication of electronic instruments, it will be that the creativity of the artist will become more important than how virtuosic the artist might be on a particular instrument. On *Can It Be Done* from the LP *Domino Theory*, Zawinul plays all the instruments backing the vocals, and except for the electronic percussion, they're all generated by his keyboards. It's a pretty soapy ballad by singer Willie Tee and hardly seems a vehicle for Zawinul's wizardry, but it's a technical masterwork of craft. "It's only keyboards, and I have the drum machine playing the hi-hat," exudes Zawinul. "The string sound is incredible. I have a nice bass sound on the ballad that's from the Fairlight."

In addition to imitating other instruments and creating new sounds—he had over 160 sounds on his first Prophet 5—Zawinul has also re-thought the keyboard. Remember how he used to play the accordion? Well, he does the same thing with his synthesizers, albeit in a more sophisticated manner. He often works with an inverted keyboard, a difficult conception that he began with the ARP 2600 and continues with his Prophets and even the small, portable Yamaha on which he demonstrated the inversion. Zawinul explains, "The C is still the C; the D<sup>b</sup> is B; the D is B<sup>b</sup>; the E<sup>b</sup> is an A; the E is an A<sup>b</sup>; the F is a G; and the F<sup>#</sup> is the same again. Then G, F, A<sup>b</sup>, E, A, E<sup>b</sup>, B<sup>b</sup>, D, B, D<sup>b</sup>, and C is then C [again]. On *Black Market* the melody I played was totally different, and it was hip. The filter moves through it another way and you get those different shadows and shades. It takes a lot of thinking." It's almost like reinventing the keyboard on the spot.

Zawinul also detunes his keyboards and alters the intervals in a scale. "I do some detuning," says Zawinul, "and make a scale that has an octave with maybe six notes or one with 15 notes. On my Oberheim I have eight modules, and each module I can tune to another note. When I go through the scale on one note, I can make it so each time I hit C on the keyboard, the next note, will be another one, the third one, the fourth, et cetera—each one a different note. Then I can add with the other notes. This is quick thinking. I have different set-ups with different intervals. The solo I play on *Molasses Run* I do with that."



PAUL NATKIN/PHOTO RESERVE

**CURRENT WEATHER REPORT:** From left, Joe Zawinul, Mino Cinelu, Omar Hakim, Wayne Shorter, Victor Bailey.

Weather Report has always been driven by a lively percussiveness and rhythm sections that can swing, rock out, and trip through exotica, sometimes simultaneously. Recently, however, Zawinul has begun working with rhythm computers and drum machines as a compositional tool. "The drum machine is for composing music perfectly," states Zawinul. "You can lay out a chord, and you always have that click track. If you listen to the ballad *Can It Be Done*, it has a perfect hi-hat beat. It cannot be played better. And you can shape that note here and there. The bass drum on the Linn [LM-1 drum computer], you can tune to any note. And once I put it through the Oberheim, I get a sound you wouldn't believe—BOOM!—like a big military drum. You can still play your little percussion instruments next to it, and it's groovin'. You can overdub some real instruments later and leave it out, but for starting out it's ideal." Lately, however, Zawinul has been leaving the electronic percussion in. "When you listen to *Domino Theory*," he admits, "I have four or five different rhythms changing and coming back."

For anyone who's heard the deluge of synthy-pop records coming out of England, all with the same Linn drum patterns and sounds, the idea of Zawinul and company using them causes a shudder. Electronic percussion can't swing, can it? "I play my rhythms in natural time," claims Zawinul. "I don't correct them. On the Linn machine they have a thing to correct whatever you play. Even if you play it out of time, it moves you into time. But if you have that rhythmic feeling and you do it in real time, rhythmic time programming, then you get the same thing you would if you were playing with drums."

Listening to Weather Report's recorded output, you can hear how Zawinul's style has developed through the development of keyboard technology, and how his playing style is one and the same with his composing. His music actually bends and takes its shape from the sounds that it's written/taped with. "When I program, that's when I do it," says Zawinul. "When I have a nice sound, I turn the tape on and play the sound, and

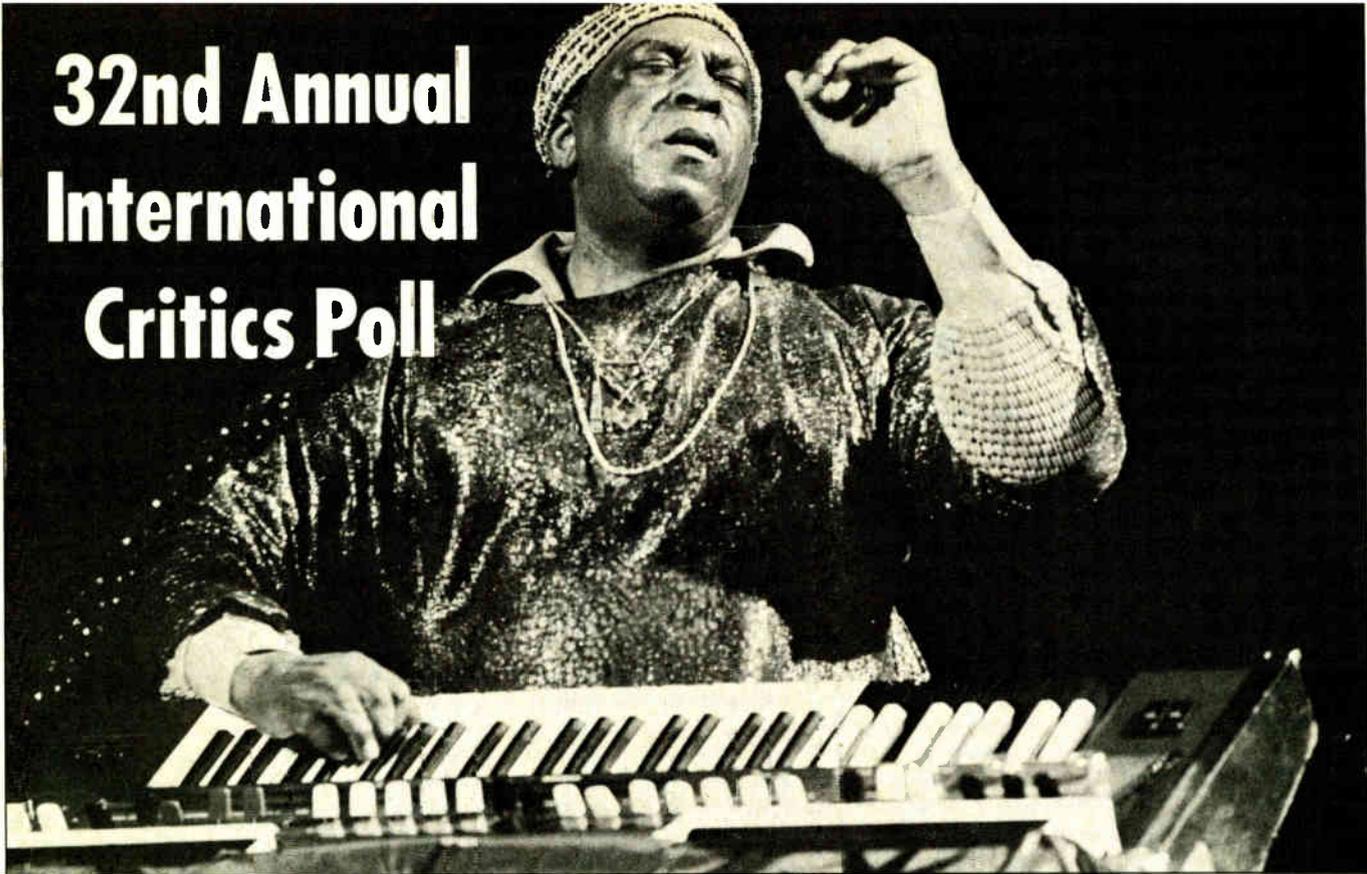
out of that sound comes a tune. And I record it with that same sound."

He likes to compare his musical reactions to those of a boxer, a likely comparison for an improvising artist. "I like to be surprised and react like a boxer would react," crows Zawinul. "Everybody boxes differently, so you have to react to what's happening. I don't really know what's coming out, but when it comes, I react to it and create a lot of tone pictures."

Zawinul's solo style is also like a boxer's. He punches and jabs rather than creating single fluid lines. He moves from keyboard to keyboard, sound to sound, counter-punching with himself, creating his own dynamic interplay of pointillism and textures. The fact that there is less improvisation in Weather Report today does not mean that there is none at all. Weather Report is still one of the most spontaneous and open electric groups playing. And Zawinul is one of the most lively performers, his skull-capped head bobbing over his instruments, urging them and the band on. "It's a lot of work," he sighs. "I have seven or eight pedals, and they have to be coordinated. The reason I liked to play *Birdland* was because it was such a challenge. I had to play the entire band part with the left hand and all the counter-rhythms and melodies with the right hand. And then the solo on top." It seems like he'd run out of hands, but he manages to do it.

Zawinul may be at a penultimate point in the development of music. He's an improviser who can turn his spontaneous sounds into structured compositions. As a synthesist he can realize his music from scratch and carry it to its full, orchestrated conclusion without using another musician. But as someone who is grounded in the rudiments of jazz interaction, he can still exchange ideas and concepts with other musicians in the forum of ensemble playing and improvisation. Zawinul's keyboards, his openness to new technology, and his multifaceted jazz and classical background have brought him a peculiar freedom, the ability to travel in any musical world, without ever leaving his keyboard cockpit. **db**

# 32nd Annual International Critics Poll



ANDY FREEBERG

## HALL OF FAME

- 11 Sun Ra
- 8 Mary Lou Williams
- 7 Johnny Dodds
- 7 Oscar Peterson
- 6 Jimmy Blanton
- 6 Tadd Dameron
- 6 Gil Evans
- 6 Sarah Vaughan

“Happy Space Age to you!” was how Sun Ra once greeted *db's* readers. “The same to you, and more,” we cheer back in 1984, as poet/prophet/keyboardist / composer / band-leader Ra becomes the 59th

member of the **down beat** Hall Of Fame.

This intergalactic traveler and translator of myths has spanned most of the history of jazz, from pre-swing bands to utterly free improvisation, in the course of his half-century-long career. He was born Herman Blount in Birmingham, Alabama about 1914, and in his childhood he fell deeply in love with music. As a young man he played piano in Alabama-based bands before moving to Chicago in 1939 to perform, compose, and arrange jazz and show music. His 1946-47 stint with Fletcher Henderson at the famous Club DeLisa, scoring for floor shows and dancers, was important to his evolving compositional skills. Shortly thereafter he began leading his own bands, phonetically called Arkestras.

Throughout the 1950s, then, Sun Ra and his Arkestra were weekly attractions at Chicago music spas, performing music with future-seeking titles—*Plutonian Nights*, *The Others In Their World*, *A Street Named Hell*—while wearing glittering robes and embroidered headgear. The sound of the Arkestra was uniquely far out: bumptious rhythms on acoustic and electronic instruments, bright, quirky harmonies and sound colors and, for sonic power, duo baritone saxes. Ra's compositions included swinging hard-bop scores, pioneering modal themes, mystifying atmospheric pieces, and highly colored, distinctively textured works like his important *Ancient Aiethopia*. Sun Ra began issuing the Arkestra's albums on his Saturn label, most of them featuring his own poetry on the liners.

An extraordinary transformation occurred when the Arkestra moved to New York in 1961: *collectively*, it turned from the outer limits of hard bop toward free jazz. Now Sun Ra abandoned both harmony and composition completely, creating wholly improvised performances by simply cueing individ-

uals and groups of players at will. His loyal master improvisers, including (outstandingly) Ronnie Boykins (bass), John Gilmore, Marshall Allen, and Pat Patrick (saxophones), rose to the challenge, resulting in landmark performances such as *The Sun Myth* and *The Magic City*. And Sun Ra himself began neglecting the piano in favor of the electronic keyboards which he'd already pioneered in jazz. His dazzling synthesizer extravaganzas became centerpiece of Arkestra concerts, which themselves were multi-media supershows co-starring dancers, singers, light displays, films, and up to two dozen sparkly costumed, highly energetic musicians.

In the 1970s he increasingly returned to the repertoire of earlier jazz eras (including Ellington, Monk, Henderson), and to the piano, in charming, wistful improvisations. His first Saturn record contained his *Instruction To The Peoples Of Earth*, beginning, “You must realize that you have the right to love beauty. You must prepare to live life to the fullest extent. Of course, it takes imagination. . . .” The human environment and humanity's relationships to it have changed drastically several times over during Sun Ra's long career; his objective has been to provide a musical and spiritual orientation as we of the space age move into the future. The artistic results, prolifically recorded, indeed reveal imagination, vitality, and a special kind of beauty. Thank you, Sun Ra—may your best wishes for humanity's future all come true. —*john litweiler*

## down beat LIFETIME ACHIEVEMENT AWARD

Three years ago, the editors of **down beat** inaugurated the Lifetime Achievement Award in order to recognize those who have been pivotal in furthering the evolution of jazz through basically non-musical means. To date, those honored include John Hammond, George Wein, and Leonard Feather. This year, we are proud to add to the list the name of Dr. Billy Taylor.

Put simply, there's no more vocal, more visible, more successful spokesman for jazz today than Dr. Taylor. More than any other single figure, he personifies the movement to value the music's historical precedents and to carry them into the directions of the future, wherever they may lead, and in so



full-time residencies and as guest lecturer. He's authored the book *Jazz Piano*—a survey from historical and more technical perspectives. A similar series, *Taylor Made Piano*, was broadcast over National Public Radio and is available on cassette as a teaching aid. Speaking of NPR, his involvement with the late, lamented *Jazz Alive!* led to a Peabody Award for radio programming—and Taylor's radio experience goes back to the '60s, when he was jazz dj and later program director of WLIB in New York.

As far back as the 1950s, Dr. Taylor hosted a national tv show entitled *The Subject Is Jazz*, and currently he's a regular on CBS' *Sunday Morning*, where he presents pieces on a variety of musical subjects—one of which, a *Portrait Of Quincy Jones*, won an Emmy. He is also working on a series of short spots for Bravo (cable) tv. And he is founder and president of the Jazzmobile—the peripatetic vehicle which brings music and clinics to the streets and classrooms of NYC, this year celebrating its 10th birthday.

Just as valuable as his work in the spotlight—in the classroom, on radio and television—is his behind-the-scenes lobbying for grant money and funding from private business sectors and various state and governmental agencies. He served on the National Council of the Arts for six years, is a member of the Rockefeller Foundation Board of Trustees, acts as chairman of the board of the Creative Artist Public Service (CAPS), and is co-chairman of the Arts and Business Council.

What all this means is that due a great deal to hard-working, dedicated people like Dr. Taylor, jazz musicians who were once thought of as second-class citizens now get the same funding considerations as classical musicians (one look at the list of grants awarded by the NEA and NEH over the last few years will show what inroads have been made). Grassroots jazz organizations have sprung up, and many receive local or federal funding, thanks to Dr. Taylor's efforts. And this official recognition is eventually felt throughout every level of the jazz world, from the local club player to the world-touring artist.

For representing the music with such articulation, integrity, and devotion, for striving to better the plight of jazz musicians everywhere, for helping to enlarge the audience for jazz and to educate that audience, we are pleased to honor Dr. Taylor with the **db Lifetime Achievement Award**.  
—the editors

doing bring jazz a measure of the recognition and respect it deserves as one of America's foremost art forms.

This is not meant, by any means, to ignore his own considerable musical talents; whether touring the world with his trio under the aegis of the State Department or premiering one of his compositions for piano and orchestra (such as the *Suite For Jazz Piano And Orchestra*, or his dedication to Dr. Martin Luther King, *Peaceful Warrior*). Taylor exhibits the same creative sensibility which put him in good stead on 52nd Street in the '40s, and continues to make him a favorite at festivals and clubs today—when his schedule permits, that is. If he devoted all of his apparently boundless energy to performing, his renown would no doubt be even higher than it already is. But the fact that so much of his time is spent crusading for the music he loves is the reason why we at **db** felt that we should honor him at this time.

Dr. Taylor's attempt to expand the audience and climate for jazz extends into every conceivable medium. He has been an important part of the jazz education movement since the '50s, when he began campaigning to add jazz curriculum in the schools. He's taught at countless educational facilities, in both

**CHARLIE HADEN**  
THE BALLAD OF THE FALLEN  
CARLA BLEY

DON CHERRY  
SHARON FREEMAN  
MICK GOODRICK  
JACK JEFFERS  
MICHAEL MANTLER  
PAUL MOTIAN  
JIM PEPPER  
DEWEY REDMAN  
STEVE SLAGLE  
GARY VALENTE



**RECORD OF THE YEAR**

- 13 **Charlie Haden**  
*The Ballad Of The Fallen* (ECM)
- 10 Wynton Marsalis  
*Think Of One* (Columbia)
- 7 Miles Davis  
*Star People* (Columbia)
- 7 Henry Threadgill  
*Just The Facts And Pass The Bucket* (About Time)
- 6 David Murray  
*Murray's Steps* (Black Saint)

**REISSUE OF THE YEAR**

- 18 **Thelonious Monk**  
*The Complete Blue Note Recordings Of Thelonious Monk* (Mosaic)
- 13 Miles Davis  
*Heard 'Round The World* (Columbia)
- 6 Dinah Washington  
*A Slick Chick (On The Mellow Side)* (Emarcy/PolyGram)
- 4 Various Artists  
*Big Band Jazz* (Smithsonian)

**RECORD LABEL**

- 15 **Black Saint/Soul Note**
- 6 Gramavision
- 4 Concord
- 4 Fantasy
- 4 Mosaic

**RECORD PRODUCER**

- 13 **Giovanni Bonandrini**
- 7 Michael Cuscuna
- 5 Norman Granz
- 4 Manfred Eicher
- 3 Bob Porter
- 3 Werner Uehlinger

**ACOUSTIC JAZZ GROUP**

- 86 **Art Blakey**
- 85 Art Ensemble Of Chicago
- 47 Phil Woods
- 36 Wynton Marsalis
- 26 World Sax Quartet

TDWR

- 41 **Sphere**
- 29 Henry Threadgill
- 23 Wynton Marsalis
- 23 World Sax Quartet
- 21 Steps Ahead

**ELECTRIC JAZZ GROUP**

- 96 **Weather Report**
- 85 Miles Davis
- 56 Ronald Shannon Jackson
- 52 Ornette Coleman
- 25 Pat Metheny

TDWR

- 37 **Ronald Shannon Jackson**
- 15 James Blood Ulmer
- 10 Elements
- 10 Simon & Bard
- 10 Spyro Gyra
- 10 UZEB

**BIG BAND**

- 91 **Count Basie**
- 87 Akiyoshi/Tabackin
- 69 Sun Ra
- 50 Gil Evans
- 36 Rob McConnell's Boss Brass

Talent Deserving Wider Recognition

- 41 **Vienna Art Orchestra**
- 20 Bob Moses
- 19 Muhal Richard Abrams
- 19 Sun Ra
- 18 George Russell

## COMPOSER

- 92 **Carla Bley**  
60 Toshiko Akiyoshi  
37 George Russell  
29 Anthony Davis  
28 Ornette Coleman

TDWR

- 40 **Anthony Davis**  
21 Bob Moses  
19 James Newton  
18 David Murray  
16 Roscoe Mitchell  
16 Henry Threadgill

## ARRANGER

- 118 **Gil Evans**  
73 Carla Bley  
60 Toshiko Akiyoshi  
30 George Russell  
15 Muhal Richard Abrams  
15 Bob Brookmeyer

TDWR

- 17 **Bob Moses**  
17 **David Murray**  
17 **Mathias Rüegg**  
15 Anthony Davis  
14 Muhal Richard Abrams

## TRUMPET

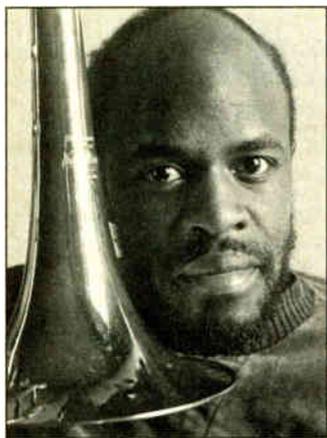
- 137 **Wynton Marsalis**  
73 Lester Bowie  
47 Miles Davis  
44 Don Cherry  
39 Dizzy Gillespie

TDWR

- 51 **Olu Dara**  
41 Terence Blanchard  
34 Tom Harrell  
22 Leo Smith

## TROMBONE

- 79 **Jimmy Knepper**  
66 George Lewis  
59 Albert Mangelsdorff  
58 Roswell Rudd  
36 Steve Turre



ANDY FREEBERG

TDWR

- 84 **Craig Harris**  
48 Ray Anderson  
40 Gary Valente  
22 Steve Turre  
18 George Lewis

## SOPRANO SAX

- 147 **Steve Lacy**  
87 Wayne Shorter  
49 Zoot Sims  
34 Jane Ira Bloom  
33 Bob Wilber

TDWR

- 56 **Jane Ira Bloom**  
41 Branford Marsalis  
25 Evan Parker  
21 Ira Sullivan  
17 Roscoe Mitchell  
17 Bob Wilber

## ALTO SAX

- 120 **Phil Woods**  
73 Ornette Coleman  
59 Lee Konitz  
51 Arthur Blythe  
43 Benny Carter



ANDY FREEBERG

TDWR

- 31 **Eddie "Cleanhead" Vinson**  
30 Oliver Lake  
29 Paquito D'Rivera  
24 Marshall Allen  
14 Henry Threadgill

## TENOR SAX

- 97 **Sonny Rollins**  
45 Johnny Griffin  
44 Stan Getz  
41 Zoot Sims  
39 Archie Shepp



SKIP BROWN

TDWR

- 45 **Branford Marsalis**  
37 Bennie Wallace  
27 John Gilmore  
25 Chico Freeman  
22 David Murray

## BARITONE SAX

- 133 **Pepper Adams**  
97 Hamiet Bluiett  
96 Gerry Mulligan  
33 Nick Brignola  
32 John Surman

TDWR

- 64 **John Surman**  
33 Henry Threadgill  
32 Hamiet Bluiett  
30 Ronnie Cuber  
26 Charles Tyler

## CLARINET

- 92 **John Carter**  
86 Anthony Braxton  
53 Buddy DeFranco  
35 Alvin Batiste  
34 Benny Goodman

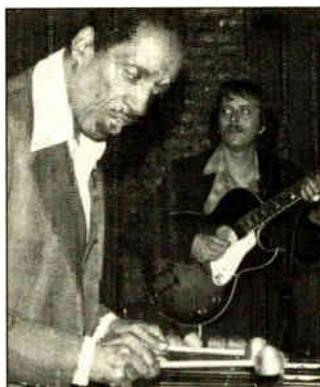


VERLY OAKLAND

TDWR

- 49 **Perry Robinson**  
21 Dick Johnson  
20 Alvin Batiste  
14 Eddie Daniels  
14 Chuck Hedges  
14 Phil Woods

## VIBES



TIM BRADLEY

- 117 **Milt Jackson**  
92 Bobby Hutcherson  
89 Gary Burton  
39 Walt Dickerson  
23 Lionel Hampton  
23 Jay Hoggard

TDWR

- 62 **Jay Hoggard**  
43 Mike Mainieri  
40 Walt Dickerson  
22 Gunter Hampel  
18 Khan Jamal

## FLUTE

- 157 **James Newton**  
82 Lew Tabackin  
44 Sam Rivers  
42 James Moody  
40 Frank Wess

TDWR

- 33 **Henry Threadgill**  
26 Sam Most  
24 James Moody  
22 Ira Sullivan  
17 Frank Wess

## VIOLIN

- 142 **Stephane Grappelli**  
88 Leroy Jenkins  
43 Billy Bang  
38 John Blake  
25 Michal Urbaniak

TDWR

- 52 **John Blake**  
44 Billy Bang  
25 Claude Williams  
23 L. Subramaniam  
18 Charles Burnham

## MISCELLANEOUS INSTRUMENT

- 80 **Toots Thielemans (harmonica)**  
60 Howard Johnson (tuba)  
45 Abdul Wadud (cello)  
28 David Grisman (mandolin)

TDWR

- 21 **Andy Narell (steel drums)**  
21 **Abdul Wadud (cello)**  
16 David Eyges (cello)  
12 Howard Johnson (tuba)

## ACOUSTIC PIANO

- 77 **Cecil Taylor**  
56 Oscar Peterson  
42 McCoy Tyner  
37 Tommy Flanagan  
33 JoAnne Brackeen

TDWR

- 34 **Michel Petrucciani**  
27 Marilyn Crispell  
24 Anthony Davis  
21 Adam Makowicz  
19 Dave McKenna

## ELECTRIC PIANO

- 74 **Josef Zawinul**  
73 Chick Corea  
70 Herbie Hancock  
52 Sun Ra  
19 Lyle Mays

TDWR

- 24 **Jasper Van't Hof**  
23 Lyle Mays  
21 Stanley Cowell  
20 George Cables  
13 Sun Ra

## ORGAN

- 123 **Jimmy Smith**  
78 Sun Ra  
36 Jimmy McGriff  
31 Amina Claudine Myers  
27 Shirley Scott

TDWR

- 42 **Amina Claudine Myers**  
36 Carla Bley  
29 Shirley Scott  
16 Clare Fischer  
13 Sun Ra

## SYNTHESIZER

- 114 **Josef Zawinul**  
68 Sun Ra  
44 Herbie Hancock  
28 Richard Teitelbaum  
23 Chick Corea

TDWR

- 30 **Lyle Mays**  
22 John Surman  
21 Richard Teitelbaum  
15 Brian Eno  
13 Michael Beinhorn

## GUITAR

- 73 **Joe Pass**  
55 Kenny Burrell  
55 Jim Hall  
44 John Scofield  
43 Tal Farlow



- TDWR**  
 37 **Emily Remler**  
 23 John Scofield  
 22 Bireli Lagrene  
 18 Bruce Forman  
 16 Eugene Chadbourne  
 16 Kevin Eubanks

## ACOUSTIC BASS



LAUREN DEUTSCH

- 123 **Charlie Haden**  
 69 Ron Carter  
 50 Dave Holland  
 40 Niels-Henning Ørsted  
 Pedersen  
 38 Ray Brown

- TDWR**  
 41 **Fred Hopkins**  
 33 George Mraz  
 26 Aladár Pege  
 20 Marc Johnson  
 20 Cecil McBee

## ELECTRIC BASS

- 131 **Steve Swallow**  
 80 Jaco Pastorius  
 70 Jamaaladeen Tacuma  
 19 Stanley Clarke  
 19 Marcus Miller

- TDWR**  
 40 **Bill Laswell**  
 40 **Jamaaladeen Tacuma**  
 22 Marcus Miller  
 20 Eberhard Weber  
 14 Gerald Veasley

## DRUMS

- 85 **Max Roach**  
 68 Jack DeJohnette  
 55 Art Blakey  
 51 Ed Blackwell  
 46 Elvin Jones

- TDWR**  
 44 **Ronald Shannon Jackson**  
 23 Ed Blackwell  
 22 Billy Higgins  
 22 Steve McCall  
 16 Pheeroan akLaff  
 16 Ronnie Burrage

## PERCUSSION

- 111 **Nana Vasconcelos**  
 54 Airtó Moreira  
 50 Famoudou Don Moye  
 29 Daniel Ponce  
 22 Mino Cinelu

- TDWR**  
 26 **Mino Cinelu**  
 25 Jerry González  
 14 Famoudou Don Moye  
 13 Han Bennink  
 13 Jerome Cooper

## MALE SINGER

- 74 **Joe Williams**  
 71 Mel Tormé  
 38 **Bobby McFerrin**  
 31 Big Joe Turner  
 30 Al Jarreau  
 30 Mark Murphy

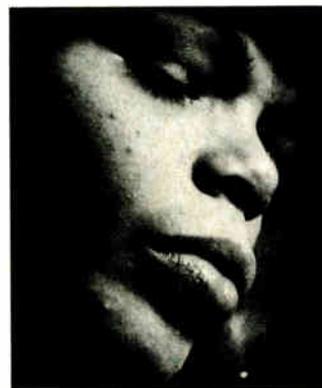


ROBERT A. MILLER

- TDWR**  
 44 **Bobby McFerrin**  
 32 Mark Murphy  
 25 Dave Frishberg  
 23 Chet Baker  
 17 Jack Bruce

## FEMALE SINGER

- 134 **Sarah Vaughan**  
 93 Betty Carter  
 79 Sheila Jordan  
 58 Ella Fitzgerald  
 26 Carmen McRae



JØRGEN BO

- TDWR**  
 39 **Tania Maria**  
 25 Jeanne Lee  
 21 Lauren Newton  
 19 Shirley Horn  
 19 Sheila Jordan

## VOCAL GROUP

- 113 **Manhattan Transfer**  
 73 Hendricks Family  
 27 Persuasions  
 22 Rare Silk  
 21 Jackie & Roy

- TDWR**  
 25 **Rare Silk**  
 22 Vocal Summit  
 12 Bug Alley  
 12 Hendricks Family  
 11 Sweet Honey In The  
 Rock

## POP/ROCK ARTIST



- 40 **Police**  
 37 Michael Jackson  
 37 Talking Heads  
 22 Stevie Wonder  
 18 King Crimson

- TDWR**  
 11 **UB 40**  
 8 Laurie Anderson  
 8 Dazz Band  
 8 Talking Heads  
 8 Robert Wyatt

## SOUL/R&B ARTIST

- 46 **Ray Charles**  
 43 Stevie Wonder  
 40 B.B. King  
 34 Michael Jackson  
 18 Earth, Wind & Fire

- TDWR**  
 20 **Buddy Guy**  
 13 Big Joe Turner  
 10 Clifton Chenier  
 10 George Clinton  
 10 Johnny Copeland

## THE CRITICS

Following is a list of critics who voted in *db's* 32nd annual International Critics Poll. Fifty-nine critics voted this year, distributing nine points among up to three choices (no more than five points per choice) in each of two categories: Established Talent and Talent Deserving Wide Recognition. Selections in the Hall of Fame and various record categories received single points for each vote. The participants were:

**Joachim Berendt:** author, *The Jazz Book*.  
**Larry Birnbaum:** contributor, *db*; *Chicago Reader*.  
**Fred Bouchard:** contributor, *db*; *Swing Journal*; *Jazz Times*; *Boston Herald*.  
**Michael Bourne:** producer and critic, WFIU (Bloomington, IN).  
**Pawel Brodowski:** editor, *Jazz Forum* (Poland).  
**Roy Carr:** *New Musical Express* (England).  
**Chris Colombi:** *db* correspondent (Cleveland); *Cleveland Plain Dealer*.  
**Carol Comer:** *db* correspondent (Kansas City).  
**Tom Copl:** contributor, *db*; jazz photographer.  
**Owen Cordle:** contributor, *db*; *Jazz Times*; *Raleigh (NC) News & Observer*.  
**Francis Davis:** contributing editor, *Musician*; *Boston Phoenix*; *Philadelphia Inquirer*.

**Paul DeBarros:** contributor, *db*; *Seattle Times*; *The Weekly*.  
**Albert DeGenova:** managing editor, *Up Beat*; saxophonist, *The Tirebiters*.  
**John Diliberto:** contributor, *db*; radio producer.  
**Charles Doherty:** managing editor, *db*; drummer, *The Tirebiters*.  
**Frederick Douglass:** photojournalist.  
**Jose Duarte:** International Jazz Federation; Portuguese radio; *Jazz Forum*.  
**Lofton Emanari:** *Chicago Observer*; *Cadence*; *WHPK* (Chicago).  
**Leonard Feather:** contributor, *db*; author, *The Encyclopedia Of Jazz*.  
**Mitchell Feldman:** freelance journalist.  
**Charles Gans:** English editor, *Jazz Forum* (Poland).  
**Frank-John Hadley:** contributor, *db*; freelance writer.  
**Randi Huitin:** *db* correspondent (Norway); *Jazz Forum*; *Aftenposten*.  
**Niranjan Jhaveri:** critic; producer, *Jazz Yatra* (India).  
**Eugene Kalbacher:** jazz columnist, *Progressive Media*.  
**Burt Korall:** senior editor, *BMI*; *Playboy*; *International Musician*.  
**Peter Kostakis:** contributor, *db*.  
**Art Lange:** editor, *db*; bassist, *The Tirebiters*

**David Lee:** editor, *Coda*.  
**Jeff Levenson:** *db* correspondent (New York); *Hot House*.  
**John Litweiler:** contributor, *db*; author, *The Freedom Principle: Jazz After 1958*.  
**Jaap Ludeke:** *db* correspondent (Netherlands).  
**Terry Martin:** contributor, *db*; Jazz Institute of Chicago archives.  
**John McDonough:** contributor, *db*.  
**Bill Milkowski:** contributor, *db*; *Guitar World*; *International Musician*; *Output*.  
**Mark Miller:** *Toronto Globe & Mail*.  
**Herb Nolan:** editor, *Up Beat*.  
**Doug Ramsey:** *Jazz Times*; *Texas Monthly*; *Chronicles Of Culture*.  
**Roger Riggins:** *Coda*; *Jazz Forum*.  
**Jim Roberts:** contributor, *db*; *Advocate* (MA) newspapers.  
**Robert Rusch:** editor, *Cadence*.  
**Brian Sanders:** *db* correspondent (Las Vegas); musician; *KNPR*.  
**Chris Sheridan:** contributor, *db*; *Cadence*; *Jazz Journal*; discographer.  
**Bill Shoemaker:** contributor, *db*; *Coda*; *Jazz Times*.  
**Joel Simpson:** *db* correspondent (New Orleans); *Gambit*; *Wavelength*. CONTINUED ON PAGE 52

# My Dinner With Carla



W. PATRICK HINELY/WORK-PLAY

By Don Palmer

To paraphrase film-maker Jean-Luc Godard, here are two or three things you may want to know about her—Carla Bley that is. Her favorite color is green, even though she says that she doesn't look good in it. She doesn't like official holidays. "When I finish a piece of music, I have a holiday—well not a holiday, but a celebration." She doesn't like bright, noisy restaurants with muzak. She felt apprehensive about her first Japanese tour in late May. Her music is facing new

assimilationist pressures, and from within no less.

Most of this is the sort of trivia one might expect to get over a dinner with Carla, especially from a rambling conversation at an ill-lit but comfortable Italian restaurant on New York City's Lower East Side. But this last bit of information about Bley's music taking a turn towards the mainstream is surprising. Could Carla Bley, the queen of the avant garde composers, actually con-

sider compromise after all these years as one of the few contemporary musicians whose work was unique, fresh, and funny, and whose compositions helped jazz players add to the vocabulary of improvisation?

From the time she quit school at the age of 15 and took a job in a music store selling sheet music, Carla Bley has blended irreverence with innocence. Her religious family in Oakland did little to stunt that development, but her involvement in the church did leave Bley with a working knowledge of religious and spiritual music. She also claims that a job in her aunt's flower shop in Carmichael, California, where she made and placed sprays on caskets, provided some inspiration for her funereal music of later years.

When she left California for New York City in the early '60s, Bley had no problem working as a cigarette girl in jazz clubs before integrating herself into the full-time jazz scene. From 1964 on, Bley was a prime force in the formation and growth of the Jazz Composers Guild, its orchestra, and eventually the Jazz Composers Orchestra Association, a non-profit foundation to support the orchestra and commission new works. JCOA spawned another even more ambitious project, the New Music Distribution Service, which was Bley's attempt to provide an outlet and distribution network for new or non-commercial records without depriving musicians of the ownership and control of their music.

Although her current involvement at NMDs is limited to publishing a newspaper every two-and-a-half years, Bley still gets "incredible satisfaction out of it. When we and Mike Mantler started JCOA, we only wanted to write for big orchestras. We never had any gigs, so we had plenty of time left over to tend to business. I did all the stamp licking and envelope stuffing, but now I don't have time to sneeze. When you have so many irons in the fire," Bley pauses to check the cliché, "Is that the word? You've got to delegate responsibility among people who you hire."

Since the mid-'60s Bley has enjoyed a slow but inexorable climb to the heights of success, especially if measured in jazz terms. She estimates she has written 300 songs and 50 scores for her 10-piece band. Bley has performed on dozens of albums, and her own recordings have received far more acclaim than scorn. In addition, Bley's recent albums are distributed by ECM via the Warner Bros. conglomerate, and all her work is available by mail from the Mighty Mouse of alternative music, NMDs (500 Broadway, NYC, NY 10012). Nonetheless, Bley seems torn by the notoriety and the good fortune that homage-through-transfiguration is not only hip, but acceptable and popular. So maybe the new musical direction is Bley's typical iconoclastic,



W. PATRICK HINELY/WORKPLAY

nose-thumbing response to the times having caught up with her. Or maybe, as Bley states, her new release *Heavy Heart* is about Springtime and Love.

\* \* \*

Either answer coming from Bley the prankster could be a half-truth, but it is unquestionable that *Heavy Heart* tends toward the sentimental excesses of the New York studio scene rather than a bluesy, quirky reply to love, fulfilled or not. This is not to say that *Heavy Heart* is as unctuous as David Sancious or as rapidly, technically soulful as David Sanborn, but most of the indelible Bley trademarks have been skillfully manicured or excised. The tunes are still Bley-like, hip and exquisite; the harmonies elongated under the fluid, piping alto of Steve Slagle and the snorting, muscular trombone of Gary Valente (on *Ending It*); the solos and arrangements always take an unusual turn a phrase or two before becoming predictable; and Bley's ethnic sensibility takes the form of latin lilt and tempo-altering shuffles. In short, *Heavy Heart* is a light, breezy album without being formulaic, and one which fabricates jazz-pop from evocations of the revived electric bands of Miles and Gil, Marvin Gaye's *Here, My Dear*, and assorted sultry, sensuous tunes.

Yet fans of the eccentric Bley, the keyboardist/composer whose work can be rich and zany like Ellington's *East St. Louis Toodle-doo*, shouldn't despair, because her soundtrack for the French film *Mortelle Randonnee* is less soundtrack and more Bley recording than *Heavy Heart*. *Randonnee* finds the imagistic Bley calliope in full swing. Drunken melodies, staggered ensemble passages which are part cacophony, part call-and-response, and doleful, even dissonant harmonies abound in a melange of tangos, dirges, and mock marches. Like *Musique Mecanique* and *European Tour 1977*, *Randonnee* is energetic, brassy, and full of weird twists that'll make you perk up and even cackle.

On the eve of her first Japanese tour, Carla Bley was in a good mood because she "just had a burst of self-confidence about it. The apprehension I feel about Japan could be what I'd feel about anything new, so it might be just fine afterwards."

Bley went on to explain, "In the last year I've become shy of getting on the stage. And, if you figure I've had a band for eight years and for seven of those years I didn't know whether I was on-stage or off-, it just means I've been made to feel self-conscious recently."

By whom? The audience? Well have you ever been pelted? "Oh yeah, I've been pelted. In France it was tomatoes; in Italy it's cans and apricot pits or half-eaten peaches. That doesn't bother me. I had played the Italian national anthem and was just being irreverent in general. It took people seven years to get used to that, and now they don't throw things."

Alto saxophonist Steve Slagle laughed and added, "Beer cans in Germany, but for no good reason." Bley continues, "And full of beer. I stopped the concert and said, 'I want the guy who threw that up on-stage! The audience ran after him, but he went over a fence. I wouldn't continue until I could pour a can of beer over somebody because that beer had splashed all over us. The promoter offered himself, and I poured an entire can of beer on his head. I love audience participation."

Getting back to the point, Bley blamed the press for making her self-conscious. "They ask me things that I don't even want to mention. They ask me questions that make me wonder why I am doing this, am I strange, do I look funny, am I not qualified?"

Certainly Carla Bley's propensity to stray from the facts, to spin tales, and her willful innocence work at cross purposes for her and the press. She's also said that critics are more interested in personalities than music, which she amended. "I should say that humans like person-

alities more than music. I'm that way. When a person plays, I don't listen to their notes; I listen to who they are. That's what I mean by personality.

"I think I'm getting to be well known in a wider circle, so that people aren't really music lovers. I think a lot of people who might come to a concert now are sensation seekers, and I can't provide that. I can only provide the music."

As Slagle later explained, Bley's concern over the presentation of her music was not just due to fear. The additional preparation for her Japanese tour had become necessary because Bley and the band discovered that a two-hour set was more powerful and effective than two one-hour sets, and the build-up, tension, and subsequent release, which Bley's music strongly generates for the audience, was dissipated during the intermission. But, in order to play for two hours nonstop, the band has to be "really tight."

\* \* \*

Although Bley eschews the notion that she is motivated by a desire to appease her newer and larger audience, she has produced an album that is simpler, more streamlined and accessible than much of her previous work. *Heavy Heart* should certainly get some radio airplay and attract more listeners, which in turn could make Carla Bley a tad wealthier and even more self-conscious.

Her response? "I didn't know I was gonna make that record. About a year after *Live*, I took the band into the studio, and we made a follow-up album with the pieces I'd written. The recording wasn't good, and I knew it the next day when I listened to it. I think what was wrong was that the live album had worked, and we tried to reproduce it but in a studio with no overdubs. We missed the audience—that's all it could be. I'm not talking about applause, I'm talking about the breathing that an audience puts into a piece of music.

"If you record in the studio, you have to use a different process; it's a different art form. I'm always thinking, 'I know this,' so I said to myself, 'I know this,' and decided to make a studio album without using the guys in my band. I was going to follow the procedures and start with just the rhythm section and add the other tracks later."

Bley intended to use all studio musicians, but she ended up with her own rhythm section plus percussionist Manolo Badrena and guitarist Hiram Bullock as the add-ons. She also knew that her love for the saxophone dictated that at least one horn had to appear on the album. Her choice was Slagle because he's a "romantic kind of guy." Bley had Slagle come to the session to play the melodies for the rhythm section, but he wanted to play in the main studio with the band instead of being isolated in his booth. The result was that Slagle's guide



BY PATRICK HINELYN/WORKPLAY

**CARLA CONDUCTS:** Under bassist Steve Swallow's rapt gaze, Carla Bley fingers her mob.

tracks remained on the recording although initially they were to be erased, with new horn parts dubbed in. Later Bley added more horns, but not before deciding to use her guys "because of sentiment and they play better." Now she calls her attempt at a studio album half-successful and a "mongrel."

Bley says that she wants to do another studio record, and she even talks about disbanding her group so that she can put more time into the effort. Surprisingly she stated, "I might quit my band in August for financial reasons. The band has been an obsession of mine. I put all my copyright royalties into it, but the band does not make money. It is a losing proposition—any big band is."

Whether from fatigue, momentary disillusionment, or the desire to see if we'll miss her when she's gone, Bley says that she's even soured some on leading a band. "You should have a band and see what it's like. If you're not an extrovert, it's really hard, particularly if you're not a virtuoso musician. If I could take one brilliant solo or something, and the audience would scream with delight, my presence on-stage would mean something. I wrote the music, but why am I even there? I do a couple of handwaving things which I don't do very well, and I play an organ solo that has maybe two or three notes over a period of five minutes. I feel like I should be in a cage with a sign on me that says, 'She wrote the music.'"

Bley seems undaunted by Slagle's boast that she's a great leader because she gives musicians the freedom to express themselves within a framework. Like the great bandleaders such as Mingus, Ellington, and Basie, Bley knows how to write for and elicit strong performances from her soloists. But she'll accept no comparison between her playing and that of the other great minimalists of the keyboards.

"Ellington always had some little thing he played on the piano that was startling and wonderful. I really should try to

figure out a cameo in the middle of the night, where I play something that I prepared in advance and was real flashy. I would love to be flashy, but I hate to prepare in advance. I couldn't repeat myself two nights in a row because I have an aversion to saying the same thing or playing the same thing. But, next month I'll play the same set every night. I don't know if it'll happen, but I'm planning to do that."

Though Bley is obviously no Cecil Taylor or Oscar Peterson chops-wise, nor is her economical playing as skillful as Monk, Basie, or Ellington, her brief and

infrequent solos are expressive. On the late Clifford Thornton's *The Gardens Of Harlem*, Bley plays the introduction to *Gospel Ballade*, and her halting style conjures a lumbercamp/whorehouse pianist playing the blues for the sanctified.

Bley claims that she has no direct influences on her writing or playing. "I just hear something and it sticks. Anything I like or hate comes out in the music. I've never studied any kind of music, and even if I were to attempt to duplicate something, I'd fail horribly." She pauses, gives an aw-shucks laugh and concedes, "Okay, fail beautifully."

She continues by describing her solo technique. "When I do a solo and when it's good, there's a word for every note I play. I speak the solos while I play. I played an organ solo on *Heavy Heart* [the title tune], and there's a word for every note. They're all silly words, ordinary words, corny words so I'd never tell you what they were.

"I'm just a composer, and I use jazz musicians because they're better. They play better, they're smarter, and they can save your ass in a bad situation. If their music falls off the stands, they can make it up. A classical musician, a folk musician, or a rock & roll musician is pretty limited in what they can do to help out the leader. I need all the help I can get."

Not only does Bley think jazz musicians are better, but she finds classical musicians are snobby, because they think there's only one way to play. Nonetheless, she had nothing but praise for the radio orchestra in Köln, Germany where she had just performed with fellow composers Michael Mantler and Mike Gibbs. "It's a good orchestra, and the string players aren't snobby. They played right on the beat. You usually put your hand down, and they come in a few minutes later, so I was trying to match the time of the orchestra by playing real late. At the end they were matching me."

How long does it take you to finish a piece for jazz musicians? "Two months. First I write a lot of material, then I start gettin' rid of all of it. Then I've got a rough copy, and I start working on a score. That takes a lot of time, and then I have to copy the parts.

"I just wrote a new piece, and the way it happened is interesting. Five days before Marvin Gaye died, I wrote this piece that sounded just like Marvin Gaye, but I didn't want a piece like that. It was great, but it was in a field I wanted to leave behind me since I had done the *Heavy Heart* album. It's a bass solo first, for Steve Swallow because he's always raving about Marvin Gaye and says that's where he learned his phrasing. It's for the 10-piece band, but the bass has the melody and the solo. There are no other soloists, which means that I get to play the bass line all the way through on my synthesizer. That's more fun than I've ever had. I think I want to be a bass player." db

### CARLA BLEY'S EQUIPMENT

Though she's better known for playing her musicians than her keyboards, Carla Bley has a preference for Bösendorfer and Steinway acoustic pianos. Her preferred organ is a Korg BX3.

She's just begun experimenting with her newest instrument, a Korg Poly-61 synthesizer. "I got it free, and I get to play bass on it for one whole tune so far. It's also the best of the analog synthesizers. It's good on the road because it's easy to program and isn't too big."

### CARLA BLEY SELECTED DISCOGRAPHY

as a leader

HEAVY HEART—Watt/ECM 25003-1  
MORTELLE RANDONNEE—Mercury/Phonogram 224  
LIVE—Watt/ECM 12  
SOCIAL STUDIES—Watt/ECM 11  
MUSIQUE MECHANIQUE—Watt 9  
EUROPEAN TOUR 1977—Watt 8  
DINNER MUSIC—Watt 6  
3/4 FOR PIANO AND ORCHESTRA—Watt 3  
TROPIC APPETITES—Watt 1  
ESCALATOR OVER THE HILL—JCOA-EOTH

with Charlie Haden

BALLAD OF THE FALLEN—ECM 23794-1  
LIBERATION MUSIC ORCHESTRA—Impulse 9183

with Clifford Thornton

THE GARDENS OF HARLEM—JCOA 1008

with Nick Mason

FICTITIOUS SPORTS—Columbia 37307

with Michael Mantler

SOMETHING THERE—Watt/ECM 23786-1

MOVIES—Watt 7

SILENCE—Watt 5

THE HAPLESS CHILD—Watt 4

NO ANSWER—Watt 2

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“Sometimes I think that the drums and I are synonymous,” says Andrew Cyrille, not immodestly. “That’s how I see the world—even though I see a lot of other things, too. But you know, I am a drummer.”

Yes, you know. Because this compact but powerfully built, serious yet good-humored and inquisitive man walks, talks, works, and thinks—not compulsively, but perceptively—with his mind on Time. “The definition of time might be the duration of that which changes,” he suggests—and Cyrille has the concentration to attend to all sorts of change: from the needs of a soloist to the relations within a rhythm section, from the demands of an unaccompanied situation to the possibilities of several drummers together.

“That’s my meat, that’s what I do—I’ll never stop doing that,” he says of group percussion projects like *Pieces Of Time*, the album he’s lately released with bebop innovator Kenny Clarke, Sun percussionist Famoudou Don Moye, and the pan-rhythmic Milford Graves exploring both personal and ensemble motives. Cyrille has long been identified as an associate of pianist Cecil Taylor, but actually he’s been at home among other drummers for nearly 30 years.

Not only did he start in a school drum and bugle corps, not only did he dare to ask *What About?* the drum kit as an orchestra in itself (recorded by BYG in Paris in 1969), not only did he create a *Dialogue Of The Drums* with Graves (as recorded on his own IPS label in 1974) and sometimes Rashied Ali, not only has he worked with everyone from Muhal Richard Abrams, Peter Brötzmann, and Walt Dickerson to Coleman Hawkins, the Jazz Composers Orchestra, Leroy Jenkins, Grachan Moncur III, and James Newton to Nellie Lutcher, Richard Teitelbaum, and Mary Lou Williams—not only has he maintained a band of his own, despite lean bookings in the states, for “younger musicians who are getting older”—Cyrille has come to understand his experiences, and can articulate them in a way so as to educate us all.

“I remember a feeling I got when I played a little bit with Monk . . . the same feeling I got when I played once with Coltrane, a strange feeling I remember from sitting in with Bud Powell one time . . . I was doing a gig with Mary Lou uptown on Broadway and 126th St., where different musicians used to fall by. One night Monk came in, after everybody had gone, and I was still sitting at the drum set, just doodling. He came over to the piano, and just played a couple of chords. I’ll never forget the feeling I got from the sound of the chords, and the way he played that rhythm. I think he was listening for the way I would relate to what he was doing.

“Being young, I didn’t know why he

# ANDREW CYRILLE

## PASSION FOR PERCUSSION

By Howard Mandel

was looking at me that way. Now I know that they look at you to see if you know what they’re saying, what they’re doing. It’s almost unconscious.” Cyrille, who’s collaborated with some of the most demanding creative musicians of our time, knows what he’s doing. Perhaps that’s what he was thinking when he entitled his most recent quartet album *The Navigator*. He’s got both perspective and direction.

“I think there are three components that make great music,” he explains. “One, of course, is the technical, the ability to translate what you want to do into some kind of concrete audible sound. Two, you’ve got to have a certain concept about how you’re going to construct whatever it is you’re playing, what systems you’re going to use, whether it’s solo or in relationship to some other instrument. Then the last component is the spiritual quality—how you communicate on the human level, one person to another. Some musicians have a technical grasp, and they may also have a conceptual grasp on what they want to do, but nobody feels anything because they’re not communicating on a spiritual level. How that’s done, from person to person, is debatable; I myself try to *feel* what it is I’m doing, and when that happens, usually I can get other people to feel what I’m doing, too.”

Leaving aside questions of spirit—unquestionably the most difficult matter to pin down with objective language—we note that Cyrille has almost always performed with people involved in seriously advanced forms. Why?

He laughs. “That’s the place where I’m interested in playing—on the edge; it’s exciting and adventurous. But it probably also has to do with the people I’ve been hanging out with most of my life. I’ve been fortunate that way; I’ve had the opportunity to associate with some of the greatest people, the greatest thinkers in the business—communicators, the ma-

jority of them—from the time I was 18 or 19 years old through today.”

His good fortune actually started at St. Peter Claver grammar school in Brooklyn, where drummers from the school music program during the ‘40s returned to coach youngsters. Cyrille’s family, originally from Haiti, enjoyed music, and he’d found the New York radio stations mixing tracks by Lester Young, Charlie Parker, and such jazz people with the playlist staples of rhythm & blues. Then drummers Lee Abrams, Willie Jones, and Lennie McBrowne offered their input, telling Cyrille about people like Max Roach, Art Blakey, and Shadow Wilson.

“I knew I wanted to play drums, and I knew I couldn’t do all the things that they did, so, like anybody who’s interested in learning something, I tried to learn how they did it,” he says of his various predecessors and mentors. Philly Joe Jones gave Cyrille much “practical experience” during this period.

“When you get one thing together, you go on to the next, and to the next, and to the next, so you build this vocabulary. I think everybody is born with different aptitudes; it was found, not only by me but by people who were teaching and observing me, that I had a natural talent for playing drums, and I didn’t know this until I picked up some drum sticks. But I was able to pick up some things faster than other kids who weren’t slow, either. I enjoyed learning how to put these things together, and one thing led to another. But even though I had the aptitude for it, the vocabulary of drumming is so vast that I had to apply myself. You apply yourself according to how much you want to get into it, and it’s an ongoing process. I still study today.”

Cyrille met Cecil Taylor when he was 17, introduced by trumpeter Ted Curson one afternoon at the Hartnett School of Music. “Ted told me in advance that this guy plays piano like nobody you ever heard before. I heard him and didn’t

have any kind of strong reaction, positive or negative. I took out my snare drum, and he started playing piano, so I started to play the drum. I was just relating to what was going on. After Ted left, and the school was closing, I knew this place, Pigalle, in Harlem, that had a piano, so we went up there and asked if we could sit down and play some music, and the bartender said, 'Yeah.'

"Thereafter, I don't remember playing with Cecil again for a while, but we'd see each other and would talk. When I started recording, with Walt Dickerson, Abdul Malik, and Coleman Hawkins, Cecil got those records and always voiced interest in what I was doing. Then, in '64, Sunny Murray left his band, and he asked me if I'd like to play with him. I said sure; that was the beginning of our association on a formal level."

There are critics and aficionados who consider Cyrille the best drummer Taylor's ever had—and that puts him in the company of Murray and Ronald Shannon Jackson. Cyrille is among the rhythmists who have redefined the trap drums, their role and their sound. On the studio sessions *Unit Structures* and *Conquistador* Cyrille is a splashing, slashing presence, opening depths beneath the pianist, shadowing the organic spread of his phrases, shading Taylor's own percussive flurries while establishing strong guidelines for (and with) the other individualistic members of his Unit.

"I would play in association with most instruments in terms of timbres, thinking about what the sound of an instrument was, and how I was going to play to make that instrument sound larger than it would ordinarily sound, give it another dimension, give the person who's playing it that feeling that they could play more, so they'd want to relate more, improvise more," he states. Few albums from the '60s offer such broad dimensions and such complex networks of inter-relationships as those two do; for all their density, it comes as something of a surprise to find on relistening that these were more composed suites than blowing sessions (for Taylor's Unit with Sam Rivers, Jimmy Lyons, and Cyrille at high energy, check out *The Great Concert Of Cecil Taylor*, formerly *Nuits De La Fondation Maeght* on Shandar, reissued by Prestige).

\* \* \*

When Cyrille, in his teens, was playing "music people dance to—calypsos, mambos, blues-type things with a backbeat," at the same time "we were trying to play Charlie Parker pieces, George Shearing pieces, Horace Silver pieces, learning those forms, getting that vocabulary together," he remembers. Mastering this common language had everything to do with developing what's been called free music, the style to which Cyrille is linked.

"I always like to 'swing,' and play good



MITCHELL SEIDEL

music, music people can relate to," he avows, "but I'm a *creative* musician, so I have to think about trying to do things that are a little different from what went on before. Now, let me say I think people who are playing for dances can be creative, too"—he himself played for dance classes on a daily basis from 1964 to '70, and credits choreographers asking him for inspiration with stimulating his solo performance concepts. "And for the music we're playing now, I do feel that you do kind of know what's going to happen. You *are* aiming at something that's not as open and as free as a lot of people might think.

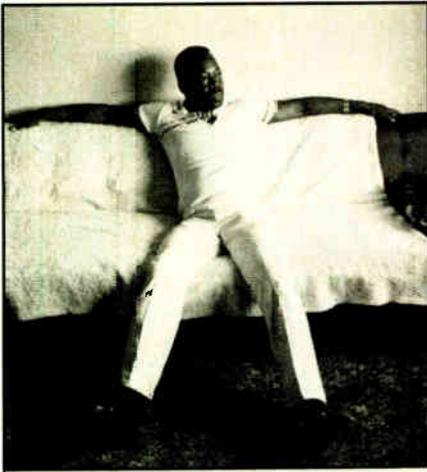
"Musicians all listen, and we all play, and we've all come through certain kinds of set structures—blues, for instance—so there's a certain thing we can relate to when we listen to each other. It's the same with musicians who play creative music. You go on, and listen to what the person is doing, and yes, there are some associations with past events in what you heard, so you know when the guy or girl is really cooking and doing something you can say *yeah* to, that feels right, that you know is right intellectually. As opposed to saying, well, no, it's not really happening, I'm not sure what you were doing then, or I didn't feel good about that, or I couldn't relate to that. Those things happen, but it's more an intuitive thing, and that's based on some kind of analysis of information that you've already had and processed.

"What it comes down to for all im-

provising musicians, whether you're playing swing, dixieland, bebop, whatever, is how smart you are, how gifted you are, how you can relate instantaneously and convert what it is you hear through all these processes that go on in our brains to give some sort of answer almost simultaneously. For anybody to play *anything*," he insists as though sitting behind his kit, "the first thing you have to play is rhythm.

"For instance, I remember this particular album I did with Coleman Hawkins, *The Hawk Relaxes*, back in '62. *Speak Low*—I had some idea of how the melody goes, but I'd never played it before; we rehearsed it. [Pianist] Ronnell Bright played the introduction; we knew after the introduction Hawkins was going to play the melody, however it goes. *Then*, I had to figure out: am I going to play this in some kind of swing fashion—you know, in a 4/4, quarter note, dotted eighth, 16th—am I going to use that kind of rhythm as a propelling rhythm, or will I do something else, maybe some kind of latin rhythm? So what I did was listen to what the other musicians were playing.

"Ron Carter was playing some kind of latin bass figure, so playing *dang-dinga-dang-dinga-dang* wouldn't fit with that. So I thought, I have to play something latin, too. I played a rumba, if I remember correctly. Then Ronnell heard what Ron and I were playing, and began playing his chords, or whatever—passages—how he was interpreting the music *his* way. Then Kenny Burrell on guitar



MITCHEL SEIDEL

## ANDREW CYRILLE'S EQUIPMENT

Andrew Cyrille plays Ludwig drums, A. Zildjian cymbals, and Latin Percussion. His kit contains a 6 x 14 Supersensitive Black Beauty snare, three 8 x 12 rack toms, a 14 x 14 floor tom, and two 14 x 20 bass drums. His Ludwig hardware includes two Speed King bass drum pedals.

His Zildjian cymbal setup is 14-inch light hi-hats, 18-inch flat ride, 20-inch medium ride, 10-inch splash, 18-inch swish, and 18- and 20-inch Chinese gongs.

Cyrille's LP gear includes: Agogo bells, cow bells, maracas, African claves, vibra-slap, wood blocks, tambourines, tamboura, and 7A drum sticks.

"What I'd really like to do is get more into electronics," says Cyrille, who's been editing a tape he made with synthesizer innovator Richard Teitelbaum for upcoming release. "Of course, I'd like to always be able to relate and play acoustically, but I'd like to embellish what I do with electronics." His own synth is yet to arrive.

## ANDREW CYRILLE SELECTED DISCOGRAPHY

### as a leader

PIECES OF TIME—Soul Note 1078  
 MEETS PETER BRÖTZMANN IN BERLIN—FMP 1000  
 THE NAVIGATOR—Soul Note 1062  
 METAMUSICIAN'S STOMP—Black Saint 0025  
 CELEBRATION—IPS 002  
 DIALOGUE OF THE DRUMS—IPS 001  
 JUNCTION—PS 003  
 WHAT ABOUT—Affinity 75  
 THE LOOP—IPS/ictus 009

### with Cecil Taylor

UNIT STRUCTURES—Blue Note 84237  
 CONQUISTADOR—Blue Note 84260  
 THE GREAT CONCERT—Prestige 34003  
 SPRING OF TWO BLUE J'S—Unit Core 30551  
 DULU AKISAKILA KUTALA—Trio 3004  
 STUDENT STUDIES—Affinity 74

### with Coleman Hawkins

MOONGLOW—Prestige 24106

### with Leroy Jenkins

THE LEGEND OF AI GLATSON—Black Saint 0022  
 SPACE MINDS, NEW WORLDS, SURVIVAL OF AMERICA—Tomato 8001

### with Jimmy Lyons

NUBA—Black Saint 0030  
 OTHER AFTERNOONS—Affinity 34

### with Muhal Richard Abrams

MAMA AND DADDY—Black Saint 0041  
 BLUES FOREVER—Black Saint 0061  
 REJOICING WITH THE LIGHT—Black Saint 0071  
 SPECIAL PEOPLE—Soul Note 1012

### with Carla Bley

EUROPEAN TOUR 1977—Watt 8

### with Charlie Haden

LIBERATION MUSIC ORCHESTRA—Impulse 9183

### with Michael Mantler

THE JAZZ COMPOSER'S ORCHESTRA—JCOA 1001/2

### with Walt Dickerson

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would begin associating the same way. Then Hawkins played the melody, and as a melody line, he related it to what the rhythm section was playing. And if I remember now, too, after we played the head, it did go off into a 4/4 kind of jazz feel."

The musicmaking process isn't mystical—it may be experimental, though the result may not be, as another example, from Cyrille's recent tour of Europe with clarinetist John Carter, reveals.

"There's one piece Carter plays, *Enter From The East*, where he asked me to play something that was exotic, but free. The bassist was Santi DeBriano; Carter was doing most of the improvising, so DeBriano and I had to play something we could relate together and play so Carter could improvise over or move across it in whatever way he felt. The first few nights it didn't quite jell. So I kept searching, and we talked about it. I was trying to find out how I could get it open so it would flow, and at the same time would be expressive, have the composition in it in terms of the improvisations, and be something that felt good. Finally I found that when the bassist played a certain line I could play it with him in unison, and open it up after that. Everytime he played this bass figure, I'd play it *with* him, rather than a counter line. That opened the whole thing up, and from then on we had no problem at all."

Maybe the use of a unison doesn't seem radically creative, but Cyrille doesn't care. "I'll grant this: not everything that's new and creative is good, but at least some people have to do it, or we'd be back in 707 A.D."

What has he done new and creative as a drummer, specifically? "Used different kinds of percussion instruments or devices to make sound. For instance, I might put a cymbal on a snare drum head and play that; I might play with maracas or tambourines, or one in each hand. Sometimes I'll sing into the drum. Sometimes I'll use a towel on the snare drum head, to deaden the sound, or on top of one of the toms. I've played the wall, played the floor—whatever it is that I feel might add to the music, and express something that might be a little unique. But at the same time keeping in mind that I'm part of a tradition, which I see as a continuum—in terms of methods that are used—including African and Western music.

"The way I feel about it is that we're playing American music; now, how that American music comes out is another thing. In terms of drums, we use rudiments—if you listen to people like Baby Dodds or Zutty Singleton, you hear rolls out of a marching matrix, and they're European. In traditional African music you never had formations like you'd see in the colonial marching bands, where they used the music to cadence themselves, to move within time. Those things

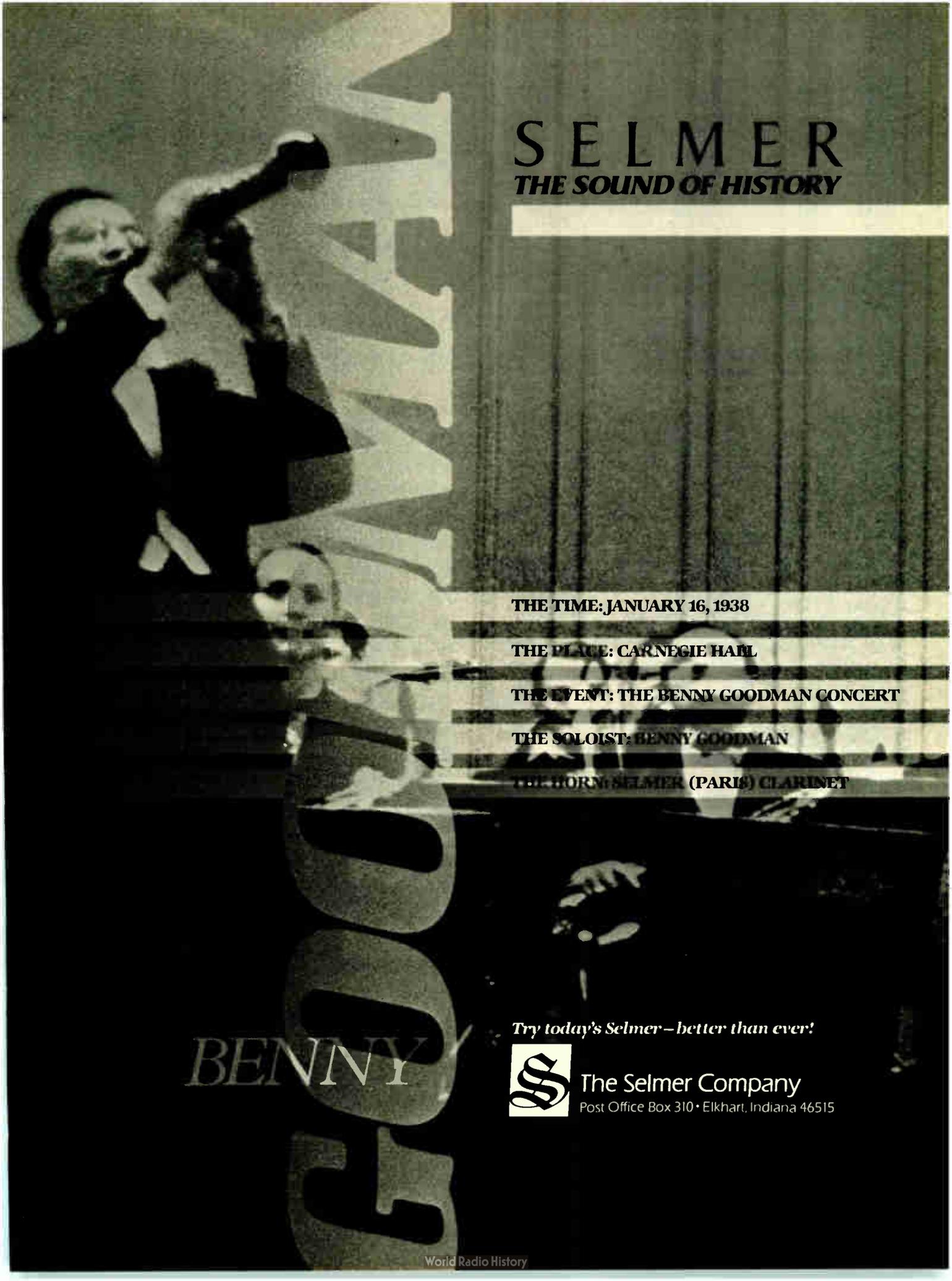
we've inherited—they're part of us, also. Everybody, again, has their own experiences—so if something should happen that's reminiscent of Africa, that's where we'll go. If something is reminiscent of bebop, that's what we'll do. On *Pieces Of Time* there's one piece, *Drum Song For Leadbelly*, that I adapted from Huddie Ledbetter; it's like some folk or country rhythm. I structure it so it has a kind of meaning and form which is, to me, typically American. Some of the other pieces might be more reminiscent of some of the more modern concepts of how time can be used, how you can assign time or fuse time signatures, how you can count, where you want to play certain things on the instrument, how you want to breathe with it."

*Pieces Of Time* is very consciously structured, and while it satisfies Cyrille's physical enthusiasms ("I like working with people who are really versatile and well versed in what they do, who can really cook, because it prods me into getting into myself; it's like a catalyst, and competitive, but not a destructive competition—a constructive thing"), it also speaks to his historical goals. "The earlier generation—Art Blakey, Charli Persip, Philly Joe Jones—did some things in this light. I remember how I used to listen to them when I hung out in Birdland. When my generation began taking the music and playing it outside bebop forms, I felt initially that this should be documented. When I thought about it years ago, I thought of Milford, immediately, and we went ahead, and had Rashied Ali do some things with us. I knew we were all of like mind. I did something with Sunny Murray at Woodstock at one of Karl Berger's festivals, and not long ago up at WKCR, Columbia University's radio station.

"I think people should begin to relate to drums more as an instrument that has myriad possibilities of sound and sound variation. Many people don't like to think of percussion instruments in terms of melody, because they say they have indefinite pitch, but it's only indefinite so far as the diatonic scale goes. And some guys, like Joe Morello, can almost play a scale on one of their drums, manipulating the head. Maybe he can't play in all the keys, but—okay. Drums don't have definite pitch, but you can get cymbals that have definite pitches, and you can tune the drums to get any intervals you want.

"There used to be a time when the drummer took a solo everybody started talking; it's time for that stuff to stop. I feel, with the sophistication of the people who are playing the instrument now, there's no need for somebody to say that a drum solo is not as creative as a piano solo, or a violin solo."

Now you've heard a truly sophisticated drummer, a creative musician, Andrew Cyrille. Are you sure you've been listening? db



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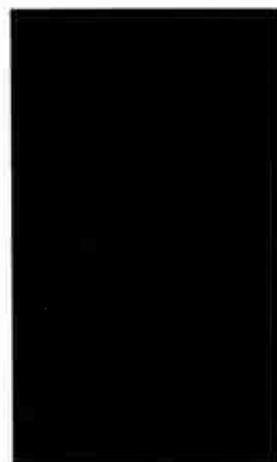
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## MILES DAVIS

**DECOY**—Columbia 38991: *DECOY*; *ROBOT 415*; *CODE M.D.*; *FREAKY DEAKY*; *WHAT IT IS*; *THAT'S RIGHT*; *THAT'S WHAT HAPPENED*.

**Personnel:** Davis, trumpet, synthesizers; Branford Marsalis (cuts 1, 3, 6), Bill Evans (5, 7), soprano saxophone; John Scofield, electric guitar; Robert Irving III, synthesizers, electronic drum programming, synthesizer bass; Darryl Jones, electric bass; Al Foster, drums; Mino Cinelu, percussion.

★★★★½

Miles Davis' music often projects mystery and menace, but the mystery of *Decoy* is: what tape tricks will Miles deploy next, and whose ideas are these anyway? The menace, meanwhile, whether provided by Mino Cinelu shaking like a rattler or synthesist Robert Irving III floating dark motifs as a conspirator-in-the-know, is leavened by Davis' own high-spirited playing. From the brilliant brassy blasts, irregular bass stride, and rusty-spring sound effects over solid Foster rhythms that Miles darts through on the title track, to the in-sync ensemble energy which closes this fourth LP of experiments with song form, recording techniques, new instrumentalizations, and new personnel since his '80s emergence from inactivity, Miles is clearly having a fine time.

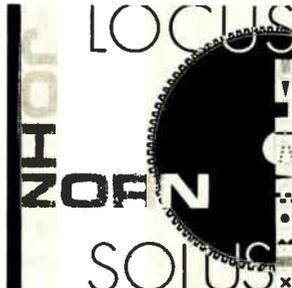
You can most easily hear his devil-may-care self-assurance and pride in his tough new idiom on this production's second side. John Scofield's nimble figures and octave-divided edge on *What It Is* leads Miles to perform the impossible—duet with himself! *That's Right* is a reprise of *Star People's It Gets Better*, the blues everyone raved about, and comprises a twisted soprano solo by Branford Marsalis—his debut with Davis may be hyped as the big news on this LP, but while B.M. is very good here and on *Decoy* (the song), it may take him a moment to define his own voice as distinct from Bill Evans' in relation to the master.

*That's What Happened*—like *What It Is*, a treated excerpt from a festival concert in Montreal—is fast hot fun. It's rumored Gil Evans had more to do with compiling these pieces than his co-production credit for *That's Right* allows, and if so, kudos to him for faithfully selecting Miles' most exalted moments and setting them, each separately, as songs.

Irving, the multi-keyboardist and programmer whose work dominates side one, is not nearly as faceless as Gil, though his contributions are equally as fascinating. He dares, in *Decoy*, to fade out everything but a triangle about two-thirds through, then bring up Sco's solo. This, after presenting a dense and complicated course for the band to maneuver through, speaks volumes about Irving's creative security. His duet with Miles, the barely a minute long *Robot 415*, is somewhat reminiscent of something Bill Laswell's done, but overall Irving sounds like another original artist whose freest thoughts Miles will absorb. Besides *Decoy*, Irving is credited with writing and arranging *Code M.D.*, my candidate for a single, simply because it's the most conventionally plotted cut here, with the most obvious melody. Not to say the details from the pervasive synth signals and Scofield's quotes of



Sara Bey    Henry Hart



*Jean Pierre*, plus Branford's piping and M.D.'s coiled attack feints, flurries, and slurs building to a piercing point lack subtlety. Not at all—in fact, there's a lot to listen to, and at six minutes it's too long for a single anyway.

Which leaves *Freaky Deaky*, the only cut Miles claims with composition and arrangement all his own. He doesn't play trumpet, only synth, in a style like the late Larry Young's, and Darryl Jones runs the voodoo down while Scofield plucks peculiar patterns. "I definitely want to hear that back," Miles mutters at the end of it, which is how I've felt every time I get through a side of this astonishing album. I can't quite grasp it any one time through, but I know it's there. So it's a *Decoy*—I'll take the good bait. —howard mandel

John Blake's approach to his own material is quite unlike that of his current employer, McCoy Tyner. It's a matter of emphasis: Tyner stresses the rhythmic aspects of his music, while Blake is more concerned with melodies.

*Dimensions*, Tyner's first album for Elektra Musician, is comfortably familiar, in terms of both its modal harmonic material and its headlong rhythmic drive. In many ways the album is a lot like recent LPs by Sonny Rollins: the music is unpretentious and accessible, with a mix of new tunes and standards; the arrangements are fairly traditional (head/solos/head) despite a few nods in the direction of fusion; the rhythm section has a funky, contemporary sound; and everyone—especially the leader—gets a chance to stretch out. Nothing earth-shattering, just pleasant middle-of-the-road jazz that seems to be consciously intended to appeal to a fairly wide market.

The one real surprise is Tyner's solo version of *Prelude To A Kiss*. The Ellington tune gives him the opportunity to explore some rarely heard aspects of his style (including stride), and his playing here shows a range of expression and emotional complexity that is not evident on the group numbers. The other tunes (one each by Tyner, Blake, Bartz, and Lee, plus a congenial trio version of *Just In Time*) are all well played but not especially noteworthy. The one exception is Bartz' *Uncle Bubba*, a bluesy tribute to Monk that is pungently eloquent.

John Blake's playing sounds a bit confined on the Tyner album, but that is certainly not a problem on *Maiden Dance*. He is the featured soloist on every tune, and he has more than enough ideas to keep things interesting. As a composer and arranger, he has a strong personal vision that contrasts sharply with Tyner's. Blake's album has a texture that is far more open and spacious than the dense sound of *Dimensions*.

One immediate tip-off to the difference in Blake's work on these two albums is the sound of his violin. On the Tyner album he plays with a sharp, metallic edge that cuts through the thick group sound. On *Maiden Dance*, though, his

## McCOY TYNER

**DIMENSIONS**—Elektra Musician 60350: *ONE FOR DEB*; *PRELUDE TO A KISS*; *PRECIOUS ONE*; *JUST IN TIME*; *UNDERSTANDING*; *UNCLE BUBBA*.

**Personnel:** Tyner, piano; John Blake, violin; Gary Bartz, alto saxophone; John Lee, electric bass; Wilby Fletcher, drums.

★★★★½

## JOHN BLAKE

**MAIDEN DANCE**—Gramavision 8309: *CARAVAN OF DREAMS*; *MOVIN' UP*; *BEAUTIFUL LOVE*; *THE OTHER SIDE OF A WORLD*; *MAIDEN DANCE*; *FOR TOMORROW*; *TODOS MIS NIÑOS*.

**Personnel:** Blake, violin; McCoy Tyner (cuts 2, 5, 6), Kenny Barron (1, 3, 4, 7), piano; Cecil McBee, bass; Wilby Fletcher, drums, cowbell; Leonard "Doc" Gibbs, percussion; Alan Blake, Lita Blake, vocals (4).

★★★★★

A glance at the personnel listings for these two albums would suggest that they sound similar. In fact they are strikingly different, because

# RECORD REVIEWS

tone is warm and woody. The beauty of this sound is matched by the deep lyricism of his playing. This is evident from the first few notes of *Caravan Of Dreams*, a moody, classically elegant piece that sets the tone for the album.

Blake is an unabashed melodist, although certainly not a sentimental one. He can be as warmly romantic as Stephane Grappelli (on *Beautiful Love*, for instance, which must have been intended as a tribute to Grappelli), but his style is wide enough to include the churning, angular phrases that swirl through the title tune. As a composer Blake combines ideas from the jazz tradition with classical concepts and other musical forms. His use of percolating latin percussion to underpin the long, expressive lines of his melodies is particularly striking.

Blake has also absorbed some ideas from Tyner, something that can be clearly heard in the rhythmic drive of *Movin' Up* and in his exchange with Tyner on *For Tomorrow*. But he keeps the emphasis firmly on melody, an "old-fashioned" approach that has, in this case, resulted in music that is very progressive—and very refreshing.

—jim roberts

## STEPS AHEAD

**MODERN TIMES**—Elektra Musician 60351-1-E; *SAFARI*; *OOPS*; *SELF PORTRAIT*; *MODERN TIMES*; *RADIO-ACTIVE*; *NOW YOU KNOW*; *OLD TOWN*.

**Personnel:** Michael Brecker, tenor, soprano saxophone; Warren Bernhardt, keyboards; Mike Mainieri, vibes, marimba, synthi-vibe; Eddie Gomez, bass; Peter Erskine, drums, percussion, DMX; Chuck Loeb (cut 6), guitar; Tony Levin (7), stick; Craig Peyton, synthesizers, DMX drums, Pro 1 bass (5).

★ ★ ★ ★

Here's a case of five well-known players forming a band which plays a very listenable brand of jazz that the public wants to hear. You can envision people dancing to *Oops*. You can almost see Lol Creme and Kevin Godley doing a *Rockit*-type MTV video for *Radio-Active*. The album will make it onto the jazz charts, no question, just because of the quality of the personnel involved.

The usual supergroup approach rarely has enough of a consistent creative vision to rise above a momentary sensationalism. But this case may be an exception. Steps Ahead is closing in fast on a group identity, a cohesive style and sound that transcends individual heroics.

*Safari* and *Oops* open this album infectiously. Both tunes build powerful grooves somewhat reminiscent of Weather Report or Headhunters-era Herbie Hancock—there's a folksy, Third World simplicity to the basic melody and rhythms, use of nicely understated synthesizer and vibes, good intensity but not to the point of impatience. The tunes are well thought out; they go somewhere.

Solos here are less obtrusive, more intrinsic to the goings on. For instance, Mainieri wrote four of the seven songs, but those tunes are not dominated by his solos, and the same is true of the others. These guys now seem to be writing and/or arranging with the band foremost in

their minds. There is diversity here—a slow, pretty *Self Portrait*, a high-tech *Radio-Active*, further mixtures of acoustic and electronic instrumentation—but it flows.

And fortunately, the writing is rapidly catching up with the quintet's individual and ensemble abilities. Just as each composer has made certain sacrifices to the common good, there is also less disruption in the segue between tunes by different writers. *Modern Times* is a solid effort in more of a unified direction, and it not only marks the emergence of a new era for Steps Ahead, but it also marks them as a unit that could belie the old stigma about band projects that are conceived for the studio.

—robert henschen

## BRANFORD MARSALIS

**SCENES IN THE CITY**—Columbia 38951: *NO BACKSTAGE PASS*; *SCENES IN THE CITY*; *SOLSTICE*; *WAITING FOR TAIN*; *NO SIDESTEPPING*; *PARABLE*.

**Personnel:** Marsalis, tenor, soprano saxophone; John Longo (cut 2), trumpet; Robin Eubanks (2), trombone; Mulgrew Miller (2, 3, 5), Kenny Kirkland (4, 6), piano; Ron Carter (1, 3, 5), Ray Drummond (2), Charnett Moffett (4), Phil Bowler (6), bass; Marvin Smith (1-3, 5), Jeffrey Watts (4, 6), drums; Wendell Pierce (2), narrator.

★ ★ ★ ★

Branford Marsalis is one of those babyface terrors from New Orleans. It's no coincidence that four of our finest young players—Branford, brother Wynton, Terence Blanchard, Donald Harrison—hail from the Crescent City. New Orleans has Marsalis pere, the Center for the Creative Arts (where all four schooled before graduating to another nurturing environment—the Messengers of Papa Blakey), and a uniquely stable sub-community of jazz craftsmen which actually encourages youngsters to become musicians.

It obviously works. Wynton's LPs have made him the hottest new property in jazz. Blanchard and Harrison recently gave us *New York Second Line* (Concord GW-3002). Now comes Branford to confirm indications that he's one of the most promising saxophonists about, displaying chops, intelligence, and a loose, unforced style which can't help but invoke good will. If Wynton is fire, Branford is smoke—a more elusive player with an obliqueness of attack which can be perceived as either subtlety or uncertainty. His tone on both horns is pretty much off-the-rack modern but with a hollow, conch-like sound and, when he goes bravado on tenor, it's an effect of grit on sponge rubber.

The title cut is a well-staged, smoothly narrated bit of Charles Mingus theater older than most of these musicians. The remaining material is mainstream modern; three tunes in the Trane/Tyner mold, a run at Rollins (*No Backstage Pass*), and a piece (*Parable*) so pensive it almost disappears.

The material may be routine; the playing isn't. The album is an exposition of young lions that augurs health for the decade. The various rhythm sections hunker down and fire. Miller

and Kirkland are exceptional whether composing or soloing. Moffett offers the most impressive bass work of the album on *Waiting For Tain*. Smitty Smith and "Tain" Watts are a joy—deft, exuberant, expressive—so bodacious I want to call them the best drummers to come along in 15 years.

As good as he is, Marsalis seems less than fully formed. Like so many players these days, he fills roles rather than playing from self. Even at his most impassioned (*No Backstage Pass*, *Solstice*) there's a hint of distance. You want him to take that half-step forward. The biography which accompanies the album quotes him: "I'm not interested in trying to achieve a distinctive sound—that will take care of itself." It probably will.

—j. b. figi

## MARSHALL VENTE

**NO-NET**—MoPro 108: *REINCARNATION OF A LOVEBIRD*; *DO SOMETHING*; *PATHOS 2.75*; *THE WEAPON*; *SPRING CAN REALLY HANG YOU UP THE MOST*; *SUMMERTIME*; *JUST SQUEEZE ME*; *GINGERBREAD BOY*.

**Personnel:** Vente, piano, percussion (cut 3); Rich Corpolongo, sopranino, soprano, alto saxophone, piccolo, flute, clarinet; Jim Massoth, soprano, tenor saxophone, flute; Chip Gdalmann, baritone saxophone, alto flute, bass clarinet; Nick Drozdoff, trumpet, flugelhorn; Merle Boley, trumpet, valve trombone; Steve Berry, trombone, bass trombone; Frank Dawson (8), guitar; Scott Mason, bass, electric bass; Isi Perez, drums, percussion; Anna Dawson (2, 5, 7), vocals.

★ ★ ★ ★

## LOU ROVNER

**SMALL BIG BAND**—ITI 007: *FROZEN BEEF PIE*; *POLICEMEN ARE YOUR FRIENDS*; *WALTZ FOR QUASIMODO*; *SO WHAT*; *TRUTH AND VARIATIONS*; *SPORTS HEROES OF 1927*; *RUTHERFORD B. HAYES MEMORIAL BARBEQUE*; *COSMIC RADIATION FLUSH*.

**Personnel:** Ernie Watts, soprano, alto saxophone, flute; Jack Nimitz, baritone saxophone, flute, clarinet; Chuck Findley, Bobby Shew, trumpet, flugelhorn; Bill Watrous, trombone; Tommy Tedesco, guitar; Tom Garvin, piano; John Patitucci, bass; Peter Donald, drums.

★ ★ ½

One standard of excellence for nonet writing is Miles Davis' 1949 *Birth Of The Cool* album. Arrangers Gerry Mulligan and Gil Evans charted a new chamber jazz. Arrangers Marshall Vente (with assistance from Chip Gdalmann on *Just Squeeze Me* and *Gingerbread Boy*) and Lou Rovner have been heavily influenced by Evans, less influenced by Mulligan's linear concepts, and lean more toward traditional big band writing (as expanded by Thad Jones and Bob Brookmeyer in the '60s) than toward chamber jazz.

Vente studied with Evans and David Matthews, and his charts reflect their tight dissonances and across-instrumental-lines block voicings. He writes with specific soloists in mind (elsewhere the soloists are empathetic enough to complement the arrangements),

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backing them with colors ranging from rhythm combo to shouting full band.

Each track has something special: soprano lead and out-of-Mingus bass solo on *Reincarnation*, a huge soul investment by tenor saxophonist Jim Massoth on Vente's *Pathos*, beautiful cluster chords hanging behind Anna Dawson's vocal on *Spring*, a funk-rock feeling and soaring trumpet work (Nick Drozdoff) on *Gingerbread Boy* . . . Energy, work, brains, and feeling have gone into this album, and these elements are returned to the listener. The soloists are not the slickest, but they make the struggle interesting. Excellent writing and good soloists yield a very good album.

Rovner's small big band displays a high level of competence and a less-than-gripping level of involvement: studio players on a busman's holiday in the studio. His horn voicings seem anchored to Tom Garvin's piano part (charts conceived at the keyboard, but never transcending it). Miles Davis' *So What* is the only non-Rovner composition, and there are a couple of lightweight ones (*Truth And Variations*, *Hayes Memorial Barbeque*) from Television Theme Land.

Rovner shifts his Evans dissonances agilely from horn group to horn group and integrates the rhythm section parts with the horns. The soloists are riddled with technique. Except for the trumpeters, who project a little magic, they could be blowing on any chart anywhere. Sorry, the ingredients were present, but the album feels homogenized. —owen cordle

## BOB MOSES

**VISIT WITH THE GREAT SPIRIT**—Gramavision 8307: *FAN MAN*; *DEEPEST BLUE*; *MACHUPIICCHU*; *VISIT WITH THE GREAT SPIRIT*; *MONKITIONAL*; *CARINHO*; *SUITE BAHIA*.

**Personnel:** Moses, drums, repinique, timbales, talking drums, hum drums, caica, voice, wood flute, synthesizer; Tiger Okoshi, trumpet, flugelhorn, electric trumpet; Bob Mintzer, tenor saxophone, electric bass clarinet; David Liebman (cuts 2, 4, 5, 7), soprano saxophone; George Garzone (1-3, 6, 7), soprano, tenor saxophone; David Gross (1, 2, 4, 6, 7), alto saxophone, flute; Howard Johnson, baritone saxophone, tuba, electric contrabass, clarinet; Tony Coe (1-6), tenor saxophone; David Sanborn (5), alto saxophone; John D'earth (4, 5), electric trumpet; Michael Gibbs (3, 6), trombone; Jerome Harris (1-5, 7), electric bass, guitar; Lincoln Goines (1, 3, 7), Steve Swallow (6), electric bass; Eddie Gomez (4), bass; Steve Kuhn (2, 5), piano; Delmar Brown (5), Cliff Korman (6), synthesizer; Bill Frisell (1, 2, 4, 7), John Scofield (6), guitar; Manoel Monteiro (3, 5-7), Claudio Silva (3, 6, 7), percussion, voice; Bill Martin (3, 5-7), Ron De Francesco (5), Jahnet Levatin (5), percussion; Danny Gottlieb (4), gong; Hiroshi Hieda, Rayko Shiota, Kyoko Baker, voice (3).

★★★★

This is another ambitious outing from Moses, a musician's drummer if ever there was one. As on his last Gramavision release, *When Elephants Dream Of Music*, Moses uses an outstanding group of musicians, and uses them

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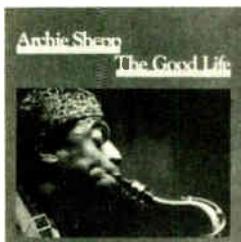
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well.

The leader lays down a loose tom-tom groove on *Fan Man*, sneaking talking drums in and out of the percussion collage. He is soon greeted by some frenetic guitar and sax squalling, a crisp, punchy bass slightly out-of-phase, and a horn section that punctuates and fills out the holes in the original drum beat. Moses dedicates this album to Hermeto Pascoal, and he shows his love of Brazilian and African rhythms on this cut.

What a strange brew he concocts. Swirling synthesizers provide the backdrop for age-old percussion instruments. Lyrical horn arrangements, like on *Deepest Blue* with an Ellingtonesque peacefulness, turn in an instant to a noisy cacophony a la Don Ellis. Moses is eloquent to be sure, but he doesn't let it stop him from having a good time with his music, and including some real musical shockers.

*Monktonal* is a jokingly abrasive piece with wildly dissonant, herky-jerky horn phrases, Moses' powerful, lurking drum cadences (a sort of Buddy Rich on acid), a cushion of exotic percussion, and some jive political rappin' that brings to mind Gil Scott-Heron. The band reaches back for some snappy blues, and David Sanborn blows a sweet but gutsy alto solo.

The percussionists are again featured on *Carinho*, along with guest solo work by the fluid bassist Swallow and the scratching, bending, distortion-rich guitarist Scofield. The album-ending *Suite Bahia* shows off the horns in a somnambulant state and also features wistful playing by Moses on wooden flute.

Bob Moses has evolved into a real force to be reckoned with, not only as a drummer, but as a composer, arranger, and conceptual artist.

—robin tolleson

## JOHN ZORN

**LOCUS SOLUS**—Rift 007; Bass And The Treble; The Acquisition & Control Of Fire; Honey-Cab; Switch; Juan Talks It Out Of His System; The Wish; A Case Arose; The Elf; Getting Curly; Don't Switch; Smooth Cheeks Of A Big Ego; Add Water; Cold; Friar T.; Too Me; Self-Satisfied; Dot Dot, Dot; Liver; Heike Cipher Mystery; Jedi Mind Trick; Mysterious Island; James Bond Trilogy; Sign Of The Four; Locus Solus; Where Are My Victims?; Disco Volante; Kaiser In Borneo; The Saint; The Violent Death Of Dutch Schultz; Thunderball; White Zombie; The Slaves Of Vesuvius.

**Personnel:** Zorn, alto, soprano saxophone, clarinets, game calls; Christian Marclay (cuts 1-8), phonograph, recycled records; Peter Blegvad (1-8), vocals; Arto Lindsay (9-18), guitar, vocals; Anton Fier (9-15), Mark Miller (15-18), Ikue Mori (19-24), drums; M. E. Miller (25-32), drums, vocals, Linn drums, congas; Wayne Horvitz (19-24), organ, electronics; Whiz Kid (25-32), turntable.

★ ★ ★

The premise of *Locus Solus* is improvisation—brief, intense pieces by four different groups assembled and led by John Zorn, with each group occupying one side of this double-record set. The personnel listing looks to be a

who's who of New York's downtown music scene, including dance dj scratchers, new wave rockers, and free jazz players.

I must say that in reviewing this record I've gone through a change of opinion. Upon first hearing the music sounds remarkably fresh and ambitious. However, the closer I got to the music itself, rather than its concept, the more disappointment began to register. There is a sameness in each of the four groups' admittedly exciting soundmaking that eventually reaches monotonous clone-like proportions. Once a group's musical identity is introduced, each subsequent piece seems to repeat and reiterate that group's tendencies. Although instrumentation and personnel change on each LP side, the improvisational group approach by all the musicians (except Whiz Kid, who sounds a little lost in this atmosphere, and drummer Ikue Mori, who adds more music and finesse than anyone else) is so similar, the sense of timbre and tempo so strikingly close, that my first impression was awe at what seemed to be telepathic empathy between the players.

But aside from the variety of instrumental color and texture, all too often the improvisational directions each group takes begin to sound predictable. In too few cases does a single individual work against the group context, the chosen tempos, or the adopted sonic angularity. Perhaps this was a goal, but the results leave me wishing for individuality inside a form that emphasizes consensus leadership and collective arrangements. In Zorn's notes he mentions that structure within the improvised context is most important to him; sight and hand cues from Zorn signaled arrangement changes, but I wonder how many times the others simply followed the changes and went along the path of pleasing Zorn. In other words, Zorn's emphasis upon structure seems to have restricted the improvisational aspect to the point where the performer's roles have a kind of mimicked monkey-see-monkey-do quality.

My reservations are a mile deep and a mile wide as to whether this music represents, in Zorn's words, the "best elements of rock and improvised music." The linchpin to all great rock is the beat, and underneath that beat works a series of finely crafted moments where a compressed musical space summarizes and enfolds all the intensity, directness, ambiguity, and personification of the song. If those moments are the music's saving graces, why does Zorn ignore that aspect? Instead of looking into the idiom's intense focus, intensity here is non-focused. Climaxes come and go without reason in relation to the song's construction.

I admire Zorn's playing and the chances he takes. On the similarly electric LP by the Golden Palominos (OAO/Celluloid 5002), he was adventurous and sanguine. Here I think his daring was the idea of context rather than its musical realization. For experimental music this is pretty tame stuff once you get past the fascinating sound textures and colors. Nowhere within *Locus Solus'* sonic experimentation does this listener detect that moment which is simultaneously new and eternal.

—jim brinsfield

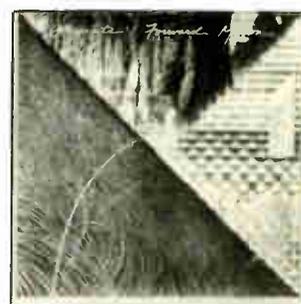
# The Second Comings



STEVE KAHN/Casa Loco - With Anthony Jackson on bass, Steve Jordan on drums, and Manolo Badrena on percussion, this second outing for guitarist extraordinaire Kahn and the Eyewitness band takes a more embellished view of the original Eyewitness concept. This is hot, reverberating, rockin' music. Produced by Steve Kahn and Doug Epstein.



THE HEATH BROTHERS/Brothers and Others - Jimmy and Percy celebrate the return of brother Albert "Tootie" on drums and are joined once again with longtime bandmember Stanley Cowell on keyboards. Guest players include Slide Hampton on trombone and Joe Kennedy, Jr. on violin adding a little sugar and spice to one of the Heath's best straight-ahead recordings in years. Produced by Orrin Keepnews and The Brothers.



ELEMENTS/Forward Motion - Album #2 for Elements once again finds bassist Mark Egan and drummer Danny Gottlieb writing and playing up a storm with cohorts Clifford Carter on keyboards and Bill Evans on tenor and soprano. The group has matured and solidified its direction and this record proves it. Produced by Mark Egan, Danny Gottlieb, and Rich Brownstein.

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# RECORD REVIEWS

## JAMES NEWTON

**LUELLA**—Gramavision 8304: *NOT WITHOUT YOU; MR. DOLPHY; ANA MARIA; DIAMONDS ARE FOR FREEDOM; LUELLA (FOR MY AUNT).*

**Personnel:** Newton, flute, conductor (cut 5); John Blake, Gayle Dixon, violin (1, 5); Abdul Wadud (1, 2, 5), cello; Jay Hoggard, vibraphone; Kenny Kirkland, piano; Cecil McBee, bass; Billy Hart, drums.

★ ★ ★ ½

James Newton's threnody in memory of his aunt, Luella Scott, is the focal point of this LP: a lengthy, porous work that plumbs the depths of quiet anguish and tears inside. Several listenings did not bring it closer than arm's length for me, however, until I began to perceive it as a slow dance of mourning, with violinist Gayle Dixon as incandescent principal.

There is a terpsichorean aura to the whole album, in fact, that moves the feet as well as the head. Having a rhythmic bottom like drummer Billy Hart and bassist Cecil McBee certainly helps, but the dance mode is to the fore even in the lines Newton writes and plays. His dynamics and phrasing imply steps more exotic than a staid foxtrot; choreography takes part in both celebration and instruction.

*Not Without You*, a sumptuous "love ballad," has a good stretch by violinist John Blake and a glowing variation by Newton's flute that stands as his sole improvisation of substance on the date. Newton, a fine player, is one of the young instrumentalists who take more stock in composition than blowing on their own records.

*Mr. Dolphy* moves very quick and light on McBee's cat feet (except during Hoggard's chiming solo cadenza) and cellist Wadud unwinds a screechy scratcher. *Diamonds* builds an aggressive vamp beneath ear-popping, angry overblows by Newton: a brief, caustic indictment of apartheid. *Ana Maria*, that "very haunting" samba by Wayne Shorter for his Brazilian wife, gets a handsome turn by Kirkland but only minor embellishment by the leader. Newton, playing with great beauty and intensity, makes an eloquent statement for just playing straight on a great melody, one of the most durable in the Shorter legacy.

—fred bouchard

## CARLA BLEY

**HEAVY HEART**—Watt/ECM 25003-1: *LIGHT OR DARK; TALKING HEARTS; JOYFUL NOISE; ENDING IT; STARTING AGAIN; HEAVY HEART.*

**Personnel:** Bley, organ, synthesizer; Steve Slagle, flute, alto, baritone saxophone; Hiram Bullock, guitar; Gary Valente, trombone; Michael Mantler, trumpet; Earl McIntyre, tuba; Kenny Kirkland, piano; Steve Swallow, bass; Victor Lewis, drums; Manolo Badrena, percussion.

★ ★ ★

*Heavy Heart* is another Carla Bley album in which she ministers her compositional and arranging crafts to lightweight funk. At times she seems to revel in couching her compositions in dry, middle-of-the-road funk jazz

phrases. On *Dinner Music* (Watt 6) her haunting, dark compositions survived an antiseptic studio musician performance. On *Heavy Heart* the tunes still aren't as strong as her more "serious" compositions, but the soloing is exhilarating.

Bley is still indebted to the early influence of composer/arranger George Russell; she's a master at constructing roadmaps for soloists. *Light Or Dark* has a facile, forgettable head that would sit well on David Sanborn. Hiram Bullock starts a solo out of the lead, and Bley deftly switches the funk-time to trance-time as Bullock slides notes down like a reverbed-out divebomber. Just as skillfully, they move back to the theme which Slagle takes into a bluesy alto solo with Victor Lewis shifting into a stuck-in-the-groove rhythm that Bley charts so well.

All of *Heavy Heart* is like that. *Talking Hearts* is a ballad in search of George Benson's voice. *Joyful Noise* has Kirkland leading a rollicking Crusaders-style rhythm vamp while Slagle takes a reckless flute run past the changes.

The one track that departs from form is *Starting Again*, which dispenses with the theme entirely and starts in the middle of a full ensemble sprint, with Swallow laying out a two-note ostinato while Kirkland leaps across the piano in a spray of melody that builds to crescendo in a gathering of forces, tying it all together. It's unfair that Bullock has to come out of the fray, as the piece breaks apart under his choppy lead.

While Bley's leads and arrangements are dry, the soloists run the emotional gamut. Gary Valente's torturous trombone mood swings lift the gloomy *Ending It* ballad, but it's Bley's time-stepping tick-tock rhythm that provides him with the path. Valente moves from gruff belligerence to poignant despair as he navigates Bley's dirge.

Carla Bley is so skilled, so gifted, that she takes herself for granted. The forgettable tunes of *Heavy Hearts* come too easy for her, and it shows. Fortunately, she still knows how to take a soloist for a ride.

—john diliberto

## TERENCE BLANCHARD/ DONALD HARRISON

**NEW YORK SECOND LINE**—Concord Jazz 3002: *NEW YORK SECOND LINE; OLIVER'S TWIST; I CAN'T GET STARTED; DUCK STEPS; DOCTOR DRUMS; ISN'T IT SO; SUBTERFUGE.*

**Personnel:** Blanchard, trumpet; Harrison, alto saxophone; Mulgrew Miller, piano; Lonnie Plaxico, bass; Marvin "Smitty" Smith, drums.

★ ★ ★ ★

## ROBERT WATSON

**JEWEL**—Amigo 846: *TO SEE HER FACE; ORANGE BLOSSOM; JEWEL; KARITA; YOU'RE LUCKY TO ME; AND THEN AGAIN.*

**Personnel:** Watson, alto, soprano saxophone; Mulgrew Miller, piano; Steve Nelson, vibes; Curtis Lundy, bass; Marvin "Smitty" Smith, drums; Dom Un Romao, congas, percussion.

★ ★ ½

The leaders of these two sessions as well as

several of their sidemen are current or former members of Art Blakey's Jazz Messengers, and their presence, not unexpectedly, lends an air of technical proficiency and polish to the writing and playing present here.

*New York Second Line*, a consistently strong release, is headed up by the youthful team of Terence Blanchard and Donald Harrison, both current Messengers and both former students of Ellis Marsalis at the New Orleans Center for the Creative Arts. Their background shows. At age 21 Blanchard is well on his way toward formulating a mature trumpet style. Compared with the approach of his fellow New Orleanian Wynton Marsalis (whom he replaced in the Messengers), Blanchard's tack is less outward, less extravagant. Like Miles Davis, he makes his point best by manipulating space and utilizing short, pungent climaxes. On *Oliver's Twist*, for example, his sharp sense of timing leads him to stab purposefully at repeated tones, then to follow through with brief, economical ascending runs reaching effectively underplayed climaxes. On *Duck Steps*, a clever tune with a stop-time head neatly punctuated by Marvin Smith's witty drum kicks, Blanchard dances through light, subtle phrases, effectively using his horn's upper register for pointed emphasis. And on *Isn't It So*, a ballad by fellow Messenger Mulgrew Miller, he fashions compelling long tones foiled by relaxed, controlled shorter phrases.

Altoist Donald Harrison has caught on to a similar sense of controlled musical development. *New York Second Line*, Harrison's composition good-naturedly evoking New Orleans street parades, finds the altoist intoning deliberately sour phrases which, when prodded by Smith's pleasingly clunky drumming, become pleasantly noodly and disjointed. *I Can't Get Started*, done in one brief chorus by alto and piano only, further reveals Harrison's control and subtle sense of phrasing. He knows just when to let a phrase build and when to let it trail off.

The band Blanchard and Harrison head up here equals more than the sum of its front line. In addition to such niceties as the call-and-response figures behind the horns on *Oliver's Twist*, Miller's confident, economical soloing and Lonnie Plaxico's self-propelled bass lines, there are also moments when the group flows within itself, seeming to allow the music to move effortlessly where it will. This feeling occurs especially throughout *Doctor Drums*, an ambiguous, impressionistic piece looking back to the direction Miles Davis took with the *Nefertiti* band. The group, like Davis' band, handles time in a fluid, expansive way, and all players catch the spirit of its leaders' economy and control.

Robert Watson, who worked some five years with the Jazz Messengers, also knows something about economy and control. Heading up

*Jewel*, he's a fluent saxophonist, with clean articulation and, when the occasion calls for it, a pleasing, rawly infected sound. On a ballad like *Orange Blossom*, his alto sings lyrically as he squeezes nuances from held tones. The piece builds, and his tone becomes appropriately compressed as he colors his lines with occasional high-register screams. On *Jewel*, another ballad, he effectively uses occasionally wide vibrato and crescendoing held tones set off with slight growls and smears. Playing soprano, Watson gets a taut, sinewy tone which he's not averse to flavoring with slight quacking sounds. Throughout, his phrases are precise and executed with rhythmic conviction.

Unfortunately, Watson's clean, energetic lines are sometimes inappropriately foiled by his rhythm section. Individually, Mulgrew Miller, Curtis Lundy, Marvin Smith, and special guest Dom Um Romao are strong players, but together in this setting they sound thick and cumbersome. Their approach is too murky to match Watson's rhythmically active outlook. At times, as on *Karita*, a samba, the rhythm players' work is downright baffling, as they seem to be continuously running in place, expending much energy to generate only a dull chug. Watson doesn't appear to know what to make of the ominous presence behind him, and vibist Steve Nelson manages better by seemingly ignoring the situation altogether.

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# RECORD REVIEWS

*And Then Again*, a piece evoking John Coltrane's incantatory quartet explorations, likewise gets caught on a rhythmic treadmill. Shifts to a walking meter don't help the bogged-down proceedings, as lots of well-meaning energy is expended but little is accomplished. Happily, Eubie Blake's *You're Lucky To Me* brightens the mood. Watson bounces through Swing Era riffs tinged with bop-like runs, Miller styles voicings straight from the Tatum/Wilson storehouse, and Dom

Um Romao's congas snap into place. If only these players' talents and energy could have been brought to fruition consistently throughout this release. —*Jon Balleras*

awe-inspiring. Then, again, *Raguette* is a pretty melody simply begging to be played with. This track is most typical of Bogdanovic's unique improvisational style.

The interplay between Newton and Bogdanovic, and Haden and the guitarist is always ear-tickling and heart-touching. On *Runaway Fugue* guitar and flute go their seemingly separate ways, and yet remain extraordinarily together. Also, in *Prelude*, Bogdanovic takes a back seat, providing the lightest, airiest stringing, occasionally augmenting the flute in unison or counterpoint.

The guitar solo tracks, though, are the most breathtaking, and with a good imagination one can see long, slender fingers flying across the strings, almost independent of the rest of the body. For this experience, listen to *New York Afternoon*. Aspiring guitarists are going to be especially impressed with this master plectrist. —*Frankie Nemko*



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## DUSAN BOGDANOVIC

**EARLY TO RISE**—Palo Alto 8049-N: *FURIOSO*; *JAZZ SONATA (2nd MOVEMENT)*; *Jazz Sonata (4th MOVEMENT)*; *EARLY TO RISE*; *PRELUDE*; *RUNAWAY FUGUE*; *RAGUETTE*; *COMPULSION*; *LULLABY FOR ANGEL FIRE*; *NEW YORK AFTERNOON*.

**Personnel:** Bogdanovic, acoustic guitar; James Newton, flute; Charlie Haden, bass; Tony Jones, percussion.

★★★★★

This is guitarist Bogdanovic's first album; he has been living in Southern California for the past two years, giving solo concerts and teaming up with the likes of Charlie Haden (heard on this album), Milcho Leviev, and other local notables. His background is purely classical, having studied and taught (at a very early age) at the Geneva Conservatory of Music; winning dozens of European competitions; and giving a stunning solo performance at Carnegie Hall when he was only 20 years old.

His entry into the world of improvisatory music was sparked by a casual listening to an album of African pygmy music, after which he could no longer hold true to his classical restraints. This album, then, is the result of an incredible fusion of all his influences. Some of the pieces reflect his Yugoslavian folk heritage; others have strong classical overtones—especially those featuring flutist James Newton, whose modern classical approach has been well preserved in his own albums as a leader.

Bogdanovic's choice of Newton and bassist Charlie Haden ensures distinction throughout. Haden in this complementary role is strong but not dominant, his solos positively radiant. Tony Jones, heard on only a couple of tracks, nevertheless adds just the right measure of percussiveness.

There is a sense of lightheartedness pervading the music, due mainly to the leader's whimsical sense of composition. However, he gets pretty serious, too, and in the title track his flawless technique is (pedantically speaking)

## ROSCOE MITCHELL

**AND THE SOUND AND SPACE ENSEMBLES**—

Black Saint 0070: *WORDS*; *YOU WASTIN' MY TYME*; *VIEWS A, B, & C*; *LINEFINE LYON SEVEN*; *VIEW D*; *VARIATIONS ON SKETCHES FROM BAMBOO*.

**Personnel:** Mitchell, soprano, alto, tenor, bass saxophone, vocal (cut 2); Spencer Barefield, guitar, percussion; Mike Mossman, trumpet, piccolo trumpet, flugelhorn, percussion; Jaribu Shahid, bass, electric bass, percussion; Tani Tabbal, drums, bongos; Tom Buckner, tenor voice; Gerald Oshita, tenor, baritone saxophone, contrabass sarrusophone, mezzosoprano Conn-O-saxophone.

★★★★★

**AN INTERESTING BREAKFAST CONVERSA-**

**TION**—1750 Arch 1806: *AN INTERESTING BREAKFAST CONVERSATION*; *LIVE AT THE PUBLIC THEATER, I*; *SVSA, SCENE 1*; *LIVE AT THE PUBLIC THEATER, II*; *SHAPES*; *PHONICS*; *JOURNEYS*.

**Personnel:** Mitchell, soprano, alto, bass saxophone; Tom Buckner, tenor voice; Gerald Oshita, alto, tenor, baritone saxophone, contrabass sarrusophone.

★★★★★

Where Roscoe Mitchell's own albums, beginning with 1982's *Snurdy McGurdy And Her Dancin' Shoes* (Nessa 20), suggested that the Sound Ensemble was the prime outlet for Mitchell's activities apart from the Art Ensemble Of Chicago, the current pair presents Mitchell's energies more equally divided between his quintet and the trio Space. As in the past, the scope of Mitchell's work is impressive; that he so cogently unifies the diverse aspects of his creativity on the single Black Saint disc is startling.

Space has streamlined the more abstruse aspects of its charter. The totally improvised framework of *An Interesting Breakfast Conversation* prompts a more animated, free-wheeling banter than their compositionally based debut, *New Music For Woodwinds And Voice* (1750 Arch 1785). Also, Mitchell and Gerald Oshita more often employ high-registered saxophones that smoothly blend with Tom Buckner's crystalline voice. The stark blocks of

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—Howard Mandel

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sound generated by the low horns are all the more effective in smaller doses, especially on *Journeys*, which melds propulsive, pointillistic, and lyrical passages.

As a result, Mitchell's inclusion of Space's *Words* and a version of *Bamboo* that combines the two ensembles on the *Black Saint* album that otherwise features the Sound Ensemble (that accentuates the jazzy playfulness of Mitchell's music), is less problematic than expected. In fact, sequencing the languid, ethereal *Words* (lyrics like "Ipso facto/Tabula rasa/Vicissitude") are tenderly elongated by Buckner) with the wacky funk of *You Wastin' My Tyme*, replete with a droll, rappy Mitchell vocal, has a zen-like quality. *Bamboo*, however, delineates a substantial common ground between the two ensembles—a sense of subdued melody, carefully attenuated dynamics, and precisely applied color—the crux of of *Views A, B, & C* and *View D*, two non-idiomatic Sound Ensemble improvisations.

Still, the Sound Ensemble's forte is the jaunty, jubilant frolic encapsulated by such earlier pieces as *JoJar* and *Snurdy McGurdy*. In the present collection, this asset is well forwarded on *Linefine*, which serves as a fine reminder of Mitchell's caustic sense of swing and Spencer Barefield's blistering runs. The piece is also a fitting introduction of the considerable talents of Mike Mossman, who has the tall order of replacing *Hugh Ragin*. —bill shoemaker

of these trios or quartets can be heard and felt. Such good-time music did not always hold up in the sober light of day (or on record), but there were exceptions. However, even those artful miners of alien nostalgia, the Japanese, have failed to notice, for example, the Blue Note treasures of this genre amongst their excavations. And nowadays how many jazz enthusiasts wonder about Baby Face Willette, Fred Jackson, et al.?

Anyway, here are three records that will do you no harm—at least the first two, while gutsy, will not hurt your head at all. In addition they conveniently show some aspects of and approaches to the style. For example, as suggested by the title, the first album represents an attempt by some veteran West Coast players to invoke earlier days. They are accomplished musicians, they swing, and Plas Johnson has good tone, particularly on tenor. But . . . perhaps there is something a little too studied about the revivification process—maybe a live date would have found the participants more loose and relaxed about being "greasy" and having fun. Despite these reservations there are many things to savor: the idiomatic organ, the slightly sour guitar tones, and the leader's Swing-style tenor (with just a dash of bebop). The best moments are on *Cherry*, *As Time Goes By*, and especially the up-tempo *All Of Me*.

Willis Jackson and Groove Holmes are two

players who have continued to work this vein of the jazz tradition throughout the eclipse, and have been caught here in a fine live and lively set—not, as of old, in Harlem or on Chicago's South Side, but at that unlikely spot known even to the most undereducated of wine imbibers, Chateaufeuf du Pape. That does not lead to any false sophistication of the music however, and the grease begins to burn from the opening bars of *Ya Understand Me*. This is a steaming *Route 66*-type blues, and Jackson cooks along in grand style, grinding out the obligatory honks and repetitive notes in just the right places. Here as on *The Head Tune* and *More* the tenorist demonstrates his considerable ability to construct solos of inescapable momentum using standard phrases and obvious quotes, but directed by a sure sense of dynamics and propelled by unflinching rhythmic élan. In this he is abetted by his colleagues who blend into just the right gravy to bring out the substance of the tenor statements which dominate the album—not that totally appropriate comments from guitar and organ are lacking. Apparently contingencies of timing have led to one defect in the presentation of the music—the placing of the two ballads side by side is unfortunate, particularly as these are relatively uneventful performances despite Jackson's fine tone.

The Patton record is something rather different and recalls the conservative yet innovative

## PLAS JOHNSON

L.A. '55—Carell Music 101: *THE GREASE PATROL*; *MONKEY BUSINESS*; *ALL OF ME*; *GEE BABY*; *CONFESSIN' THE BLUES*; *AS TIME GOES BY*; *HARD TIMES*; *CHERRY*.

Personnel: Johnson, alto, tenor saxophone; Art Hillery, organ; Billy Rogers, guitar; Jimmy Smith, drums.

★ ★ ★

## WILLIS JACKSON

"YA UNDERSTAND ME?"—Muse 5316: *YA UNDERSTAND ME*; *BODY & SOUL*; *MY ONE AND ONLY LOVE*; *THE HEAD TUNE*; *MORE*.

Personnel: Jackson, tenor saxophone; Groove Holmes, organ; Steve Giordano, guitar; Roger Lee Humphrey, drums.

★ ★ ★ ½

## JOHN PATTON

*SOUL CONNECTION*—Nilva 3406: *SOUL CONNECTION*; *PINTO*; *EXTENSIONS*; *SPACE STATION*; *THE COASTER*.

Personnel: Patton, organ; Grachan Moncur III, trombone; Grant Reed, tenor saxophone; Melvin Sparks Hassan, guitar; Alvin Queen, drums.

★ ★ ★ ★

The popularity of sax/organ combos so prevalent in the mid-'50s through the '60s was eclipsed during the following decade. No longer are there numerous taverns in the major jazz cities where the often delightful activities

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*Belonging* marked the first performance collaboration between pianist Keith Jarrett and Scandinavian musicians Jan Garbarek (saxophone), Palle Danielsson (bass) and Jon Christensen (drums). Uptempo songs "Long As You Know You're Living Yours" and "The Windup" became widely known through this recording, but it was in the three ballads that these musicians expressed a rare and undeniable sense of *Belonging*.

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# RECORD REVIEWS

sessions for Blue Note during the mid-'60s in which established and new players rubbed shoulders on pieces that employed modes and altered song forms, but were not iconoclastic. Patton is a subtle but communicative musician, long underrated, and it is a pleasure to be reacquainted with his warm style, one that glows rather than burns. While warmth and good feelings do predominate on this album, as on the others, the range and purpose of the music is distinct—the soloists are permitted more ambiguous emotions. They meet the task more than adequately and there are many fine moments on all of the pieces. Grant Reed was unknown to me but turns in committed solos that define what craftsmanship should be in jazz—on the basis of his work here, he has not created a new style, but he plays the adopted post-Coltrane language from the inside. Moncur's playing is typically melodic and brassy,

with that touch of pedantry which detracts from his solos and gives distinction to his compositions. He composed *Space Station* and *The Coaster*—seek out the original version of the latter on his *Evolution* album (Blue Note 84153). Guitarist Melvin Sparks manages to recall the contributions Grant Green used to make to sessions like this, while avoiding mimicry. His playing is fleet and elegant, and nonetheless soulful due to an attractive vibrato. Queen does all that he should for the group effort, perhaps not surprising since he produced the album and it is his label. One complaint: the solos could have been longer on most of the songs.

Like many endangered species, jazz organ records were once considered by many critics to be pests strangling the growth of more artistic efforts. Well, nobody's perfect.

—terry martin

## CRITICS' CHOICE

### Art Lange

**NEW RELEASE:** Chick Corea, *Children's Songs* (ECM). Reminiscent of Satie's solo piano miniatures, these 20 pieces convey childlike innocence through sophisticated means.

**OLD FAVORITE:** Marshall Crenshaw, *Marshall Crenshaw* (Warner Bros.). Is Crenshaw the reincarnation of Buddy Holly? Could be; this debut LP of a few years back combines evocative rockers with sublime songs of tender, aching harmonies.

**RARA AVIS:** Dave Brubeck, *Octet* (Fantasy/OJC). Recorded in '46-'49 and out-of-print for nearly 20 years, this reissue reminds us that Miles' nonet was not the only midwife at the Birth Of The Cool.

**SCENE:** A host of interesting, informative, and entertaining moments at the Duke Ellington Society's annual conference at U. of Illinois (Chicago), thanks to Martin Williams, Gunther Schuller, Jerry Valburn, and other devoted Ducal disciples from around the world.

### Charles Doherty

**NEW RELEASE:** Steve Smith/Vital Information, *Orion* (Columbia). I'm a sucker for energetic, drummer-led, electric jazz groups, and this one is finding its own eclectic voice—jazzier, funkier, funnier, and further out than on its eponymous debut.

**OLD FAVORITE:** John Coltrane, *Live In Seattle* (ABC/Impulse). With so many fine live Trane tracks out, why is this my favorite? For Pharoah as the fiery foil? Perhaps it's just the two-fer's generous length.

**RARA AVIS:** Tokyo Blade, *Midnight Rendezvous* (Combat). Obnoxious British heavy metal with a touch of tongue-in-cheek.

**SCENE:** *This Is Spinal Tap* (the movie). This sendup of "rockumentaries" is a scream; seek it out (take a pass on the album though—it stinks).

### Owen Cordle

**NEW RELEASE:** Michel Petrucciani, *100 Hearts* (Concord). This gifted solo pianist makes every note pulse with a vital elan. Shades of Evans, Garner, and Tristano, but mostly youthful genius.

**OLD FAVORITE:** Miles Davis, *Sketches Of Spain* (Columbia). The trumpeter and Gil Evans combine to produce the ultimate in personal intensity and orchestral ecstasy.

**RARA AVIS:** Pat Williams, *Beelzebub's Big Band* (Hi-Life). Trumpeter/arranger Williams leading the Duke U. Ambassadors circa 1960, with drummer Bobby Harrison electrifying the ensemble a la Sonny Payne, Buddy Rich, or Louie Bellson.

**SCENE:** Stephane Grappelli at the Paul Green Theater in Chapel Hill, NC. It don't mean a thing if it ain't got that . . . hot swing and uncynical sweetness which Grappelli personifies.

### Michael Bourne

**NEW RELEASE:** Alive, *City Life* (Alive). The all-woman jazz quintet's best outing to date; Rhiannon's voice is a rainbow.

**OLD FAVORITE:** Dave Brubeck, *Time Out* (Columbia). *Strange Meadowlark*, in between the hits, first turned me on to jazz.

**RARA AVIS:** The Bobs, *The Bobs* (Kaleidoscope). "New wave" a cappella, funny and weird; voices that echo in your head long after.

**SCENE:** The National Women's Music Festival in Bloomington (IN). Their 10th anniversary this year—not only a great variety of music, but quite a liberating experience for a male (and hetero) WASP to be, for once, in the minority.

## WAXING ON

### SELF-PRODUCED ARTISTS

**BROOKLYN CONSERVATORY FACULTY JAZZ ENSEMBLE:** *BRIDGING THE GAP* (360 LP 2002)

★ ★ ★

**STEVE COHN QUINTET:** *SUFI DANCERS* (White Cow 1201) ★ ★ ★ ★

**BILL DOBBINS QUARTET:** *LIVE AT PEABODY'S CAFE* (North Coast Jazz 3) ★ ★

**JAMEY HADDAD:** *NAMES* (Ananda 101) ★ ★

**TIM HAGANS:** *FROM THE NECK DOWN* (Mopros 105) ★ ★ ★

**RICH HALLEY:** *MULTNOMAH RHYTHMS* (Avocet 100-1) ★ ★ ★

**STEVE HOLT:** *THE LION'S EYES* (Plug 3) ★ ★

**IMPROVISATIONAL ARTS QUINTET:** *NO*

*COMPROMISE!* (Rx 9002) ★ ★ ★

**ALVIN QUEEN/DUSKO GOYKOVICH:** *A DAY IN HOLLAND* (Nilva 3407) ★ ★ ★ ★

**REVERIE:** *WATCH THE SKIES* (Encounter 1002) ★

**STEPHEN ROANE:** *KEEPING A SECRET* (Mothlight 28) ★ ★ ★

**PAUL STEPHENS:** *NUBIAN KNIGHTS* (RPM 4) ★ ★ ★

Musicians who produce their own recordings are scattered throughout the U.S., Canada, and Europe. The music they produce is as varied as their respective bases of operation, as this year's selection of artist-produced recordings reconfirms. If this selection reflects any trend, it is that the percentage of artist-produced recordings of new forms is declining somewhat, an indication that the market niche for more mainstream musics is being filled by enterprising musicians. As is the case with the self-produced purveyors of the avant garde, the self-produced bop, fusion, and mainstream artist competes favorably with their major label counterparts, an assertion these recordings support.

There are academians and there are academians. The **Brooklyn Conservatory Faculty Jazz Ensemble** are academians in name only. In spirit, they are a streetwise unit that swings hard. Their original program of bop extensions and modal excursions has a consistently sharp edge and is briskly paced. The quintet (Charles Haynes, winds; Enos Payne, piano; Randy Johnston, guitar; Benjamin Harris, bass; Wade Barnes, drums) comes off as knowing the tricks of the trade rather than simply being well-versed. Whether pushing the cyclic changes of Payne's *Proof Positive* or leaning into Haynes' peppery *Spike's Blues*, the B.C.F.J.E. confirm that, in jazz, technique and theory don't mean a thing without the aesthetic of swing. They practice what they teach.

San Franciscan pianist **Steve Cohn** cites numerous influences—Mal Waldron, Cecil Taylor, Bill Evans, and Paul Bley only begin the list—but, much to his credit, he rarely sounds like any of them. On *Sufi Dancers*, Cohn occasionally displays Waldron's deliberate sense of

solo development, Bley's ability to make quirky lines swing effortlessly and, also, the spiky comping style of Taylor's early years; but, overall, Cohn's is an amalgamated approach. Compositionally, he follows the axioms of the Blue Note era in an orthodox manner, but with patch-quilt results. He also provokes inspired performances here from his more-than-able cohorts (Warren Gale, trumpet; David Shrader, tenor saxophone; John Donnelly, bass; Larry Hancock, drums). *Sufi Dancers* is another cogent point in the building case that San Francisco is one of the few vital centers for this sub-genre in the U.S.

Sometimes the best efforts of committed musicians fall short of creating memorable music. Such is the case with Cleveland pianist **Bill Dobbins'** mix of straightahead stylings. The terrain covered by Dobbins and his quartet (Ernie Krivda, tenor saxophone; Chink Stevenson, bass; Val Kent, drums) has been trekked countless times before—an uptempo blues with a JATP groove; *In A Sentimental Mood*; jaunty mainstream lines. But, with the exception of Krivda's rambunctious tenor solos, which rant and wheeze and chortle, there are no new wrinkles here. The other problem with *Live At Peabody's Cafe* is the "three-dimensional stereo" recording, which reduces Dobbins' piano to a metallic skeleton.

On *Names*, Ohio percussionist **Jamey Haddad** attempts to add a few pop-ish hooks to a jazz program. The net result is a debilitated disc that could have been a real success, given the caliber of the players (Ken Werner, pianos; Marc Johnson, bass; Bill Drewes and Joe Lovano, saxophones; Bill DeArango, guitar; Ramnad Raghavan, Indian hand drums). If one can wade through 20-odd minutes of frenetic rock ostinatos, *Weathered Reportage*, and balladic bombast, one will find some solid, satisfying music at the core of the program. Werner contributes a lovely *Waltz For Lorraine* and the churning *Bob Brookmeyer*, while Haddad and Drewes' *For Joey Love* wraps things up energetically (and Haddad exhibits some impressive chops). Haddad should have left well enough alone.

A big band veteran at 28, trumpeter **Tim Hagans** has the big sound needed to pierce through layers of orchestration. Within the quartet/quintet format of *From The Neck Down*, he is a commanding presence. Hagans leads his Cincinnati-based group (Steve Schmidt, piano; Lynn Seaton, bass; John Von Ohlen or Mark Wolfsley, drums; Sandy Suskind, alto saxophone on one cut) through an original program that ranges from the pungent ballad *Still Here* to the scorching title piece. One canicker over the use of a wah-pedal on the piano here and the snappy latin drum fills there but, on balance, Hagans proves himself to be an engaging trumpeter (he also plays a thick, creamy flugelhorn) and a promising composer.

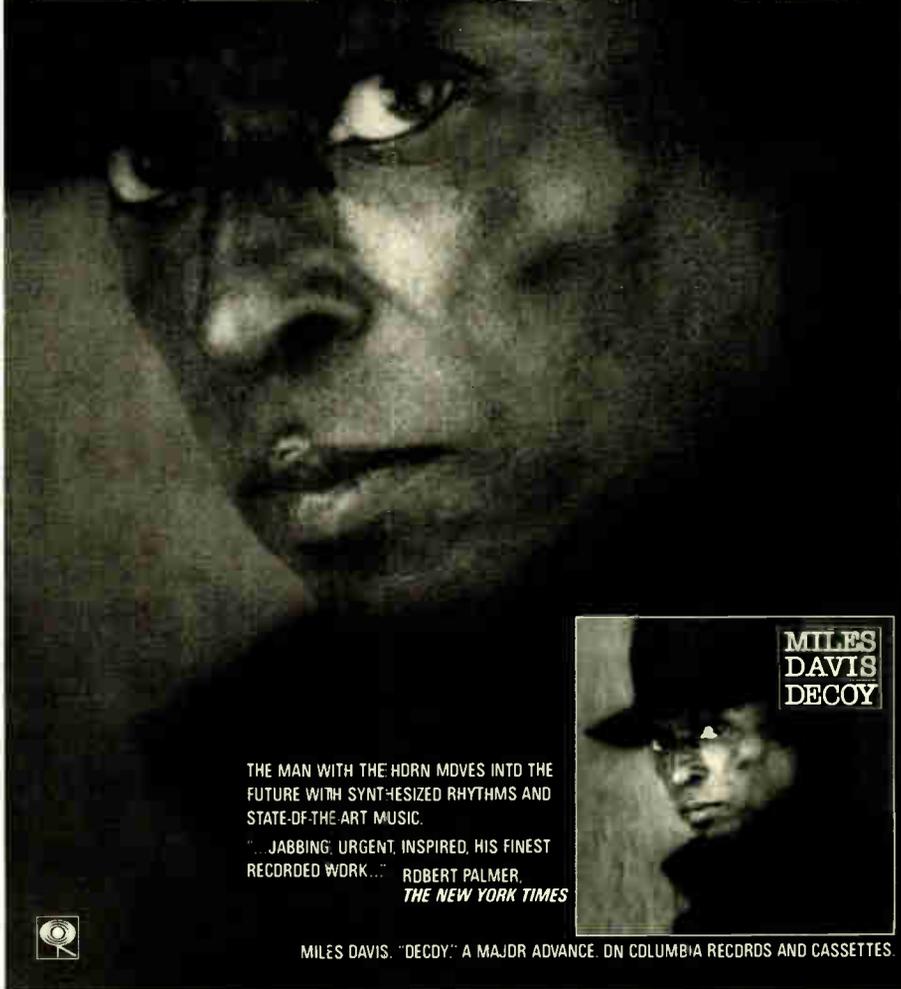
Oregon composer/saxophonist **Rich Halley** creates spirited, evocative music on *Multnomah Rhythms*, peppering ethereal flute voicings, exotic hand drums, and chant-like vocals through an otherwise hard-blowing program. Halley is firmly rooted in the new music of the '60s; shades of Coleman, Coltrane, Dolphy, et al are gleaned from even a casual listening. Halley's most interesting compositions are his

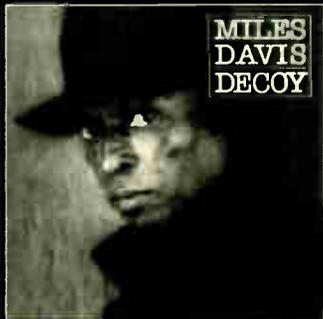
most unassuming ones—the Ornettish *Dirt Roads* and the riveting *Day Of The New Moon*. As a saxophonist, he is fluent and fiery, spurred on by a large revolving supporting cast that includes reedist Denny Goodhew, trumpeter Richard Burdell, and pianist Gordon Lee as featured soloists. *Multnomah Rhythms* reveals Halley to be an intriguing aspirant.

For his debut album, Montreal pianist **Steve Holt** devotes one side to a trio format, so that his considerable technique can be displayed

(Holt is the first Jazz Performance graduate of McGill University and has studied with Kenny Barron), and the other to a sextet, displaying his composing and bandleading abilities. The sextet side is, decidedly, the more successful. With a crack unit (Bob Mover, alto saxophone; Steve Hall, tenor saxophone; Charles Ellison, trumpet; Michel Donato, bass; Camile Belisle, drums) and crisp charts, Holt produces gutty, bop-informed music. The trio side suffers from Holt's overloading the listener with cascading

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lines that don't have enough breathing space. With a stronger sense of "less is more," Holt might become a top Canadian piano export.

The subtitle of *No Compromise!* gives a succinct description of the **Improvisational Arts Quintet's** work—New Orleans Music. For the most part, the I.A.Q. (Kidd Jordan, saxophones; Alvin Fielder, percussion; Elton Heron, electric bass; Kent Jordan, flute; Clyde Kerr, trumpet, flugelhorn) balances the buoyancy traditionally associated with Crescent City music with the exigencies of free music, particularly on *Ettenro Ocelamn*, a fine melding of Colemanesque materials and dixieland polyphony. Heron's electric bass adds color to the usual free music configuration of horns and drums and, in tandem with Fielder's powerhouse percussion, provides flashes of Prime Time Decoded bottom. While all the I.A.Q. are intense improvisers, it is Kent Jordan who stands out, as his work suggests that he is a future contender for James Newton's title.

Intentionally or not, drummer **Alvin Queen** and trumpeter **Dusko Goykovich** have put together an infectiously swinging set in the mold of the early '60s Jazz Messengers. *A Day In Holland* is jazz fundamentalism from beginning to end—simple, subtle, singing themes and direct, storytelling solos. Pivotal to the album's success is the Messengers-like balance of the quintet. Goykovich's bell-like horn has a fine foil in Sal Nistico's warm tenor, while Queen's clean, unobtrusive drums are well complemented by Cees Slinger's Waldron-like clarity and Fred Pronk's resonant bass. Though it may be pointedly derivative, *A Day In Holland* is an unpretentious success.

By definition, fusion brings different musical forms together under, presumably, an electronic umbrella. **Reverie** (Mark Knox, keyboards; Ed Yellin, saxophones, keyboards; Gerald Veasley, electric bass; Jim Miller, percussion) takes the proposition an unfortunate step sideways with a homogenizing process that results in muscle-less music. The genre's staples are in evidence—bright, sunny themes; close-order delivery; voluptuous synthesized palettes—but the sense of pilgrim ecstasy that was the genre's charter a dozen years ago has been replaced with the joystick rush of protracted adolescence. Yes, this is the same Gerald Veasley who gained rave notices with *Odean Pope*. Yes, he displays the same massive chops. And, yes, this is awesome music... if you're on anti-depressants.

New York bassist **Stephen Roane** is something of a reactionary. At a time when young musicians are trying to assert themselves as part of the next wave of young lions, Roane is content to issue a program of lightly swinging, lyrical compositions that assume to be nothing more than pleasing. Roane's set of originals—a relatively featherweight *Naima* is included—achieves its modest goal. A nimble, melodic soloist, Roane never pushes his ensemble (Richard Grandio and Frank Strozier, saxophones; Noreen Gray, piano; Gerry Fitzgerald, drums) to the point of sweat-drenched interplay, but retains them at the brink of visceral exchange. In this regard, altoist Strozier is perfect.

*Nubian Knights* is an uneven album, but one that merits attention, nonetheless. A tenor and

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soprano saxophonist with a Coltrane-derived fervor, **Paul Stephens** splits his program down the middle—three tracks with and three tracks without vocals (Buddy Conner and Alicia Daniels handily share the duty). The three instrumentals are very good; the title piece has a strong lyricism akin to Billy Harper's; *Aquarian Blue* echoes the '70s organ jazz of Doug Carn; the propulsive *Shades Of Trane* is aptly titled. The vocal tracks are where the pace falters somewhat. It is not that the compositions are weak—*Perhaps You Care*, particularly, is a fine ballad—but, at best, the lyrical treatments are fifth wheels. Especially with the caliber of support Stephens receives (trumpeter Benjamin Jones, pianist Mark Little, and organist Danny Daniels head a long list), all Stephens needs to do to produce exceptional albums is play. —bill shoemaker

## new releases

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### JAZZOLOGY/GHB

**Original Dixieland Jazz Band**, second generation, that is, w/ Wild Bill Davison, Brad Gowens, et al., from 1943. **Gully Low Jazz-band**, '80 vintage revival group find themselves in DREAMLAND. **Eddy Davis**, banjoist and a quintet inc. Jack Maheu and Don Ewell make for a HOT JAZZ ORCHESTRA. **The Sons Of**

**Blix**, recreate the Beiderbecke Era's sound and sense, COPENHAGEN. **Red McKenzie/Eddie Condon**, issued tunes and outtakes from a '44 World Broadcast, CHICAGOANS. **Muggsy Spanier**, '52 World Broadcast transcriptions by the hot trumpeter and sextet inc. Barrett Deems, RELAXIN' AT THE TOURO. **Jim Dapogny**, early '80s octet plays trad, CHICAGO JAZZ BAND. **Kid Sheik Cola**, legendary N.O. trumpeter and his peers from '61 local session, SHEIK'S SWINGSTERS. **Charlie Booty/Ben Conroy**, two-piano pairing play BOOGIE WOOGIE 8-TO-THE-BAR. **Piano "Dr. Feelgood" Red**, late '70s solo blues piano offering, DR. FEELGOOD.

### CONCORD

**Al Cohn**, tenorman leads '83 quartet setting STANDARDS OF EXCELLENCE. **Jill McManus**, pianist and septet combine jazz and American Indian chants, SYMBOLS OF HOPI. **Poncho Sanchez**, percussionist's octet blends bebop and tipico rhythms, BIEN SABROSO! **Woody Herman**, haven't Herd enough? How about this '82 big band w/ special guests, WORLD CLASS.

### DRG/SWING

**Chocolate Dandies**, 1928-33 reissues feat. Benny Carter, Don Redman, Coleman Hawkins, etc., CHOCOLATE DANDIES. **Fletcher Henderson**, 1925-28 sides of historical and musical import, THE DIXIE STOMPERS. **Various Artists**, '26-38 anthology inc. Duke, Fats, the Nicholas Bros., Noble Sissle, and others, HARLEM COMES TO LONDON. **Fats Waller**, two discs dated '22-39, chronicling various piano/band sessions mostly from England, IN LONDON. **Various Artists**, Ellington, Henderson, Hawkins, Carter classic numbers from '33-39, RIDIN' IN RHYTHM. **Louis Armstrong/Jack Purvis**, one side for each trumpeter, both '29-30, SATCHMO STYLE.

### STASH

**Various Artists**, rare potpourri of '27-45 performances by Duke, Cab, James P., Ella, and others, COTTON CLUB STARS. **Peggy King**, former big band canary w/ Spivak & others w/ updated program, OH WHAT A MEMORY WE MADE TONIGHT. **Sal Salvador**, guitarist's quartet plays bop and Swing things, THE WORLD'S GREATEST JAZZ STANDARDS.

### INDEPENDENTS

**Lee Ritenour**, lotsa vocalists, lotsa electronics, lotsa sidemen, lotsa music, from Elektra, BANDED TOGETHER. **Kazu Matsui Project**, fronted by guitarist Robben Ford, instrumentalists and vocalists inc. Philip Ingram, from Lakeside Records, STANDING ON THE OUTSIDE. **Tim Ware**, mandolinist and acoustic quintet play their brand of Swingrass, from Varrick Records, SHELTER FROM THE NORM. **Todd Phillips**, New Acoustic Music recorded '81 & '82, from Varrick, RELEASED. **Isotope**, guitar/bass/drums trio w/ original sounds, from Adirondack Records, BLUES FOR HENRY MILLER. **Heads Up**, Texas quintet play inside and out, from Daagnim

CONTINUED ON PAGE 48

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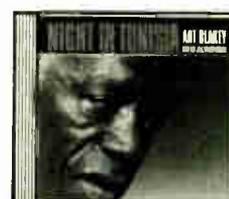
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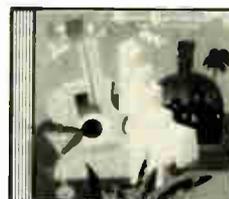
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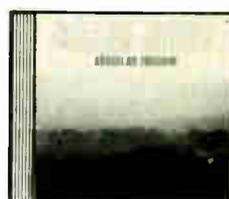
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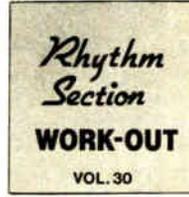
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# VINNIE COLAIUTA

## A TEXTURAL APPROACH TO CYMBAL PLAYING

Vinnie Colaiuta's endlessly inventive drumming has imparted a special kinetic energy to the music of Frank Zappa, Joni Mitchell and others. The basis for Colaiuta's approach is textural; he connects to the sound sources around him by creating a shifting panorama of unexpected textures from his drums and cymbals.

"I don't think mathematically when I play anymore. You count out what you do initially, but that becomes part of your vocabulary. I'm not just dealing with rhythms, I'm playing sounds. I'm a reactive drummer. I listen to other sound sources and respond with my own textures.

"It's really a 'drum set' way of thinking, instead of just hearing rhythms. Especially those bizarre rhythms you hear in your head... I know what sound source they're gonna go to right away. I'll hear different explosions on the cymbal that might fall into a place where no one expects it. I don't think about the rules, just how it's going to sound. I'll play rim shots on the tom toms; it's the way I play."

Playing the cymbals brings Colaiuta's style into even greater relief. Signature techniques like "punctuating" on the bell of the ride cymbal let him maintain the rhythmic pulse while commenting on it.

"It's a real articulate sound that doesn't seem to wash out as much for straight 8 time as playing on the body of the cymbal does. I might play full 8th notes on the body of the cymbal and in

between those notes on the bell. Not even steady ride time, just broken-up things. Sometimes I break them to make them purposely sound jagged. Other times I try to make them sound fluid."

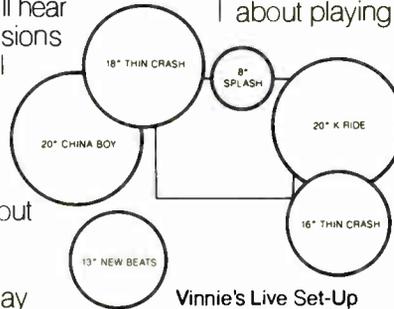
Colaiuta's definite opinions about playing cymbals that feel

exactly right are the reason why he invariably chooses Zildjian.

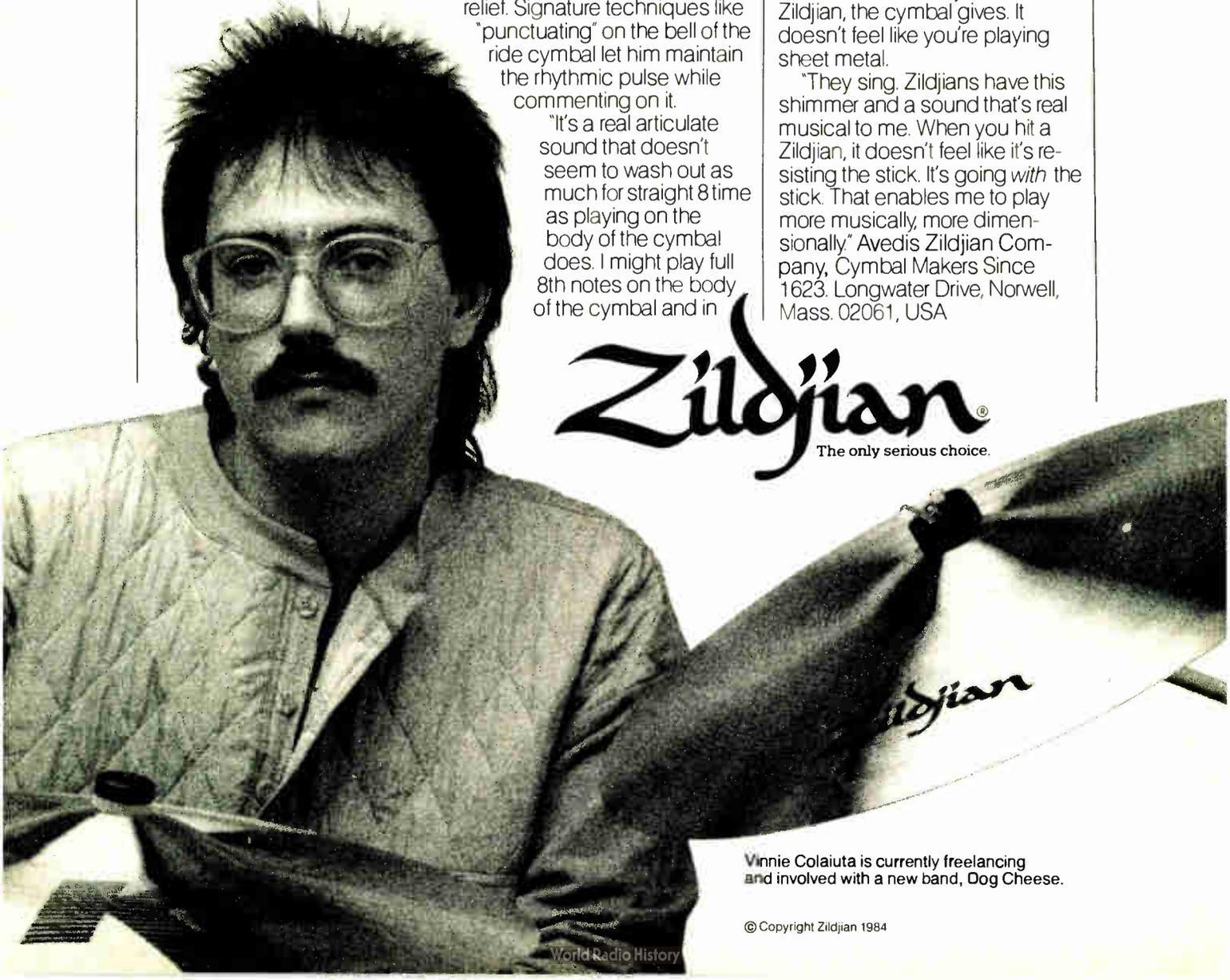
"Zildjian cymbals are real personal to me. They're all consistent to a

point — a Medium Ride is a Medium Ride — but at the same time, each one has its own individual voice. When you hit a Zildjian, the cymbal gives. It doesn't feel like you're playing sheet metal.

"They sing. Zildjians have this shimmer and a sound that's real musical to me. When you hit a Zildjian, it doesn't feel like it's resisting the stick. It's going *with* the stick. That enables me to play more musically, more dimensionally." Avedis Zildjian Company, Cymbal Makers Since 1623. Longwater Drive, Norwell, Mass. 02061, USA



Vinnie's Live Set-Up



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Vinnie Colaiuta is currently freelancing and involved with a new band, Dog Cheese.

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**1 JOANNE BRACKEEN.** SONG FOR HELEN (from BILL EVANS—A TRIBUTE, Palo Alto). Brackeen, piano, composer.

I think I remember the title of the song: *I Love My Wife*. No? I think it's off the second Bill Evans album, after *Conversation With Myself*. He played this song, *New Conversation*. It could be Chick Corea, a long time ago, but I don't think so, because it's too much notes, and I don't think Chick ever did that. It sounded a little like him though, and definitely a young, excited guy. I would say three stars for that; the composition is great.

(Later) JoAnne Brackeen, wow! I heard her about six years ago. She was playing in France. She was with Stan Getz, who I think discovered her. That was the first and last time I ever listened to her. I didn't even listen to her when she made that album—with Eddie Gomez, I think, and Jack DeJohnette? She plays a lot of notes, but she sounds good.

**2 JOHN LEWIS.** I'LL REMEMBER APRIL (from BILL EVANS—A TRIBUTE, Palo Alto). Lewis, piano.

That was Bud [Powell] and *I'll Remember April*. It sounds like Bill, and you could tell Bill listened to him a lot, because his right hand really sounds like Bill. Not his chords and stuff, because Bill is more close, his fingers more close to each other. His chords are more extensive—extended? Plus *large*. I love Bud. He died when I was five or six.

LF: But he was an influence?

MP: Oh yeah, pretty much. I listened more to Bill Evans, but to Bud a lot too. He played this song, *There Will Never Be Another You*. Beautiful. He had this personal thing with chords, he'd play very soft, and then one chord, very hard. For one-half a second, *bomp*, like that, then stop, and go really smooth again. Five stars.

**3 JESSICA WILLIAMS.** ON SUNNY'S SIDE (from UPDATE, Clean Cuts). Williams, piano, composer; Eddie Harris, tenor saxophone; John Witala, bass; Dave Tucker, drums.

Hmm. Sounds like a Monk tune. I don't like it at all, don't like nobody in there. I don't like the saxophone player, but what bugs me a lot is the rhythm section, the drummer especially. He has this modern sound, his drum is tuned up very low, like rock & roll. I think it's no good for this kind of music, myself. The bass player sounds like Ray Brown, but it's not. Like he tries to make a copy. The piano player, I don't know who he is, sounds like many, many piano players, everybody. And nobody. Maybe the saxophonist is the best

## Michel Petrucciani

By LEONARD FEATHER

One of the most talked-about (and written-about) jazz artists since Wynton Marsalis is pianist Michel Petrucciani. With only a few albums out (under his own name on Owl and most recently Concord Records, and one as a sideman with Charles Lloyd on Elektra Musician), the French prodigy (he was 21 last December) has amazed listeners on both sides of the Atlantic, and was named Acoustic Piano (TDWR) winner in the '84 *db* Critics Poll.

His name is derived from his Sicilian grandfather. His father, however, was born in France; Michel is a native of Orange, France. Studying classical music for seven years, he played in a family band, eventually concentrating on jazz and listening extensively to Bill Evans and McCoy Tyner.

Despite a rare bone disease that stunted his growth (he is three feet tall and weighs



BYOU VIELZ

50 pounds), Petrucciani made rapid progress. At 18 he came to the U.S.; working with Lloyd and living in Big Sur, he learned fluent English very quickly and very colloquially. He now divides his time between domestic and European concert tours.

This was his first Blindfold Test. He was given no information about the records played.

one, but he doesn't deserve that much attention. The tune is nice, though. Two stars, to be fair.

**4 GEORGE SHEARING.** WALTZ FOR DEBBY (from BILL EVANS—A TRIBUTE, Palo Alto). Shearing, piano; Bill Evans, composer.

That was *Waltz For Debby*, and I don't know who was playing. The only reproach I have to say is, this guy plays older than Bill, his style. And this is a Bill composition. I don't understand why people play a song, and instead of refreshing it, they make it sound older. Or I could really be making a mistake and it's Bill a long time ago, but I don't think Bill ever played like that. Just for that, three, but this is a very good piano player. But it's a problem. I know myself, when I try to play a song, I try to refresh it.

**5 KEITH JARRETT.** EVERYTHING THAT LIVES LAMENTS (from GREAT MOMENTS WITH KEITH JARRETT, MCA). Jarrett, piano, composer; Paul Motian, drums; Charlie Haden, bass; Dewey Redman, tenor saxophone.

I think it's Paul Motian on drums, Charlie Haden on bass, and Keith Jarrett, piano. That was a long time ago. And the saxophone player sounded like Jan Garbarek, but I know it's not him. It's probably a Keith composition, sounded like his kind of style. I know this saxophone player made an album once with

Bill Evans and Kenny Burrell. I'm bad at this kind of thing. But I think it was Keith, I think I heard a little yell like he does too, when he's playing. It was great; some other times, to me, he goes a little bit too far into outer space. In this album, which I think is older, he played more centered to the chords and the composition, and listened to the other people too. I liked him 20 years ago better than now. It's just a question of taste; but for instance, when he was playing with Charles Lloyd, he played good, too. Five stars.

**6 BILL EVANS.** NOELLE'S THEME (from THE PARIS CONCERT, EDITION ONE, Elektra Musician). Evans, piano.

This is Bill Evans.

LF: Well, we've been talking about him a lot!

MP: He is the best, to me, the best. So—200 stars! (Laughter) No problem. He got this thing—from all the piano players we listen to from the time I arrive here, he's the only one who took the time to make a *sound*, and this is the hardest thing to do, especially when you're playing in front of people. You get excited, because you want to show technique or something, you say, hey, the people paid to see me, they want to see something special. So you try to show off, show your technique. Bill didn't care about that, man. He just takes the time to make his piano sound so beautiful. **db**

**Jack Sohmer:** contributor, **db**; musician/teacher/writer.  
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**Record of the Year:** Anthony Davis, *Hemispheres* (Gramavision)—5; Roswell Rudd/Steve Lacy, *Regeneration* (Black Saint)—5; Bob Moses, *When Elephants Dream Of Music* (Gramavision)—4; Phil Woods, *Live At The Vanguard* (Antilles)—4; Bill Evans, *Paris Concert, Vol. 1* (Elektra Musician)—3;

Kip Hanrahan, *Desire Develops An Edge* (American Clave)—3; James Newton, *James Newton* (Gramavision)—3; Muhal Richard Abrams, *Rejoicing With The Light* (Black Saint)—2; Lester Bowie, *All The Magic* (ECM)—2; Continuum, *Mad About Tadd* (Palo Alto)—2; Ronald Shannon Jackson, *Street Priest* (Moers)—2; Peck Kelly, *Jam* (Commodore)—2; Sphere, *Flight Path* (Elektra Musician)—2; Jamaaladeen Tacuma, *Showstopper* (Gramavision)—2; Weather Report, *Dominio Theory* (Columbia)—2.  
**Reissue of the Year:** Albert Ammons/Meade Lux Lewis, *Complete Blue Note Recordings* (Mosaic)—3; Miles Davis, *At The Plugged Nickel* (Columbia)—3; Gil Evans, *Svengali* (Atlantic)—3; JATP, *Bird And Pres* (Verve)—3; Gerry Mulligan, *Complete Pacific Jazz And Capitol Recordings* (Mosaic)—3; Bill Evans, *Time Remembered* (Milestone)—2; Coleman Hawkins/Lester Young, *Classic Tenors* (Dr. Jazz)—2; Steve Lacy, *Reflections* (Fantasy/Original Jazz Classics)—2; The Quintet, *At Massey Hall* (Fantasy/Original Jazz Classics)—2; Sonny Rollins, *Freedom Suite* (Fantasy/Original Jazz Classics)—2; Various Artists, *The Jazz Singers*, (Prestige)—2.  
**Record Label:** ECM—3; Palo Alto—3; Columbia—2; Elektra Musician—2; Muse—2.  
**Record Producer:** Jonathan Rose—2.  
**Big Band:** Carla Bley—30; Woody Herman—22; George Russell—19; Muhal Richard Abrams—13; Liberation Music Orchestra—12; Buddy Rich—12; Bob Florence—9; Globe Unity—8; Mel Lewis—7.  
**TDWR:** Carla Bley—14; Willem Breuker Kollektief—14; Gerald Wilson—14; Mel Lewis—11; Liberation Music Orchestra—10; Rob McConnell's Boss Brass—10; Saheb Sarbib—10; Vic Vogel—10; Jaki Byard—9; Matt Catingaub—8; Roomful Of Blues—8; Artie Shaw—8; AACM Big Band—7; Dameronia—7; Gil Evans—7; Globe Unity—7; ICP Tentet—7; George Gruntz—6; Peter Herbolzheimer—6; Chris McGregor—6; Savoy Sultans—6.  
**Acoustic Jazz Group:** Sphere—24; Modern Jazz

Quartet—14; David Murray Octet—14; Jack DeJohnette/Special Edition—13; Old And New Dreams—11; Henry Threadgill Sextet—11; VSOP II—10; McCoy Tyner—9; Lee Konitz Nonet—8; Red Rodney/Ira Sullivan—8; Steps Ahead—8; Nat Adlerley—7; Carla Bley—7; Woody Shaw Quintet—7; Dameronia—6; Stan Getz—6. **TDWR:** David Murray Octet—12; Woody Shaw Quintet—12; Continuum—11; Hal Russell NRG Ensemble—11; John Carter—8; Dameronia—8; Jan Garbarek—8; David Grisman Quartet—8; Dave Holland—8; James Newton—8; Rova Saxophone Quartet—8; Chico Freeman—7; Ganelin Trio—7; L.A. 4—7; Microscopic Septet—6; New York Jazz Quartet—6; Old And New Dreams—6; Oregon—6.  
**Electric Jazz Group:** James Blood Ulmer—24; Jaco Pastorius—8; Return To Forever—6. **TDWR:** Passport—8; Jamaaladeen Tacuma—8; Material—7.  
**Composer:** Muhal Richard Abrams—23; Gil Evans—15; Chick Corea—13; Henry Threadgill—13; Josef Zawinul—12; Anthony Braxton—11; Wayne Shorter—11; Sun Ra—10; Roscoe Mitchell—9; Philip Glass—8; Steve Reich—7; Julius Hemphill—6; Thad Jones—6; David Murray—6. **TDWR:** Muhal Richard Abrams—14; Ronald Shannon Jackson—14; George Russell—14; Dave Frishberg—12; Leo Smith—9; Mike Mantler—7; Ornette Coleman—6; Chick Corea—6; George Gruntz—6; Hal Russell—6; Horace Silver—6; Ed Wilkerson—6.  
**Arranger:** Rob McConnell—14; Sun Ra—12; Quincy Jones—11; Slide Hampton—9; Bob Florence—8; Gerry Mulligan—7; David Murray—7; Bill Holman—6; Thad Jones—6. **TDWR:** Bob Brookmeyer—13; Michael Gibbs—12; Slide Hampton—12; Butch Morris—12; Gerald Wilson—12; Matt Catingaub—10; Rob McConnell—10; Kip Hanrahan—9; George Gruntz—8; Al Cohn—7; Mike Westbrook—7; Dave Dallwitz—6; Ernie Wilkins—6.  
**Trumpet:** Woody Shaw—38; Clark Terry—20;

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Chet Baker—16; Freddie Hubbard—16; Art Farmer—12; Olu Dara—8; Leo Smith—8; Warren Vaché—6; Kenny Wheeler—6. **TDWR:** Lester Bowie—15; Baikida Carroll—15; Red Rodney—15; Kenny Wheeler—15; Bobby Bradford—11; Bill Hardman—11; Tomasz Stanko—10; Ruby Braff—9; Art Farmer—9; Chet Baker—8; Don Cherry—8; Joe McPhee—8; Hannibal Marvin Peterson—8; Dizzy Gillespie—7; Terumasa Hino—7; Wynton Marsalis—7; Hugh Ragin—7; Jon Faddis—6; Enrico Rava—6; Warren Vaché—6.

**Trombone:** Bill Watrous—25; Ray Anderson—22; Bob Brookmeyer—19; Curtis Fuller—16; J. J. Johnson—16; Slide Hampton—14; Al Grey—11; Joe Bowie—9; Vic Dickenson—7; Julian Priester—7; Craig Harris—6; Gary Valente—6. **TDWR:** Slide Hampton—16; Albert Mangelsdorff—14; Al Grey—13; Rob McConnell—12; Conrad Bauer—11; Mark Levine—11; Vic Dickenson—8; Lester Lashley—8; Paul Rutherford—8; Joe Bowie—6; Gunter Christmann—6; Roswell Rudd—6; Eje Thelin—6.

**Soprano Sax:** Evan Parker—24; Dave Liebman—20; Roscoe Mitchell—15; Ira Sullivan—12; Branford Marsalis—10; Sam Rivers—8. **TDWR:** Jan Garbarek—15; Zoot Sims—12; John Surman—12; Gerry Mulligan—10; Lol Coxhill—9; Bill Evans—9; Dave Liebman—9; Jim Galloway—8; Archie Shepp—7.

**Alto Sax:** Paquito D'Rivera—35; Anthony Braxton—24; Richie Cole—22; Jackie McLean—13; Henry Threadgill—10; Roscoe Mitchell—8; Julius Hemphill—7. **TDWR:** Byard Lancaster—13; Roscoe Mitchell—13; Julius Hemphill—12; Zabigniew Namysłowski—12; Arthur Blythe—11; Jemeel Moondoc—11; Benny Carter—10; Richie Cole—10; Robert Watson—9; Tim Berne—8; Sadao Watanabe—8; Lou Donaldson—7; Charles Tyler—7; Donald Harrison—6; Lee Konitz—6; Lanny Morgan—6; Steve Potts—6; Frank Wess—6.

**Tenor Sax:** David Murray—38; Dexter Gordon—20; George Adams—18; Chico Freeman—15; Wayne

Shorter—13; Bud Freeman—10; Sam Rivers—10; Lew Tabackin—10; Scott Hamilton—9; Dewey Redman—8; Michael Brecker—7; Joe Henderson—7; Bennie Wallace—7; Charlie Rouse—6. **TDWR:** Ricky Ford—21; Jan Garbarek—18; Odean Pope—17; Von Freeman—16; Warne Marsh—13; Archie Shepp—11; Ernie Krivda—10; Joe McPhee—9; Jim Pepper—9; Sam Rivers—8; George Adams—7; George Coleman—6; Pat LaBarbera—6.

**Baritone Sax:** Henry Threadgill—24; Ronnie Cuber—8; Charles Tyler—7. **TDWR:** Nick Brignola—22; Pat Patrick—13; Vinny Golia—10; Wallace McMillen—10; Cecil Payne—9; Haywood Henry—8; Charles Popasoff—8; Mwata Bowden—7; John Purcell—7; Howard Johnson—6; Roger Rosenberg—6.

**Clarinet:** Perry Robinson—28; Kenny Davern—19; Bob Wilber—19; Phil Woods—9; Jimmy Giuffre—8; Tony Scott—8; Eddie Daniels—7; Johnny Mince—6. **TDWR:** Don Byron—12; Theo Jorgensen—12; Gunter Hampel—11; Buddy Tate—11; Frank Chace—10; Mwata Bowden—8; Putte Wickman—8; Douglas Ewart—7; Eiji Kitamura—7; John Zorn—7; Hamiet Bluiett—6; Kenny Davern—6; Jimmy Giuffre—6; Woody Herman—6; Johnny Mince—6.

**Flute:** Sam Most—13; Henry Threadgill—9; Hubert Laws—8; Bud Shank—6; Ira Sullivan—6. **TDWR:** Lloyd McNeil—16; Bud Shank—13; Jeremy Steig—12; Robert Dick—11; Douglas Ewart—10; Kent Jordan—10; Hubert Laws—9; Dave Valentin—8; Jiri Stivin—7.

**Violin:** Didier Lockwood—22; Jean-Luc Ponty—22; L. Shankar—19; L. Subramaniam—16; Joe Kennedy—6. **TDWR:** Randy Sabien—17; Svend Assmussen—16; Didier Lockwood—16; L. Shankar—16; Michal Urbaniak—14; Krzesimir Debski—13; David Prentice—13; Joe Kennedy—12; Bernie Charles—10; Leroy Jenkins—9; Ramsey Ameen—7; Darol Anger—7.

**Miscellaneous Instrument:** Anthony Braxton (misc. reeds)—14; Collin Walcott (sitar/tabla)—11;

Ron McCroby (puccolo)—10; David Murray (bass clarinet)—10; Clifton Chenier (accordion)—8; Paul McCandless (oboe)—8; Pat Cloud (banjo)—7; Andy Narell (steel drums)—7; Roscoe Mitchell (misc. reeds)—6; John Surman (bass clarinet)—6. **TDWR:** Ron McCroby (puccolo)—11; Diedre Murray (cello)—11; Tom Varner (french horn)—11; David Grisman (mandolin)—10; Collin Walcott (sitar/tabla)—9; John Surman (bass clarinet)—8; John Clark (french horn)—7; Paul McCandless (oboe)—7; Steve Turre (conch shells)—7; Gunter Hampel (bass clarinet)—6; Joseph Jarman (misc. reeds)—6; Vernon Reid (banjo)—6.

**Vibes:** Red Norvo—22; Mike Mainieri—9; Karl Berger—8; David Samuels—7. **TDWR:** Bobby Hutcherson—16; Red Norvo—15; Bobby Naughton—13; David Samuels—13; Tito Puente—10; Bosco Petrovic—8; Karl Berger—7; Steve Hunt—7; Carl Leukaute—6; Hal Russell—6.

**Acoustic Piano:** Kenny Barron—21; Chick Corea—21; Hank Jones—18; Muhai Richard Abrams—17; Don Pullen—16; Randy Weston—14; Abdullah Ibrahim—13; Dave McKenna—12; Herbie Hancock—10; John Hicks—9; Keith Jarrett—9; Martial Solal—9; Jimmy Rowles—8; Art Hodes—7; Jaki Byard—6; Anthony Davis—6; John Lewis—6; Tete Montoliu—6. **TDWR:** Ran Blake—17; Horace Tapscott—14; Randy Weston—12; JoAnne Brackeen—11; John O'Neal—11; John Hicks—10; Harold Mabern—10; Tete Montoliu—9; Jaki Byard—8; Kenny Kirkland—8; Stan Tracey—8; Amina Claudine Myers—7; Roland Hanna—6; Dr. John—6; Kirk Lightsey—6; Sun Ra—6; Martial Solal—6.

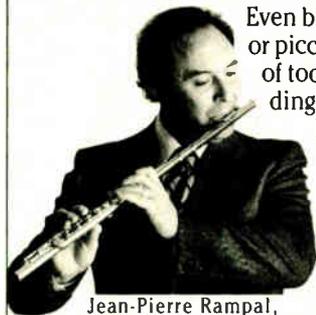
**Electric Piano:** Clare Fischer—11; Kenny Barron—6; Ray Charles—6. **TDWR:** Paul Bley—10; Kenny Barron—9; Joe Sample—9; Joachim Kuhn—6.

**Organ:** Count Basie—16; Carla Bley—16; Groove Holmes—13; Clare Fischer—8; John Patton—8;

CONTINUED ON PAGE 59

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## Robert Cray

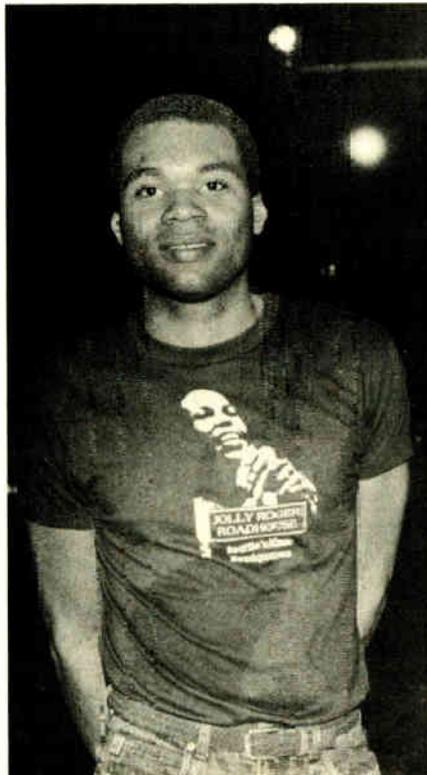
*A newcomer to the blues/r&b scene, this guitarist/singer/songwriter combines traditional values with contemporary appeal.*

BY LARRY BIRNBAUM

Takoma, Washington is hardly the cradle of the blues, but it has produced a rising young bluesman in Robert Cray, a superlative singer, songwriter, and guitarist whose sound is at once original, authentic, and up-to-date. Although he is just 31 years old and his Pacific Northwest audiences are mainly young and white, Cray's soulful approach places him firmly within the new mainstream of "commercial" blues—a gospel-tinged style introduced in the 1960s and recently re-popularized among older Southern and Midwestern blacks by the late Z.Z. Hill.

Cray's West Coast following has grown steadily since he first organized his band a decade ago, and with the release last year of his second LP, *Bad Influence* (Hightone 8001), he has begun to attract national and international attention. Pete Welding, in his March '84 *db* review, concluded: "One would be hard-pressed to come up with an album that more perfectly illustrates the contemporary blues at its best, strongest, and most fulfilling." The title track, written by Cray and former bandmate Mike Vannice, is a modern soul classic with compelling lyrics and a novel, 20-bar theme—redolent with tradition, yet utterly fresh. Another Cray-band original, *Phone Booth*, a cleverly worded minor blues à la Otis Rush, has already been covered by Albert King.

Besides his songwriting talent, Cray possesses a rich, supple voice—reminiscent of Bobby Bland and Little Milton—and a pungent, tastefully restrained guitar technique (on a vintage Fender Stratocaster) that combines such influences as Albert Collins, Johnny "Guitar" Watson, Freddy King, Buddy Guy, and Magic Sam into a fully personal synthesis. "I used to sit and copy all the licks," he says, "but nowadays I just sit and listen without my axe. I'm trying to stay away from all those cats, but it still comes out. It comes out subconsciously—you can't



LAUREN DEUTSCH

help it."

Appearing recently at Biddu Mulligan's in Chicago, Cray charmed the audience with a winning combination of musical prowess, geniality, and Sidney Poitier-like good looks. His rhythm section (bassist Richard Cousins, drummer David Olson, and keyboardist Peter Boe) provided a tight and sympathetic accompaniment as Cray performed material from *Bad Influence* and from his earlier *Who's Been Talkin'* album on the ill-fated Tomato label. Poised and confident onstage, he confessed after the set that he was still slightly awed (although it was his third visit to the Windy City) to be playing in the hometown of so many of his blues idols.

"I was born in Columbus, Georgia," he recounts, "right outside Fort Benning [on August 1, 1953]." His father, a career army man, was a music enthusiast with a sizable collection of jazz, blues, rhythm & blues, and gospel records. "He told me he was raised up in Florida by Sister Rosetta Tharpe. So he learned a little bit of guitar from her when he was coming up, and he serenaded my mom. But he never really played much, and I never did learn anything from him, besides all the records that were in the house." Though not a regular church-goer, the elder Cray would play his gospel albums every Sunday, exposing his son to such famed vocal groups as the Soul Stirrers,

Swan Silvertones, Dixie Hummingbirds, Five Blind Boys of Alabama, and Five Blind Boys of Mississippi. Deprived of English-language television when the family moved to Germany, Robert began to explore his father's collection further, and lay awake nights while his parents danced to the latest twist records.

It was while living in Germany that he took up his first musical instrument, the piano. His father told him he sounded like Ray Charles, but by the time the family had resettled again in Takoma, Robert had found a new inspiration. "All the kids in the neighborhood got guitars when the Beatles came out," he recalls, "so when my dad went to Vietnam in '65, I got my mom to buy me a guitar. And when I first got my guitar, the preacher came over to the house when I was practicing, and I hid my guitar, because he wanted me to play in church and I didn't. I wish I would've gone, man—I could've got a head start on my singin' chops—but I was 12 years old and didn't want to go to church anymore."

Cray joined his first high school band in Newport News, Virginia. "We played rock & roll and r&b," he says. "We used to do a half-psychedelic, half-soul set: we'd do an Otis Redding number, and then we'd do a Jimi Hendrix number, back to back. It was in the days of hip-huggers and stuff—'67, '68." Back in Takoma he joined another band and was searching through his father's records for new material when he discovered a pair of albums by Muddy Waters and Howlin' Wolf. "All of a sudden I said, 'Yeah, I'm diggin' this stuff,'" he remembers. "And then I found some B.B. King records that my father had, and I just got back into it. There was a whole wealth of blues records at the house, and I found out where all this other stuff was comin' from. I had it all the time—I was already playing a lot of it.

"I was a fanatic about Magic Sam in my high school days," he adds. "And I liked Johnny 'Guitar' Watson because of all the wild stuff that he played. The same with Buddy Guy—Buddy does all that crazy stuff, too. That intrigued me about the guitar. Now all that crazy stuff is cool." His enthusiasm was contagious, and he helped persuade his senior classmates to book Albert Collins for their graduation party. Soon afterward he began working with bassist Richard Cousins, and became a singer when his band's lead vocalist quit in the middle of an audition.

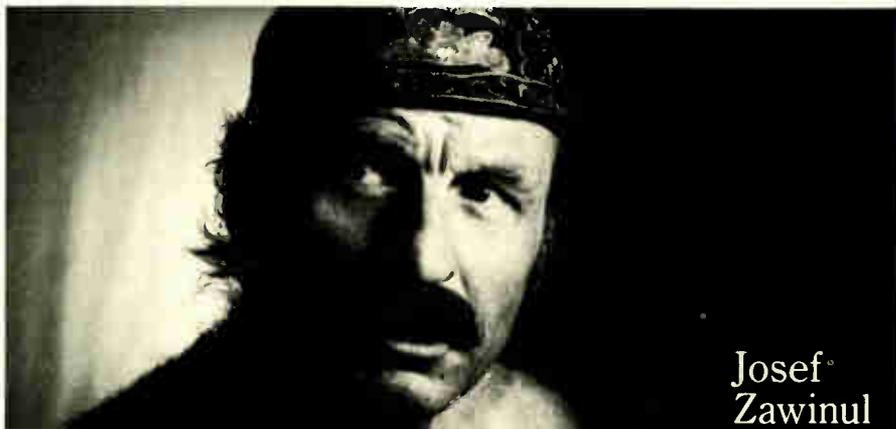
In 1974 he and Cousins moved to Eugene, Oregon, and started a group that, after several name changes, became the Robert Cray Band. They took to the road in 1976, working first with Little Frankie

# ANOTHER RHODES SCHOLAR SPEAKS OUT.

Lee (the son of Texas bluesman Frankie Lee Sims) in the San Francisco Bay area and then touring up and down the Northwest Coast with Albert Collins. "We were his backup band off and on for a couple of years," says Cray, "and Albert taught us a lot of the ropes. We were the ones that dubbed him the Razor Blade and the Master Of The Telecaster." In 1977 John Belushi, in Eugene for the filming of *Animal House*, caught Cray in performance and cast him as the bass player of the fictional Otis Day & the Knights. Between shooting sessions Belushi, with Dan Aykroyd in tow, frequently sat in with Cray and harmonica player Curtis Salgado (who was to join the Cray band a couple of months later). Shortly thereafter, Belushi and Aykroyd debuted their Blues Brothers routine on *Saturday Night Live*.

Also in 1977, Cray's band performed at the San Francisco Blues Festival, attracting the attention of producer Bruce Bromberg, who signed them to his own Joliet record label. Bromberg recorded the group the following year but decided to sell the tapes to up-and-coming Tomato Records. Tomato, however, began to suffer financial setbacks and did not release the LP until 1980; six months later the company folded, and *Who's Been Talkin'* became an instant collector's item. (Several out-takes from the album, along with tracks Cray recorded with pianist Floyd Dixon, were recently issued on the Japanese P-Vine label.) Undeterred, Cray and Salgado organized their own blues festival in Eugene, booking Bay-area artists like Sonny Rhodes, Sugar Pie DeSanto, Charles Brown, and Lowell Fulson. The Cray band maintained a hectic schedule of West Coast appearances and later opened for Willie Dixon and John Lee Hooker on national tours.

In 1982, with no record contract in sight, Salgado departed, but the next year Bromberg called again, and *Bad Influence*, produced by Bromberg and Dennis Walker, was issued on Hightone. Its success has already led to tours of the U.S., Europe, and Japan, but Cray, standing on the verge of blues stardom, remains modest. "I'm doing stuff I enjoy doing and stuff I've enjoyed listening to," he says, "and if I can do that, it's cool. It's hard to get acceptance when you're young. It's hard for people to accept you when they don't recognize all the songs and stuff. But I'm gonna do what I want to do anyway, and it involves all kinds of things—blues and gospel and stuff. I'm just happy to be out here, pushing a record, and getting good responses. I'm thankful, man." db



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## DAVID SANBORN

PARK WEST

**CHICAGO**—Calling David Sanborn an emotional player is by no means a revelation, but to be able to transfer, not merely present, intense musical emotion to a capacity crowd is an art. Sanborn is such an artist. With every scream, with every honk, with every crying blue note that flew from his alto, the empathy between musician and listener was strengthened.

But this was no solo show. Sanborn was backed by an all-star, powerhouse rhythm section. Guitarist Hiram Bullock, bassist Marcus Miller, keyboardist Don Grolnick, and drummer Buddy Williams contributed equally and intrinsically to the overall impact of the performance.

This assemblage has been working together for quite some time, both in the studio and on-stage, and constitutes the basic Sanborn band. Beyond the obvious chemistry between players, there was a certain looseness and spontaneity on stage, straying from the compositional to the improvisational side of the funky r&b they laid down. The seeming “lets have fun and jam” stage atmosphere (an atmosphere familiar to Sanborn with his blues roots) led to extended solos by Sanborn, Bullock, and Miller (Grolnick and Williams, for the most part, stayed out of the spotlight), fiery trading between alto and guitar, and a good amount of dancing and clowning.

To the audience this was another night of party-hearty entertainment; to the band the gig was a rehearsal of sorts for Sanborn's upcoming live album. Judging from the material selected for the show, it will be more or less a greatest hits LP. The set included performances of tunes from six of Sanborn's eight albums, and no new original songs were introduced, save an encore jam by Miller which Sanborn impulsively titled *Chicago*.

Hopefully the same inspiration will be at work when the tape recorders are rolling as it was this evening. High points of the concert were *Straight To The Heart* (from *As We Speak*) and *Smile* (from *Sanborn*), the latter featuring Sanborn at his ballad best and ending with powerful riff-swapping between Sanborn's sweet-and-sour sax and Bullock's blazing guitar.

A special extra was a cameo appearance by Hamish Stuart, of Average White Band fame, who sang soulful renditions of *Love And Happiness* and Jr. Walker's *Roadrunner*. Sanborn didn't shy away from copping some of Walker's original



Marcus Miller, David Sanborn, Hiram Bullock.

PAUL NATKIN/PHOTO RESERVE

licks, revealing where a portion of Sanborn's soulful saxophone style is rooted.

If the intensity and energy of a live performance like this can be captured on tape, it'll show a side of the popular altoist seldom heard on his carefully crafted studio albums. —*albert de genova*

## BEBOP AND BEYOND

KIMBALL'S

**SAN FRANCISCO**—Bebop And Beyond isn't just the name of a band; it's a statement of purpose. This cooperative sextet, made up of world-class Bay Area musicians, is bop-oriented but not limited to that style—hence the “beyond.” They play classics, originals, and—best of all—good music. The roster for this club date included saxophonists Mel Martin and John Handy, trumpeter Warren Gale, pianist George Cables, bassist Frank Tusa, and drummer Eddie Marshall.

The first set opened with Martin's *Longhorn*, dedicated to Art Blakey, after whose band *Bebop And Beyond* is modeled. Not surprisingly, this medium-up-tempo cooker was strongly reminiscent of the *Jazz Messengers'* sound. Martin's interpretation of his own tune was a wailing, logically constructed chain of phrases. Next up was Gale, in the Hubbard/Shaw mold, alternating machine-gun-like runs with more melodic passages. Alto saxist Handy, who was the most consistent soloist throughout the night, took a joyously energetic solo, egged-on by the insistent riffing of the

other horns and the sheer drive of the rhythm section. His highly individual sound was characterized by the skillful use of the horn's upper register to provide contrast and punctuation. Cables stepped out of his role as Most Valuable Comper to wrap it up with a percussive, crisp improvisation.

Marshall's *Super Trouper* and Tusa's *Moon Magic* further demonstrated the group's writing skills. The former, a bop-inflected romp, was a rhythmically provocative vehicle for the soloists and a showcase for the drummer's all-around talents. The latter tune was “beyond.” It opened with a slow, out-of-tempo conversation between piano, bass, and drums which wafted across the room like an otherworldly breeze. This open-sounding section evolved into a more structured segment featuring the horns before dissolving to a captivating, mysterious Tusa solo which explored the subtleties of the bass. A high point of the night, *Moon Magic* painted a sound picture which lingered long after the music had stopped.

Classic bebop was well represented by Thelonious Monk's *Evidence* and Tadd Dameron's *On A Misty Night*. The Monk number—with its maddeningly off-center stop-and-go head—is hard to play. But *Bebop And Beyond* showed its mettle by swinging through it with all the nuances intact. *Evidence* sounded the way a Monk tune should. *Misty Night* received a like treatment, with Handy as the outstanding soloist. Both pieces were enhanced by Martin's clean, straightforward arrangements.

Strong material, fine soloists, and an outstanding rhythm section make *Bebop And Beyond* worth hearing. Their debut album, due soon from Concord Records,

should spread the fine reputation they've made around the San Francisco area.

—michael bloom

## JOHNNY WINTER/ ROY BUCHANAN

BEAUMONT THEATRE

**NEW YORK**—The French have a saying: "Blues is for the black man to play and the white man to listen." Johnny Winter has a response: "Bullshit!" I concur.

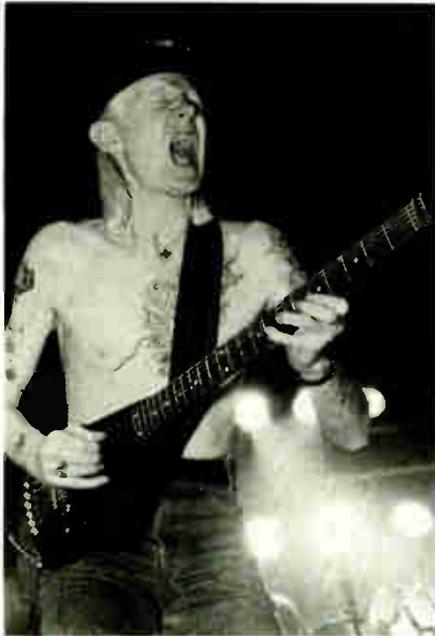
Of all de Gaul. No embittered, blinded Franco-critic can convince me that Johnny Winter is faking. Or Stevie Ray Vaughan, for that matter. Or Roy Buchanan. These boys weren't exactly raised in the lap of luxury, and they have each had their share of heartaches and pain along the way. Especially Johnny.

Ostracized as a kid growing up in Beaumont, Texas, hyped unmercifully as a young man coming of age in the music business, institutionalized as a drug addict just four years after being deluged with offers to "make him a star"—you know Johnny has felt the pain. And you feel his pain for real when he plays, when he sings. At 40, Winter is playing and singing with more authority than ever. There's a gruff, hoarse edge to his voice now, which helps him deliver a blues lyric with more conviction and grit. And his legendary guitar chops are still very much intact, with a touch of seasoning added.

Coming off his recent years of collaborations with the late great Muddy Waters, Winter seemed particularly inspired. Mixing in a few old favorites with material from his new Alligator album, *Guitar Slinger*, his strongest in years, Johnny rocked this packed house of youngish, white blues aficionados, who gave the gangly Texan several clenched standing ovations.

Sporting a wide-brimmed cowboy hat, shoulder-length angel hair, and monstrous tattoos on his naked, whiter-than-white chest, shoulders, and forearms, Johnny was a sight to behold on-stage. Backed by his regular touring ensemble of bassist Jon Paris, drummer Moe Potts, and pianist Kenny Saydak, Winter opened with a hot Roy Milton instrumental called *Succotash*. His headless Cort guitar (a copy of a Steinberger six-string) added to the visual mystique.

*I Smell Trouble* found Johnny in a stone-slow blues bag, flaunting those famous riffs and growling mightily. On the other end of the energy spectrum were rockin'



PAUL NATAKIN/PHOTO RESERVE

raveups like Dr. John's *Lights Out*, the Stones' *Jumpin' Jack Flash*, and the obligatory *Johnny B. Goode*. Bob Dylan's *Highway 61 Revisited* saw bassist Paris dou-

bling on some mean blues harp. Later Johnny took to the stratosphere with a rowdy rendition of *It's All Over Now*. As an encore, Johnny brought out brother Edgar for the epic *Tobacco Road*, and the two matched licks on guitar and alto sax.

Guitar hero Roy Buchanan preceded Winter with a set that wasn't quite as visceral but no less thrilling for guitar enthusiasts. One of the great Telecaster technicians, the sedate Mr. Buchanan flashed uncanny chops with typical nonchalance, rarely moving from his stationary stance as he unleashed all manner of harmonics, octaves, and pyrotechnic picking on his axe. His most rousing offerings were the stirring slow blues of *The Messiah Will Come Again* and an explosive tribute to Jimi Hendrix on a wicked version of *Hey Joe*. Though Buchanan can rock & roll and squeeze blue notes with the best of 'em, his show remains more suited to purists than to party people.

Message to French critics: listen to Johnny Winter and other heartfelt white blues artists with your ears, not your eyes. Then give your honest appraisal.

—bill milkowski

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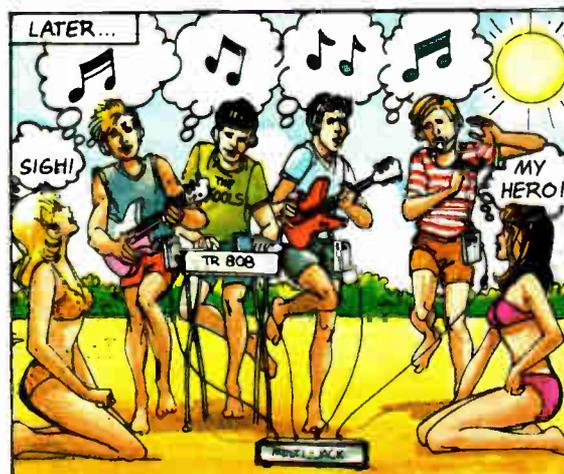
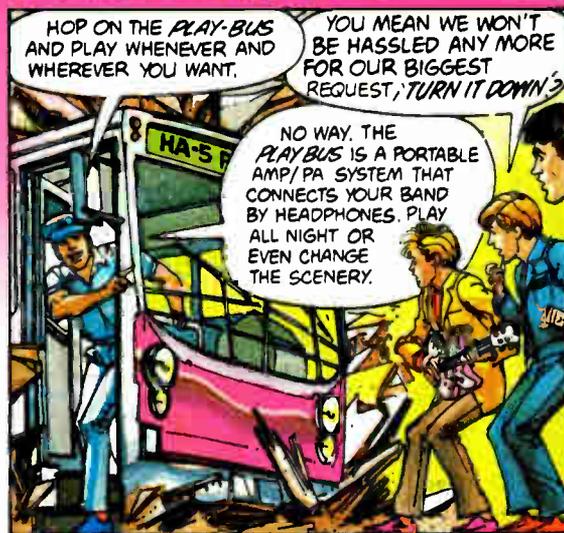
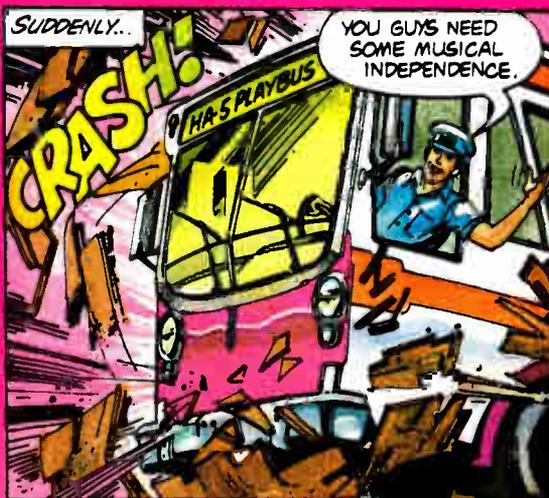


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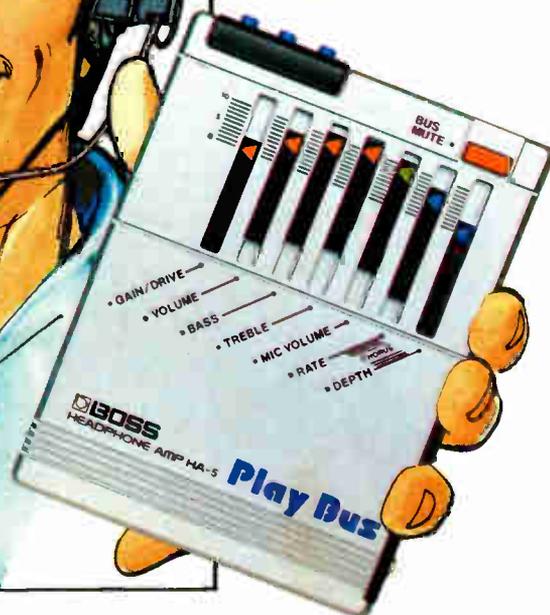
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**Acoustic Bass:** Cecil McBee—32; Eddie Gomez—27; Malachi Favors Magoustut—18; Fred Hopkins—17; Buster Williams—16; George Duvivier—11; George Mraz—8; Miroslav Vitous—8; Barre Phillips—6; Reggie Workman—6. **TDWR:** Buster Williams—18; Brian Torff—13; Mark Helias—

11; Dave Holland—10; Rob Wasserman—9; Rafael Donald Garrett—8; Truck Parham—8; Harvie Swartz—8; Miroslav Vitous—8; George Duvivier—7; Milt Hinton—7; Niels-Henning Ørsted Pedersen—7; Rufus Reid—7; Avery Sharpe—7; Palle Danielsson—6; Johnny Dyan—6; John Lindberg—6; Curtis Lundy—6; Red Mitchell—6; Slam Stewart—6; Eberhard Weber—6.

**Electric Bass:** Eberhard Weber—11; Bill Laswell—9; Bob Cranshaw—8; Jerome Harris—6. **TDWR:** Miroslav Vitous—13; Bob Cranshaw—7; Amin Ali—6; Victor Bailey—6; Bunny Brunel—6; Stanley Clarke—6.

**Drums:** Billy Higgins—34; Ronald Shannon Jackson—19; Tony Williams—17; Billy Hart—14; Roy Haynes—14; Philly Joe Jones—14; Buddy Rich—13; Steve Gadd—9; Louie Bellson—8; Shelly Manne—8. **TDWR:** Bob Moses—14; Famoudou Don Moye—14; Al Foster—12; Billy Hart—12; Roy Haynes—10; Andrew Cyrille—9; Claude Ranger—9; Marvin Smith—9; John Betsch—8; Daniel Humair—8; Cornell Rochester—8; Peter Erskine—7; Milford Graves—6; Steve Hunt—6; Butch Miles—6.

**Percussion:** Tito Puente—21; Paulinho da Costa—11; Jerry Gonzalez—11; Guilherme Franco—10; Ray Baretto—9; Mongo Santamaria—7; Dom Um Romao—6. **TDWR:** Gunter "Baby" Sommer—12; Collin Walcott—11; Kahil El'Zabar—10; David Moss—10; Jose Rossy—9; Ed Blackwell—7; Pierre Favre—7; Orlando "Pontilla" Rios—6; Warren Smith—6;

Nana Vasconcelos—6.

**Male Singer:** Jon Hendricks—24; Ray Charles—20; Jimmy Witherspoon—20; Mose Allison—9; Joe Lee Wilson—9; Bob Dorough—6. **TDWR:** Mose Allison—14; Joe Lee Wilson—14; Al Jarreau—11; Bob Dorough—10; Jon Hendricks—9; Georgie Fame—8; Johnny Hartman—8; George Benson—6; Ray Charles—6; Stanislaw Soska—6.

**Female Singer:** Jeanne Lee—13; Lauren Newton—8; Anita O'Day—6. **TDWR:** Urzula Dudziak—17; Janet Lawson—15; Karin Krog—11; Carmen Lundy—11; Dee Bell—9; Susannah McCorkle—9; Amina Claudine Myers—9; Kim Parker—9; Sathima Bea Benjamin—8; Rhiannon—8; Carrie Smith—8; June Tyson—8; Betty Carter—6; Meredith D'Ambrosio—6; Anita O'Day—6.

**Vocal Group:** Singers Unlimited—16; Vocal Summit—15; Hi Lo's—8. **TDWR:** Novi Singers—10; Jackie & Roy—8; L.A. Voices—8.

**Pop/Rock Artist:** Joe Jackson—17; Stevie Ray Vaughan—15; Al Jarreau—13; Laurie Anderson—11; George Benson—9; Elvis Costello—9; Miles Davis—7; Madness—6; Frank Zappa—6.

**Soul/R&B Artist:** Albert Collins—17; Marvin Gaye—16; Gatemouth Brown—15; Dr. John—15; Lionel Richie—13; Prince—11; David Sanborn—10; James Brown—8; George Clinton—6. **TDWR:** DeBarge—9; Dr. John—8; Sweet Honey in The Rock—8; Otis Rush—8; Albert Collins—7; Lonnie Brooks—6; Z. Z. Hill—6; Luther Vandross—6. db

# down beat 49<sup>th</sup> annual readers poll

HALL OF FAME (see rules)

JAZZ MUSICIAN OF THE YEAR

POP/ROCK MUSICIAN OF THE YEAR

SOUL/R&B MUSICIAN OF THE YEAR

TRUMPET

TROMBONE

FLUTE

CLARINET

SOPRANO SAX

ALTO SAX

TENOR SAX

BARITONE SAX

ACOUSTIC PIANO

ELECTRIC PIANO

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DRUMS

PERCUSSION

VIBES

VIOLIN

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ARRANGER

COMPOSER

MALE SINGER

FEMALE SINGER

VOCAL GROUP

BIG JAZZ BAND

ACOUSTIC JAZZ GROUP (2 to 10 pieces)

ELECTRIC JAZZ GROUP (2 to 10 pieces)

POP/ROCK GROUP

SOUL/R&B GROUP

JAZZ ALBUM OF THE YEAR

POP/ROCK ALBUM OF THE YEAR

SOUL/R&B ALBUM OF THE YEAR

Your Signature \_\_\_\_\_

**BALLOTS MUST BE POSTMARKED BEFORE MIDNIGHT, SEPTEMBER 1, 1984.**  
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## instructions

Vote for your favorite musicians in **down beat's** annual Readers Poll. **The Poll** for 49 years.

Your favorites want your support. Vote! You need not vote in every category. Cut out the ballot, fill in your choices, sign it, and mail to **down beat/RPB, 222 W. Adams St., Chicago, IL 60606 USA.**

### VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight September 1, 1984.

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

3. **Jazz, Pop/Rock, and Soul/R&B Musicians of the Year:** Vote for the artist who, in your opinion, has contributed most to jazz, pop/rock, and soul/r&b in 1984.

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

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

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

7. Only one selection counted in each category.



here's your ballot

# PRO SESSION

## Recording On A Budget: Lead Vocal Or Instrument

BY WAYNE WADHAMS

Wayne Wadhams toured and recorded as lead singer/keyboardist for the Fifth Estate and other rock groups on Jubilee, U.A., and other local labels from 1965-70. Moving to Boston, he formed Film Associates, which has produced tv spots, documentaries, and worked on feature films. In 1974 he opened Studio-B Inc., a 16-track facility which later became the home base of the regional label, Boston International. Since 1979 Wadhams has produced LPs for B.I., CBS, Portrait, Casablanca, MMG, and others.



But as with any instrument, each voice in a studio situation will have certain strengths, certain flaws, and these should be treated without adding additional problems due to misuse of the studio or its equipment.

It is widely assumed that one should reserve the most expensive mic in the studio, generally a Neumann condenser type, for the lead vocalist. Not so. If the vocalist has a full, rich vocal tone without any heavy sibilance, fine. If not, the condenser mic may overemphasize just those aspects of the vocalist which we want to control. On the other hand, don't assume that the mic which the vocalist uses for p.a. purposes will work as well for studio recording. Instead, set up a few different mics, clustered in the same spot, and let the singer do a few phrases of the tune, recording the output of each mic on a separate track. Then, listening to the playback of each track, select the mic which, *without any processing*, sounds best. It's worth the few minutes this procedure will take. And don't forget to write down what mic you've selected for future recording purposes.

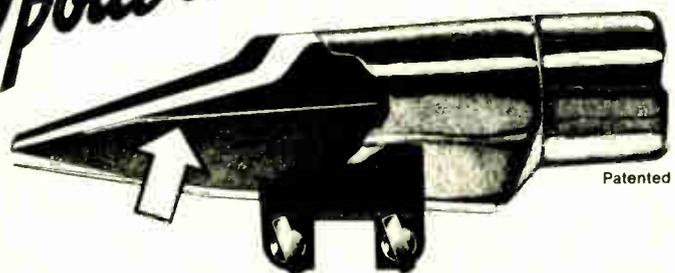
Although the range of sounds among various tenor saxes or flutes will be much less than a variety of voices, the same procedure might be followed for any acoustic lead instrument, except perhaps piano. There are many opinions as to where to mike a sax or flute, and it is a good idea to fiddle a bit with mic positioning on such instruments if they are to be overdubbed. However, leakage from other instruments in a one-pass recording will probably dictate fairly tight miking, so the biggest variable you will have is the choice of the mic itself. Cardioid will most likely be imperative, but the choice of dynamic, ribbon, or condenser, and specific brand and model should be left to your ear alone. Positioning for a vocal mic will generally be at the height of the singer's eyes, nine inches to a foot from the mouth. Placing the mic slightly above the singer's mouth will accomplish two things. First, it cuts down on the wind-blasts from percussives such as "p" and "b." In addition, the throat projects most of the upper midrange frequencies upward as they pass the lips. Thus, a mic located a bit above the singer's mouth will pick up the most intelligible sound. The singer needn't crane his or her neck, but just sing straight ahead, ignoring the mic. If the singer is used to "swallowing" a mic live, set up a dummy mic which can be held, "swallowed," or whatever makes the singer feel at home with his or her performance.

The voice has an enormous dynamic range, and an emotive singer may use

It is difficult to say which, if any, sound is the most important when making a budget recording. Since time spent equals money spent in studio terms, it has certainly been worthwhile to put 20 or 30 minutes into getting a decent bass and drum sound as discussed in my earlier Pro Sessions (db, Apr. & July '84). In my opinion, however, if you could afford only enough time to get the right sound on one instrument, it should be the lead vocalist or instrumentalist. Why? Simply because the lead is the tune. It carries melody and lyrics, and after a single listening (which is all you may get out of a club owner or a&r rep)

the lead is what he or she will still be humming . . . hopefully.

The human voice is certainly the most difficult instrument to record. Although it has neither the volume level nor the low frequency content of drums, nor the dense chordal possibilities of the grand piano, the human voice is the one sound to which the human ear is most critically sensitized. We hear voices, spoken and sung, almost all day, every day, especially in the music business. Thus it is easy for us to tell when a voice is poorly recorded. Obviously, there are as many types and qualities of voice as there are people, so there is no one vocal sound to emulate.



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everything from the softest whisper to a full-throated scream. Thus, compression of some sort is almost always necessary, even for a cappella recordings. The fuller the instrumental backing, the more compression which will be needed to keep every syllable clear and present. The faster the attack the better. Compressors such as the UREI 1176, with attack times down to microseconds, are the best choice. Since lyrics may end with hard "t" sounds, then start up with other percussives, a fast release time is also called for, in the one-tenth- to one-quarter-second range. As with the bass, the amount of compression should be no more than necessary to prevent overload and maintain fullness and dominance of the vocal. The softest lyrics should not touch the compressor at all. Similarly, to allow some expansion of volume even in the louder passages, a low ratio of perhaps four-to-one would be preferable to strict limiting of top vocal level.

If the voice has a puffy or ringy sound, hold on before equalizing. Sometimes the placement of the mic and singer within the studio itself can cause a room

resonance that appears as a lumpiness in the lower midrange, so try moving singer and mic first, just a foot or two in either direction. Ringing can often result when sound bouncing off a music stand holding lyrics gets into the vocal mic and reinforces some upper midrange frequencies. Try angling the stand, moving it left, right, or further from the mic. Physical adjustments such as this can often clear up a lot of problems mistakenly ascribed to the voice itself.

One problem, however, which is often present in the voice is excessive sibilance. High frequencies such as "s" and soft "c" sounds do not produce much level in the console, and will probably not budget the compressor. A full-voiced "aah" may cause the compressor to reduce gain by 15 dB or more. Thus, in the output of the compressor, the sibilants will effectively be emphasized by 15 dB—hence a device called a de-esser. If the studio has one, use it instead of the normal compressor. A de-esser is a compressor with an equalizer built into its control channel. This equalizer does not actually process the incoming vocal signal, but it alters the

signal level at which the compressor begins working on various frequencies. The de-essing circuit boosts highs by up to 20 dB internally, causing the compressor to react to sibilants, for instance, at minus 20 dB incoming level, where it would take an "aah" coming in at zero dB to cause a reaction. The net effect is to quickly reduce obtrusive sibilants and smooth out the intelligibility of the vocal sound. Using the de-esser liberally, one can often get away with less overall compression on the voice, and again, in my book less is more!

If the studio doesn't have a de-esser, or a compressor with a de-essing circuit built-in, any fast attack compressor can be made to de-ess very simply. Make a multiple of the vocal signal from the console, send the original signal straight through the compressor as usual. Take the multiple and feed it into a graphic equalizer, boosting the high frequencies in a smooth curve, by 15 dB in the 10 kHz range. Also, dip the midrange and bass in a slow curve that reaches minus six dB or so in the bottom octave. Feed the output of this equalizer into the com-

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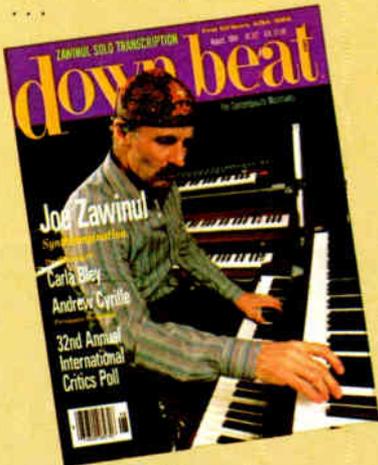
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pressor's control channel, and voila! You may have to tinker with the graphic EQ curve to achieve the smoothest overall effect, but you have just created a de-esser from scratch.

Although most horn or wind lead instruments will not need de-essing, all the other techniques discussed for a voice can be applied quite effectively, and quickly. Mic selection, room resonances, music stand "ringing," compressor treatment of transients, etc. are all problems encountered in various acoustic leads. Our discussion of voice and instruments alike has focused on how to quickly eliminate problems in the source or signal. After that is done, final equalization, the amount and type of reverb or effects, is really a matter of taste. Often, however, when the problems are gone, the sound is clear and full enough that heavy effects would only detract. Let the music do its work. If the piece is well written and sung or played well, it won't need a lot of processing and gadgetry to make its emotional power plain as day.

A few words of caution on equalizing a lead vocal or instrument. Many engineers believe that intelligibility, or clarity of notes played, is the primary criteria for judging the equalization. This would lead one to boost highs like crazy. The ear most accurately defines pitch by overtone structure; if we have de-essed to prevent overload, why not boost the highs? Simply because this is equivalent to cutting lows. Acoustic "weight" or "dominance" comes not with shrieking highs, but with commanding lows: in a male vocalist about 150 Hz; in a female, perhaps around 300 Hz; bari or soprano sax, lower and higher, respectively. The "chest tone," or fundamental frequency range, gives the performance its power.

If we need to control level without reducing power, perhaps a broad dip in the midrange will do the trick. Reducing a one-half to one-and-a-half octave-wide range in the 400 Hz to one kHz span will effectively reshape the whole sound of the lead lines, "boosting" the highs and lows without introducing peaks that shriek or boom. Exactly where you dip the midrange is quite important. Male vocalists or a bari sax may need dipping centered around 400 Hz, while a soprano sax, flute, or higher sounding lead will be smoothed out with the dip centered at one kHz. Once you get the sound right, don't change it as more instruments are added. The tendency will be to boost mid-highs in the lead to keep it out in front. Instead, stick with your best lead sound, and tame down everything else. Recording means making compromises, so be prepared to do that.

By the way, in deciding how much reverb to put on a lead, listen to the whole mix on Auratones (or any other good four- to six-inch, full-range, near-field monitor speakers) in *mono*. Reverb, because of the random nature of its vibrations, tends to cancel when heard in mono. Thus, put enough reverb on so that the sound is still warm and ambient in mono. If it sounds a bit much in stereo, it's probably because the control room acoustics are so dead. It's pretty much guaranteed the reverb will be much less noticeable when listening at home.

Next we'll discuss recording piano/electric piano, a trouble spot that can consume much session time. Here, as in every aspect of a recording project, defining your wants and maintaining open communication with the engineer will save time, spare nerves, and buy the time for that extra, perfect take. **db**

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A man in a military uniform is shown in profile, playing a French horn. The lighting is dramatic, highlighting the instrument and the man's face. The background is dark and out of focus.

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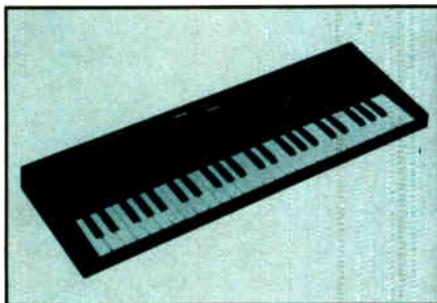
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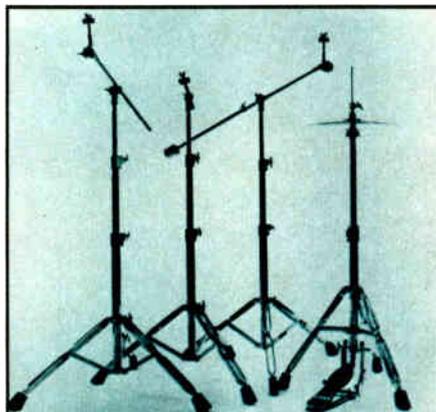


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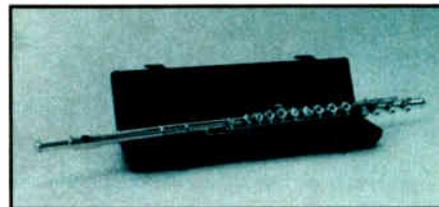


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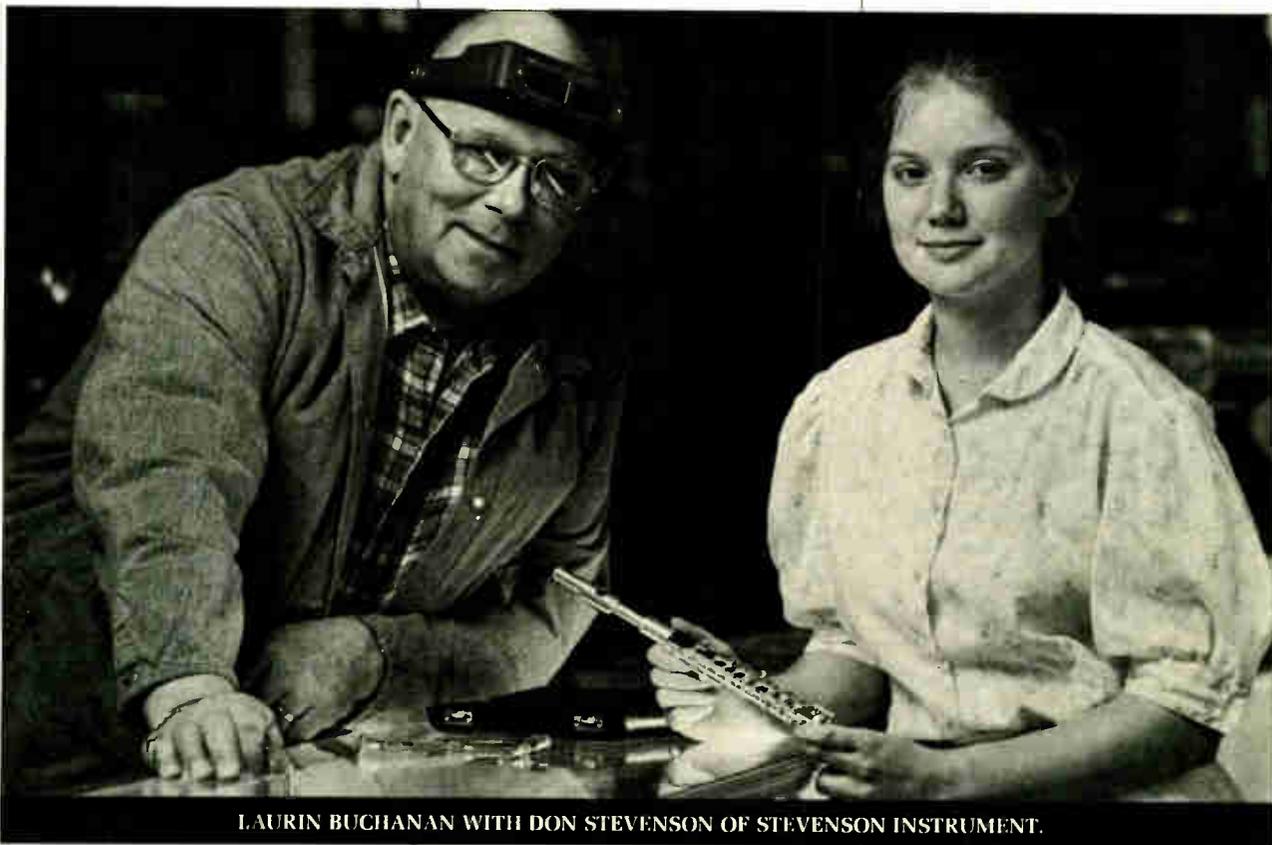
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LAURIN BUCHANAN WITH DON STEVENSON OF STEVENSON INSTRUMENT.

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**Reader sings the blues**

Come on fellas! Not an issue goes by without you oozing with praise over some young white "blues artist." Michael Bloomfield, Duke Robillard, Stevie Ray Vaughan, et al., receive praise as some kind of Messiah of Blues. Get real, Jack! Even the *greatest* black bluesmen only get lukewarm enthusiasm in your pages.

Sure, there are some (few) whites worthy of attention, but let's show some restraint—give more time to young black cats *struggling* for recognition, or change your name to "Teen Beat!"  
The Growler Hunt, WV

*Did you miss the blues Waxing On (where reviewer Pete Welding gave four-and-a-half stars to Albert King and Robert Cray, a measure of enthusiasm between very good and excellent) and the Son Seals Caught (where reviewer Jonathan W. Poses describes Seals as "awesome")? They were both in the Mar. '84 db, along with the Robillard Profile. Maybe you dug the Albert Collins feature last month; Cray is profiled this month.—Ed.*

**Secrets of the Sun**

Congratulations to John Diliberto for his fine article on John Gilmore (db, May '84) and the excellent discography that was printed with it. I can truly appreciate the amount of work that went into this compilation. It is the type of thing which consistently sets db apart from other publications. As a fan of Gilmore's recordings, I have assembled some comments.

Corrections: *Some Blues . . .* (Saturn 747) and *My Favorite Things* (Saturn 1014077) are the same LP; Gilmore does not play on *Aurora Borealis* (Saturn 10480, a solo piano disc), and *God Is More Than Love Can Ever Be* (Saturn 72579, a trio date); *Sun Ra And His Cosmic Swing Orchestra* (Saturn 7976) is the same LP remixed and released by Inner City as *Live At Montreux*.

Additions: *The Rose Hued Mansion Of The Sun* (Saturn 91780); *Beyond The Purple Star Zone* (Saturn 123180); *Journey Beyond The Stars* (Saturn 72881); and *Ann Arbor Blues And Jazz Festival 1972* (Atlantic SD 2-502 0698), which contains a Sun Ra cut featuring Gilmore.

New Releases: *Ra To The Rescue!* (Saturn-Gemini 1983-220); *Just Friends . . .* (Saturn-Gemini 1984); and *The Sun Ra Orchestra Meets Salah Ragab In Egypt* (Praxis Greece CM 106), which features Gilmore and the Arkestra on side one.  
David K. Smith San Francisco

Grace notes: James Newton (Flute) racked up the largest vote total (157) and the largest margin of victory (75). Upset Of The Year: John Carter (Clarinet) toppling Anthony Braxton after seven years at the top. Comeback Of The Year: the Count Basie Orchestra, best Big Band for '84 and absent from the top since their four straight wins in '54-57. Hottest Race: Electric Bass-TDWR—Jamaaladeen Tacuma copped this honor from '80-82; Bill Laswell won last year; this year they tied. Longest Winning Streak: 21 straight Organ nods for Jimmy Smith; he has won every year since the category was coined (though Sun Ra gave him a scare with a tie in '82, his victory margin the last two years has been comfortable). Longevity Award: Milt Jackson (Vibes), 24 times at the top. Other durables: it's two straight and 14 overall for Sonny Rollins (Tenor Saxophone); 10 straight and 11 overall for Sarah Vaughan (Female Singer); four straight/11 overall for Phil Woods (Alto Saxophone); and Max Roach (Drums) and Joe Williams (Male Singer) have both notched five straight and 10 overall.

So the critics have had their roar for '84; now it's your turn. The ballot and voting instructions for **down beat's** 49th annual Readers Poll are on page 59. Use the critics' choices as a guide to what you may have missed, but please vote for the best that *you* have heard during the last year. Vote early (deadline is September 1) but *please*, not often (one reader/one vote, and we tire of culling the ballots for ringers). Results will be published in the December issue. Thanks. db

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instrument of musical expression, then Leslie Gourse has done a magnificent service in putting this aspect into perspective. The very title indicates that she's aware of the unique contribution made by trumpeter Louis Armstrong, beyond his influential horn playing.

Her concept that Louis was the daddy of all the "hip" jazz and blues singers runs as a thread throughout the book, held together by the affirmations of other singers over the years. Cab Calloway, in the 1930s, admitted that Louis was one of the main influences in his career and that "Louis got me freed up from straight lyrics to try scatting." Years later another trumpeter, Clark Terry, who also has his voice as his double, is quoted as saying: "Louis Armstrong was my main inspiration. . . ." Many others echo this sentiment.

Gourse has done a fine job of assembling what she considers to be some of the premier singers of this century. There are 35 chapters, divided into four parts—Part I: Prelude (which oddly includes the young, contemporary Bobby McFerrin along with the old, old-timers); Part II: The Big-Band Era; Part III: Singers On Their Own; Part IV: The B-Natural Generation, "They Reflect The Times They Live In" (with an extremely in-depth look at who Gourse considers to be the freest of jazz singers, Betty Carter). The book opens with Cousin Joe of New Orleans, and Louis, and the curtain comes down on NYC vocalist Janet Lawson and the Brazilian stylist Tania Maria. In between there's packed much information in addition to humorous and touching anecdotes.

Some of the various singers' sage remarks will no doubt be especially interesting and educational to aspiring vocalists, such as Hendricks explaining that bebop is intellectually inseparable from his religion and that "Music is divided into melody, harmony, and rhythm—concord produces peace, discord means disease, and rhythm is the emotions." And Bob Dorough (referred to as a "Boite singer") describing the way he gets a song the way he wants it: "I try, I try. I just try and try and try . . . I listen for good diction, good pitch, a good tune . . . good pitch is more sophisticated than the other two."

Gourse has put a lot of herself into this project, and an obvious love of both music and the human voice comes through frequently. I was only slightly disappointed that some of the artists were not interviewed personally, and she resorted to past and present accompanists and/or managers for her data. Sarah Vaughan is a case in point. Be that as it may, the book will surely appeal to singers and listeners alike.

—frankie nemko

# BOOK REVIEWS

**THE FREEDOM PRINCIPLE: JAZZ AFTER 1958** by John Litweiler (New York: Morrow, 1984, 324 pp., \$15.95, hardcover).

The first thing to be said about this remarkable exercise in hands-on, all-stops-out criticism is that John Litweiler has written a jazz book, for *The Freedom Principle* works in much the same way (and on much the same level) as the music Litweiler is talking about.

"Probably the most important distinction to be made about modern jazz," Litweiler writes, is that between "Freedom and freedom." "Genuine freedom" (the quest for which "appears at the very beginning of jazz and reappears at every growing point in the music's history") occurs "when the artist can communicate most intimately with the materials" and thus "reveal what cannot be revealed in any other way," while "innovations that do not increase the artist's capacity for communication" lead to "Freedom with a capital F," a stylistic tag for a music whose "harmonic/rhythmic features have been anything but liberating to many musicians."

The point then—examples will follow—is that Litweiler makes intimate contact with the materials and writes in such a way that he increases the music's ability to communicate. Sure in his grasp of how and why the music he discusses actually works in detail, he never fails to move on to questions of meaning—which is, after all, what one naturally wants to do in the aftermath of any important aesthetic event.

Here, for instance, from the book's initial, scene-setting chapter, is one of Litweiler's compressed gems of exposition: "The relaxed, subdued atmosphere of West Coast jazz had a healthy acceptance of stylistic diversity and innovation, but it also accepted the emotional world of pop music at face value; even original themes are treated like more hip, more grown-up kinds of pop music. In bop's freest flights it could not escape reality, but these Californians were not aware of the conflict of values that was the source of bop."

Or this about Sun Ra, which follows a discussion of a piece from a Walt Dickerson/Sun Ra album: "In such a solo, or in the disillusioning parable of *The Magic City*, Sun Ra's music seemed to wish for a state of innocence, not a naive kind of innocence so much as an absence of guilt—the guilt that follows cruelty, violence, inhumanity, the guilt that Sun Ra does not wish to participate in himself."

For me this is writing that crystallizes the meaning of the music while it also



Don Cherry & Ornette Coleman, circa '58: facing ambiguity.

(and of course this is true of the music as well) extends tendrils of thought into the rest of the world (e.g. that distinction between "a naive kind of innocence" and an innocence that wants to be free of guilt).

If what's been quoted so far seems overly impressionistic (though I don't think it is), rest assured that Litweiler's critical arabesques always take off from solid ground. In his excellent chapter on John Coltrane, he explains that for Coltrane "the rhythmic inner life of bop—its unending restlessness, its nervous multiplicity of phrase shape (and of harmonic suggestion, too); in sum, the idiom's rich, abundant, neurotic emotionality—was becoming irrelevant. In its place Coltrane discovered harmonic insecurity at times so vast that the only security in his music was in symmetry and rhythmic insistence; reiteration is his defense against utter desolation. . . . Henceforth [i.e. after 1958] his art would exist in an unending condition of jeopardy."

At the heart of *The Freedom Principle* are the chapters devoted to Coltrane, Ornette Coleman, Albert Ayler, and Cecil Taylor. Each of them is, in a sense, an exploration of multiple mysteries—those of the music itself (especially complex in the case of Taylor) and the mysteries of what might be called "career shape" (most acute in the cases of Ayler and Coltrane).

Working in the first mode mentioned above, here is Litweiler on circa-1959 Coleman: "In these solos and in his thematic improvisations, Coleman reveals a new meaning to the very idea of soloing. As the faint, lingering shadow of chorus structures disappears, classic narrative form (Lester Young's 'a solo should tell a story') become irrelevant. That's because music with a beginning, middle, and end imposes the structure of fiction

on the passage of life, says Coleman implicitly. Are these solos slices of life, like the songs bluesman Sleepy John Estes draws from a well of tragedy? Certainly not in statements as closely unified as *Free*, or even in *Forerunner*, in which vast change is the only constant. The organization of these Coleman solos makes clear that uncertainty is the content of life, and even things that we take for certainties (such as his cell motives) are ever altering shape and character. By turns he fears or embraces this ambiguity; but he constantly faces it, and by his example, he condemns those who seek resolution or finality as timid."

Important, too, in a book that covers a large body of material, are Litweiler's choices of emphasis—the amount of attention he pays to such vital artists as Roscoe Mitchell and the almost forgotten Herbie Nichols versus the way he deals with any number of minor figures (Bill Evans, Herbie Hancock, Chick Corea, Keith Jarrett, Arthur Blythe) and aesthetic dead ends (Miles Davis' post-1968 music). One can argue with his stern but unmalicious judgments, but his technical/emotional insights would seem, at the least, to have established the basis for further discussion.

Best of all perhaps, and part of what makes *The Freedom Principle* a jazz book, is the yeasty wit of Litweiler's prose, which often crests in images that are downright hilarious. *Shh/Peaceful* from Davis' *In a Silent Way*, with its "dissipated" solos and its "electric pianos tinkling in and out," is "a performance with all the enduring, debilitated stimulation of a three-day drunk on white port wine: sickly sweet and effective." And "the Victorian sentiment of [Ayler's] quavering vibrato is heartfelt, a dusty lithograph of faithful Old Shep dying on a lace curtain."

Unsolemn but dead serious, passionate yet free from special pleading, Litweiler walks right alongside the music, as much a part of the experience he bears witness to as any of the other participants. And his readers, should they make a similar commitment, are certain to become participants as well.

—Larry Kart

**LOUIS' CHILDREN: AMERICAN JAZZ SINGERS** by Leslie Gourse (New York: Quill, 1984, 366 pp., \$12.95, paperback).

This is a very comprehensive and informative book about that segment of the musical world which is sometimes referred to as the "natural instrumentalist." If it's true that the voice was the first

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