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June, 1985 \$2.75 11x17 cm

# downbeat

For Contemporary Musicians

**ROBERT FRIPP**

*King Crimson Abdicates*

**DON PULLEN**

*Raw Piano*

**UB 40**

*Reggae's Latest Gurus*



*Eighth Annual  
"deebee" Student  
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# OMAR HAKIM

## CHOOSING A MULTI-SOUND CYMBAL SET-UP

As a musician growing up in New York City, Omar Hakim was called upon to play *everything*: funk, rock 'n roll, bebop, salsa and all the variations in between. His diverse background is put to good use in Weather Report, where his powerful and supple drumming fuels the band's heady blend of exotic rhythms, electronic textures and shifting dynamic levels.

Omar's *multi-purpose* drum and cymbal set-up has been chosen with meticulous care to produce the extraordinary variety of sounds he needs for Weather Report and sessions with David Bowie, Dave Sanborn and others. How the cymbals are used and where they

are positioned around his kit has more to do with enhancing his musical possibilities than following the "rules."

"I've been changing *roles* with different cymbals. Since Weather Report is mostly electric, I've been balancing the 'wash' type sound with a more defined ride type of thing on the bell of the cymbal. I might be riding through Joe's solo passages or setting up a groove with the 22" Ping Ride on my right. So I'll keep the right hand going and do accents and other stuff with my left hand on the 19" Medium Thin Crash on the left. It's an excellent crash/ride cymbal and it gives me enough different sounds to free me up for this *ambidextrous* approach."

The innate ability to pick the right cymbal is an art that Hakim has refined by spending a lot of time in the city's music stores, playing and listening closely to cymbal after cymbal.

"You should be patient. You've got to know how to really *listen* to the cymbal you're going to play for years. And when you pick a cymbal, you've

got to do it with the same sticks you intend to play it with.

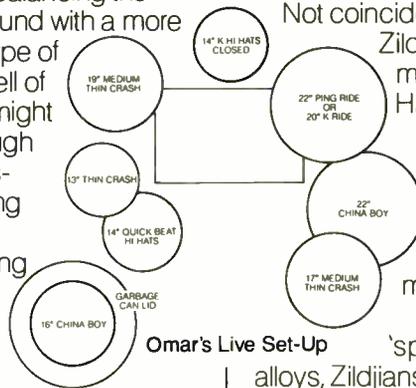
"First, I listen for the primary tone. You have to get close to the cymbal to hear it. I also listen to whether the harmonic overtones are coming out evenly. I like the bells to be clear without too many harmonic overtones."

Not coincidentally, only Zildjian cymbals meet Omar Hakim's exacting standards for tonal versatility, dynamic consistency and a natural, in-bred musicality.

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Omar's Live Set-Up

**Omar Hakim is the drummer for Weather Report and is currently recording and touring with Sting.**

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King Crimson comes and goes, but the everpresent guitarist/conceptualist continues along his own unswerving path, not allowing himself to be tempted by the rock music world's hype or the real world's deceptive appearances. Fripp philosophizes his own reality, and Bill Milkowski eavesdrops.

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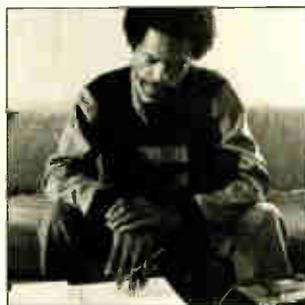
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Robert Fripp

ANDY FREEBERG



Don Pullen

MITCHELL SEIDEL



UB 40's Norman Hassan and Ali Campbell

PAUL NATKIN PHOTO RESERVE



Mikel Rouse

ELLEN DILLON

# down beat

For Contemporary Musicians

JUNE 1985  
VOLUME 52 NO. 6

EDITOR  
Art Lange

ASSOCIATE EDITOR  
Bill Beuttler

EDUCATION EDITOR  
Dr. William L. Fowler

ART DIRECTOR  
Christopher Garland

PRODUCTION MANAGER  
Gloria Baldwin

CIRCULATION DIRECTOR  
Deborah Kelly

CONTROLLER  
Gary W. Edwards

PUBLISHER  
Maher Publications

PRESIDENT  
Jack Maher

RECORD REVIEWERS: Alan Axelrod, Jon Balleras, Larry Birnbaum, Fred Bouchard, Owen Cordle, Paul de Barros, John Diliberto, J. B. Figi, Elaine Guregian, Frank-John Hadley, Robert Henschen, Peter Kostakis, John Litweiler, Howard Mandel, Terry Martin, John McDonough, Bill Milkowski, Jim Roberts, Ben Sandmel, Bill Shoemaker, Jack Sohmer, Ron Welburn, Pete Welding.

CONTRIBUTORS: Jon Balleras, Larry Birnbaum, Bob Blumenthal, Michael Bourne, Tom Covi, Lauren Deutsch, John Diliberto, Leonard Feather, Andy Freeberg, Howard Mandel, John McDonough, Bill Milkowski, Paul Natkin, Herb Nolan, Bob O'Donnell, Don Palmer, Darryl Pitt, Mitchell Seidel, Pete Welding.

CORRESPONDENTS: Albany, NY, Georgia Urban; Atlanta, Dorothy Pearce; Austin, Michael Point; Baltimore, Fred Douglass; Boston, Fred Bouchard; Buffalo, John H. Hunt; Chicago, Jim DeJong; Cincinnati, Bob Nave; Cleveland, C. A. Colombi; Detroit, David Wild; Kansas City, Carol Comer; Las Vegas, Brian Sanders; Los Angeles, Zan Stewart; Minneapolis, Mary Jnyde; Nashville, Phil Towne; New Orleans, Joel Simpson; New York, Jeff Levenson; Philadelphia, Russell Woessner; Phoenix, Robert Henschen; Pittsburgh, David J. Fabilli; San Francisco, J. N. Thomas; Seattle, Joseph R. Murphy; Toronto, Mark Miller; Vancouver, Vern Montgomery; Washington, DC, W. A. Brower; Australia, Eric Myers; Brazil, Christopher Pickard; Finland, Roger Freundlich; Germany, Joachim-Ernst Berendt; Great Britain, Brian Priestley; India, Vinod Advani; Italy, Ruggero Stassi; Jamaica, Maureen Sheridan; Japan, Shoichi Yui; Netherlands, Jaap Ludeke; Norway, Randi Hultin; Poland, Charles Gans; Senegambia, Oko Draine; Sweden, Lars Lysted.

#### EDITORIAL OFFICES:

ADDRESS ALL CORRESPONDENCE TO  
EXECUTIVE OFFICE: 222 W. Adams St.  
Chicago, IL 60606.  
1-312/346-7811

#### ADVERTISING SALES OFFICES:

Midwest/West: John Maher, Sales Manager,  
222 W. Adams St., Chicago, IL 60606

1-312/346-7811

East: Bob Olesen,  
720 Greenwich St., New York, NY 10014  
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D6/85

BY BILL BEUTLER

Now for the moment you've all been waiting for—a chance to see whether Charles Doherty's successor is a hard-line bopper or a Prince purveyor, a jazz purist or a closet rock & roller bent on selling out **down beat's** soul.

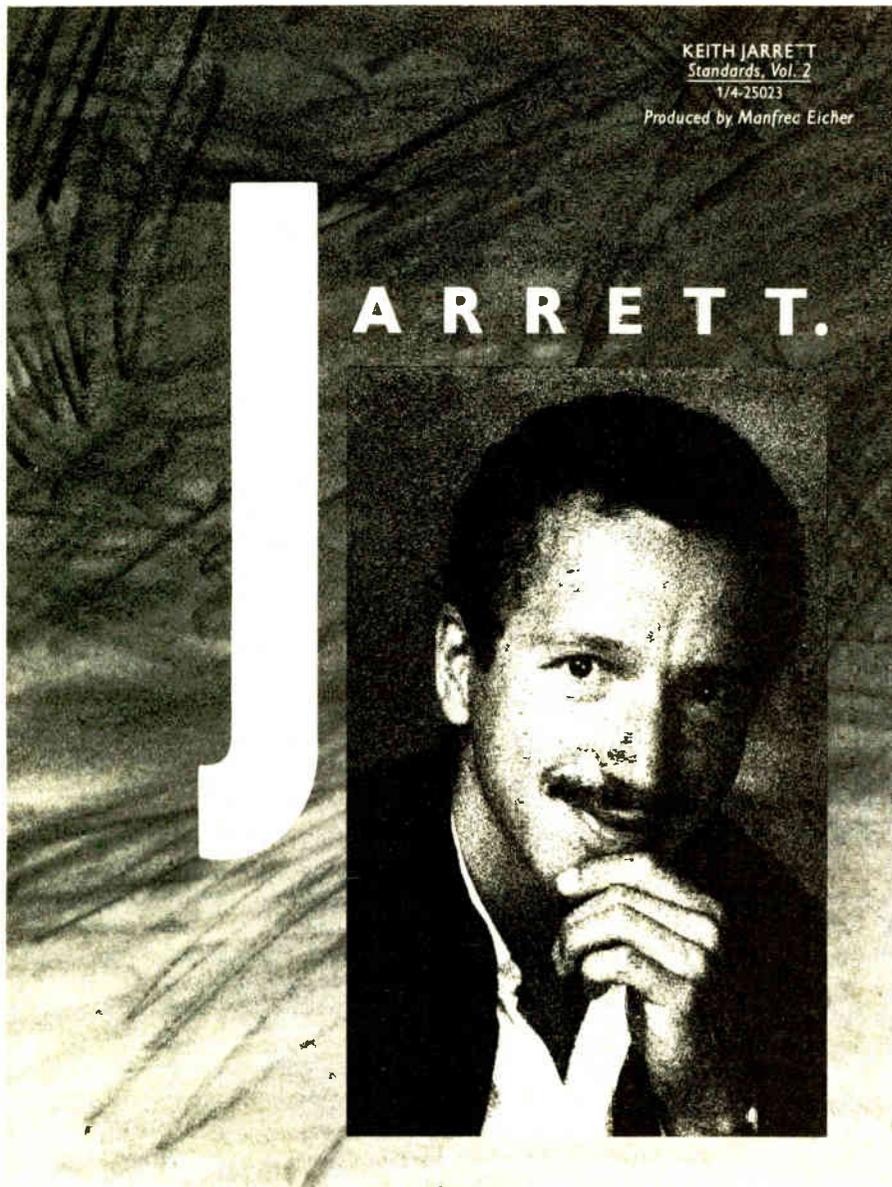
I'm neither, or maybe a little of both. I started out as rigid as the next jazz bigot in my hatred of all things commercial, beginning, while in high school, by listening to the Mahavishnu Orchestra and Weather Report, then working my way backward (chronologically, anyway) toward Bird, Duke, and Pops. While my classmates were listening to Top 40 drivel (this was at the height of Bee Gee fever), I was hunkered down in the family basement communing with my favorites—Miles, Mingus, and Coltrane.

My love's never lessened for these guys, but by the time I'd graduated college I'd developed a passion for the classier of classic rock—the Beatles, the Rolling Stones, Jimi Hendrix, Bob Dylan, and others—a passion that left me ripe for the better rock of the '80s. I'd come to accept the fact that these rockers weren't trying to be beboppers and therefore shouldn't be judged by jazz standards. What really matters—as Leonard Bernstein noted at this year's Grammy awards—is not what type of music (jazz, rock, classical, or whatever) is being played, but whether it's good or not.

So what's all this bode for **db's** soul? Business as usual for the most part. **down beat's** been the jazz buff's bible for years, and we'll continue to cover jazz' hottest current mainstainers, fusionists, and avant gardists.

At the same time, a magazine "for contemporary musicians" ignores rock at its peril. That *hasn't* happened at **db**, where quality rock has been presented for over 20 years now; I'll just be helping to make sure it *doesn't*. And why shouldn't jazz people keep informed on the rock/pop scene? Miles Davis lists

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JARRETT.

"I KNEW GARY (PEACOCK) AND JACK (DEJOHNETTE) HAD GONE THROUGH STANDARDS, AS I HAD... AS A TRIBAL LANGUAGE, A WORLD OF WONDERFUL LITTLE MELODIES. WE HAD DINNER THE NIGHT BEFORE THE SESSION... I TALKED ABOUT OUR SPIRITUAL INVOLVEMENT IN SOMETHING THAT IS NOT OUR OWN. SOMETHING BEAUTIFUL THAT IS NOT OURS."

(KEITH JARRETT, TO MUSICIAN, NOVEMBER, 1983)

Keith Jarrett, a pianist acclaimed for his compositional and improvisational abilities, is joined by bassist Gary Peacock and drummer Jack DeJohnette on an album which brings consummate artistry to classic compositions. Musicians known for setting standards are playing them.



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Art Blakey,  
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**YANAGISAWA** 

# 1985 MARKS A TURNING POINT OF THE ACOUSTIC



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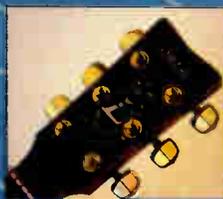
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# CHORDS & DISCORDS

## P's and Q's

I believe Q's (Quincy Jones interview, **db**, Apr. '85) first film score was *Boy In A Tree*, a Swedish film. *The Pawnbroker* was his first American film score.

Quincy says it's all the same to him. Well, it's not all the same to record companies, nightclubs, NARAS, loan officers, record stores, creditors, the U.S. public, or me. So, if it's all the same to him, why the hell not make one swinging 4/4 album? The jazz world would welcome and surely could use his support and strength.

P.S. I still love you though, Q.  
Phil Woods Delaware Water Gap, PA

## Missing the Kenny's

I was saddened to read of the deaths of drummers Kenny Clarke and Kenny Clare occurring, uncannily, within one month of each other (**db**, Apr. '85).

It was surprising, however, that no mention was made of their unique joint role in propelling The Clarke-Boland

Big Band for many years (although a photo did show them at rehearsals).

We'll miss you, guys.  
Jim Johnston Temple City, CA

A few weeks before the death of Kenny Clarke I was commissioned to work with him on his autobiography and was planning to spend time with him this summer to work on the book. I saw him just a few days before his death and he was eager to start work.

His widow, Daisy, wishes me to continue with the project and I consider this to be a debt of honor to one of the greatest jazz musicians who ever lived and a man I was privileged to have as a friend. However, without Kenny's invaluable contribution the task is going to be that much more demanding. I would, therefore, be deeply grateful if any of your readers are able to supply me with anecdotes, narrative material, reminiscences . . . anything that will help make the biography as comprehensive as possible.

Any original documents will be copied, treated with care, and safely returned.

Please communicate with me at 128 Greencroft Gardens, London, England, NW6 3PJ.

Mike Hennessey London

## Zoot fan

It's not often that one reads something that seems written just for you or that could have been by you. Such a story is the Michael Bourne review of the Al Cohn/Zoot Sims concert (**db**, Apr. '85).

I was in high school when I read a **db** story on Zoot Sims, and I went out and bought *Down Home*, which was on Bethlehem Records. It was my second jazz record, and I still have it. I still have the magazine. I've bought Zoot Sims albums and cassettes, whether he was the leader or a sideman, and have enjoyed them without exception. I've seen him on television, but never in person.

Now he is in my prayers.  
S. Charles Foster Huntington, WV

## Sticking Jordan

Although the arrival of talented young players such as Stanley Jordan is always a pleasure, I'm surprised to hear that his "tapping" technique is considered to be either new or revolutionary.

To the best of my knowledge, the technique was invented (and perfected) in the 1970s by Emmett Chapman, inventor of a specialized fretted instrument called The Stick. Chapman's instrument features 10 strings and is specially designed to be played using the tapping techniques now being popularized by Jordan. Chapman and The Stick are well known within the musical instrument industry, and I'm shocked to see no mention of either in recent articles or interviews concerning Jordan.

With all due respect for Stanley Jordan's obvious talents, I feel that he may be receiving entirely too much credit as an innovator. Emmett Chapman was, and is, the true revolutionary.

Gregg Wilson Eau Claire, WI

## Cheers for Fat Man

Thanks to Ben Sandmel for giving Antoine "Fats" Domino the credit he so rightly deserves (**db**, Mar. '85). Over here in Europe we have been witnessing for so many years the great musical quality, zest, and enthusiasm he and his sidemen continue to display. Finally, it seems, the message has come through in the U.S.A.

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as well. Keep on rockin', Fat Man!  
Louis Tavecchio      The Netherlands

### Axe grinding

Don Elliott graced the cover of the Oct. '58 edition of *down beat*. The cover story, called "Horns of Plenty," heralded him on his multiple instruments, one of which was the vibraphone. The *New York Times*, which doesn't know better, called Don a vibraphone player because after his illness he no longer had the strength to blow his beloved mellophone.

I was flabbergasted to receive from various friends copies of Don's obit in *db* (Oct. '84), where Don's "main" instrument was listed as the vibes. In memory of the eight *db* awards that he won in the miscellaneous category for his work on the mellophone, would you be so good as to set your young readers straight? Your old readers all know better.

Doris (Mrs. Don) Elliott      New York City

### Gere's "first" muted

In your March '85 issue, it was stated that Richard Gere, in *The Cotton Club*, was the first movie star to do his own playing. I disagree. Both Sissy Spacek (*Coal Miner's Daughter*) and Gary Busey (*The Buddy Holly Story*) performed musically.

Great magazine. But in the future, let's look before we leap.

Lance C. McCollum      Coventry, CT

### Organizational dues

In the March issue of *down beat* there are two references to the need for artists to a) organize or b) at least be recognized for having done so, the first coming from [*db* editor] Art Lange and the second from an Australian reader, John Doyle. In the first instance, Lange refers to the effects of the Rahsaan Roland Kirk-led "Jazz and People's Movement" (1970) and writes: "Maybe it's time for another volley. Does anyone have any ideas?"

I would have to say yes. Just this last summer two bassists, Peter Kowald and Reggie Workman, set up organizations dedicated to showcasing some of the jazz artists too often left out of the mainstream. Workman's "Artist's Alliance" lasted approximately three months and Kowald's "Sound Unity" continues to this day, both with nary a word from *db*. Although not as dramatic or startling as Rahsaan's efforts, they remain some of the strongest and most recent attempts at jazz self-determination.

John Gray      Nyack, NY

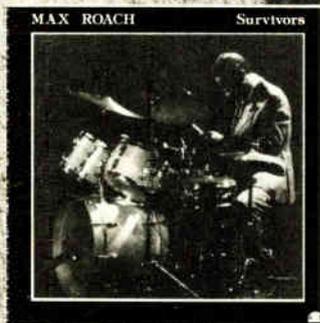
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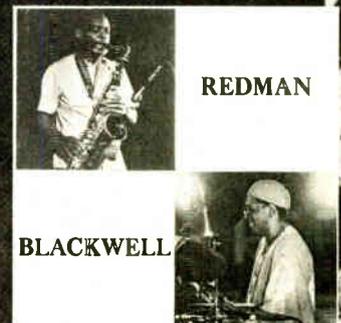
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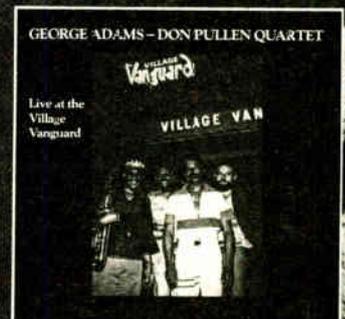
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## Music In The Schools— A New Approach

**MILWAUKEE**—The Afro-American music tradition that has greatly shaped America's culture and society for 300 years was the subject of a unique educational endeavor called the Milwaukee Jazz Experience. Running for four months, this academic and entertainment program was a grassroots concept, aimed at educating the general public, but particularly school children of the Milwaukee area on how the blues-jazz tradition has affected many aspects of their lives. The intent was to initiate a general shift in approach and perception regarding America's intrinsic culture, to counter the control the commercial pop music industry has on young musical taste.

The Experience was a collaborative effort by several institutions: the *Milwaukee Journal*, Alverno College, Milwaukee Public Schools, Republic Airlines, Tulane University Jazz Archives, Louisiana State Museum, and the local jazz organization Unlimited Jazz Ltd.

"This program began because of a challenge from the 76-year-old New Orleans jazz guitarist Danny Barker," said John Bartels of the Jazz Experience. "Barker was performing at Heritage Night at Xavier University last year. At one point he went up to the front and asked the

audience why they were there. Later he spoke to me about how corporations use our native culture but they don't promote it." The discussion prompted an idea and gradually a vision as Bartels talked with Rollie Kohl, Director of Music Education in the Milwaukee Public School System.

A collaboration between New Orleans and Milwaukee developed. Barker, the Original Camellia Jazz Band, and other New Orleans musicians participated as living touchstones to the tradition. The most visible result was the four-day Milwaukee Jazz Experience event this past spring at Alverno College, a liberal arts school here. The Experience included concerts, lectures, and demonstrations from french horn/bass player Willie Ruff and pianist Dwiki Mitchell, pianist Butch Thompson of NPR's *A Prairie Home Companion*, and other name jazz artists. Among the seminar participants were the noted jazz educator Dr. Reginald Buckner speaking on "Artists On the Fringe: Jazz As A Subculture of Joy," and Linda Dahl, author of the recent book, *Stormy Weather: American Women In Jazz*.

The entire faculty and student body of Alverno spent one day considering the topic "Jazz As

Metaphor" which explored the music's parallels to societal structures and activity. Open to the public, the Experience included many local musicians who aided in performances, workshops, and seminars, plus exhibits of jazz dance, artifacts, movies, and New Orleans Cajun food.

Throughout the four-month-long effort the educational seeds were planted, beginning with the publication of *That's Jazz*, a 16-page tabloid produced by the *Milwaukee Journal* arts staff. This free newspaper explained jazz and blues, their history and influence on popular music, fashion, movies, language, and culture, and included a time-line delineating historical events concurrent to jazz evolution over 300 years. This Newspapers In Education project also included a set of jazz star flashcards similar to baseball cards, and a 34-page teacher's curriculum guide. Nearly 50,000 tabloids were distributed in the Milwaukee Public Schools, and 25,000 more to other area schools who ordered the free materials in response to local publicity. The curriculum guide suggests activities to introduce jazz not only in music, but also social studies, art, language, and math classes. The suggested ideas are departing points for teachers to explore conceptual relationships.

The reception and impact was wide-ranging from high school to

elementary schools. One example was the activity of two teachers who used the *That's Jazz* materials in the suburban St. John Vianney Elementary School. "When some of my new students came into my band, I began telling them about performing ragtime," relates band instructor Judith Harrington. "I said, 'Scott Joplin always said ragtime should never be played . . . and the kids answered together 'fast.' I was completely surprised. They said they knew that already from their music appreciation class, taught by Joanne Collins, who I didn't even know was using the tabloid." Harrington's band of 5th through 8th graders performed at the opening reception of the Experience at Alverno, playing jazz tunes with clarinetist Norrie Cox, traditional call-and-response bugle numbers, and blues tunes. Eight winning bands from a Milwaukee Jazz Experience high school jazz band competition also performed. Over 2,000 elementary and secondary students attended the Alverno events.

The Milwaukee Jazz Experience tabloids and curriculum information are being distributed free of charge, and the long-range intention is to stimulate similar projects around the country. Interested parties—teachers and parents alike—can request materials from *That's Jazz*, % *Milwaukee Journal*, PO Box 661, Milwaukee, WI 53201.

—Kevin Lynch

## FEST SCENE

The first annual **Toronto International Jazz Festival**, 6/18-22, marshals more than a dozen venues for concerts by Oscar Peterson, The Boss Brass, Cecil Taylor, The Freddie Hubbard All-Stars, Sphere, Lionel Hampton, Claude Ranger, and Makoto Ozone. Details from TIJF, Sheraton Center, 123 Queen St. W., Toronto, Canada, M5H 2M9, (416) 865-1774.

The **Central Pennsylvania Friends of Jazz** will hold its Fifth Annual Jazz Festival at the Penn Harris Convention Center, Camp Hill, PA, 6/28-30. Headliners include the Ahmad Jamal Trio, Clark Terry and The Jolly Giants, Al Grey with Buddy Tate, Kenny Burrell, Cedar Walton (with David Newman, Buster Williams, and Billy Higgins), and the Ira Sullivan Dream Band. For more info call (717) 732-5877 or write CPFJ, P.O. Box 889, Harrisburg, PA 17108.

**Sisterfire '85** will be held 6/22-23 at Takoma Park Jr. High School, Takoma Park, MD. The open-air fest of women's culture features Ferron, Casselberry & Dupree, Edwina Lee Tyler & A Piece Of The World, Dianne Lindsay & Sue Fink, and Sweet Honey In The Rock. More info from Roadwork, 1475 Harvard St., NW, Washington, DC 20009, (202) 234-9308.

The two-day **Playboy Jazz Fest** bunny hops into L.A.'s Hollywood Bowl 6/15-16; featured performers will include Miles Davis, J. J. Johnson All-Stars, Lee Ritenour, Pieces Of A Dream, Stevie Ray Vaughan & Double Trouble, sassy Sarah Vaughan, Horace Silver, Spyro Gyra, Ronnie Laws, and lots more; Steve Allen will be acting as emcee, with remaining tickets ranging in price from \$7 to \$20 (the \$35 box seats sold out months ago).



PAUL NATKIN/PHOTO RESERVE

**BLUES IN THE LOOP:** The second annual Chicago Blues Festival will add an intimate, down home second stage in Daley Bicentennial Park (just north of the fest's Petrillo Bandshell site) to this year's free weekend of music, skedded for 6/7-9. Friday night opens with a NARAS Blues Explosion showcasing award-winners Luther "Guitar Junior" Johnson, John Hammond, harmonica wiz Sugar Blue, Koko Taylor, and Texas' Stevie Ray Vaughan & Double Trouble. Saturday and Sunday mainstagers include shouter Joe Turner with Pee Wee Crayton and Eddie "Cleanhead" Vinson, Big Twist and the Mellow Fellows, Clifton Chenier's creole zydeco, Little Milton, a guitar jam featuring Lonnie Brooks (pictured above), Fenton Robinson, and Otis Rush, and Buddy Guy's 43rd St. Blues Show. The Front Porch stage will present Son Thomas, Sippie Wallace, Virginia's Piedmont Players, the Texas boogie of Alex Moore, and such ivory ticklers as Jimmy Walker, "Moose" John Walker, and Sunnyland Slim among others. Further info from (312) 744-3370.

## Zoot Sims, 1925-1985

**NEW YORK**—John Haley "Zoot" Sims, one of the most enduring tenor and soprano saxophone players of the post-war era, died here March 23 in Mt. Sinai Medical Center. He was 59. Sims had been in declining health for several years, but continued working even after cancer was diagnosed last fall. Among his last engagements was a two-week stand at New York's Blue Note with his longtime partner, Al Cohn (see **db**, Caught, Apr. '85).



BRIAN McMILLEN

Sims was one of the few young musicians to emerge in the bebop period who was not truly a bop player. His sound and rhythmic instincts remained rooted in the Lester Young wing of the Swing Era. His solos swung with a completeness that included even his vibrato. The directness and relative simplicity of his attack left little room for the intricate harmonic pirouettes and Parkerisms other players used. On the other hand, his light-toned tenor had a warmth

that separated his playing from the oblique serenity of prime Lester Young. Sims never was exactly in fashion, but he was always classically contemporary.

He came up through the big band scene of the war years. After working with Bobby Sherwood and Sonny Dunham, he joined

Benny Goodman during Goodman's double-billed Paramount Theater stand with Frank Sinatra in Dec. 1942. The relationship with Goodman would continue on and off for more than 35 years and include Goodman's famous Russian tour in 1962 and many ad hoc concert groups. He was also heard, but not seen, in the 1956 movie, *The Benny Goodman Story*.

But it was Sims' association with the Woody Herman Second Herd beginning late in '47 that propelled him to prominence. Sims, Stan Getz, Herbie Steward, and Jimmy Giuffre were working as a saxophone quartet in Los Angeles when Herman heard them and hired the section en masse, save for Giuffre who was replaced by Serge Chaloff on baritone. This was the *Four Brothers* Herman sound, three tenors and a baritone whose unexpectedly cool ensemble hum was the collective equivalent of a Lester Young solo. A 1948 recording ban blacked out most of this period in Sims' career, al-

though key pieces were recorded by Columbia and Capitol. The quartet was reunited in 1956 for superb album on RCA. Sims' last big band work, aside from Goodman and an occasional concert band with Gerry Mulligan, was with Stan Kenton in 1953.

From the '50s on, Sims performed as a soloist in concerts, festivals, and clubs around the world. Many of his appearances were with Al Cohn, who replaced Herbie Steward in the original Four Brothers section in 1948. The two made many albums together. Sims' also had a prolific recording career on his own. The best of his early Prestige work is collected on *Zoot Case* (Prestige P-24061), which includes two takes of *Zoot Swings The Blues*. In the last decade his relationship with Norman Granz' Pablo label insured at least an album or two a year. Among the best of the Pablos was the series with pianist Jimmy Rowles. Sims' also won a Grammy for *Basie & Zoot* (Pablo 2310-745).

—John McDonough

## POTPOURRI

Go ahead, John: **Miles Davis** and guitarist **John McLaughlin** recently recorded together for the first time since the '70s; seems Miles was so impressed with Danish trumpeter/composer Palle Mikkelborg's hourlong piece *Aura*, written to honor Miles' winning the '84 Sonnic Music Award, that he had the composer arrange a joint recording of the piece in a Copenhagen studio. McLaughlin dropped by to lay down a few tracks, and Miles was saying "We've got an album" when the session was over . . . club switch: **Carmelo's**, the Sherman Oaks, CA, jazz club started in 1979 by drummer Chuck Piscitello and carried on by Ruth Hoover after Piscitello's death in 1982, has been sold to singer Herb Jeffries and his son Robert; Jeffries, probably best known for his stint as band vocalist for Duke Ellington during the '30s, has renamed the room Club Flamingo Music Center and Mediterranean Restaurant and plans to host jazz four nights a week . . . roach clip: synthesist **Steve Roach**, whose Fortuna albums *Structures From Silence* and *Traveler* have garnered accolades and first-place finishes on several European charts, recently completed a specially commissioned work for

Laser Media, providing sound effects for a summerlong laser presentation in Stone Mountain, GA . . . strange but true dept.: Phil Alvin, lead vocalist with the **Blasters**, has a solo acoustic LP scheduled for fall release, and word has it his special guest might be . . . Sun Ra; "I saw Sun Ra's band do Fletcher Henderson, who is my idol," Alvin's been quoted as saying . . . electronics encore: **Totally Wired II**, a sequel to the award-winning *Totally Wired: Artists In Electronic Sound* hosted by **db** contributor John Diliberto and Kimberley Haas, will air interviews with Laurie Anderson, Tangerine Dream, Brian Eno, Weather Report, Jerry Goldsmith, and other synthesizer pioneers across NPR stations this summer; contributors to the 13-part series include ENSONIQ (a Pennsylvania company that manufactures the Mirage, a digital sampling keyboard with computer interface capabilities), the Pennsylvania Council on the Arts, the Pennsylvania Humanities Council, and Meet the Composer, Inc. . . . jazzmobile fueling: Seagram's has made its third annual \$5,000 contribution to Harlem's **Jazzmobile**, which will use the money to help renovate a garage into its new headquarters.

The Jazzmobile's two mobile stages tour New York City's five boroughs to perform some 90 concerts each summer, and the organization's Saturday workshops tutor an average of 500 students, ages 14 and up, for five months on trumpet, guitar, saxophone, flute, drums, and piano; meanwhile trumpeter Jimmy Owens has assumed musical leadership . . . songwriters honored: Kris Kristofferson (*Me & Bobby McGee*), Jerry Lieber and Mike Stoller (*Jailhouse Rock*), Charles Strouse (*Tomorrow*), Saul Chaplin (*Shoe Shine Boy*), Gene De Paul (*Irresistible You*), and Don Raye (*Boogie Woogie Bugle Boy*) have been inducted into the **Songwriters' Hall of Fame**, Raye being honored posthumously; the seven join such past honorees as George Gershwin, Irving Berlin, Cole Porter, Bob Dylan, and Neil Diamond . . . fusion hunt: Mark Rosette has formed **Legato Records**, a label devoted solely to electric and acoustic fusion guitar; Rosette says he's aggressively auditioning guitarists for a compilation LP entitled *Attack Of The Fusion Guitarists* and the solo *Quest Of The Fusion Guitarist*—those with hot cassette demos or wishing to be on the mailing list should write Legato Records, Dept. A2, P.O. Box 347, Springville, CA 93265 . . . band aid: **Columbia Records** recently made a \$1 mil-

lion initial payment to the Band Aid Trust to help victims of the famine in Ethiopia; the money came from the \$10 million raised so far from sales of the British-recorded single *Do They Know It's Christmas?*, and millions more are expected to be raised by the American star-studded *We Are The World* . . . in Appletown: another **db'er**, contributing photog **Mitchell Seidel**, recently had his photographs exhibited in the Cork Gallery in Manhattan's Avery Fisher Hall . . . way out west: Bulgarian-born pianist/composer **Milcho Lelevy** was recently cited by Garden Grove (CA) mayor Jonathan H. Cannon for his "generous contribution" to the local h.s. mus. ed. program . . . the ninth annual **National Band Association-DeMoulin Band Composition Contest** has a deadline of 11/5/85 for entries; obtain info and entry forms from Thomas Dvorak, Director of University Bands, School of Fine Arts, Box 413, U. of Wisconsin/Milwaukee, Milwaukee, WI 53201 . . . more money: **American Jazz Radio Festival**, a weekly series of two-hour live and live-on-tape jazz performances to be produced by Newark Public Radio, is one of five grant recipients from the Corporation for Public Broadcasting; the 40-program series will showcase all jazz styles, including New Orleans, ragtime, bebop, and avant garde . . .



## Jan Hammer

**NEW YORK**—*Miami Vice* isn't just another cops-and-robbers show. What's turning on viewers is its *style*, especially the way hot music counterpoints or even urges the plots along. Multi-keyboarder and former Mahavishnu Orchestra co-founder Jan Hammer is the show's musical mastermind. "I decide where the music goes," he said. "Michael Mann [the show's executive producer] and I really hit it off. It wasn't a spoken thing. He would listen to my music and would watch what he does, his concept of the visual, and somehow it really worked together well. We did the pilot in the traditional movie fashion—we had meetings and screenings. But since then it's been pretty much left to me. I get progressive cuts of the show, maybe four different versions in a week as they tighten the show. Certain things are tightened up to the music, but a lot of the scoring is done to the picture."

Sometimes they'll use songs, as when Glenn Frey's *Smuggler's Blues* was an episode's leitmotif. But most of the music is composed by—and all played by—Hammer. "I have the best of three worlds," he said. "I'm using the Fairlight CMI for most of the drums and the ethnic sounds, the percussive things. They're all digital samples handled by the Fairlight. Also, since I've gotten into custom chips, I've been using the Linn Drum computer more. I've used it for writing but the sound of it was over-used. There was just one set of sounds everybody was using. But these days

we can make up our own chips, so I'm not limited to that stark Linn sound. As far as synthesizers go, it's all covered between a Memory Moog, a Jupiter, and a Yamaha DX-7. Any piano you hear is a Steinway. There's nothing in the world that can replace that."

There's a *Miami Vice* album in the works, half to be songs used on the show, half the music of Hammer. "Part of the record will be some of the best pieces of the score," he said, "but the theme may be expanded into a longer dance thing, maybe with some crazy rap, just to make it more of a performance." Meanwhile, he's scored a feature film, *Secret Admirers*, to be released this summer. It's a youth movie, he said but "closer to *Risky Business* than *Porky's*."

Before the sensation of *Miami Vice*, Hammer was best known as one of fusion's pioneers, as keyboardist with the Mahavishnu Orchestra, Jeff Beck, John Abercrombie, and his own groups. But for now, his return to playing concerts seems unlikely. "This is just too much fun," he said, "and also it's quite lucrative. Besides that, I've just had two kids in a very short time, a daughter who's going on two and a six-month-old son. It keeps me home." Hammer's home and studio is a farmhouse in upstate New York, far away from the flash of Miami. "Everything for the show is filmed in Miami," he said. "It's edited and most of the post-production is done in Los Angeles. And all the scoring and recording and mixing is done in my studio. We keep Federal Express in business!"

—michael bourne

## Jamaaladeen Tacuma

**NEW YORK**—To call Jamaaladeen Tacuma a happy guy is hardly saying it. The 30-year-old bassist extraordinaire has an effervescent personality that is positively infectious. You just can't help liking the guy.

For starters, he giggles a lot. How can you not like a jazz musician who giggles and dances around with his instrument while he plays—kinda defies the old stereotype of the somber, bitter bebopper who cares not for his audience. But Jamaaladeen cares. He plays for the people, whether it's with Ornette Coleman's Prime Time or his own fusion group, Jamal. And he has fun doing it. He just can't fight the feeling on stage, so he giggles and gets down (a habit that once got him fired from a gig for upstaging the bandleader).

Tacuma is also a happy man because he's playing the music he wants to play. Not hemmed in to just one thing, he touches as many bases as possible. Consequently, he's got a number of diverse projects in the works at any given moment. Though still an active member of Ornette's groundbreaking harmolodic band, Jamaaladeen continues to record solo albums (his latest, *Renaissance Man*, was an impressive followup to his 1982 debut on Gramavision



Records, *Show Stopper*) and release dance albums under the name Cosmetic. This discofied group started out as a trio but has recently been pared down to just one core member (who else?) with various guest stars contributing their own

distinctive voices. For the most recent Cosmetic album, *Tranquillizer* (also on Gramavision), Jamaaladeen himself handled the synth parts, programmed the drum tracks, laid down the bass tracks and added some guitar parts—a one-man

show-stopper.

Because the musical press is so adamant about labels, he calls himself different names to refer to different projects. For *Cosmetic* he is "The Dance Jamaaladeen," while for *Prime Time* or his solo projects he is "The Jazz Jamaaladeen," adding with a facetious giggle, "That's what they call it, isn't it? Jazz? Is that one of the terms? I think that's one of the things they called it somewhere in the universe at some time. I felt it was all just music, but I guess I was wrong," he chuckles.

And there is another persona—"The Classical Jamaaladeen." This side of the multi-faceted musician comes out in his collaborations with the *Ebony String Quartet* (Kathleen Thomas and Cynthia Shoats on violins, Nina Wilkenson on viola, Aaron Henderson on cello). The group recently performed a recital with Jamaaladeen at Carnegie Hall as part of its ambitious "New Jazz At The Recital Hall" series, which featured Leroy Jenkins, Jerome Cooper, Craig Harris, Lester Bowie, and Alvin Batiste in past recitals.

## Jason And The Scorchers



**NASHVILLE**—They've inspired critics to reach for new coinages like cow-punk and country-punk; but whatever you call their music, Jason and the Scorchers are one badass rock & roll band that combine country chord changes, high lonesome vocals, vicious metal guitar, and revved-up tempos. With the release of *Lost And Found* (EMI/America), their first LP, it looks like they've arrived.

The musical journey started in 1981 when Jason Ringenberg quit the bar band he'd been fronting and left his day job on the Rock Island Line to head for Grand Ol' Opryland. Within weeks he'd hooked up with guitar-basher Warner Hodges (whose electric list of heroes includes James Burton and the Sex Pistols' Steve Cook), bass-buster Jeff Johnson, and hard-riding skin-herder Perry Boggs. Throughout 1982-83 they toured the South and Midwest, playing small clubs where as often as not patrons couldn't believe how they looked—mohawk or shoulder-length hair coupled with cowboy shirts and boots. But with the release of the band's first EP, *Reckless Country Soul* (on

So Jamaaladeen is a busy man these days, and that makes him happy. He's excited about his production work for upcoming albums by Taj Mahal and Harold Melvin & The Blue Notes. He's excited about working on a project with disco diva Grace Jones. He's excited about the music he's already composing and recording for his next solo album (which will feature musicians from Turkey, Japan, and Egypt). But what he's more excited about these days is his new made-to-order Steinberger bass. "It's white!" he laughs. "Ned just made it for me and no one else has one. It's really sleek-looking. Looks like a space capsule or some kind of science fiction bass. Yeah, it's cold. It's serious."

The fashion-conscious Tacuma is already planning how he will model his new white bass on his next album, in his next video, on some future cover of **down beat**: "My colors this year are turquoise and pink. So with that white Steinberger it will look so cold! Really serious!"  
—bill milkowski

Praxis Records), more and more people began to believe in the way they sounded.

"I knew what I wanted," recalls Jason of the early days. "I had a *feel* in mind more than a sound. I wanted it to be rural in nature, dealing with classical American themes—like spaghetti Westerns, that kind of raw realism. But I didn't anticipate the real hot rhythms and raunchy guitar." Neither did anyone else; and so, when the band recorded a second EP, *Fervor* (EMI/America), they caught EMI's corporate attention. With dreamlike results: a contract, major distribution, a worldwide tour, and a video of the band's skewed, pull-out-the-stops cover of Bob Dylan's classic *Absolutely Sweet Marie*, which EMI added to *Fervor* when they re-released it in 1984. The critics raved, and the band went back on the road.

Until late last summer, that is, when they took time out to wax some of the new tunes they'd been writing and incorporating into their stage shows. Hence the release of *Lost And Found*. With ZZ Top-producer Terry Manning behind the board, this debut album effectively captures Jason and the Scorchers' wild, footstomping sounds. *Last Time Around* kicks things off in high gear as Jason's harp trills over Warner's Keith Richards-style chordings; then the single, *White Lies*, where raucous guitars and slashing beats combine Eddie Cochran and the Sex Pistols; and next, *If Money Talks*, moans Jason with typical irony, as the band pumps out punked-up rockabilly, "I wish it'd speak to me." Other highlights include their Nashville-meets-metal attack on the old chestnut, *I Really Don't Want To Know*, and studio help from Nashville stalwarts pianist Earl Poole Ball and fiddler Kenny Lovelace.

"Over the last three or four years," concludes Jason, "we've pushed a lot of things that were lost—the coolness of country, the positive side of rock & roll, the return of guitar music—and it's great to see all that coming back." It sure is.

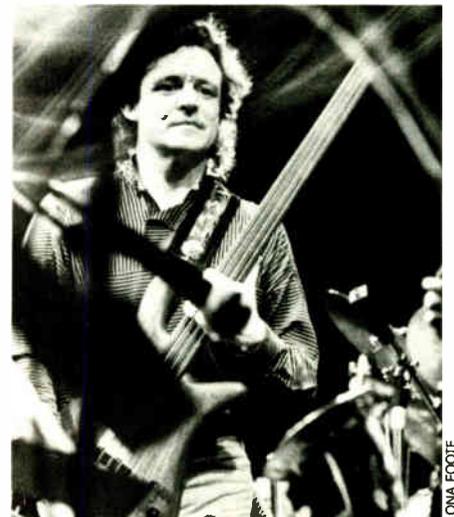
—gene santoro

## Kip Hanrahan

**EASTERN SEABOARD**—The band didn't play *Sunshine Of Your Love* at S.O.B.'s, though it was rehearsed. "That's our third encore," laughed Jack Bruce at intermission. He's sung that anthem of '60s psychedelic sexuality often enough, with the seminal rock trio Cream and as a solo artist, though it's seldom been arranged to accommodate the power of Andy Gonzalez' electric baby bass and Steve Swallow's fluid electric bass guitar as well as Bruce's own.

Chocolate Armenteros, the Cuban trumpet stylist most often heard with Machito's orchestra, sat dutifully with the collected Hanrahan horns—Charles Neville on flute and alto, Mario Rivera on tenor and soprano, John Stubblefield, who took several bluesy, romantic, dignified solos, on tenor—at performances in Boston and New York, then cut loose during the Washington D.C. gig at the 9:30 Club to authentic Afro-Caribbean support from percussionist Milton Cardonna, hot young congero Giovanni Hidalgo, and traps drummer Ignacio Berroa. Meanwhile, Anton Fier was unrelenting on *his* drum kit, and even Arto Lindsay found a way to add his scraped metallic guitar echoes as subtle accents. What was left for Hanrahan to do?

Wait, worrying, in the wings, like a playwright after the opening night curtain's up—which is pretty much what the auteur of American Clavé Records did, besides cueing one drum climax, pause, and return, during this early Spring East Coast tour. After all, he had already gathered the stars from diverse musical worlds to play live like they do on his albums, and previously penned most of the lyrics; now he semi-directed the band—Bruce, Gonzalez, and Swallow were the fulcrums of onstage activity—through songs from *Desire Develops An Edge* and his upcoming *Vertical's Currency*. At S.O.B.'s, couples danced though the beat changed from mambo to rock to progressive jazz-funk to free. So why bother with *Sunshine Of Your Love*? Explained Jack Bruce: "Kip put me up to it."  
—howard mandel



**SUNSHINE BOY:** Jack Bruce



*Musings, insights, asides, proclamations, and observations  
by the plucky plectorist who thrives on challenge and discipline.*

**LONG LIVE THE KING** If you are anxiously awaiting a new King Crimson release, don't hold your breath. It seems that KC mastermind Robert Fripp has officially pronounced the unit null and void. Presently, he speaks of that dynamic rock group (most recently featuring drummer Bill Bruford, bassist Tony Levin, and guitarist/vocalist Adrian Belew) in the past tense: "I think the reformed King Crimson was possibly the best performing rock band in the world. There was certainly no one better. It was a phenomenal outfit in 1981, but in '82, '83, and '84 it utterly failed to be the same band. In 1981 it was truly a band; from 1982 on it was a collection of individuals. We didn't share the same aim."

There you have it. The King is dead, long live the King. And so ends Robert Fripp's seven-year commitment to the marketplace, an ambitious undertaking begun in 1978 when the enigmatic Mr. Fripp came out of a self-imposed exile to engage in his systematic, year-by-year assault on the industry.

The first edition of King Crimson met its untimely death in the summer of 1974 following an extensive tour of the States, culminating in a free concert in New York's Central Park (which later yielded KC's second and last live album, *USA*). The lineup at the time included Bruford on drums, John Wetton on bass and vocals, David Cross on violin and mellotron, and Fripp on fuzz-inflected guitar. That triumphant concert in Central Park on July 1 would be their final gig together.

Prior to that tour, Fripp had made this statement to England's *Melody Maker* magazine: "This band is not very sensitive or interested in listening to everyone playing. So the improvisation in the band at the moment is extremely limited and more concerned with individuals showing off than in developing any kind of community improvisation."

Shortly after the stateside tour, back in England, Fripp announced the final dissolution of the seminal group that had

spawned a whole school of progressive art-rock during the '70s. As he told *Melody Maker*: "King Crimson used various classical ideas to take the vocabulary from one branch of music—a certain European harmonic tradition—and tried to find a way of blending it with the energy of rock. But all that became so much pastiche. The movement, as a vital force, actually ended in December of 1973. It's a movement which went tragically off course."

Citing the music industry's vampiric audience/performer relationship, Fripp retired to the academic environs of the International Academy for Continuous Education at Sherbourne-Hastings in Gloucester, England, where he lived a reclusive existence for the next year. Another two years passed before Fripp, who had become a disciple of the philosopher Gurdjieff, summoned up some inner resource to return to the marketplace.

"In 1974 I left the industry, thinking that it was not possible for me to do anything more in 'this rancid business.' I was gone for three years and I had no wish or intention to return to the world of the professional musician at all. In a sentence, I found it difficult to be a human being and a musician at the same time. When I had first turned professional at age 21, I thought, 'This is the best liberal education I could ever receive.' And I was right. But it ceased to be the appropriate education for me and I needed to go somewhere else for my education at that point. So I went to Gloucester."

During this period of self-exile, Fripp solos did appear on albums by Brian Eno (1975's *Another Green World* and '77's *Before And After Science*), but for the most part he remained a recluse. Then in 1978, Fripp moved to New York City and returned to the industry he had so vehemently denounced. In a spurt of activity, he collaborated with Eno on David Bowie's *Heroes*, produced Daryl Hall's (of Hall & Oates) *Sacred Songs* and an album by the Roche sisters, and not only produced Peter Gabriel's solo debut but went on tour with the former Genesis frontman as well, playing guitar offstage behind the curtains, under the pseudonym of Dusty Rhodes.

The second phase came in the form of a solo career, wherein Fripp toured art galleries, record stores, and performance spaces throughout Europe and the States. Billing himself as "a small, mobile, intelligent, self-sufficient unit," Fripp stood in defiance of the corporate mentality that was pervading the rock business. Compared to the mega-behemoth corporate bands like Journey or Foreigner, Fripp was a lone man cast adrift in a lifeboat, throwing stones at the battleships that passed by. Yet, he persevered and pushed on, seeming to thrive on the adversity of his situation.

Fripp called his one-man show "Frippertronics," a term he coined for the curious concoction of makeshift tape delay units he performed with. This primitive tape loop mechanism probably served as a prototype for the technological advances that came later, notably the Electro-Harmonix 16-Second Digital Delay pedal. Noting the similarity of intent between that unit and his own Frippertronics setup, Fripp wryly commented, "I don't know if there was any influence or not. But I was rather amused by the advertisement which calls their product a Fripp-in-a-box, which I thought was fun."

During this introspective phase, he released three albums of Frippertronics—*Exposure*, *Under Heavy Manners*, and *Let The Power Fall*. These entrancing, meditative improvisations, created by building up shimmering layers of minimal guitar riffs via tape loops, recalled Fripp's earlier endeavors with Eno on 1972's *No Pussyfooting*, perhaps the pioneering work in the now-burgeoning field of ambient or atmospheric music.

Following that solo phase, Fripp returned to England and, in 1980, formed a new wave dance band called The League Of Gentlemen. "It was a hot, bopping little outfit live, but the record really failed utterly to capture what the band was," he laments. So, at the end of '80, as Fripp puts it: "I upped the ante and reformed King Crimson, because I saw that there was useful work to do which required a powerful instrument. And that instrument was King Crimson."

**"Robert is very fast and precise and he knows what he's doing . . . he's very disciplined and self-contained, whereas I'm kind of undisciplined and happy-go-lucky. I don't care so much for preciseness."  
—Adrian Belew**

**THE WAY OF DISCIPLINE** Since coming under the spell of Gurdjieff, Fripp has been fascinated, perhaps obsessed, with the concept of discipline. As he once explained: "The Gurdjieffian idea of conscious labor and intentional suffering is very close to the Christian Orthodox idea of spiritual pain. In that tradition, the idea is that spiritual pain generates a certain quality of energy which allows you to go beyond being a human animal."

Fripp would adopt this philosophy and incorporate it into his musical endeavors with the reformed King Crimson. Hence, the title of their 1981 comeback/debut album, *Discipline*. Drawing on the selfless tradition and strict form of a Balinese gamelan orchestra, this latest edition of KC created intricate latticework patterns on guitars, bass, and drums. The title cut of that aptly named album featured Fripp and Belew interlocking precisely picked arpeggiated patterns of 15/8 over 17/8. This kind of regimen was at odds with Belew's own haphazard nature. As he once commented: "Robert is very fast and very precise and he knows what he's doing. He really can tell you all the notes he's playing. He's very disciplined and self-contained, whereas I'm kind of undisciplined and happy-go-lucky. I don't care so much for the preciseness."

There, in a nutshell, lies the gist of the rift that caused the split. And yet, Fripp foresaw it coming from the outset. "How can four individuals accept the personal discipline of being a community?" he posed to me in 1981 just after the release of *Discipline*. "It's very, very difficult. How do four established musicians subjugate personal egos and ambitions to work together? Phenomenally difficult!"

Apparently so. The experiment in communal cooperation continued through 1982's *Beat* and '84's *Three Of A Perfect Pair*—and then it ended. Not to be continued, revamped, revived, or rejuvenated in any form—or so it seems.

**THE NEXT CHALLENGE** So the question remains: Whither Fripp? With the folding of Crimson, the iconic axeman has once again gone into retreat. He's returned to the nurturing arms of the International Academy for Continuous Education. But since his last exile it has opened a stateside branch in West Virginia. There, on a tract of property called Claymont Court, near Charleston, WV, Fripp presides as the president of the American Society for Continuous Education. And for his first task he has undertaken the challenge and responsibility of conducting intensive seminars in guitar instruction. But as Fripp explains in the eloquent manner that only he can, these are hardly run-of-the-mill guitar study courses. He intends to put a lot more into his commitment at Claymont Court and his pupils stand to get a lot more out of it as a result.

"The response has been staggering," Fripp says of the five-day, six-night residential guitar seminars. "It covers a fairly wide range between players who have been playing the guitar

for only three or four years, and those who have had an ongoing relationship with the instrument—professional players, studio musicians, and teachers. I think a lot of them have a sense of what's involved. There are one or two who want specifics. One gentleman wrote to me: 'I would like to be a good rhythm player.' I phoned the gentleman up and told him, 'I don't think this is quite what you're looking for.'

"The point is," he continues, "that after this course, the gentleman might be in a better position to become a better rhythm player, but I don't think he was really aware of what was involved. I think he wanted me to give him something, and I can't give people anything, in a sense. But I can devise a situation where they have opportunities to work in an intense way, in a relatively shielded environment, which enables them to concentrate and make quite considerable efforts without having their attention dispersed. I can't do the work for people. I can't promise anyone any results. But it is an opportunity. And it'll probably half-kill me to do it."

Just what is going on down there in West Virginia? Fripp's approach to these residential seminars and his outlook on guitar playing in general is, to say the least, iconoclastic. Though he personally endured the standard apprenticeship (music theory at the Korf-Mellon School in England with Kathleen Dartell, guitar instruction from ages 13 to 15 with Don Strike, followed by a steady gig in the house band at The Majestic Hotel in Bournemouth), Fripp eventually came to reject many of the notions about music and guitar playing that had been imposed on him.

"What my first guitar teacher gave me was a contact with the instrument, for which I am thankful. But he crippled me musically for a long time in the process. The approach to the instrument was often through feeble musical examples, which didn't in fact develop that part of the guitar which I felt needed to be developed. So I began, quite deliberately, building up a whole body of exercises and techniques over the next 23 years. And I plan to share some of these exercises and techniques. It's pretty functional."

When Fripp talks about music, about playing the guitar, it's not scales or charts or other conventional modes of music theory that concern him. Instead he banters on about such concepts as "establishing a relationship with the music," "changing one's personal state," "becoming an instrument for the music to play" and "going to the place where music lives." Lofty notions. But the soul-searching guitarist stopped thinking about music as strictly a means of entertainment and income when he left that Majestic Hotel gig some 18 years ago.

"In Eastern and Asian cultures," he explains, "the musician spends a lot of time not learning to play the instrument, but finding a relationship with himself so that if one changes state, one is in a position where music can occur. If you have an instrument beneath your hands, then you can play. The Western approach is to develop the functional mode in the form of organization so that one has endless chops, but one is not in a position to actually respond to the *impulse* of music."

"I'm not aiming to teach music in these courses, but to find a relationship with playing the guitar in such a way that a change of state becomes possible. And if one has that shift in state, then one is at a place where music can present itself. It's not really possible to make a change of state unless you relax. So there will be yoga classes and other approaches to being a musician which are not specifically musical, but which in my judgement will help very considerably."

"I very much doubt that there will be classes in music theory," he continues. "I'm not teaching music. I'm trying to help aspiring guitarists find a relationship with music for themselves by changing their personal states to put themselves in a place where the music occurs. And then if that becomes a discipline for them, the change of state can be made eventually almost at will—almost. I mean, it's not quite that easy and it takes years. But it becomes easier over time."

**SEDUCING THE GOOD FAIRY** Let's backtrack a bit. This idea of changing state in order to reach that plateau

CONTINUED ON PAGE 61

## ROBERT FRIPP'S EQUIPMENT

Robert Fripp's line is that he has no natural gifts as a musician, and he has acquired a relationship with music only by hard effort. "As a child I was tone deaf and had no sense of rhythm, but nevertheless I wanted a guitar. I can't tell you the exact motivation. Looking back on it, there was a rightness about it that I'm still discovering. And the intriguing thing for me is why someone so profoundly unmusical would become a professional musician."

Fripp not only became a professional musician but went on to participate in some of the boldest experiments of his day, from his groundbreaking work with King Crimson to his artsy collaborations with Brian Eno, from his solo Frippertronics explorations to his more recent guitar synthesizer duets with Andy Summers. He's constantly searching and expanding his vocabulary on the instrument.

Upon turning professional, Fripp bought a Gibson Stereo guitar in 1963. From '63 to '68 he played Fender Stratocasters. Then in 1968 he latched onto the guitar that would become closely identified with him for years to come—a black Gibson Les Paul Custom from the early '50s. When King Crimson formed in 1969 he began playing his Les Paul through a Burns Buzz-Around fuzz box, which became his signature sound. For his tape loop experiments with Eno on 1972's *No Pussyfooting* he hooked his Les Paul up to two Revox reel-to-reel tape recorders in combination with a fuzz box, volume pedal, and wah-wah. He continued the process, somewhat altered, with Frippertronics.

When the recent edition of King Crimson hit, Fripp and Adrian Belew were both brandishing Roland GR-303 guitar synthesizers through separate effects racks and Roland JC-120 amps. Fripp's effects included an Ibanez delay, an ADA STD-1 delay, a Roland RE-301 chorus/echo, two Boss volume pedals, and an Electro-Harmonix 16-second digital delay (the notorious Fripp-in-the-box). For his collaborations with Andy Summers, the two used Roland's newest guitar synthesizer, the GR-707. Though Fripp is playing acoustic guitar exclusively while at Claymont Court, he is still very much interested in guitar synthesizers, though he adds, "The tracking isn't good, it isn't there yet. It may well be that the guitar is simply not the instrument to trigger a synthesizer. The control-to-voltage problem still hasn't been entirely solved. And even on the new Roland you've got about a tenth-of-a-second delay. So if you're playing semi-quarters at 152 beats per minute, you're always leaving it behind. It's just not quite sharp enough, not quite sufficiently acute for a player. In other words, if you don't mind gearing your technique purely to the limitations of the synthesizer, then it can be useful. And there's some stuff I do which it's very useful for. But if I want to play, the tracking is too

bad. So that one has to be done a bit further I think."

Presently, Fripp is having some custom work done on a Tokai Les Paul copy he recently acquired. "Ted Lees is a very good guitar man in England," he says. "Ted is putting in a Roland synthesizer pickup and adding a Kahler tremolo arm to this Tokai, so essentially it's a hotted-up Les Paul with tremolo. The Tokai is a very good copy and Kahler is an excellent tremolo arm. And Ted Lees is a very good craftsman indeed. He has a way of working with existing pickups, rewiring them in such a way that although you have no more extra knobs, you get infinitely more combinations of pickup arrangements instead of just the basic three available on the Les Paul."

Fripp's rack mounting is being done by Tony Arnold of Arnie's Shack, the studio that he and Summers use in Dorset, England.

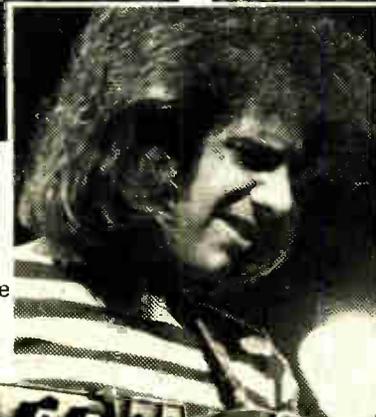
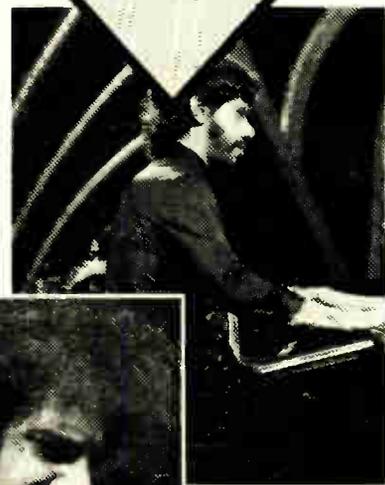
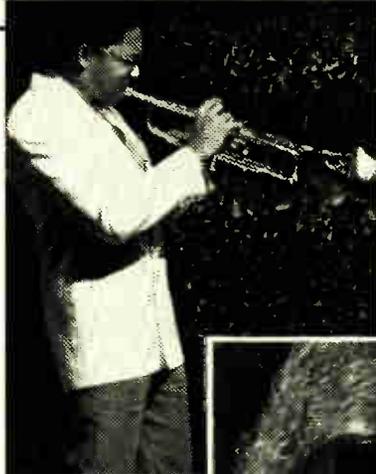
## ROBERT FRIPP SELECTED DISCOGRAPHY

- |  |   |
|--|---|
| <p><b>as a leader</b></p> <p><i>LET THE POWER FALL</i>—Editions EG 10</p> <p><i>EXPOSURE</i>—Polydor 6201</p> <p><i>GOD SAVE THE QUEEN/UNDER HEAVY MANNERS</i>—Polydor 4266</p> <p><b>with King Crimson</b></p> <p><i>THREE OF A PERFECT PAIR</i>—Warner Bros./EG 25071-1</p> <p><i>BEAT</i>—Warner Bros. 23692</p> <p><i>DISCIPLINE</i>—Warner Bros. 3629</p> <p><i>U.S.A.</i>—Editions EG 9</p> <p><i>RED</i>—Editions EG 8</p> <p><i>EARTHBOUND</i>—Editions EG EGED 1</p> <p><i>STARLESS AND BIBLE BLACK</i>—Editions EG 7</p> <p><i>LARKS TONGUES IN ASPIC</i>—Editions EG 6</p> <p><i>ISLANDS</i>—Editions EG 4</p> <p><i>LIZARD</i>—Editions EG 3</p> <p><i>IN THE WAKE OF POSEIDON</i>—Editions EG 2</p> <p><i>IN THE COURT OF THE CRIMSON KING</i>—Editions EG EGKC 1</p> | <p><b>with Brian Eno</b></p> <p><i>EVENING STAR</i>—Editions EG EGED 3</p> <p><i>NO PUSSYFOOTING</i>—Editions EG EGED 2</p> <p><i>BEFORE AND AFTER SCIENCE</i>—Editions EG 2302 071</p> <p><i>ANOTHER GREEN WORLD</i>—Editions EG 2302 069</p> <p><b>with David Bowie</b></p> <p><i>HEROES</i>—RCA 1-3857</p> <p><b>with Daryl Hall</b></p> <p><i>SACRED SONGS</i>—RCA A 1-3573</p> <p><b>with the Roches</b></p> <p><i>KEEP ON DOING</i>—Warner Bros. 23725</p> <p><i>NURDS</i>—Warner Bros. 3298</p> <p><b>with Peter Gabriel</b></p> <p><i>PETER GABRIEL</i>—Atco 36-147</p> <p><b>with Andy Summers</b></p> <p><i>BEWITCHED</i>—A&amp;M 9-5011</p> <p><i>I ADVANCE MASKED</i>—A&amp;M 4913</p> <p><b>with Giles, Giles, &amp; Fripp</b></p> <p><i>THE CHEERFUL INSANITY OF . . .</i>—Editions EG 17</p> |
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MITCHELL SEIDEL

# Don Pullen

## PIANO INSIDE & OUT

By Howard Mandel

**W**hy has Don Pullen's piano mastery been such a well-kept secret for so long? Why have aficionados who suspected there was an original talent lurking in the murky grooves of Giuseppe Logan's ESP albums of 1965, or perhaps mail-ordered the self-produced volumes of duets between Pullen and Milford Graves, Logan's drummer, in concert at Yale in '67, had to rely mostly on foreign labels for evidence of his current vitality and creativity? How has the skeptical, seemingly reserved—less aloof than shy, perhaps, or private—jazz artist sustained himself, prior to his most public tenure with Charles Mingus, since his brief fling with Atlantic Records? Has the notion he's among the avant garde been a drawback in his career?

"I'm only beginning to wonder about that now," remarks Pullen with a Southern slur; he was born in Roanoke, Virginia on Christmas Day about 40 years ago. We're sitting in his New Jersey apartment; Manhattan's World Trade Center twin towers loom in the distance beyond his balcony.

"I'm not ashamed of the label avant garde, but I never considered myself avant garde. For one thing, I never knew what the two words meant. And I always played so many different ways, anyhow. What they called avant garde players, to my recollection, were people who only played one way."

Which way was that? "Avant garde." Pullen's dryness melts for a moment into helpless laughter at the tautology bred of an audience's ignorance and misapprehension.

"I don't know what people think—because I never cared much what they thought, so I never inquired," he shakes his head, catching his breath. "I just did my job and then went home. But then you hear certain things that really surprise you. I've found that people don't usually know what they're talking about. Really. In 90 percent of the cases they aren't

basing their opinions on any research, facts, or hard-nosed investigation—they're basing it on hearsay. And other idiots pick it up and spread it, so you've got all this nonsense. It's amazing.

"There are quite a few cats out there who *are* avant garde players; that's all they know. I'm not knocking them. But if I find you in every different category, playin' all different kinds of music, then how can I say you're avant garde? And if that's what avant garde means, then that's what I am."

Webster's gives the term as "advance guard, vanguard," and from that definition the label's not inaccurate when applied to Pullen, just inadequate and incomplete. Because as his recent albums and his performances—I've caught him lately with reedman George Adams and their quartet at the Village, uh, Vanguard—show, he does play across categories, though with the propulsive swing, regard for historical sources, and interest in spontaneous group interplay that characterize the best in contemporary jazz.

Original ballads, island dance rhythms, South African patterns, deep gospel chords, highly charged vamps and modes and boogies all issue from Pullen's strong hands, which often turn on their heels, knuckles, and palms to sound broad clusters of clashing tones. With implacable self-confidence he can lift a lyrical theme into a storm of vivid expression in a few logical steps, and return to the melody that launched him without missing a beat. Due to his wide-ranging sonic vocabulary, and his flexibility and feeling using it, he is in the first rank of forward-thinking jazz pianists.

Like Cecil Taylor and very few others, Pullen has re-analyzed the piano's physical structure, and put himself to the task of playing what he understands. Pullen and Taylor don't *sound* alike, any more than he sounds like McCoy Tyner, Abdullah Ibrahim, Herbie Hancock, or JoAnn Brackeen—his melodies and romantic evocations are his alone—but both dare to confront the piano's challenge and embrace improvisation's raw edge. And sometimes you know who's avant garde by the company they keep.

In '65 Pullen was strumming the piano's insides, comping loosely and diffusely behind the thin but insistent incantations of Giuseppe Logan—a saxist, sometimes-pianist, and writer who's apparently disappeared. "Lewis Worrell, the bassist, was the only person I knew in New York when I came here, and through Lewis I met both Milford Graves and Giuseppe, who right away said, 'Come play with me.' He was very influential to me, musically, supplying direction and concept, and a lot of other ways. He was a very gifted person in many areas; I haven't seen him in years, and have no idea where he is or what he's doin'," Pullen says.

In '67 Pullen and drummer Graves (photographed by Roy DeCarava in natty, conservative suits) ventured freely improvised, polyrhythmic, and atonal pieces before an appreciative Yale audience, and became among the first of a generation of musicians to forge their own small record company. Yet Pullen didn't spring into these activities full-grown, nor do they represent the only direction he was taking.

\* \* \* \* \*

**E**arlier in the '60s, while in college in North Carolina, Pullen had worked in a dance band—"more or less in the rhythm & blues area, if we had a black audience; for a white audience, we'd play more standards," he recalls. "I always considered that I was fortunate to be in any circumstances where I could play, and always tried to take advantage of it. That way I had a foundation in all the different kinds of music I was experiencing. Because when I first went to school all I knew how to play was the blues."

The blues he'd learned when his cousin Clyde "Fats" Wright, "a very good professional pianist who had been on the road with Dinah Washington," returned to Roanoke. "I used to follow along behind him like a shadow, and bein' family, I took total advantage, though he was always happy to help me out. He meant a lot to the whole community, because there were a

number of talented youngsters in town at the time. Byron Morris and I had a band in junior high school, and Cedric Lawson's from Roanoke. There was a fantastic bass player named Lenny Martins—he's still there, putting sessions together, and we play when I go down to visit. Lenny was a couple years older than me, and he knew all the guys in Chicago—Muhal Richard Abrams, Steve McCall, Jack DeJohnette. Through Lenny I met Muhal," Pullen casts back.

"One summer we decided to go to Chicago. I was only there for two weeks, and I hung around Muhal the whole time, but it seems like it was much longer, 'cause we were at his house first thing in the morning, and we stayed there until the landlady said we had to leave, totally involved in music. It was fascinating for me—I was very young, and here was this real, live musician! So I learned a lot from him. Not what to play, or to imitate him; I think Muhal's greatest contribution was to give me confidence that I *could* play, that my ideas were valid. My bass player would say, 'You shouldn't play that,' and Muhal would say, 'Yes you should, you should.' And I'd think, 'Yeah'—because that's what I was hearing. I grew tremendously in that short period, and have always been grateful to Muhal."

"Muhal's probably had that affect on everybody who passed through the AACM big band," I start, and Pullen's eyes light up. "Let me tell you about the first time I heard Muhal's big band," he's grinning. "I thought everybody in it was crazy! I started to go home—honest to God, I thought that was the most shocking and surprising thing I'd ever heard. I sat thinking, 'No, these cats are not kidding.' He had charts and music for them to play—even more amazing. When they hit the first notes I thought, 'Wait a minute, they're gonna start over.' They didn't—they kept going!"

And so did Pullen, eventually—inevitably—landing in the Apple. "You think jazz is underexposed in the metropolitan areas, well, once you leave the cities for the countryside it's really pathetic," he says, remembering his youth without jazz on the radio, and the befuddlement of some Roanoke friends who not long ago heard him in Washington, D.C.

"These people listened, but between sets they said, 'We don't know *what* that was you were playin'.' Well, their reaction is just natural, because they've never heard anything, and what they consider to be jazz is not jazz. So they haven't heard any in their lives." Once in the Jazz Capital of Manhattan, he threw himself into the real jazz scene, right? Read on . . .

"I was known for playin' piano only in the avant garde circle; I was an avant garde pianist only as far as the jazz world was concerned. Now, in the *other* world I was known as an organ player—the other world being the unheralded neighborhood clubs of Harlem and the outer boroughs, extending into New Jersey and beyond. "I stopped playin' organ shortly before I joined Mingus—well, I never stopped, really. I took organ gigs up until three or four years ago. Nobody knew, but I was always playin' uptown *somewhere*. From the time I came to New York, organ was my first gig. But one year I went to Japan with Syl Austin, the rhythm & blues tenor player, and that was a piano gig. While it lasted, I thought, 'I'm not gonna play organ any more; I'll play piano.' Just like that, I shifted over."

He admits it's not quite that easy. "Though I might try to carry the same concept to each instrument, each instrument has its own personality, and lets you know it right away," Pullen advises. "They require you to do certain things for them—the touches are different, you know—and ideas I might have on a piano maybe wouldn't wash on organ. I came out of the Jimmy Smith concept on organ, because Jimmy revolutionized the thing. He said, 'Here it is,' and he laid it right down there, man, and that was *it*. Which is another kind of genius. All that stuff out there—if it's organ, it's Jimmy."

\* \* \* \* \*

**S**o, while Pullen sometimes played his own material—guitarist Ted Dunbar, who worked with Don's lounge combos, revived *Trees And Grass And Thangs* on his Xanadu solo LP, and the pianist has since recorded it with his George Adams/Cameron Brown/Dannie

## DON PULLEN'S EQUIPMENT

Don Pullen says, "I've got an old Ivers & Pond upright piano at home, on loan from a friend of a piano student, but I really need a grand piano and prefer Bösendorfers." He also admits liking Hammond organs, and wears ankle bells in his solo keyboard performances for percussive effects.

## DON PULLEN SELECTED DISCOGRAPHY

<p><b>as a leader</b></p> <p>EVIDENCE OF THINGS UNSEEN—Black Saint 080</p> <p>HEALING FORCE—Black Saint 010</p> <p>SOLO PIANO ALBUM—Sackville 3008</p> <p>FIVE TO GO—Horo 02</p> <p>PLAYS THELONIOUS MONK—Tei Chi Ku</p> <p>WARRIORS—Black Saint 019</p> <p>QUARTET—Horo 101/21</p> <p>MONTREUX LIVE—Atlantic 8802</p> <p>TOMORROW'S PROMISES—Atlantic 1699</p> <p>CAPRICORN RISING—Black Saint 004</p> <p>MILANO STRUT—Black Saint 028</p> <p><b>with George Adams</b></p> <p>DECISIONS—Timeless 205</p> <p>MELODIC EXCURSIONS—Timeless 166</p> <p>LIFELINE—Timeless 154</p> <p>EARTH BEAMS—Timeless 147</p> <p>DON'T LOSE CONTROL—Soul Note 1004</p> <p>MORE FUNK—Palcoscenico 15003</p> <p>ALL THAT FUNK—Palcoscenico 15002</p> <p>SUITE FOR SWINGERS—Horo 03</p> <p>GEORGE ADAMS—Horo 101/22</p> <p><b>with Joseph Jarman</b></p> <p>MAGIC TRIANGLE—Black Saint 038</p> <p><b>with Beaver Harris</b></p> <p>A WELL-KEPT SECRET—Shemp 2701</p> <p>NEGCAUMONGUS—Cadence Jazz 1003</p> <p><b>with Sam Rivers</b></p> <p>BLACK AFRICA—Horo 3/4</p> <p><b>with Mingus Dynasty</b></p> <p>CHAIR IN THE SKY—Elektra Asylum 248</p>	<p><b>with David Murray</b></p> <p>LOW CLASS CONSPIRACY VOL. 1—Circle 18877/4</p> <p>LOW CLASS CONSPIRACY VOL. 2—Circle 18877/8</p> <p><b>with Hamiet Bluiett</b></p> <p>HAMIET BLUIETT—Chiaroscuro 182</p> <p>SOS—India Navigation 1039</p> <p>RESOLUTION—Black Saint 014</p> <p><b>with Giuseppi Logan</b></p> <p>GIUSEPPI LOGAN—ESP 1007</p> <p>MORE GIUSEPPI LOGAN—ESP 1013</p> <p><b>with Cecil McBee</b></p> <p>ALTERNATE SPACES—India Navigation 1043</p> <p><b>with Milford Graves</b></p> <p>IN CONCERT AT YALE UNIVERSITY VOL. 1—SRP 1</p> <p>NOMMO (VOL. 2)—SRP 2</p> <p><b>with Dannie Richmond</b></p> <p>DANNIE RICHMOND—Horo 101/25</p> <p><b>with Billy Hart</b></p> <p>ENCHANCE—ASM Horizon 725</p> <p><b>with Sunny Murray</b></p> <p>APPLE CORES—Philly Jazz 1004</p> <p><b>with Charles Mingus</b></p> <p>MINGUS MOVES—Atlantic 1653</p> <p>AT CARNEGIE HALL—Atlantic 1667</p> <p>CHANGES ONE—Atlantic 1677</p> <p>CHANGES TWO—Atlantic 1678</p>
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Richmond quartet on their album *Decisions*—he also served as an accompanist, and as such captured Arthur Prysock's ears.

"Arthur used to come and sit in with my organ group; sometimes he'd do a weekend in a club with us. He had an opportunity to do a recording date, and asked me, 'Do you want to do the writing for it?' I said, 'Yeah.' This was '68, '69."

Pullen had no prior experience with such a project, but must have been successful, since Cincinnati-based King Records, one of the premier r&b labels of the '50s and '60s, gave him further assignments as arranger and conductor. "I did an album with Irene Reid, and one with a girl named Queenie Lyons, but just as I was goin' good King was out of the picture, acquired by a country music label from Nashville," Pullen explains.

He went on to spend a year accompanying Nina Simone, had a short time with Art Blakey, then got a call from Charles Mingus, whose mid-'70s ensemble included, besides Pullen and drummer Richmond, tenor saxist Adams, trumpeter Jack Walrath, and baritone saxist Hamiet Bluiett. They proved to be an explosive combination, running through complex changes of theme, time, and tempo with grandeur and passion.

"Those were more carefree days," Pullen says wryly, "only in retrospect. This has nothing to do with the reality of the situation, but when I look now and see what I have to consider, that seems like another lifetime. The experience of being with Mingus, and playing quality music—without it being verbally requested, the music was always on a certain level—was a valuable opportunity to grow. Bein' with high-caliber musicians all the time, and the world-wide exposure—there were many benefits. Plus it was a lot of fun.

"Mingus' music was difficult; he had that uncivilized edge, definitely, and his bass had a certain sound. Mingus didn't play many notes, but I heard him play some fantastically beautiful solos from time to time, short, maybe just a chorus or two, that were *deep*. His sound had a lot to do with making his music, so when anybody else plays it, unless his sound is there, it's gonna

CONTINUED ON PAGE 63

1985

*The Eighth Annual **down beat**  
Student Music Awards*

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

“Glad to hear good jazz singing from high schools;” “Can’t believe some of the colleges—thought they were pros!;” “Really glad to hear some good stuff coming out of the schools.” These were just a few of the comments from judges in the eighth annual “deebee” Student Music Awards, the **down beat**/National Association of School Music Dealers-sponsored doff of the cap to some of the nation’s best and brightest student musicians. Entries, again, rose dramatically, with college and high school entries increasing by 16 percent and 90 percent respectively—nearly 6000 musicians participated overall.

The upsurge in entries uncovered a wealth of new talent this year—in fact, only three of the students tapped for individual Winner or Outstanding Performance honors were repeaters from last year. Joe Jackson of Arts Magnet H.S. in Dallas was a repeat winner for his arrangement of *Stella By Starlight*, having had his performance on trombone deemed outstanding by the judges in 1984, and Jack Waltrip of the University of Northern Colorado (Greeley, CO) earned a second OP for his work on tenor saxophone. Jeff Beal was college winner for his original extended composition *Graffiti: For Trumpet & Tape* and his solo blues/pop/rock work on trumpet and flugelhorn, and picked up OPs in the jazz arrangement and original song composition categories—bringing his total to 11 “deebes” since 1982.

The 18 “deebee” categories (with separate divisions for high school and college) produced only one multiple awardee among individuals (Beals), but such wasn’t the case among schools. Sparked by Beals’ performance, the Eastman School of Music (Rochester, NY) pulled down four wins and five OPs,

including the Eastman Jazz Ensemble’s win in the big band category. Other big winners included the University of Northern Colorado (four wins, two OPs), Northern Illinois University (two wins, two OPs), North Texas State University (one win, four OPs), the University of Miami (one win, three OPs), the New England Conservatory of Music (two wins, one OP), McGill University (one win, two OPs), the Berklee College of Music (three OPs), and Howard University (two OPs).

Arts Magnet H.S. in Dallas led the competition among high schools (where one of the judges noted “dramatic improvement” over last year’s entries) with two wins and four OPs. Other multiple awardees included the Career Education Center in Denver and Hemet H.S. in Hemet, CA (one win, two OPs each), Lake Washington H.S. in Kirkland, WA (two wins), New Trier H.S. in Winnetka, IL (one win, one OP), and Michigan’s Interlochen Arts Academy (two OPs). Rose Hill Jr. High (Redmond, WA) dominated the junior highs with two wins and two OPs.

**down beat** congratulates all those commended below (and the educators and music dealers who encouraged them and others like them), whose prizes include “deebee” plaques, certificates, and pins; Shure microphones; Berklee College of Music scholarships; and cash scholarships (details to follow). As always, the judges were tough but fair: high school musicians were looked on as aspiring professionals, collegians as professionals. What else were the judges looking for? “Besides looking for the technicalities,” explained one, “we’re looking for spunk, spark, and does the recording make you smile.”

—bill beuttler

### JAZZ INSTRUMENTAL GROUP



#### HIGH SCHOOL WINNER

**Arts Magnet Combo**  
Arts Magnet H.S., Dallas, TX  
Bart Marantz, director of jazz studies  
Brook Mays Music Company, Dallas, TX

#### OUTSTANDING PERFORMANCE

**Norwood High School Jazz Combo**  
Norwood H.S., Norwood, MA  
Paul M. Alberta, director of music  
Coffey Music Inc., Norwood, MA

#### OUTSTANDING PERFORMANCE

**Denver Citywide H.S. Jazz Combo**  
Career Education Center, Denver, CO  
Neil W. Bridge, director  
Flesher-Hinton Music Co., Denver, CO



#### COLLEGE WINNER

**U. of Northern Colorado Jazz Quintet I**  
U. of Northern Colorado, Greeley, CO  
Gene Aitken, director  
Flesher-Hinton Music Co., Denver, CO

#### OUTSTANDING PERFORMANCE

**Forward Motion**  
Berklee College of Music, Boston, MA

#### Key To Award Listings:

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

### JAZZ BIG BAND

#### JR. HIGH SCHOOL WINNER

**Rose Hill Jr. High Jazz Ensemble**  
Rose Hill Jr. H.S., Redmond, WA  
Thomas R. Wilson II, band director  
Kenelley Keys Music, Redmond, WA



#### HIGH SCHOOL WINNER

**Chantilly Jazz**  
Chantilly H.S., Chantilly, VA  
Anthony W. Aversano, band director  
Band Aid Music, Chantilly, VA

#### OUTSTANDING PERFORMANCE

**Hall H.S. Concert Jazz Band**  
Hall H.S., West Hartford, CT  
William N. Stanley, coordinator of music  
La Salle Music Shop, West Hartford, CT

#### OUTSTANDING PERFORMANCE

**Hemet H.S. Jazz Ensemble**  
Hemet H.S., Hemet, CA  
Jeffrey James Tower, band director  
Ken Foberg Music Co., Hemet, CA

#### OUTSTANDING PERFORMANCE

**New Trier H.S. Jazz Ensemble I**  
New Trier H.S., Winnetka, IL  
James Warrick, director of jazz studies  
Karnes Music, Elk Grove Village, IL

#### COLLEGE WINNER

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

#### OUTSTANDING PERFORMANCE

**U. of Miami Concert Jazz Band**  
U. of Miami School of Music,  
Coral Gables, FL  
Whit Sidener, director of jazz studies

#### OUTSTANDING PERFORMANCE

**Lawrence U. Jazz Ensemble**  
Lawrence U., Appleton, WI  
Fred Sturm, director of jazz studies  
Heid Music Co., Appleton, WI

### JAZZ VOCAL SOLOISTS

#### HIGH SCHOOL WINNER

**Carl (Chip) Haizlip**  
Northside School of the Arts, Atlanta, GA  
William G. Densmore, coordinator

#### OUTSTANDING PERFORMANCE

**Laurie Hanrahan**  
Career Education Center, Denver, CO  
Neil W. Bridge, director  
Flesher-Hinton Music Co., Denver, CO

#### OUTSTANDING PERFORMANCE

**Donessa Washington**  
Arts Magnet H.S.  
Bart Marantz, director of jazz studies  
Brook Mays Music Co., Dallas, TX

#### COLLEGE WINNER

**Mark Israel**  
U. of Northern Colorado, Greeley, CO  
Gene Aitken, director  
Flesher-Hinton Music Co., Denver, CO

#### OUTSTANDING PERFORMANCE

**Terl E. Kolde**  
Eastman School of Music, Rochester, NY  
Rayburn Wright, prof. of jazz studies  
Wendell Harrison Music, Rochester, NY

## JAZZ VOCAL GROUP

**HIGH SCHOOL WINNER**  
**The Dominant Seventh**  
 Lake Washington H.S., Kirkland, WA  
 Kirk L. Marcy, faculty advisor  
 Kennelly Keys Music, Redmond, WA



**COLLEGE WINNER**  
**UNC Azidentals**  
 U. of Northern Colorado, Greeley, CO  
 Gene Aitken, director  
 Flesher-Hinton Music Co., Denver, CO

## JAZZ INSTRUMENTALIST SOLOISTS

**JR. HIGH SCHOOL WINNER**  
**Todd Green**, drums  
 Rose Hill Jr. H.S., Redmond, WA  
 Thomas R. Wilson II, band director  
 Kenelley Keys Music, Redmond, WA

**OUTSTANDING PERFORMANCE**  
**Chip Andrews**, tenor saxophone  
 Rose Hill Jr. H.S., Redmond, WA  
 Thomas R. Wilson II, band director  
 Kenelley Keys Music, Redmond, WA

**OUTSTANDING PERFORMANCE**  
**Meika Decher**, alto flute  
 Rose Hill Jr. H.S., Redmond, WA  
 Thomas R. Wilson II, band director  
 Kenelley Keys Music, Redmond, WA



**HIGH SCHOOL WINNER**  
**Pat Zimmerli**, tenor saxophone  
 Hall H. S., West Hartford, CT  
 William N. Stanley, coordinator of music  
 LaSalle Music Shop, West Hartford, CT

**OUTSTANDING PERFORMANCE**  
**Jason Carder**, trumpet  
 Interlochen Arts Academy, Interlochen, MI  
 John Lindenau, trumpet teacher  
 I.A.A. Instrument Services, Interlochen, MI

**OUTSTANDING PERFORMANCE**  
**Kent Stump**, trombone  
 Doherty H. S., Colorado Springs, CO  
 Richard A. Kusk, band director  
 Lawson Music, Colorado Springs, CO

**OUTSTANDING PERFORMANCE**  
**Paul Simon**, guitar  
 Arts Magnet H. S., Dallas, TX  
 Bart Marantz, director of jazz studies  
 Brook Mays Music Co., Dallas, TX

**OUTSTANDING PERFORMANCE**  
**Jeff Adams**, trombone  
 Hemet H. S., Hemet, CA  
 Jeffrey James Tower, director of bands  
 Ken Foberg Music Co., Hemet, CA

**OUTSTANDING PERFORMANCE**  
**Western Michigan U. Gold Company Octet**  
 Western Michigan U., Kalamazoo, MI  
 Stephen Zegree, faculty member  
 Farrow's Music, Kalamazoo, MI

## JAZZ VOCAL CHOIR

**HIGH SCHOOL WINNER**  
**Hi Fidelity**  
 University H.S., Spokane, WA  
 David M. Teal, faculty advisor

**COLLEGE WINNER**  
**U. of Miami Jazz Vocal Ensemble**  
 U. of Miami School of Music,  
 Coral Gables, FL  
 Larry Lapin, director

**OUTSTANDING PERFORMANCE**  
**UNC Vocal Jazz I**  
 U. of Northern Colorado, Greeley, CO  
 Gene Aitken, director  
 Flesher-Hinton Music Co., Denver, CO

**OUTSTANDING PERFORMANCE**  
**Eric White**, drums  
 Arts Magnet H. S., Dallas, TX  
 Bart Marantz, director of jazz studies  
 Brook Mays Music Co., Dallas, TX

**OUTSTANDING PERFORMANCE**  
**Mitch Hampton**, piano  
 Interlochen Arts Academy, Interlochen, MI  
 Thomas Knific, coordinator of jazz studies  
 I.A.A. Instrument Services, Interlochen, MI

**OUTSTANDING PERFORMANCE**  
**Matthew Turner**, cello  
 Platteville H. S., Platteville, WI  
 William Turner, orchestra director  
 Faber's Music Co., Dubuque, IA

**COLLEGE WINNER**  
**David Mann**, alto saxophone  
 New England Conservatory, Boston, MA  
 Patrick Hollenbeck, faculty  
 Rayburn Music Co., Boston, MA

**OUTSTANDING PERFORMANCE**  
**Andy Middleton**, tenor saxophone  
 U. of Miami, Miami, FL  
 Gary Campbell, artist-in-residence

**OUTSTANDING PERFORMANCE**  
**Jack Waltrip**, tenor saxophone  
 U. of Northern Colorado, Greeley, CO  
 Gene Aitken, director  
 Flesher-Hinton Music Co., Denver, CO

**OUTSTANDING PERFORMANCE**  
**Ron Miles**, trumpet  
 Lamont School of Music, U. of Denver,  
 Denver, CO  
 Kim Gast, director of jazz studies  
 Flesher-Hinton Music, Denver, CO

**OUTSTANDING PERFORMANCE**  
**Jon Ballantyne**, piano  
 North Texas St. U., Denton, TX  
 James Riggs, associate professor  
 Pro Music, Denton, TX

**OUTSTANDING PERFORMANCE**  
**Chris Royal**, trumpet  
 Howard U., Washington, DC  
 Fred Irby, III, associate professor of music  
 Washington Music Center, Wheaton, MD

**OUTSTANDING PERFORMANCE**  
**Craig Handy**, tenor saxophone  
 North Texas St. U., Denton, TX  
 James Riggs, associate professor  
 Pro Music, Denton, TX

**OUTSTANDING PERFORMANCE**  
**Joel Weiskopf**, piano  
 New England Conservatory, Boston, MA  
 Pat Hollenbeck, faculty  
 Rayburn's Music, Boston, MA

**OUTSTANDING PERFORMANCE**  
**Russell Spivey**, trombone  
 U. of Florida, Gainesville, FL  
 Gary Langford, director of jazz studies  
 Sabine Music, Gainesville, FL

**OUTSTANDING PERFORMANCE**  
**Tom Whaley**, trombone  
 Berklee College of Music, Boston, MA  
 James F. Mosher, faculty advisor  
 Daddy's Music, Boston, MA

**OUTSTANDING PERFORMANCE**  
**Larry Aberman**, drums  
 Eastman School of Music, Rochester, NY  
 Rayburn Wright, prof. of jazz studies  
 Wendell Harrison, Rochester, NY

**OUTSTANDING PERFORMANCE**  
**Dan Wojciechowski**, drums  
 North Texas St. U., Denton, TX  
 James Riggs, associate professor  
 Brook Mays Music Co., Dallas, TX

## STUDIO ORCHESTRA

**COLLEGE WINNER**  
**Eastman Studio Orchestra**  
 Eastman School of Music, Rochester, NY  
 Rayburn Wright, prof. of jazz studies  
 Wendell Harrison, Rochester, NY

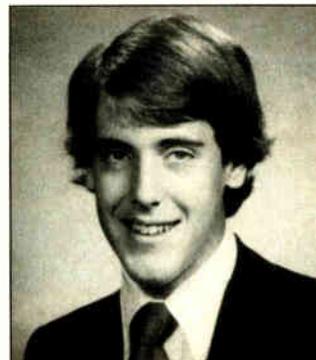
## CLASSICAL INSTRUMENTAL SOLOIST



**HIGH SCHOOL WINNER**  
**William C. Wilson**, alto saxophone  
 Lake Washington H.S., Kirkland, WA  
 Gary H. Evans, director  
 Kennelly Keys Music, Redmond, WA

**OUTSTANDING PERFORMANCE**  
**Fred E. Rodriguez Jr**, piano  
 Alameda H.S., Lakewood, CO  
 Margaret M. Morse, director  
 Flesher-Hinton Music Co., Denver, CO

**OUTSTANDING PERFORMANCE**  
**Jamie Way**, trombone  
 Evanston H.S., Evanston, WY  
 Richard Deen, band director  
 Les Parsons Music Store, Casper, WY



**COLLEGE WINNER**  
**Stephen Edwards**, piano  
 Lawrence U., Appleton, WI  
 Theodore Rehl, professor of piano  
 Heid Music Co., Appleton, WI



**OUTSTANDING PERFORMANCE**  
**Jill Krochock**, flute  
 Eastman School of Music, Rochester, NY  
 Richard Sherman, asst. professor of flute  
 Wendell Harrison Music, Rochester, NY

**OUTSTANDING PERFORMANCE**  
**Gene Ichita Shimosato**, guitar  
 Berklee College of Music, Boston, MA  
 Stephen Bauer, faculty member

**OUTSTANDING PERFORMANCE**  
**Andrew M. Simon**, clarinet  
 SUNY, Purchase, NY  
 Leon Russianoff, clarinet professor

**OUTSTANDING PERFORMANCE**  
**George Weremchuk**, saxophone  
 U. of Massachusetts, Amherst, MA  
 Lynn E. Klock, professor of saxophone  
 Gibbon's Music, Greenfield, MA

**OUTSTANDING PERFORMANCE**  
**Ann Yasinitsky**, flute  
 Washington St. U., Pullman, WA  
 Gregory W. Yasinitsky, assistant professor  
 Keeney Brothers Band Instrument Center,  
 Moscow, ID

## CHAMBER MUSIC GROUP



**COLLEGE WINNER**  
**Robert Scheps/Naomi Takagi/Kelley Hayner/Doug McClure**  
 New England Conservatory of Music,  
 Boston, MA  
 Miroslav Vitous, chairman of jazz dept.  
 Rayburn Music, Boston, MA

**OUTSTANDING PERFORMANCE**  
**NIU Chamber Winds**  
 Northern IL U., DeKalb, IL  
 Stephen E. Squires, conductor  
 Karnes Music Co., Elk Grove Village, IL

## SYMPHONIC BAND



**HIGH SCHOOL WINNER**  
**Hemet H.S. Symphonic Band**  
 Hemet H.S., Hemet, CA  
 Jeffrey James Tower, director  
 Valley Music Center, Hemet, CA

#### OUTSTANDING PERFORMANCE

**Irving Symphonic Band**  
Irving H.S., Irving, TX  
Glen I. Oliver, director of bands  
Brook Mays Music Company, Irving, TX



#### COLLEGE WINNER NIU Wind Ensemble

Northern IL U., DeKalb, IL  
Stephen E. Squires, conductor  
Karnes Music Co., Elk Grove, IL

#### OUTSTANDING PERFORMANCE

**McNeese St. U. Wind Ensemble**  
McNeese St. U., Lake Charles, LA  
Dr. David A. Waybright, director of bands  
Swicegood Music Co., Lake Charles, LA

#### CLASSICAL ORCHESTRA

#### COLLEGE WINNER

**NIU Philharmonic Orchestra**  
Northern IL U., DeKalb, IL  
Carl W. Roskott, conductor  
Karnes Music Co., Elk Grove Village, IL

#### BLUES/POP/ROCK INSTRUMENTALIST SOLOISTS

#### COLLEGE WINNER

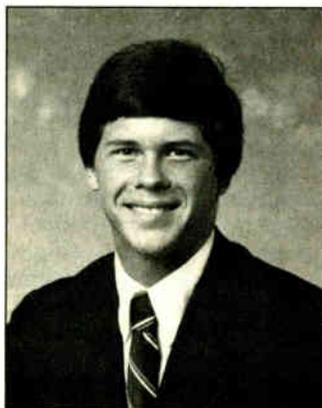
**Jeff Beal**, trumpet/flugelhorn  
Eastman School of Music, Rochester, NY  
Rayburn Wright, prof. of jazz studies  
Wendell Harrison Music, Rochester, NY

#### BLUES/POP/ROCK GROUP

#### COLLEGE WINNER

**Ken Watters' Jungle**  
North Texas St. U., Denton, TX  
Chuck Tomlinson, faculty advisor  
Glen's, Denton, TX

#### ORIGINAL EXTENDED COMPOSITION



#### HIGH SCHOOL WINNER

**Matt Toll**, *Bat Dance*  
New Trier H.S., Winnetka, IL  
James Warrick, director of jazz studies  
Karnes Music, Elk Grove Village, IL

#### COLLEGE WINNER

**Jeff Beal**, *Graffiti: For Trumpet & Tape*  
Eastman School of Music, Rochester, NY  
Rayburn Wright, prof. of jazz studies  
Wendell Harrison Music, Rochester, NY

#### OUTSTANDING PERFORMANCE

**Keven Anders Engebretson**, *Hesitation*  
DePaul U., Chicago, IL  
Charles Argersinger, associate professor

#### OUTSTANDING PERFORMANCE

**Chris Royal**, *Water Ratz*  
Howard U., Washington, DC  
Fred Irby III, associate professor of music  
Washington Music Center, Wheaton, MD

#### ORIGINAL SONG COMPOSITION



#### COLLEGE WINNER

**Dan Galley**, *Bossa For Wayne*  
Pacific Lutheran U., Tacoma, WA  
Roger C. Gard, director of jazz ensemble  
Ted Brown Music, Tacoma, WA

#### OUTSTANDING PERFORMANCE

**Jeff Beal**, *Elegy*  
Eastman School of Music, Rochester, NY  
Rayburn Wright, prof. of jazz studies  
Wendell Harrison Music, Rochester, NY

#### JAZZ ARRANGEMENT

#### HIGH SCHOOL WINNER

**Joe Jackson**, *Stella By Starlight*  
Arts Magnet H.S., Dallas, TX  
Bart Marantz, director of jazz studies  
Brook Mays Music Company, Dallas, TX

#### OUTSTANDING PERFORMANCE

**Eric White**, *It Don't Mean A Thing*  
Arts Magnet H.S., Dallas, TX  
Bart Marantz, director of jazz studies  
Brook Mays Music Company, Dallas, TX

#### COLLEGE WINNER

**Roger Treese**, *I Got It Bad And That Ain't Good*  
U. of Northern Colorado, Greeley, CO  
Gene Aitken, director  
Flesher-Hinton Music Co., Denver, CO

#### OUTSTANDING PERFORMANCE

**Jeff Beal**, *How Insensitive*  
Eastman School of Music, Rochester, NY  
Rayburn Wright, prof. of jazz studies  
Wendell Harrison Music, Rochester, NY

#### LIVE RECORDING

#### COLLEGE WINNER

**Shelley Craig**  
McGill U., Montreal, Quebec, Canada  
Wieslaw Woszczyk, professor  
Richard Audio, Montreal, Quebec, Canada

#### OUTSTANDING PERFORMANCE

**Ray D. Fishel**  
U. of Texas College of Fine Arts,  
Austin, TX  
Rick Lawn, director of jazz studies  
Strait Music Co., Austin, TX

#### OUTSTANDING PERFORMANCE

**Mitch Hodge**  
Northern IL U., DeKalb, IL  
Peter Middleton, associate professor

#### OUTSTANDING PERFORMANCE

**Steve Schwartzberg**  
U. of Miami School of Music,  
Coral Gables, FL  
Ken Pohimann, director of music  
engineering

#### STUDIO RECORDING

#### HIGH SCHOOL WINNER

**David Zallo/Tom Rodriguez/  
Kevin Peterson**  
Career Education Center, Denver, CO  
Joe Hall & George Counnas, instructors  
Flesher-Hinton Music Co., Denver, CO

#### OUTSTANDING PERFORMANCE

**Benjamin Chew**  
Mt. Pleasant H.S., San Jose, CA  
Jan DeSera, director  
Tony's Music, San Jose, CA

#### OUTSTANDING PERFORMANCE

**Robert Louis Wechsler**  
North Texas St. U., Denton, TX  
Dan Haerle & Philip Lewis, professors  
McBride's Music, Denton, TX

#### OUTSTANDING PERFORMANCE

**L. Earl McCluskie**  
McGill U., Montreal, Quebec, Canada  
Wieslaw Woszczyk, professor  
Richard Audio, Montreal, Quebec, Canada

#### OUTSTANDING PERFORMANCE

**John Nestorowich**  
McGill U., Montreal, Quebec, Canada  
Wieslaw Woszczyk, director of  
recording program  
Richard Audio, Montreal, Quebec, Canada

## AWARDS & PRIZES

- **deebee Award Plaque** (a golden replica of a down beat cover "featuring" names of winners) is awarded to the music department of each winning high school and college.
- **deebee Award Certificate** is awarded to each individual winner and directors of winning ensembles.
- **deebee Award Pin** (a golden stickpin) is awarded, each winner and Outstanding Performance recipient and faculty adviser.
- **Shure Microphone Award** is only presented to individual student winners and student leaders (or faculty conductors) of each winning ensemble. This year Shure Bros. Inc. (Evanston, IL) is presenting the new PE66L-LC, the top-of-the-line instrument microphone in their Professional Entertainer Series. It is a unidirectional, dynamic model with a wide, specially tailored frequency response for clarity and distinc-

tion in instrumental and vocal pickup. The PE66L-LC comes supplied with a ruggedly built swivel adapter and a padded vinyl gig bag.

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

• **deebee Cash Scholarships** are awarded in cooperation with and with the support of the National Association of School Music Dealers and the National Association of Music Merchants; these scholarships are applicable towards tuition at any accredited school and are awarded to both high school and college winners and Outstanding Performance recipients at the discretion of the judges.

## JUDGING CRITERIA

#### PERFORMANCE CRITERIA

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

#### ENGINEERING CRITERIA

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

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

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

• 3) Transparency and apparent transient response.

• 4) Special effects: Are they appropriate? Do they add or detract?

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

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

## THE JUDGES

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

• **William L. Fowler**: Professor of Music, U. of Colorado, Denver; PhD in music composition; composer/clinician; down beat's Education Editor.

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

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

• **James Mack**: Chairman of the Music Department, Loop College, Chicago; arranger/composer/conductor.

• **Larry Novak**: Pianist; studio musician/recording artist/clinician/conductor/teacher.

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

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

• **Streetsville Studios Inc.** (Chicago): James Dolan, (president).

db

# UB40

By Gene Santoro

**Take the energy and enthusiasm of the best of British pop, add to it the power of politically conscious Jamaican reggae, mix in the do-it-yourself spirit of youthful abandon, and the result is a vibrant musical entity where the ska's not the limit.**

The press releases read like the synopsis for a Depression-era movie script. Eight young Brits from the poor side of town, unemployed and on the dole, decide to transform their gang into a band. None of them has seriously played an instrument before, and no one has any formal musical training, but they share a fierce and committed love of reggae. So they apportion out instrumentalist's roles; gather together stacks of their favorite tunes by the likes of Jimmy Cliff, Eric Donaldson, the Wailers, and other reggae hitsters whose music has spilled over their Balsall Heath district of Birmingham; and like music-minded monks play the recordings relentlessly to learn by rote the parts on their various new instruments. Six months later, they emerge with a unique sound, an instant following, and an appropriate name—UB 40, after all, designates the standard unemployment card issued by the British Department of Social Security.

The best part about this synopsis is that it's almost all true. "We were all brought up in what is basically a slum," says Robin Campbell, the band's lead guitarist who shares some of the lead vocals with his brother Ali and toaster/trumpeter Astro. "It's a high-immigrant area, mostly Asians and West Indians—which is why we're the different colors we are. If you took a bunch of kids right off the street from that neighborhood, you'd wind up with a mix like us." As you would expect, that blend of races, and the music they brought with them, played a crucial role in getting the kids who would become UB 40 off the streets. "We'd talked about forming a band for years," Campbell emphasizes. "Ali and myself, along with our other two brothers, used to imagine ourselves as a sort of Jackson 5 minus

one; we used to sing a lot together and talk about making music. My dad is an instrument builder and a professional musician, and he had taught me some chords on the guitar when I was about six. I'd always had a little acoustic guitar that I'd sort of strummed away on, but I'd never really *played* it, you know."

Subsidized by their unemployment checks, the incipient band members could afford to "devote full time, all our time, to learning to play our instruments," according to Campbell. "Brian [Travers] had bought a battered old second-hand sax because he'd fancied being a sax player, but he'd never used it. So he became the sax player. Two or three people wanted to be the drummer, and another two or three wanted to be the bass guitarist. But Earl [Falconer] got that because his dad guaranteed the finance on his bass [laughs]. Jimmy [Brown] is actually left-handed but drums right-handed because he's self-taught, so he just set up his drums the way he'd seen everyone else do. It was really that simple. We seem to have picked the right instruments, though, because nobody's swapped around yet [laughs]."

Even as they were developing their individual chops and an overall band feel, though, UB 40 began writing original material. "Well, you can't call it *writing*, exactly," Campbell demurs, "because we don't write even now. We can't read or write music at all, and so everything with us is done by jamming. But we actually learned how to play only a couple of numbers by other people, until we could play those exactly as they were on the record. From then on we started to put together our own stuff." But what songs *did* they learn? "You've probably never heard of them," the guitarist smiles.

"One was a Gregory Isaacs' number, *Mister Know It All*, and the other was a really obscure track called *Lover's Leap* by Bim Sherman."

Finishing their six months' intensive training, UB 40 felt ready to make their own leap from dedicated-amateur status to life as professional musicians. The two-tone and ska-revival craze in trendie olde England had popularized that pre-reggae sound as put out by racially mixed English bands, and UB 40 caught a bit of that scene's last wave when they started to break in. "We were very, very full of ourselves—I don't know why," recalls Campbell. "We'd had posters of ourselves made up, all sorts of things like that, before we'd ever played a gig [laughs]. We did a massive campaign in our area before we'd ever done a show. Then, when we *did* start to play, we were *very* selective about what gigs we'd do. I think in the first year we only played around 30 gigs. And that's *all* we did."

But sometimes being prepared in the right way for the right break is all you have to do. Campbell continues, "We were playing this club in London when Chrissie Hynde [of the Pretenders] came in and saw us and said, 'Do you want to come on my tour?' So *then* we did like 30 shows in four weeks: we doubled our experience in one tour. And of course we had a hit record after that."

*Food For Thought* was released in 1980 on the independent Graduate label. With its slightly off-key horns, gentle guitar fills, larger-than-life bass, crisp production, and politically charged lyrics about Western cultural imperialism, this first hit limned the contours of the band's future development. It was also the first indie single ever to make it into the Top 10 in the UK. "The Pretenders' tour really launched us," says Campbell. "We'd had a vague buzz going before that, but touring with them—they had the number one album and single at the time—that did it for us. It was the beginning of 1980, and from that tour we got [BBC] Radio One sessions and stuff like that. We'd been playing *Food For Thought* on the tour and people seemed to like it, so we made a record of it, and it sold about 400,000 copies."

According to Campbell, there were significant reasons behind UB 40's signing with Graduate rather than a major label, reasons consistent with the band's overall political and musical outlook. "We were getting offers from all over the place," is the way he tells it, "but they weren't the kinds of deals we wanted. They'd offer us lots of money up front and not a lot else. But we wanted control and points, a piece of the cake. We'd say, 'Don't give us so much money, give us a slice.' But they were a bit hesitant about doing that—as record companies are. They'd say, 'We're taking the risk on you, you're unknowns,' that kind of thing."



EBET ROBERTS

UB 40: From left, Norman Hassan, Jimmy Brown, Brian Travers, Robin Campbell, Ali Campbell, Earl Falconer, Astro, Mickey Virtue.

Graduate was different. They said, 'We'll give you artistic control; we'll put your record out, manufacture it for you and get it distributed; and we'll give you a 50-50 split.' So we said, 'That's exactly what we're after,' and that was that."

And so, from the band's beginnings UB 40 was determined that their music would truly be theirs—written, arranged, and produced by the group as a whole, with a minimum of corporate skimming and interference. Practically speaking, it also meant that the band would be given the chance to grow into its more complex musical ideas, which in turn demanded more sophisticated production techniques to convey them out of the studio. How did this gang of neophyte musicians learn which were the right knobs to twiddle?

"Very slowly," quips Campbell. "But the thing about us is, we're a very stubborn bunch, and we hate the idea of anybody else changing our music and turning it out in a way we don't want it to be. Consequently, we produce it ourselves—and then we turn it out the way we don't want it to be [laughs]. It's a permanent compromise, but at least it's a compromise within the band."

Their method for writing as a group is no compromise, but a tried-and-true method. "Almost all the tunes we write stem from a bass line, although occasionally there'll be a chord sequence first. But usually Earl comes up with a line first, then Jim will put a drum beat to it, and we'll build it from there, from that first

feel for the track. See, for us the bass line is the first melody, the one that everybody feeds on—even Ali's vocals, which are always the last thing to go on. So when we're going into the studio we'll have 16 or 18 simple backing tracks and maybe a dozen sets of lyrics. Ali—he's the tunesmith—pulls them together, decides which lyrics get which track. It's that simple and that complicated. We've always done it like that, and we're still doing it now. Then of course comes recording—which we've learned how to do in public. That's why every album is a marked improvement on the previous one, because we're slowly getting it together."

After nine albums and a string of hits in the UK, you might say they've gotten it together; and in fact, taken chronologically the recordings do faithfully mirror the growth of the band's studio expertise. "I must say, I can still listen to *Geffery Morgan*," says Campbell of the band's latest release. "And I'm pleased about that, because there wasn't anything we'd done previously that I could listen to for long. After a while I'd just be annoyed by the mistakes we made, the choices we made—the production stuff, not the music." At the top of the group's I-never-want-to-hear-that-one-again charts: *UB44*. "That," reveals Campbell, "was a rescue album. We tried to rescue it, because it was very badly recorded in Dublin—it wasn't the studio's fault, we just couldn't see straight while we were doing

it. That [laughs] wasn't good for the music. As it is, it's an album full of great tunes, but totally overproduced. When we got it back to England and put it into the studio in London to remix, it was horrible: the drums sounded like cardboard boxes, the tapes themselves were horrendously noisy. We didn't have the time to go back and re-record, so we tried to rescue it by over-producing it, but no matter what we did we just couldn't get it to sound good. I'm always embarrassed by that album."

With characteristic directness, Campbell continues, "I'm also embarrassed by *Signing Off*, our first album. It's also full of great tunes, but it was recorded in an eight-track studio. I know that we could re-record that album and it would sound a million times better. But that doesn't mean we ought to. We're always looking to the future, really, so I wouldn't want to go back and redo anything. And besides, you're always disappointed in what you've just done. I think the day you're not is the day to stop."

Not content to stop at conquering their homeland with their subtle home-grown variants of the reggae invasion, UB 40 finally breached the shores of the former Colonies with their sixth album, *Labour Of Love*, and its smash single, *Red Red Wine*. That things worked out thus was ironic for a number of reasons. *Labour Of Love* marked the only time the band had filled an album entirely with other people's songs. *Red Red Wine* itself was penned by no less American a songwriter than Neil Diamond—who seems



PAUL NATAKIN/PHOTO RESERVE

### UB 40's EQUIPMENT

According to Gus Douglas, UB 40's road manager, the band's concert rig runs like this: "Drummer **Jimmy Brown** uses Simmons SDS-7 plus three tom pads, an 18-inch Tamco bass drum, a 14-inch Ludwig snare, a 14-inch Premier timbale, Yamaha acoustic toms at six-, eight-, and 10-inches, a Paiste high-hat, Zildjian crash cymbals, a Paiste 20-inch China, and one fan, minus geisha girl. **Earl Falconer** plays an Ampeg V-4 bass amp, a Cerwin-Vega B-3H speaker, a Steinberger, and a Fender Jazz bass—and one fan. Guitarist **Alli Campbell** uses a Roland echo deck 501, Peavey Musicman 400 Mark III amp, a 4 x 12 Peavey cabinet, a Roland GR-700 guitar synth, an effects board with a variety of phasers and choruses, a Fender Telecaster guitar, a synthesized Telecaster, Ernie Ball heavy-gauge strings, and one fan. **Robin Campbell** also uses a Peavey Musicman 400 Mark III, a 4 x 12 Peavey cabinet, a Roland SC-C700, a Roland GR-700 guitar synth, a few Gibson Les Pauls, Ernie Ball heavy-gauge strings, and one fan. **Mickey Virtue** on keyboards uses a Yamaha CR-70, a Roland JP-8, a Korg BX-3, a Yamaha

DX-7, a Yamaha analog delay, a Yamaha EM-200 mixer, and one fan. **Brian Travers** prefers a Selmer Mark 7 alto sax, and a Selmer Mark 7 and Mark 80-tenor. And one fan. **Norman Hassan** plays Selmer trombones and doubles on percussion: three Natal congas, a Pearl syncussion machine, and a variety of hand-held Latin Percussion. He's Arabian, so he may have a magic lantern in there too somewhere. Then there's **Astro**, who plays a variety of percussion and Bach trumpets—and one fan." Okay, what about the fans? "Well, they all sweat like mad, don't they?" retorts Gus.

### UB 40 SELECTED DISCOGRAPHY

GEFFERY MORGAN—A&M 5033  
 LABOUR OF LOVE—A&M 6-4980  
 1980-1983—A&M 4955  
 UB 40 LIVE—Dep International 4  
 UB 44—Dep International 3  
 PRESENT ARMS IN DUB—Dep International 2  
 PRESENT ARMS—Dep International 1  
 THE SINGLES ALBUM—Graduate 3  
 SIGNING OFF—Graduate UB-1

an unlikely source for British two-tone material until you learn that their desire to cover it derived from reggae artist Tony Tribe's version.

Despite UB 40's devotion to the songs on *Labour Of Love*, they avoided simply aping the originals. "When it came to recording," Campbell notes candidly, "we didn't even play the originals in case we'd wind up sounding *too* much like them: we wanted to make them fresh. And, as it turned out, several of the tracks are completely different. Like *Please Don't Make Me Cry*, which isn't even really a reggae track any more; it became really laidback, with just bass and drums and a single keyboard sustaining a chord through it, nothing like the original at all. But when you grow up hearing certain tunes, they get stuck in your head: the lead lines, all those things, so it's impossible *not* to put them in. The idea was just to bring them up to date." Which is what they did. Their rendering of Jimmy Cliff's classic *Many Rivers To Cross*, for example, opens with a sequencer figure and a gurgling synth over a drum machine, while retaining the Steve Cropperish guitar fills and female backup chorus of the original version.

With their most recent release, *Geffery Morgan*—the name comes from a bit of graffiti in Birmingham's Hansworth black ghetto, which reads in full "Geffery Morgan loves white girls"—UB 40's command of their musical and technological palette has reached a new peak. "That's chiefly because we now have our own 24-track studio," offers Campbell. "It's one of the best-equipped in the country." "And with this album," adds drummer James Brown, "we decided to go for quite a high-production sound. The uptempo dance tracks were made with an eye on the disco market, without any intention to actually change the music. There's simply more of a professional gloss."

And you can, in fact, hear it in the tracks. The opener, *Riddle Me*, kicks off with scratch-style synth that swells to a scream of protest while the Campbells sing over martial drum rolls, "Who owns the chains that bind your wrists?/Who owns the machines that wash your brain?" The machine-gun motives of *As Always You Were Wrong Again* underline and continue the political mood, while the lyrics opine, "To us a little seems a lot/Don't turn your back on desperate men/

'Cause we can see how much you've got'. In *The Pillow*, r&b-flavored sax and harmonies punctuate the memories and eventual suicide of a hooker, while *Seasons* is a melodically simple love song with convoluted counterrhythms and sonic textures.

Aurally ambitious as it is, *Seasons* was a challenge—and a headache—to put together. Campbell confesses, "The whole thing about that tune was the mix, it all happened in the mix. It was a very simple, very basic reggae track, but by the time we got to do the final mix we were bored *stiff* with it. So what we did to that track—well, it bears absolutely no resemblance to what went down before. Basically it was all done with gates opening up and some backwards reverb, things like that. You see, the thing about us is that we don't know the technical word for anything. But we *have* had five years of fiddling with things, and you have to learn something."

How will they respond to the cries of sacrilege that may well greet their marriage of techno-pop sounds with reggae? "Well, we don't want to be *too* precious about the way we play reggae," is Campbell's comeback. "We still play reggae, we've always played reggae, and we're not ever going to play anything else; but it's a very young form of music, and there are a lot of different musics out there, and a lot of different ways to take reggae. In Jamaica there are all sorts of bands taking it in different directions—there must be 10 completely different styles of reggae there now. The technology comes into it just because of the stuff we've put into the studio. Other bands will come in and say, 'We need a so-and-so because we want to do this,' and we'll say, 'What's that?' So we'll get it in and watch them use it and then go, 'Hey, we could use that as well.' It's that simple."

With their workmanlike dedication to their craft, their obvious devotion to their music, their supple talent, and their songwriting flair, UB 40 clearly has hit on a winning combination, however simple, however much by trial and error. Watching them at work on their current U.S. tour, it's also clear what they want. "We're the band we are," Campbell insists. "A lot of people have suggested to us that we should do things differently for America: remix the music to make it smoother and with more emphasis on drums and vocals, tone down the lyrics. That will never happen. We won't slant the music differently for different audiences. We write songs about what we think about, and we're politically minded, so our songs are political. I think the politics of our songs, *whatever* we say in our songs, is relevant everywhere. And the point is, we've been successful everywhere—except in America. And I think that's only because we haven't been here enough, yet. But if people don't dig what we're saying, tough." **db**

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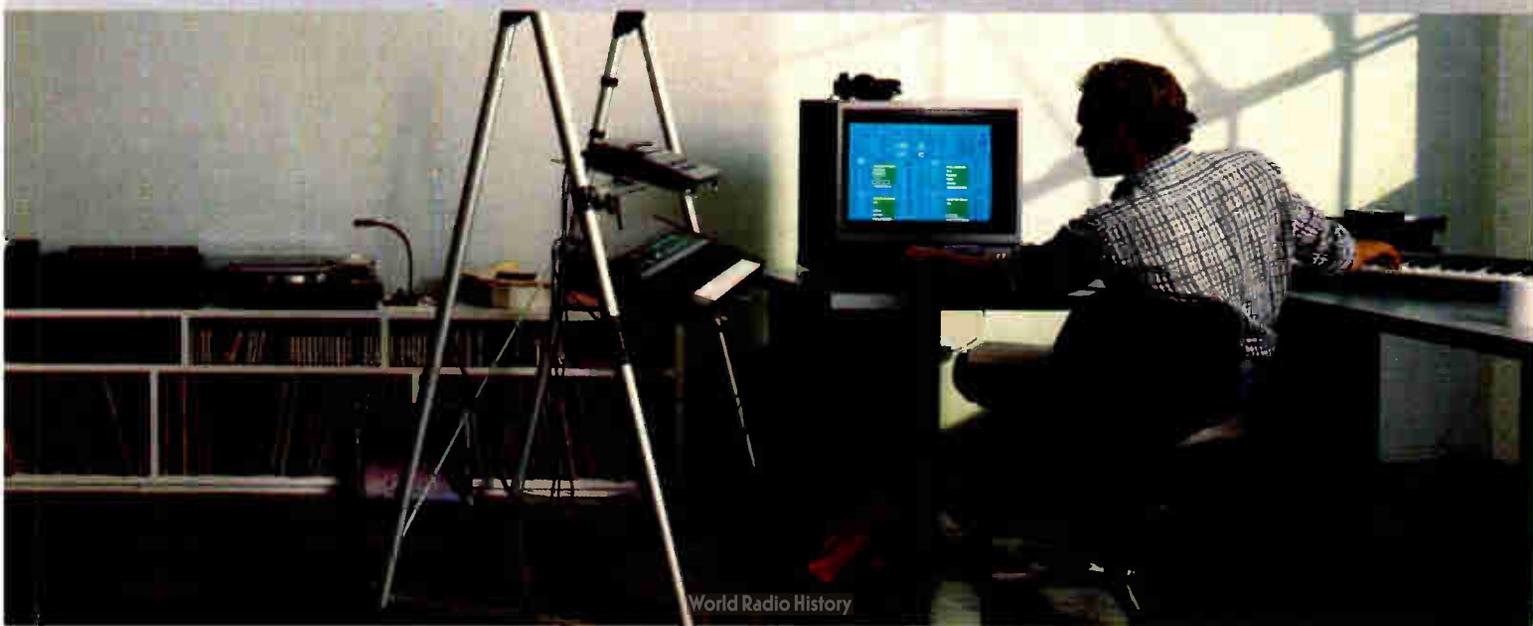
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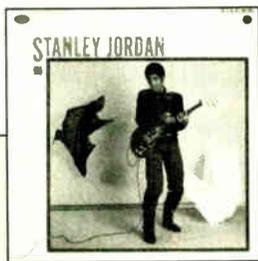
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## STANLEY JORDAN

**MAGIC TOUCH**—Blue Note 85101: *ELEANOR RIGBY*; *FREDDIE FREELoader*; *ROUND MIDNIGHT*; *ALL THE CHILDREN*; *THE LADY IN MY LIFE*; *ANGEL*; *FUNDANCE*; *RETURN EXPEDITION*; *A CHILD IS BORN*.

**Personnel:** Jordan, guitar; Charnett Moffett, acoustic bass (cuts 2, 8); Wayne Braithwaite, electric bass (5); Onaje Allan Gumbs, keyboards (5); Peter Erskine (2), Omar Hakim (5), drums; Sammy Figueroa (1, 8), Bugsy Moore (8), percussion; Al Di Meola, cymbals (8).

★★★★★

Unless you've been locked in a closet for the last year, you're probably aware that Stanley Jordan is being hailed as the Next Big Thing in jazz guitar. Critics and audiences have been responding enthusiastically to Jordan's unusual approach to his instrument: tapping the strings with both hands at once to produce complex lines that frequently sound like two or three guitarists.

This new album on the revitalized Blue Note label is the final step in Jordan's emergence as a major artist. It is, in fact, his second album. The first, *Touch Sensitive*, was a self-produced effort that reached only a few listeners and suffered from many of the problems inherent to low-budget releases. When I evaluated that album in a *db* Waxing On (Aug. 1983), I dismissed Jordan's approach as "more of a novelty than an innovation."

Well . . . I was wrong. Jordan's technique is certainly revolutionary, and so is the complex harmonic system he has evolved to go along with it. That's proven beyond dispute by the exceptional music on this album.

My main gripe about Jordan's first album was directed toward his original material, and I said that he "would do well to apply his unique style to more substantial material." On *Magic Touch*, he has, balancing three of his compositions with a fine selection of jazz and pop tunes. Of all the songs, *'Round Midnight* is perhaps the most telling. It demands a great deal from any improviser, and Jordan's swirling, intricate interpretation is the work of a thoughtful and mature player. Although Jordan's technique is self-sustaining, he doesn't sound cramped working with other musicians, and his relaxed stroll through *Freddie Freeloader* is just as satisfying as his complicated, orchestral solo treatment of *Eleanor Rigby*. He's got plenty of range.

As impressive as this record is, there are some problems. The worst, to my ears, is the sound of Jordan's guitar. Playing as he does on a solid-body, aluminum-neck Travis Bean guitar, Jordan produces a tone that is brittle to the point of being tinny—and pretty much the

same from one tune to the next. Considering the tonal possibilities that are open to guitarists today, this seems needlessly limited. Quite a few fluffs (mis-struck notes) are evident, but that doesn't bother me much—this is improvisation, after all. More serious are the rhythmic inconsistencies. Jordan sometimes tends to rush ahead and then hesitate, as if his hands can't quite accommodate the rush of ideas from his mind (which may be the case). This is okay on *'Round Midnight*, which lends itself to a rubato treatment, but is more damaging on some of the other tunes, notably *Jimi Hendrix's Angel*.

If this album were less daring or audacious, these problems would knock it down a star or two. But Jordan's approach is so imaginative and his talent so evident, I think he has more than earned his five stars. —jim roberts



## THE BLASTERS

**HARD LINE**—Warner Bros./Slash 1-25093: *TROUBLE BOUND*; *JUST ANOTHER SUNDAY*; *HEY GIRL*; *DARK NIGHT*; *LITTLE HONEY*; *SAMSON AND DELILAH*; *COLORS LIGHTS*; *HELP YOU DREAM*; *COMMON MAN*; *ROCK AND ROLL WILL STAND*.

**Personnel:** Dave Alvin, guitar, vocal (cut 2); Phil Alvin, guitar, vocals; Gene Taylor, piano; John Bazz, bass; Bill Bateman, drums; Richard Greene, violin (5); David Hidalgo, accordion (3), mandolin (5); Larry Taylor, acoustic bass (5); Stan Lynch, percussion (3, 5, 7), vocal (7); the Jordanaires (1, 3, 8, 10), Jubilee Train Singers (6), vocals.

★★★★½

American roots music—blues, c&w, and rockabilly—is deceptively simple. The structures aren't complex, but they're hard to play right. The Blasters' impressive achievement is playing this music right, and capturing its essence with creative interpretations instead of mere mimicry. *Hard Line* continues this trend with some memorable cuts and outstanding guest appearances.

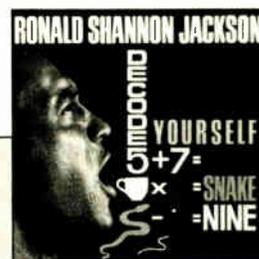
Commercial pressures, however—presumably from outside the band—have led the group to also attempt some studied, somewhat arty material. These self-conscious efforts, which dominate side one, are far less successful. It's easy to see why the Blasters initially balked at such a compromise. The band sounds best when left to its own devices.

*Hard Line* opens with an a capella intro by the Jordanaires, a vocal group best known for back-up work with Elvis Presley. Accordingly, *Trouble Bound* has a "Sun Records" mix which comes off as oddly self-conscious, and the lyrics are unconvincing. This same problem—

unsuccessful lyric attempts at setting moods and building tension—persists through the rest of side one. Nevertheless, Phil Alvin's taut, steely vocals make the most of even weak material; he's one of the best rock singers to emerge in recent years.

After Richard Greene's inspired country fiddle on *Little Honey*, the album starts to pick up momentum with a brilliant reading of the traditional gospel song *Samson And Delilah*. Dave Alvin's rhythm guitar chords serve as sole backing for brother Phil and the Jubilee Train Singers. Next comes *Colored Lights*, a John Cougar composition which finds the group working effectively in an unfamiliar pop vein. It's a corny song, but Alvin's vocal adds an urgent edge.

*Help You Dream* brings back the Jordanaires, and features Gene Taylor's funky piano—which only appears once more on the album, sadly. *Common Man* pulses with a Credence-like guitar riff and another fine Alvin vocal. These highpoints show what the Blasters can do when the bottom-line boys leave them be. —ben sandmel



## RONALD SHANNON JACKSON

**DECODE YOURSELF**—Island 90247-1: *BEBOB*; *DECODING*; *THIEVES MARKET*; *BEHIND PLASTIC FACES*; *SOFTWARE SHUFFLE*; *SNAKE ALLEY*; *UNDRESSING*; *LOVE WORDS FOR A QUEEN*; *TRICKY VIC*.

**Personnel:** Jackson, Sonor, Simmons drums; Eric Person, soprano, alto saxophone; Robin Eubanks, trombone; Akbar Ali, violin; Vernon Reed, electric guitars, Roland GR-700 guitar synthesizer, banjo; Onaje Allen Gumbs, Yamaha DX-7 synthesizer; Melvin Gibbs, Reverend Bruce Johnson, electric bass.

★★★★★

**PULSE**—OAO/Celuloid 5011: *CIRCUS OF CIVILIZED FOOLS*; *RICHARD III*, *RAVEN*; *PUTTIN' ON DOG*; *HOTTENTOT WOMAN*; *LAST AFFAIR*; *BESSIE'S BLUES SONG*; *GERONIMO, ON THE RUN*; *SUM IN ATLANTA*; *TEARS FOR THE EARTHBOUND*; *THOSE WINTER SUNDAYS*; *LULLABYE FOR MOTHER*.

**Personnel:** Jackson, drums, voice; Michael Harper, voice; Onaje Allen Gumbs, piano (10).

★★★★★

Ronald Shannon Jackson is a powerful drummer who parses polyrhythms on his traps set and extends their orchestral implications to his band. He's a Blakey for the '80s in two senses: his Decoding Society has introduced a dozen soloists who should continue to contribute to the post-electric-harmolodic stream, and he himself seems to sweat each stroke with an

attack far more physical than theoretically neat or exact. On *Pulse*, Jackson gives us his personal sound, straight—particularly as his Sonor kit and Paiste cymbals are recorded on side one's extended works (live analog mixed to two-track digital by Ron Saint-Germain). *Decode Yourself*, the Decoding Society's Island debut following two LPs on subsidiary Antilles, obscures Jackson's drums in pursuit of an accessible, idiomatic ensemble image. It also documents the Society in flux.

Though promoted as a solo drum record for people who hate drum solos—Celluloid's going to attract symphony lovers this way?—*Pulse* opens with an unabashed drum solo, seven-and-a-half minutes of thrashing propulsion. *Circus Of Civilized Fools* hits the gate like a subway crowd at rush hour; with remarkable independence of limb RSJ turns the track into a juggling act of suspended and retarded time, the better to attend niceties of dynamic contrast and overall solo shape. His presence is such you feel the force of his slams, notice every variance in his press rolls, hear his foot kick in your chest. Intensity grows as Jackson adds grunts and groans in *Richard III*, *Raven*. Shakespeare and Poe are quoted, but briefly; his vocalisms are mostly evidence of his total body involvement.

On side two, the texts get more due; *Last Affair* and *Those Winter Sundays*, both dryly recited by Michael S. Harper (Robert Hayden wrote the latter), emphasize the poetry, but *Puttin' On Dog* and *Slim In Atlanta*, which Jackson recites while playing, seem folkloric, in the tradition of Bongo Joe, though black poet Sterling A. Brown wrote both in the '30s. *Hottentot Woman*, *Geronimo*, and *Tears For The Earthbound* are short, motivically focused solos that tell their tales clearly, and *Lullaby* is two minutes of structured piano sentiment. All these pieces might help one understand what Jackson's pounding and brush play signifies, rather literally, to him.

Mostly, his message seems to be there are many ways to swing—as well as march, shamble, and hip-hop. That's certainly the key to *Decode Yourself* with its many overlapping, interlocking parts, though the title's imperative is a useful reminder there's a difference between what we hear and what's there. I mean, every playing of the album gives me a different perspective on it. Surely it's mixed oddly; Jackson's drums are loud, out front of the band, but without much bottom. The two bassists can't be distinguished under the blend of violin, trombone, and alto sax. Vernon Reid's guitar or banjo frequently carries a counterline to the main theme, and Gumbs' keyboards offer either a third melody or hooky effects. Jackson plays electric drums, too, and producer Bill Laswell stamps *Snake Alley* with a drum computer program. There's so much happening it can't all be important—yet the exotic litter does lend the project quite a bit of depth.

Dizzy Gillespie's *Bebop* is an intro for those unacquainted with the Decoding Society, and possibly jazz timbres—it's fast, edgy, and proves the band can play in unison, though they won't again. The title track is more characteristic; there's Jackson's rumble, Reid's confident line (which eventually takes off for Col-

trane-rock stratospheres), Ali and the horns a-moanin', and a vocal chorus out of Sun Ra. This could be from *Barbeque Dog* or *Mandance*; *Thieves Market* would stand out on those albums as it does here. Jackson bangs a battered cymbal (or electronic substitute) in strict four, while bass(es) and guitar sync ostinatos, and the mid-range melody wafts like a scent on the wind. Person's soprano squiggles through, followed by Ali glissing with fervor, and Gumbs' figures slip in before the fade. There are tangential dissonances,

distractions as in a bazaar. *Behind Plastic Faces* warps a child's tune, with an electric bass drum bomb ending each fundamental phrase; Person blows alto on the release spurred by Reid's comping and an arranged part that really lifts him. But the aural image is frosty, and the low activity as thick as sludge. *Software Shuffle* gallops along with a whiz-bang over celeste simulation to a climax like a cyclone; crisp and funny, it's a soundtrack for Ishmael Reed's *Yellow Back Radio Broke Down*.

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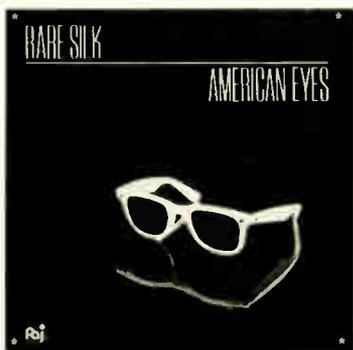
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# RECORD REVIEWS



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Photo by Cenicola

## Piano First Person Singular

First, the facts. It weighs nearly nine pounds, and the lavish packaging includes a booklet containing song titles and timings, personnel listings, a song index, color reproductions of the original album covers, charts that specify the previous reissues of the individual songs, many photos, an appreciative essay by the esteemed critic Martin Williams, and a session-by-session reminiscence by producer Orrin Keepnews. The 18 LPs document 147 performances, 20 of which are issued here for the first time (though a few are alternate takes of longstanding material, 13 consist of a single newly rediscovered '63 solo session). Others, such as the famous 1961 Village Vanguard live date, which has been released in dribs and drabs over the past 20-odd years, are finally collected all in one place. Should you choose to listen to all the music in one sitting, it would take 13½ hours.

That may not seem like an enormous amount of time to survey the artistic output of a major jazz figure, but we're not talking about an entire career here—just seven years (Sept. '56-May '63) in the life of the late pianist **Bill Evans**. And though *The Complete Riverside Recordings* (Riverside R-018) are merely the tip of the iceberg (he recorded steadily if not prolifically for subsequent companies in the remaining 17 years until his death in 1980), there's little doubt that these initial years were the crucial period in the sculpting of Evans' musical aesthetic. Unlike, say, a Picasso, whose career in retrospect can be seen as a series of succeeding different stylistic approaches, it can be argued that everything Evans ever said in his art can be heard on these 18 albums, and that the remainder of his life's work was refining and revisiting the distinctive manner he so painstakingly crafted in these performances.

Evans is almost unique in jazz history. His intense, cerebral study of music ultimately provided new ways of combining harmonies and voicings in pastel, Impressionistic modes, floating rhythms opposed to bebop's time lock, the seduction of a sequence of chord changes rather than their aggressive conquest—all proving to be attractive alternatives to the powerful Bud Powell school of thought and action—in the process influencing not only three generations of keyboarders (from Denny Zeitlin to George Winston to Makoto Ozone) but also such non-piano players as John McLaughlin, Gary Burton, and yes, even Miles Davis. And yet, paradoxically, perhaps the most lasting value of Evans' art lies not in such measurable technical or theoretical alternatives, but instead in his near-solipsistic exploration into the essence of music. Though Evans' "introspective nature" has become a critical cliché over the years, there's no denying that he was a "personal" player who early on rejected the notion of stockpiling a catalog of licks in favor of an occasionally over-disciplined yet imaginative probing into the structure and meaning of his material. If this suggests the erec-

tion of a facade impenetrable to the casual listener unable to discern Evans' private symbols and subtle shifts of musical logic and design, it apparently never stood in the way of communication to his hardest listeners—quite the contrary.

When Evans was at his most creative, he was not merely reinterpreting standard songs, he was recomposing them with his own images. Still, despite the time-honored jazz tradition of dropping a new melody on top of standard changes and calling it an "original" composition, his concern for his audience and his material was strongly felt, so though he took pains to recast, reharmonize, rephrase, even remelodize songs as his inward impulses saw fit, he was most comfortable with material recognizable to the average listener. Consider that of the 112 different compositions performed in this set, Evans himself wrote only 22—and half of these were tailored for two specific sessions. And exactly what sort of songs did he choose to turn his attention to? Obviously his choices were not solely for musical reasons—as the following partial list surely reveals something of the reflective, often melancholy mood which Evans' musical views inhabited: *Everything Happens To Me, Everything I Love, How Am I To Know, How My Heart Sings, I Fall In Love Too Easily, I Got It Bad, I Should Care, I'll Never Smile Again, I Wish I Knew, In A Sentimental Mood, In Love In Vain, Know What I Mean, My Favorite Things, My Foolish Heart, My Heart Stood Still, Time Remembered, What Is There To Say, What Is This Thing Called Love, What Kind Of Fool Am I, Who Cares, I Wonder Why...*

One might think that from the listener's point of view, variety would be a prime concern over 18 albums' worth of music—roughly 12½ records are devoted to piano, bass, and drums—but the weakest sides are those where Evans is surrounded by horns and competitive soloists. The justly famous Village Vanguard performances might be the pianist's greatest achievement, given the empathetic interaction that Evans and Scott LaFaro and Paul Motian strove for. I find, however, that the most affecting Evans is the most introspective Evans of all—the three sides of solo musings from 1963, heard here for the first time. This is not great pianism by any means, but the sparseness of line, the sensitivity to the way each note succeeds one another, and the seemingly paradoxical abandon into simplicity of gesture tell us more about Evans than the conscious conceptions of his trios. There's a Schubertian lyricism (cf his *Moments Musicaux*) which rejects any notion of artifice and communicates deeply, directly, emotionally.

Obviously, this set is not the place to first encounter Bill Evans; most of this material is readily available in smaller, less expensive doses. But it is a good place to experience the totality of his achievement—and his weaknesses as well. The packaging, presentation, and pressings are all the result of a labor of love, and for those who buy it, I suspect the abundance of music will be listened to in that same frame of mind. —art lange

*Snake Alley*—left over from a Material album?—is a good collaboration except for Reid's solo being under-mixed. *Undressing* should be the single; it's got the society's trademark unfolding theme couched in Gumbs' synth chords and (Gibbs?) bass in the hip pocket. Eubanks' burry chorus is mostly uncluttered, and when synth and/or violin intrude, he blurts through them. I find *Love Words* repetitious and slow moving, but *Tricky Vic* is another take on the blues with time-changes, closing the LP with healthy skepticism.

Reid, Gibbs, and the Reverend Bruce Johnson have since left Jackson's Society, which has in the past survived replacement of Byard Lancaster, Bern Nix, Billy Bang, Zane Massey, Henry Scott, Lee Rozie, and Charles Brackeen. Gumbs' participation is promising, and Akbar Ali is potentially a violin star—but *Decode Yourself* suffers from its reticence in presenting the Big Decoder himself. No telling why Laswell—a principal of Celluloid/OAO—dismissed engineer Saint-Germain's ability to capture Jackson's punch. But then, every Decoding Society album since *Eye On You* has seemed inexplicable at first, and each has remained fresh, strong, and in advance of what most other amplified instrumental ensembles have attempted. I keep turning this album over, though I'm not sure it helps me decode myself.

—howard mandel

come immediately to mind. And 10 years from now so will *The Real Bud Freeman 1984*, I guarantee you.

Freeman, of course, is one of the redwoods of jazz. Among reed players of his generation (who emerged in the '20s and made their mark in the '30s) only Benny Carter and Benny Goodman have kept their skills in such a state of battle-ready polish. Although some recordings in the past have insisted on typecasting him as a dixieland musician, he remains today what he has nearly always been—a small-

group swing player. And that's exactly the Freeman that this album offers us. His sound and attack and time are so sure one can hardly imagine a shoddy performance from him. And this record builds on those strengths by putting him with a superior rhythm section and letting him fly. (Bud delivers the goods best when he's free of ensemble protocols.)

But there is something else this album offers that's quite extraordinary: a natural recording ambiance. And this makes a huge difference in the way one perceives and responds to the



### BUD FREEMAN

**THE REAL BUD FREEMAN 1984**—Principally Jazz 01: *Bud And The Boys*; *The Man I Love*; *I Cover The Waterfront*; *John Bany's Dream*; *Three Little Words*; *My Romance*; *I Remember Rio*; *Linda's Choice*; *The Chicken And Deli Blues*.

**Personnel:** Freeman, tenor saxophone; Stu Katz, piano; Bobby Roberts, guitar; John Bany, bass; Barrett Deems, drums.

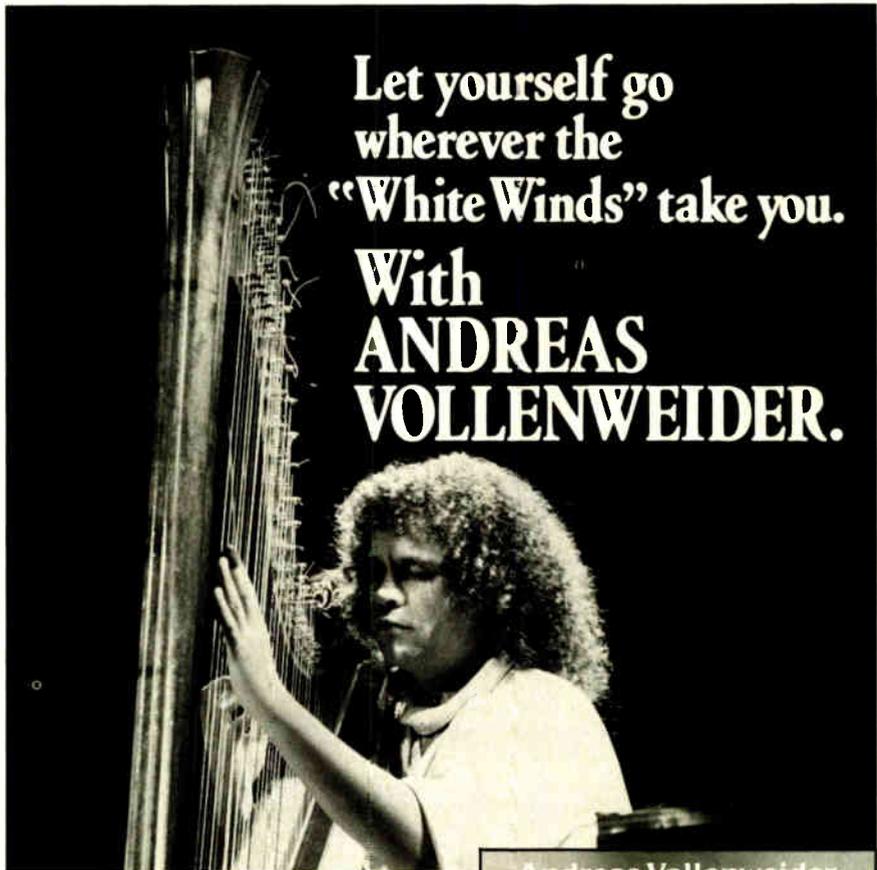
★ ★ ★ ★ ½

**LIVE IN HAARLEM**—Cat 28: *The Man I Love*; *Have You Met Miss Jones*; *Just For Tenor*; *Come Rain Or Come Shine*; *I Only Have Eyes For You*; *Three Little Words*; *What Is There To Say*; *Ain't Misbehavin'*.

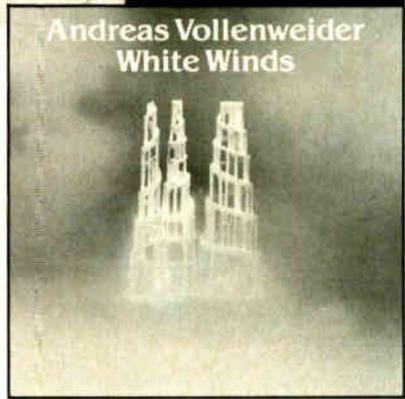
**Personnel:** Freeman, tenor saxophone; Cees Slinger, piano; Jacques Schols, bass; John Engles, drums.

★ ★ ★

In the last decade Bud Freeman, now 79, has come up with some gorgeous recordings indeed. *The Joy Of Sax* session with Jess Stacy and a duo date with Bucky Pizzarelli in 1976



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# RECORD REVIEWS

performance. From the first cut the music comes on with an astonishingly live, almost monumental presence. Barrett Deems plays with a loose swish-boom swing in which every accent and afterbeat take on an inevitable logic. Bassist Bany can be felt without every note hitting us in italics. And Stu Katz gets off some rocking, two-handed choruses on *Delhi Blues* that reverberate in the natural splendor of real stereo.

Freeman and company (this is his working group by the way, as the comfortable sym-

patico clearly underlines) favor medium-fast swing tempos with a couple of ballads to change the pace; no fast sprints or slow blues. Freeman himself plays surprisingly structured solos dominated by simple riffs. This is not open-ended linear improvisation. In chorus two of *The Man I Love*, for instance, he replaces the A strain of the Gershwin melody with a long, snaking, four-bar line doubled on piano and guitar that becomes the basis of his subsequent statements. His solo on *Three Little Words* is similarly structured. That is, after

the melody chorus he creates a variation of the A portion of the tune and then repeats it verbatim in the second A section. After the bridge he reprises it again. He builds his third chorus on another riff that is repeated in all but the bridge. It would be easy to criticize his work as too pat and set in its ways—except the utter relaxation and easy fluency of the group is almost irresistible. And Freeman's substitutions, set pieces or not, sound terribly right.

Before Freeman returned to the U.S. in 1980, he traveled the world lending his name and prestige to all manner of local rhythm sections. A lot of these encounters were recorded, and one of them arrived recently and is well worth talking about. *Live In Haarlem* (on the North Sea coast of Holland about 20 miles east of Amsterdam) was recorded in 1978 and includes a couple of the same titles as the 1984 LP. His *Man I Love* uses the same riff substitution, but the difference is the absence of group cohesiveness around it. The version of *Three Little Words* is somewhat less expansive but no less swinging. His notes bounce off the beat and resonate almost echo-like for an instant before rolling onto the next phrase. The ballads are consistent, sensitive, and very masculine.

The most pleasant surprise though is *Just For Tenor's* almost throwaway duet of exchanges between Freeman and drummer John Engles, whose playing shows a refreshingly melodic flare. Freeman plays some ferociously rocking figures against Engles' four-four vamping. This is a purely rhythmic flight of fancy with no fuddy-duddy chord movements to get in the way, although Bud's short sprints of melody are devilishly infectious. In fact, the whole piece is so compelling in its utter simplicity, I might dare to say that with proper hyping, it could be a jazz piece with some actual commercial potential.

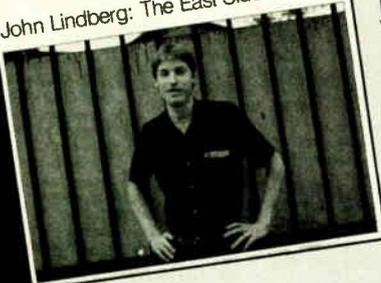
—john mcdonough

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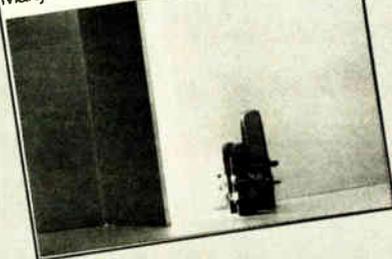
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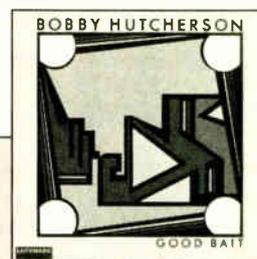
Anthony Braxton: Composition 113



ANTHONY BRAXTON:  
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## BOBBY HUTCHERSON

**GOOD BAIT**—Landmark 501: LOVE SAMBA; GOOD BAIT; HIGHWAY ONE; IN WALKED BUD; MONTGOMERY; SPRING IS HERE; ISRAEL.

**Personnel:** Hutcherson, vibes; Branford Marsalis, soprano, tenor saxophone; George Cables, piano; Ray Drummond, bass; Philly Joe Jones, drums.

★ ★ ★ ★ ½

Bobby Hutcherson has seen some changes. He was originally influenced by Milt Jackson (check out *Spring Is Here*, a quartet track sans Marsalis, and Monk's *In Walked Bud*). But he first recorded as a leader in 1965, in the aftermath of Ornette Coleman's free jazz, Miles Davis' *Kind Of Blue* (i.e. modal revolution), and

© 1985 PSI/PolyGram

John Coltrane's "sheets of sound." It was a time of social as well as musical upheaval. Out of this, Hutcherson developed a vision of where he would stand in music: representing the old and the new, with his integrity intact, he would be open to the future and project this openness in his playing and composing. The result has been an artist capable of exciting musicians' and listeners' imaginations.

The theme of past and present runs through this record, the first release on Orrin Keepnews' new Landmark label. The personnel includes 61-year-old Philly Joe Jones, the premier bebop drummer, and young Marsalis, who represents the newest jazz generation (which of course is taking a long look at the past these days). Hutcherson, Cables, and Drummond—he's younger, but a stylistic soulmate—bridge the gap.

Actually, no musical gap exists. Tadd Dameron's title tune, written in the '40s, receives an ageless performance that makes it as contemporary as Hutcherson's recent *Highway One* or McCoy Tyner's *Love Samba*. The tunes are substantive, classics in some cases, and the improvising serves them well while serving the expressive needs of the players.

How different vibists can make a set of chromatically ordered metal bars sound so individual is something of an artistic mystery, but Hutcherson can be mistaken for no one else. There is his coiled-spring stretch and snap of lines and his whirl of drummed notes mixed with glimmering single notes hung in time/space. He's fast, percussive, and soulful. Cables' notes seem spring-loaded, too, as they dance from one place to another. Each track shows that he's also an excellent accompanist. Drummond, with his pot-bellied tone and flat-footed swing, walks in Ray Brown's league, and Jones here is the great linear drummer at his best. Marsalis' snaking bop solos do not break new ground, but they certainly solidify the feeling of unity and direction Hutcherson inspires.

Four-and-a-half stars for the integrity and vision of Hutcherson and producer Keepnews. Jazz needs their wisdom and leadership.

—owen cordle

## AIR

**AIR RAID**—India Navigation 1064: *AIR RAID*; *MIDNIGHT SUN*; *RELEASE*; *THROUGH A KEYHOLE DARKLY*.

**Personnel:** Henry Threadgill, Chinese musette, tenor, alto saxophone, hubkaphone, flute; Fred Hopkins, bass; Steve McCall, drums.

★ ★ ★ ★

**NEW AIR**—Black Saint 0084: *SIR SIMPLETON*; *DIFDA DANCE*; *ROLL ON*; *TRAGEDY ON A THURSDAY AFTERNOON*; *NO. 1*.

**Personnel:** Threadgill, alto, tenor, baritone saxophone, flute; Hopkins, bass; Pharoeeen akLaff, drums.

★ ★ ★ ★ ½

Air, old and new, are axemasters of the hard-grit school, true groovers, arch traditionalists. Pharoeeen akLaff may play less hard than Steve McCall, but the effect is the same: gravid,

gritty, and wise. The band is heading for the 15-year mark (assuming its identity is not quintessentially altered by the replacement) and still hasn't learned to play it safe, complacent, or predictable. More power to them—though for a trio, they have power to burn. Air power comes from surprise, energy, and strategic charts that stay fresh through mutability. *Air Raid* was their first album after their 1976 move from Chicago to New York and only their second overall after their debut *Air Song*; both were Japanese pressings originally on Trio/

Whynot, now released in the States on India Navigation. *New Air* dates from the '83 Montreux Festival. The fabric of the band still has tenable threads running through it that make Air Air, breathy and vital.

Threadgill's writing, the main vehicle of the group's creations, has become more dynamic, involved, and involving; if it seems more composed, it is perhaps because of the element of ESP that the players bring to it. The group playing is more organized rhythmically, far tighter sustaining offbeat rhythmic patterns.

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The later trio's *Roll On* and *No. 1* pit growling, percussive baritone against highly melodic drums. They and *Sir Simpleton*, a fictitious portrait of someone with guts and "bulldog tenacity," both show Threadgill's penchant for integrating vamp and melody into a unity in which all three take equal part. (This also spills over into his sextet writing, sinewy and layered and unpredictable, as heard on that band's *About Time* albums.) *Tragedy*, in fact, a moody piece for flute, bowed bass, and mallets on cymbals (blue Monet or city Syrinx) originally written 20 years ago during the AACM days, provides a structural link with the past, and most closely approximates the loose, impressionistic form of the earlier album's *Release* and *Air Raid*. Here too, individual focus and growth shows through, and the poignant, pastoral flute solo offset by the taut bowed bass and spaced mallets show classic attention to form and structure that comes as sixth sense, not only with maturity but instrumental/improvisational familiarity.

It may have been a luxury for Duke Ellington to write for individuals within the full orchestra (he retained his classic sax line from 1955-74 with one replacement), but in small groups that thrive and expand over the years, it is the stuff of life; in this respect, *Air* is the MJQ of the avant garde.

—fred bouchard

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# Burton.

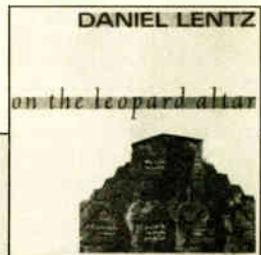


"Improvising is like explaining... You can use complicated vocabulary that no one can understand, or you can use fairly comprehensive language and everyone gets the message."  
(Gary Burton to *Cadence Magazine*, 1981)

Master vibraphonist Gary Burton, bass guitarist Steve Swallow, pianist Makoto Ozone and drummer Mike Hyman join forces on the digitally recorded *Real Life Hits*, a highly energetic and cohesive group recording featuring the compositions of Carla Bley, John Scofield and Duke Ellington, among others.

ECM

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## DANIEL LENTZ

**ON THE LEOPARD ALTAR**—Icon 5502: *Is It Love; LASCAUX; ON THE LEOPARD ALTAR; WOLF IS DEAD . . . ; REQUIEM.*

**Personnel:** Lentz, keyboards; Brad Ellis, David Kuehn, Arlene Dunlap, keyboards, wine glasses; Jessica Lowe, Susan James, vocals, keyboards; Paul MacKey, Dennis Parnell, vocals.

★ ★ ★ ★

**POINT CONCEPTION**—Cold Blue L11: *POINT CONCEPTION.*

**Personnel:** Arlene Dunlap, pianos.

★ ★ ★

**MISSA UMBRARUM**—New Albion 006: *MISSA UMBRARUM; POSTLUDIUM; O-KE-WA.*

**Personnel:** Laura Spickler, Jessica Lowe, Elin Downing, Barrington Brooks, Randy Crenshaw, James Stanley, Yoav Paskowitz, Susan Judy, Pam Austin, Richard Morse, Cindy Martineau, Gail Johnson, Phil Elmore, voices, bells, wine glasses; Gregg Johnson, drums; Brad Ellis, David Kuehn, Arlene Dunlap, rasps.

★ ★ ★ ½

Daniel Lentz is a little-known composer who's been making a dreamy kind of minimalist music for many years. His work often examines

the elusiveness of language and form, like his haunting 1975 composition *Song(s) Of The Siren* (ABC/Command 9005), where he spent seven enchanting minutes building a brief vocal refrain from a maze of fragments, delays, and reverse echoes.

Superficially, one might lump Lentz in with the post-minimalist disciples of Philip Glass. And in fact, pieces like *Is It Love* and *Wolf Is Dead* . . . share the same electronic keyboard sonorities and repeated patterns of Glass' more recent ensemble work. But instead of Glass' rhythmic/melodic lockstep, Lentz composes modules that bounce in intricate counterpoint around each other. *Is It Love* churns with a rapidly sawing pulse. It links melodic keyboard phrases and vocalized phonetics that seem to hover on the verge of coherency.

On *Wolf Is Dead* . . . the vocals are quite understandable, each phrase metamorphosing out of the preceding line. The words rhythmically oppose the simple melodic shards that rotate through a choppy Asian scale. Contrapuntal phrases drop in and out like they fell out of a Lee Perry reggae dub-mix. *Lascaux*, however, is a different matter. It's easy to make glass harmonicas (wine glasses filled with water) sound good, but Lentz does more than that. Eerie textures, resonating Tibetan bells, and earth-moving shudders resonate through this ethereal, time-stopping atmosphere.

*Leopard Altar* is a music box of vibrant instrumental colors, sharply etched lines, and the quaint, almost antique twang of Moog synthesizers. *Point Conception*, by comparison, is a player-piano. Arlene Dunlap plays this extended (37-minute) work using an "eight-part cascading echo system" that layers her lines in a manner similar to Terry Riley's *Persian Surgery Dervishes*. She plays brief melodic phrases in octaves like a multi-limbed stride pianist or a Bartok piano concerto locked in a loop.

*Missa Umbrarum* is Lentz' furthest departure from minimalism to date. Though it has only recently been recorded, the composition dates back to 1973. It takes its text from the "Ordinarium Missae," but the translated title is more indicative of the music inside: *Missa Umbrarum* means Mass of Shadows. The text is sung, spoken, and whispered in phonetic fragments, regroupings, and echoing delays. Lentz uses the mysticism of the Latin text to invoke a galactic mass of the stars. Wine glasses are again used, not only rubbed to create siren glissandos, but struck with knuckles and mallets. Added to vocals chanting Latin incantations, it sounds like a gamelan orchestra playing a Bach Mass.

O-Ke-Wa also has a spiritual inspiration, this time from the Seneca Indians' "Dance of the Dead." The chorus sings a brief lyric text by Kit Tremain about the cycle of life; a cycle that's echoed in Lentz' arrangement of fragments and recurring delays. A bass drum pulses ritually throughout.

*Missa Umbrarum*'s solemnity contrasts sharply with the triumphant grandeur of *On The Leopard Altar*, which differs from the stark austerity of *Point Conception*. These recordings mark Daniel Lentz as an important and diverse composer for the '80s.

—john diliberto

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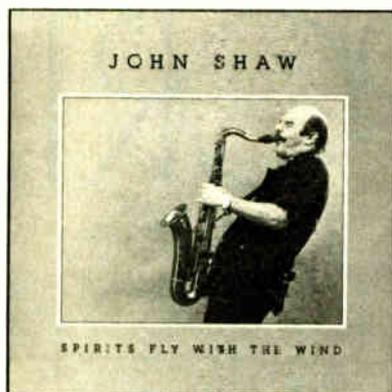
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# RECORD REVIEWS



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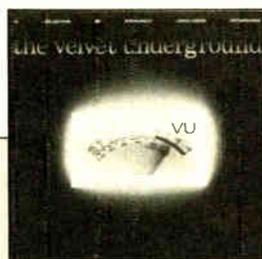
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## VELVET UNDERGROUND

**VU**—Verve/Polygram B23-721-4-Y-1: *I CAN'T STAND IT*; *STEPHANIE SAYS*; *SHE'S MY BEST FRIEND*; *LISA SAYS*; *OCEAN*; *FOGGY NOTION*; *TEMPTATION INSIDE YOUR HEART*; *ONE OF THESE DAYS*; *ANDY'S CHEST*; *I'M STICKING WITH YOU*.

**Personnel:** Lou Reed, guitars, piano, vocals; John Cale, bass, viola, vocals (cuts 2, 7); Sterling Morrison, guitar, vocals; Maureen Tucker, drums, vocals; Doug Yule, bass (3-6, 8-10).

★ ★ ★ ½

Though the Velvet Underground achieved only cult status in its brilliant five-year history, this seminal New York City band was nevertheless one of the most important influences in rock music. Scores of today's rock bands are heirs to the edgy sounds of this renegade group—the Cars, the Psychedelic Furs, Dream Syndicate, the Vipers, and Violent Femmes, to name a few. Older, more established rock stars like David Bowie, Brian Eno, Bryan Ferry, and David Byrne all owe a debt to Reed, Cale, & Co. And now that Polygram has reissued the Velvet's first three albums, a whole new generation of impressionable rock upstarts stand to come under their spell.

This collection of previously unreleased tracks represents material from the group's "lost" fourth album that was never released. Apparently, while preparing for the re-release program, a cache of uncataloged Velvet Underground tapes was accidentally discovered. Not surprisingly, given current musical trends, these tracks, recorded between February '68 and September '69, hold up well today.

*Foggy Notion* and *I Can't Stand It* in particular are as hip as anything around in rock circles these days. Few bands now or then can equal the raunch, raw energy, and passion of these two cuts. Mo Tucker's thumping backbeat is as crisp and punchy as they come. Yule's hypnotic bass figures, though not nearly as adventurous as those of avant gardist Cale, provide a buoyant pulse. And Morrison's rough-edged rhythm guitar sets up a nice texture for Reed to play off of. And does he play. Reed's fuzz-inflected solos on these two cuts are crazed, chaotic, and cliché-free. His flipped-out guitar figures with the Velvets paved the way for a whole generation of dissonant axe-stranglers to come.

Those two cuts alone are worth the price of admission. But in view of Cale's minor input (cameo appearances on *Stephanie Says* and *Temptation Inside Your Heart*) this album hardly rates as a quintessential Velvets LP. Cale's contributions to the group were vital. With his strong connections to the classical

avant garde, including work with LaMonte Young, Cale provided an edge to the group that was lost with his departure in September 1968. Reed without Cale was like McCartney without Lennon, Jagger without Richards—still good, but a horse of a different color.

Because of Cale's absence, *VU* does not rank alongside such disturbing classic albums as *The Velvet Underground And Nico* or *White Light/White Heat*. Many of the tunes on *VU* are well-crafted, engaging pop vehicles, flaunting Reed's natural penchant for wordplay, evocative imagery, and nimble phrasing. *Andy's Chest* and *I'm Sticking With You* are cute, albeit eccentric, little ditties that harken back to Reed's days as an assembly line songwriter for Pickwick Records on Coney Island. *Ocean* is Reed The Poet flexing his lyricist muscles on a haunting, melancholy suite. *Lisa Says* is a ballad of uncommon passion and fervor. One listen to *She's My Best Friend* will tell you where the Violent Femmes got some of their ideas. *Stephanie Says* is the only dated tune on the album—Reed imitating Donovan.

But in spite of its shortcomings, *VU*, like all Velvet Underground recordings, is ultimately witty, intelligent, uncompromising rock & roll—the best kind.

—bill milkowski

## WAXING ON

### Jazz From Europe

**THORGEIR STUBØ:** *LIVE AT JAZZ ALIVE (Odin 11)*

★ ★ ★

**MARIANO/VANT HOF/ANDERSEN/VESALA:**

*TEA FOR FOUR (Finnish Leo 012)* ★ ½

**DREAMTIME:** *BUNNY UP (Affinity 109)* ★ ★ ½

**HARRY MILLER QUINTET:** *DOWN SOUTH (Vava Jazz 4213)* ★ ★ ★

**SOKAL/SCHERER/KAENZIG/DUDLI:** *HIT HAT (Extraplatte 316.137)* ★ ★ ½

**PART OF ART:** *SON SAUVAGE (Extraplatte 316.135)* ★ ★ ★

**ALFRED HARTH:** *THIS EARTH! (ECM 1264)* ★ ★ ★

**MICHEL PILZ QUARTET:** *JAMABIKO (M.P. 841)* ★ ★ ★

**LOL COXHILL:** *THE DUNOIS SOLOS (Nato 95)* ★ ★ ★

**LOL COXHILL:** *INSTANT REPLAY (Nato 25/32)* ★ ★ ★

**FRANÇOIS MÉCHALI:** *LE GRENADIER VOLTIGEUR (Nato 70)* ★ ★ ★

**SYLVAIN KASSAP:** *L'ARLESIENNE (Nato 109)* ★ ★ ★ ½

**CHARIG/WACHSMANN/VAN HOVE/SOMMER:** *WAS MACHT IHR DENN? (FMP SAJ-42)* ★ ★ ★

**FUCHS/VAN HOVE/HOLLINGER:** *BERLINER BEGEGNUNG (FMP SAJ-47)* ★ ★ ★

**VLADIMIR CHEKASIN QUARTET:** *NOSTALGIA (Leo 119)* ★ ★ ★ ½

**GANELIN TRIO:** *STRICTLY FOR OUR FRIENDS (Leo 120)* ★ ★ ★ ★

Sixteen albums, 17 discs in this motley bunch, almost all by musicians of the younger (un-

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der-40) generations. Are they representative of current European jazz? If so, how would they compare with a similarly random sample of their American counterparts? Only one of these albums is out-and-out pop-jazz, and only one is a bop date. Of the rest, there's a general very high level of execution, as if pure instrumental facility in all ranges, including extreme multiphonics and overtones, was a basic requirement, like breath and hands. They tend to be eclectic, sometimes eccentrically so, as when rock patterns underlie the freest sort of improvisation. More than Americans, they like free improvisation for its own sake. There's a fair amount of experimentalism, of "let's see what happens," and it's done with a self-conscious earnestness that American avant gardists lack.

Of the two albums that don't fit these generalizations, the one by the **Charlie Mariano/Jasper Van'T Hof/Arild Andersen/Edward Vesala** quartet is program music, in which bassist Andersen again demonstrates his genuinely lyrical intelligence. As for the program, pieces titled *Misty Morning Light* and *Silent Rain* sound just like what you'd expect. A synthesizer oozes Instant Ethereal Beauty, pushbutton cadences are Divine, bland sounds become Spiritual thanks to an echo chamber, and the whole thing floats up, up, up into a navel gazer's hazy heaven.

The opposite of such manipulations is Nor-

wegian guitarist **Thorgeir Stubø**. He's a swinger, a straightahead, fluent player with a bright, clean sound whose lines are elegant, melodic, rhythmically subtle. The mainstream guitar style, as introduced by such players as Jimmy Raney and Tal Farlow, is, happily, coming back into fashion these days; at Stubø's best (*Third Plane*) he has the same sparkle. His quintet is an odd mixture: a Coltrane man on tenor, a very busy and erratic drummer, a clichéd bassist, and a pianist who alternately plays bop and Bill Evans.

The other albums are thoroughly in the post-Coleman world, and in several the eclecticism approaches alarming heights. **Dreamtime** is an English quintet; *Bunny Up* has hot free-for-alls, an Oriental mood piece, some collective interplay over a rock beat, and some pleasant soloing (best is Nick Evans' smoothly expressive trombone opening the LP). Overall, the performances are formless, and the LP is not sustained.

The late **Harry Miller** played bass with a stubby sound and earthy note choices and attack. Kwela music inspired several of his *Down South* themes, for Miller was an expatriate South African, as is his saxophonist Sean Bergin, who can suggest Dudu Pukwana with his wobbly, harsh sound and flighty style. The other three players are European; the music is a hodgepodge of rhythms (swinging two to asynchronous), textures, and materials—this

structural mix is middle-of-the-road modernism, and by 1985 it doesn't sound incongruous any more.

"Expert" is the word for two albums generated by players from the Vienna Art Orchestra. **Harry Sokal** and **Uli Scherer** are joined by bassist **Heiri Kaenzig** and drummer **Joris Dudli** in severely eclectic modal and jazz-rock pieces. Sokal's tenor and soprano sax stylings run from yackety to Barbieric; a formula freak-out passage aside, his solo in the title piece presents Shepp interspersed with thematic references. For all of pianist Scherer's genuine ingenuity in this album and in *Son Sauvage*, he sounds detached, especially in his solo formulas (sparse-to-dense textures, inside-to-outside harmonies).

The aptly titled **Part Of Art** quintet, two horns and rhythm, ventures much farther outside; again, solos are enormously skilled, sophisticated, eclectic, and unsatisfying. But *Part Of Art's* compositions offer mobile rhythms, textures, and sounds, the group's conception is more orchestrally varied and dramatic, and the whole proves better than the sum of its parts.

The **Alfred Harth** album skirts dangerously close to impressionism, at times slips over. Six of the pieces are settings of poet Vicky Scrivener's images, sung approximately in tune by Maggie Nicols, who also vocally improvises consonants with touches of spon-

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# RECORD REVIEWS

taneous drama. Pianist Paul Bley, that utter romantic, is just fine in sparse, moody accompaniments and solo lines that float their melodic assertions in space. These two protect the recording from the worst program music excesses. German reedman Harth plays in many styles, suggesting Getz, Barbieri, Evan Parker, Grover Washington, among others, yet the context prevents him from sounding garish.

By contrast, there's the adventurous **Michel Pilz Quartet** (also from Germany). They hit

hard, with no nonsense: in *Pili Pili* they (especially Pilz) sound for all the world like a Kalarusha Maurice McIntyre group. Pilz is a most resourceful bass clarinetist whose main virtue is an almost Chicago-like devotion to solo shape; hear his long lines in the tune *Jambiko* (a disguised *Breakfast Feud*) and especially his mastery of phrase contrast/balance in the rubato pieces. Just as unique is trumpeter Itaru Oki, whose cold, dry sound and sparse, short-noted, staccato phrasing

sounds like an attempt to strip musical line of all but bare essentials—yet he has an instinct for form that saves his music from being disjointed. Drummer Mohamed Ali, who likes dense activity, and bassist Buschi Neibergall, vivid and spontaneous, are aggressive virtuosos, adding force to the album's idiomatic rigor. Hearing bold, original music like this does the heart good.

**François Méchali** (from France) has devised diverse settings for his brilliantly skillful quintet, and the playing by the bassist/leader, trombonist Radu Malfatti, and reedman André Jaume is stunning at times. Yet their album's net effect is of diffusion of enormous resources, for much of the improvising simply sounds unfocused. That's not true of Kenny Wheeler's lyrical trumpet playing on side two, or of Günter Sommer throughout the disc. In fact, Sommer is a special case, a drummer from East Germany and virtually unknown in America, who is proving one of the major new jazz figures of the 1980s.

Clarinetist/saxophonist **Sylvain Kassap** investigates linear evolution; he's a sort of Roscoe Mitchell with rather less than Mitchell's pertinacity or interest in sound properties—*Résonnances* excepted, in which Kassap's soprano trills, overtones, and snapped notes bounce off chapel walls. Günter Sommer's great sonic/rhythmic ingenuity guides and sustains the album. Like '60s Philip Wilson, Sommer thrives on accent, shading, subtle dynamics, and finds a vast spectrum of sound colors in an extended drum kit. It's a post-Sunny Murray universe of discourse, pure freedom of motion is the initiating concept, Sommer's sounds are darker, his commentary heavier than his stylistic peers, who tend to sound crisp and more interested in poly-rhythmic density. Much of Kassap's *Lucile*, a quartet piece, sounds like the early Roscoe Mitchell Art Ensemble (Bernard Vitet is the trumpeter)—above all, Sommer's instincts are for ensemble playing.

With **Mark Charig** (trumpet), **Phil Wachsmann** (violin, electronics), and **Fred Van Hove** (piano), **Günter Sommer** is an equal. *Was Macht Ihr Denn?* is wholly free improvisation, working with the most basic premises: the discovery of pure sound, its development, its relationships with other sounds. Seldom do you hear congruent harmonic relationships or standard instrumental tones; tempos, too, are generally absent, apart from a hot Cecil Taylor-like section in the middle of side two. Yet there's unity in this disunity as lines emerge, grow and develop (or not), and reinforce the others' lines (or not). In abstract (arhythmic, aharmonic) discourse the four players nonetheless become a true quartet.

The sense of drama they share, and Sommer's unifying qualities, are absent from *Berliner Begegnung*. **Wolfgang Fuchs** (clarinets, soprano) appropriates Evan Parker, **Van Hove** is rather discontinuous, and the quite active **Peter Hollinger** (percussion) is an accompanist rather than an instigator. They tend to fast, busy playing, but their momentum has limitations as musical nourishment.

These two are startling albums; actually, free improvisation can be warm and innately attrac-

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### RECENT RELEASES

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tive, too. In *The Dunois Solos* **Lol Coxhill** (from England) plays soprano melodically, naturally, with a relative minimum of sonic manipulation. It's interesting that he also works as an actor, for his music is essentially undramatic—on the contrary, it's unusually even-tempered. Actually, I wish he were a nastier player, for there's an overall lack of tension about his music. His *Instant Replay* includes three talkers in different languages, Coxhill doing a Peter Cook take-off, radical trombonist Paul Rutherford sounding mellow (!), Coxhill doodling over a brass band tape, meandering with Mischa Mengelberg's piano, engaging a mysterious instrument in serious interplay, and so on.

These are two discs of combinations, usually duets, with results ranging from satisfying to frivolous; the lack of dramatic structure, though, gives all the music a certain sameness.

Utterly opposite is Russia's much-heralded (and justifiably so) **Ganelin Trio**, whose members play compositions developed in thematically related methods. A theme (that is, a rhythm, a simple pattern, or a brief melody) is introduced, repeated, and varied simply by pianist Vyacheslav Ganelin while saxophonist Vladimir Chekasin improvises (using multiple theme references), then Ganelin evolves a thematic improvisation accompanied by the

sound-sensitive and very liberated drummer Vladimir Tarasov. Their way of playing resembles that of Cecil Taylor's Units, with frequently comparably subtle, detailed results (and don't miss Ganelin's Taylor-like solo evolution in the opening piece). It's a simplified version of Taylor: these are set pieces, but they include unique stuff like a Randy Weston-like ballad and what sounds like an Eastern European folk dance with plenty of huffing and puffing. There's similar folk material in other Ganelin LPs—the trio's antecedents are as much Old World as New World. The importance of this music should not be missed. Strictly aside from their origins in Russia, with its small jazz



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tradition and lack of contact with the West, they are an *ensemble*: excellent improvisers united in concept, complementary in personalities, engaging in creation *together*.

The leader, then, is superb, the drummer is highly responsive, the pieces bring out the best in the comparatively light, decorative woodwind man; *Strictly For Our Friends* is my favorite of the three Ganelin LPs I've heard. In *Nostalgia Vladimir Chekasin* proves to be a florid modal romantic whose improvising just

naturally, usually quickly, moves toward simulated hysteria. This concert is a series of fast-moving episodes: sentimental (very good, too), funky, mysterious, spacey, darkly Significant (over a Rachmaninoff piano), along with some more folk dancing. This is pop-jazz, a high-class David Sanborn—if Chekasin were a Westerner, *Nostalgia* would be a hit—yet with skillful pacing and material exotic enough to appeal on a higher musical level.

—John Litweiler

## CRITICS' CHOICE

### Art Lange

**NEW RELEASE:** Various Artists, *The Real Sound Of Jazz* (Pumpkin). Amazingly, this is the first complete LP release of the soundtrack from the legendary '57 CBS tv show; every cut is stunning, but two are transcendental: the Basie band's (plus guests) ferocious round of solos on a version of *Dickie's Dream* that's frightening in its cumulative intensity, and Billie Holiday's divine *Fine And Mellow w/ Prez*, Eldridge, Webster, et al.

**OLD FAVORITE:** Anthony Braxton/Derek Bailey, *Live At Wigmore* (Inner City). Two albums' worth of noble, sensitive duo improvisation circa '74, pristine and piercing in its process and effect.

**RARA AVIS:** George Lewis/Don Ewell, *Big 4* (GHB). The N.O. master's rich clarinet is allowed unaccustomed space to breathe, nudged along solely by Ewell's piano, Jim Robinson's trombone, and Cie Frazier's drums.

**SCENE:** Eddie Johnson's warm, Websterish tenor sax contrasting John Young's wry piano stylings in a quintet at the Moosehead Bar in Chicago.

### Fred Bouchard

**NEW RELEASE:** Ricky Ford, *Shorter Ideas* (Muse). This bright, brassy homage to Wayne Shorter gives us a fresh, muscular look at the subtle master composer. Beautifully set for sextet—if only the cuts were longer!

**OLD FAVORITE:** Frank Zappa and the Mothers of Invention, *We're Only In It For The Money* (Verve/Bizarre). Zappa puts everybody on: the Beatles (cover art), classic r&b (doo-wah on speed), logical positivists (*What's The Ugliest Part Of Your Body?* answer: your mind), and such sophomoric nonentities as *The Idiot Bastard Son*. Giddy nostalgia.

**RARA AVIS:** Ray Charles, *Meets Betty Carter* (ABC Paramount). Silk and grit make the Vocal Duet Hall of Fame (up there with Ella's honey and Louis' gravel). Marty Paich arranged the lovingly chosen tunes; Sid Feller produced the studio love-in.

**SCENE:** Sleeper concerts at the *Boston Globe Jazzfest*: tributes to Bird (by the Jimmy Mosher Sextet) and Mingus and Ellington (by Orange Then Blue), as well as a guitar bash with Stanley Jordan, Bireli Lagrene, Kevin Eubanks, the Charlie Byrd Trio, and David Grisman Quartet.

### Peter Kostakis

**NEW RELEASE:** Amos Milburn, *Chicken Shack Boogie* (Aladdin). Pianist/vocalist Milburn's rapid-fire fussing with small combos (circa 1946-55) is newly reissued; manic, adrenalized, and jumpin' for greasy joy. Aw-reet.

**OLD FAVORITE:** Wild Tchoupitoulas, *The Wild Tchoupitoulas* (Island). Immediate precursors to the getting-hot Neville Brothers, the Meters did some of their tastiest cooking backing up the title vocalists, a society of black Mardi Gras Indians.

**RARA AVIS:** Harold Budd, *The Pavilion Of Dreams* (Editions EG). This composer deals not so much in minimalism as quiet splendor; altoist Marion Brown, with reed soaked in rubato lyricism, guests on the first side.

**SCENE:** As fine a band as we're likely to hear, Abdullah Ibrahim's stellar American septet worked wonders with sharp-focus medleys of Monk and Ellington, and African folk gems, at their AACM-sponsored concert at the 11th Street Theatre in Chicago.

### Bill Milkowski

**NEW RELEASE:** Mandingo, *Watto Sitta* (Celluloid). Foday Musa Suso, kora and dousongoni player from Herbie Hancock's *Rockit* band, steps out as featured instrumentalist on this dance-oriented piece of African exotica.

**OLD FAVORITE:** Brother Jack McDuff, *Steppin' Out* (Prestige). A guitar enthusiast's dream—Pat Martino, Grant Green, K. B. Groovington, and a young George Benson, all burning alongside Brother Jack's organ.

**RARA AVIS:** Louis Jordan, *And Friends* (British MCA). Friends here include the likes of Bing Crosby (*Your Socks Don't Match*), Ella Fitzgerald (*Baby It's Cold Outside*), and Louis Armstrong (*Life Is So Peculiar*), plus a few cuts with Nelson Riddle's orchestra.

**SCENE:** John Cage, Takehisa Kosugi, David Tudor, and David Behrman fiddling with wires, knobs, and makeshift electronic gadgets accompanying the Merce Cunningham Dance Company at City Center Theater in Manhattan.

## NEW RELEASES

(Record Companies: For listing in the monthly New Releases column, send two copies of each new release to Art Lange, db, 222 W. Adams, Chicago, IL 60606.)

### PAUSA

**Alphonse Mouzon**, fusion drummer updates into the technological '80s w/ guests Ernie Watts and Ray Parker Jr., *THE SKY IS THE LIMIT*. **Don Menza**, reissue of the digital formerly direct-to-disc '79 small group from the West Coast tenor, *HORN OF PLENTY*. **Bobby Shew**, CA brassman blows a quartet date accompanied by keyboard newcomer Makoto Ozone, *BREAKFAST WINE*. **Paul Smith**, Ella's longtime accompanist surveys a comedian's compositions, *PLAYS STEVE ALLEN*. **Ira Sullivan**, multi-horn man fronts a band expanded by string quartet in '83 reissue, *STRINGS ATTACHED*. **Recoil**, hard-charging electric band continues its vinyl odyssey, *THE FANTASY CONTINUES*.

### ECM/PSI

**Charlie Mariano**, expatriate saxist joins the Karnataka College of Percussion and vocalist R. A. Ramamani in India-influenced music, *JYOTHI*. **Pierre Favre**, percussion ensemble (Paul Motian, Fredy Studer, Nana Vasconcelos) of many moods and colors, *SINGING DRUMS*. **Ulrich P. Lask**, saxist composed and plays songs with a jazz-rock-cabaret kick, *SUCHT & ORDNUNG*.

### BLUE NOTE

**Kenny Burrell/Grover Washington Jr.**, pop-jazz reedster shoots straightahead with the mainstream guitarist's support, *TOGETHERING*. **Charles Lloyd**, '60s *Forest Flower* flutist/saxist blossoms again in an '83 quartet inc. pianist Michel Petrucciani, *A NIGHT IN COPENHAGEN*. **Stanley Jordan**, finger-tapping guitarist sets feet tapping with a bouncy program, *MAGIC TOUCH*. **George Russell**, wild and wooly sample of the Lydian composer's Living Time musical concept, *THE AFRICAN GAME*. **Stanley Turrentine**, mellow and muscular tenor sounds in the title vein, *STRAIGHT AHEAD*. **Various Artists**, Monk, Blakey, Coltrane, Bud, Miles, Jimmy Smith, and others in a two-album anthology that characterizes *THE BEST OF BLUE NOTE*.

### VERVE

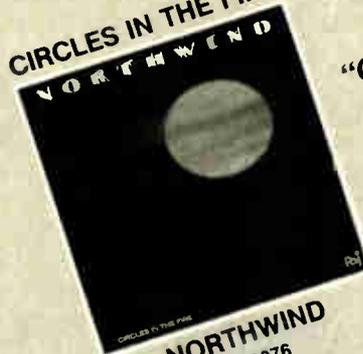
**Earl Hines/Jaki Byard**, classic set of two-piano musings and stomps circa '72 previously available only in Europe, *DUET!* **Count Basie**, second volume of '75 MPS reissue featuring lots of standard chestnuts, *HIGH VOLTAGE*. **Stephane Grappelli**, suave but sassy fiddler adds guitarists Larry Coryell

and Philip Catherine for reissued echoes of a *YOUNG DJANGO*. **Oscar Peterson**, the pianist plays hit parade songs arranged by Claus Ogerman from MPS reissue, *MOTIONS AND EMOTIONS*. **George Duke**, reissued electrified fun and funk from one of the originators, *THE*

*AURA WILL PREVAIL*. **Singers Unlimited**, smooth-crooning quartet joins big band for reissued treat, WITH ROB MCCONNELL & THE BOSS BRASS. **Ella Fitzgerald**, reissued Opera House and Shrine Auditorium perfs, w/ JATP backing, *LADY BE GOOD!* 1957. **Lester Young**, Prez' tenor is featured among other JATP horns, some tracks previously unreleased, *CARNEGIE BLUES*. **Stan Getz/J. J. Johnson**,

CONTINUED ON PAGE 46

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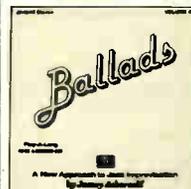
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## INDEPENDENTS

**Paul Horn**, flutist travels from the Taj Mahal to the Kremlin to wax '83 detente-disc of jazzy sounds, from Golden Flute Records, *LIVE FROM RUSSIA WITH LOVE*. **Tete Montoliu**, Catalonian pianist sails thru '71 set of standards with two-handed aplomb, from Steeple-Chase Records, *THAT'S ALL*. **Clifford Jordan**, rediscovered tenorman and heavy company (Cedar Walton, Sam Jones, Tootie Heath) in '74 recital, from SteepleChase, *HALF NOTE*. **Licorice Factory**, three varying-sized clarinets in this front-line (Mark Whitecage, Mike Morgenstern, Perry Robinson), from Jazzmania Records, *LICORICE FACTORY*. **Joe Carroll**, Diz' former '40s big band bop vocalist returns with live '78 date, from Jazzmania, *JUMPIN' AT JAZZMANIA*. **Peggy King**, celebrates the Jerome Kern centennial w/ 10 classic songs, from Stash Records, *TILL THE CLOUDS ROLL BY*.

**Larry Coryell/Brian Keane**, acoustic guitars in tandem play all-original program, from Flying Fish Records, *JUST LIKE BEING BORN*. **Blue Riddim Band**, reggae, Midwest-style, conquers the homeland, live from Reggae Sunsplash '83, from Flying Fish, *ALIVE IN JAMAICA*. **Larry Long**, folksinger chronicles the struggles and solidarity of the common man, from Flying Fish, *RUN FOR FREEDOM*. **Robin Williamson**, classical solo harp repertoire revitalized by the contemporary minstrel, from Flying Fish, *LEGACY OF THE SCOTTISH HARPERS*. **Si Kahn**, socially committed songwriter shares his concerns, from Flying Fish, *UNFINISHED PORTRAITS*.

**Michal Urbanlak/Vladislav Sendeckl**, Polish violinist and pianist explore neo-classical compositions and gypsy influences, from Four Leaf Clover Records, *RECITAL*. **Karin Krog/Bengt Hallberg**, Norwegian singer and Swedish pianist perform blues, soul, and jazz pieces, from Four Leaf Clover, *TWO OF A KIND*. **Trio Con Tromba**, this Scandinavian "trio with trumpet" tackles chamber jazz versions of standards and originals, from Four Leaf Clover, *TRIO CON TROMBA*. **Hawk On Flight**, Scandinavian quartet offers self-penned program, from Four Leaf Clover, *BLUE EYED*. **Putte Wickman**, usually mainstream clarinetist slides into electric setting, from Four Leaf Clover, *DESIRE*. **Nexus**, Swedish quartet encounters the Italian trumpeter on their turf, from Four Leaf Clover, *MEETS ENRICO RAVA*. **Jochen Voss/Klaus Ignatzek**, sax/piano pairing plays six Ignatzek pieces with plenty of room for improvising, from Four Leaf Clover, *CLOUDS IN MY HEAD*. **Latin Lover**, hot band recorded on a frigid (below 0°) evening, from Four Leaf Clover, *LIVE AT STOCKHOLM JAZZ & BLUES FESTIVAL*. **Hector Binger/Don Menza**, Latin Lover's saxist and the rest of the gang welcomes the West Coast guest, from Four Leaf Clover, *EL ENCUENTRO*.

**Hans Kumpf**, free-thinking German reedman jams with Russian musicians, from Leo Records, *ON A BALTIC TRIP*. **Anatoly Vapriov**, '70s poll-winning Russian saxist waxes '81 and '83 musical conceptions, from Leo, *INVOCATIONS*. **The Fringe**, multi-stylistic Boston band celebrate their longevity with third LP,

from Ap-Gu-Ga Records, *HEY, OPEN UP! District Six*, three South African musicians join four Westerners for carnival and cape-town sounds, from District 6 Records, *AKUZWAKALA*. **Entrance**, familiar (Thomas Clausen, Bo Stief, Palle Mikkelsen) and unfamiliar Scandinavian names team up in eclectic electric outing, from Metronome Records, *PALLE MIKKELBORG'S JOURNEY TO...*

**T Lavitz**, ex-Dregs keyboarder joins old friends for a high-energy EP, from Macon Records, *EXTENDED PLAY*. **Didier Lockwood**, ferocious French fiddler flings fusion riffs, from Gramavision Records, *DIDIER LOCKWOOD GROUP*. **Andy Jaffe**, debut of Big Apple pianist w/ powerful front line (Branford Marsalis, Wallace Roney, Ed Jackson), from Stash Records, *MANHATTAN PROJECTIONS*. **Disguise/Delimit**, punny name reveals program of originals mostly by synthesist Tom Gastineau, from Bandelism Records, *FREE PARKING*. **Marc Sloan**, baker's dozen new tunes from the bassist and cohorts, from Little Animal Records, *YEOW*. **Radio Piece**, double-keyboard quintet premieres a seven-part *Halloween Suite* and shorter pieces, from Radio Star Records, III.

**Lionel Hampton**, '79-81 concert highlights from tours around the world, from Glad-Hamp Records, *AMBASSADOR AT LARGE*. **David Baker**, teacher/cellist/composer offers a second album of his 21st Century Bebop Band, from Laurel Records, *RSVP*, plus performances of his *Concerto For Violin And Jazz Band* and *Concerto For Flute, String Quartet, And Jazz Band*, from Laurel, *WORLD PREMIERE RECORDINGS*. **Rebirth Jazz Band**, seven young New Orleans paraders step lively, from Arhoolie Records, *HERE TO STAY*. **Wendell Harrison**, Detroit saxist combines guests inc. vocalist Leon Thomas, from Rebirth Records, *REAWAKENING*. **Alan Nelson**, songster/multi-instrumentalist shares his outlook in life, from Emir Records, *NUCLEAR CAFE*. **Various Artists**, Lynne Jackson, Dave Frishberg, Mike Palter, Bill Henderson, Dave McKay, Joyce Collins combine, via Dodo Records, *TO SING ME A KERN SONG*.

**Michael Doucet**, Cajun fiddler and folklorist plus pals Beausoleil, from Arhoolie Records, *PARLEZ-NOUS A BOIRE*. **Bryan Lee**, blues-rock guitarist and the Jump St. Five travel to Naw'lins, via BL Records, *BOURBON ST. BEAT*. **Duncan James**, guitarist leads trio and vocalist Madeline Eastman in 10 standards, from Anatar Records, *DUNCAN JAMES*. **Dan Perz**, fourth LP from the transplanted Oregonian guitarist, from DP Records, *THOUGHTS OF YOU*. **Kevin Postupack**, acoustic guitarist and friends attempt to attain, from PRM Records, *THE VOICE OF SILENCE*. **db**

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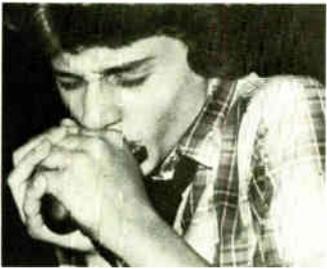
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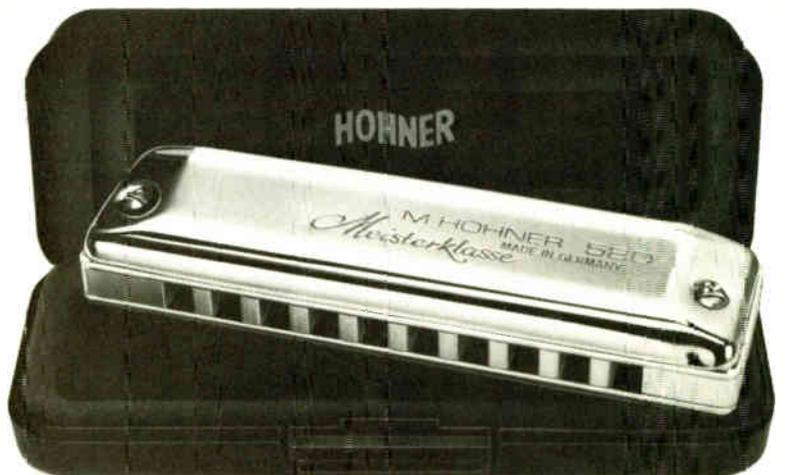
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**1 STEVE LACY.** *SAN FRANCISCO HOLIDAY* (from *EVIDENCE*, Prestige). Lacy, soprano saxophone; Don Cherry, trumpet; Billy Higgins, drums; Thelonious Monk, composer; Rec. 1961.

I'm almost definite that was Steve Lacy, on what sounded like a Monk tune, but I don't know the tune. The trumpet player I couldn't place, although it had reminiscences of Cherry, except it wasn't continuous enough in the speech-like cadences and so forth. I don't think it was a pocket trumpet either, I wasn't really listening for that. The drummer could have been anybody—Frankie Dunlap, any bebop drummer.

I love Lacy, and I think he's a real bridge between bebop and some sort of altered version of bebop—not avant garde, but the way he puts his actual eighth-note lines together, and he does stick to eighth notes for the most part, he rarely plays fast—and he places things rhythmically a little behind the time, a little ahead of the time. He plays with the time, and he's definitely a thinking man's player, trying to take irregular ways to the same goal. He's very consistent. Three stars.

**2 BRANFORD MARSALIS.** *WAITING FOR TAIN* (from *SCENES IN THE CITY*, Columbia). Marsalis, composer, soprano saxophone; Kenny Kirkland, piano; Jeffrey Watts, drums.

Well, that was definitely New York-style jazz. It's drummers' music—in New York we give the drummers rein to go crazy, and this guy definitely did. A little bombastic.

I liked the abandonment, which is the way we do play back East. There's a certain meeting of minds and it's the process that is more important than the end result. But when you're listening at home, of course, the end result is crucial, and in this respect I think it falls short. First of all, the soprano player was playing way too much and left no space. His sound is a little thin to me, and for my taste, he tongued too much, which gives it a stiff quality I don't really like. Definitely Wayne Shorter influenced in that tonguing approach, which I think only Wayne brings off. Almost a staccato approach to time playing.

It could have been somebody like Branford Marsalis, who's still in the development stage—with Kenny Kirkland, who I'm working with next week. But it could have been some really good students also, and that's not a derogatory statement. That's the way we teach them to play. I'd give it two stars. The *sound* of it is pretty horrible, almost like it's not meant to be a record.

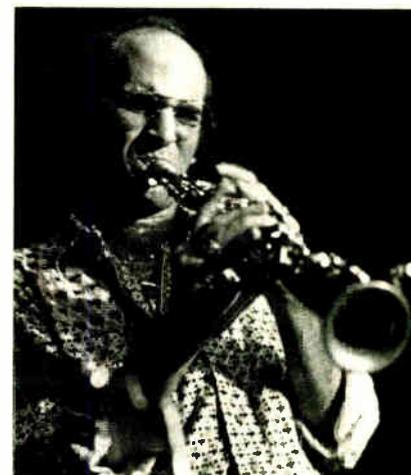
## Dave Liebman

By LEONARD FEATHER

**A**fter going through a variety of horns and a diversity of settings, Dave Liebman has found his identity as a soprano saxophonist. Though he still occasionally plays flute and tenor, he regards the soprano as a logical medium for his personality; as he says, "You spend years trying to find that one instrument that's an extension of your body."

Brooklyn born, Liebman played with Charles Lloyd and Lennie Tristano in the late 1960s, then achieved some prominence with a jazz-rock group, Ten Wheel Drive, in 1970. After three years with Elvin Jones and a year-and-a-half with Miles Davis, he started Lookout Farm, the group that marked the beginning of his productive collaboration with pianist Richie Beirach.

Though he has been heard in many settings over the years, Liebman's basic



direction today can be observed in the work of Quest, another group involving Beirach, and the subject of a five-star review in *db* (Feb. '85).

This was Liebman's first Blindfold Test in almost a decade. He was given no information about the records played.

**3 WEATHER REPORT.** *THE MOORS* (from *I SING THE BODY ELECTRIC*, Columbia). Wayne Shorter, composer, soprano saxophone; Ralph Towner, 12-string guitar; Josef Zawinul, keyboards.

Again, it sounds like some students messing around. I hope it's not Oregon. It did have their instruments. It was very un-together. First of all, the guitar intro was completely scattered, danced around about 18 different ideas. I thought it could have been Towner or Abercrombie or Mahavishnu, but then it didn't have the intensity or direction of thought that those guys usually have, so I cancelled on that.

It's like a lot of guys do when they're attempting to do something which they think is new—which is elements of new wave, a beat going on at a different time, some electronics, some things like Wayne Shorter in Weather Report—one thing that was interesting was the use of soprano primarily as a coloristic instrument. Long notes, high notes—basically he was a color source. Wayne's responsible for that, for sure. But of course Wayne can back it up with some music. In the case of this one track, there wasn't enough for me to even judge it. That's one star.

**4 ZOOT SIMS.** *THE VERY THOUGHT OF YOU* (from *THE INNOCENT YEARS*, Pablo). Sims, soprano saxophone.

That's the old stuff, the root of the soprano tree, coming from Bechet, with

the sensitive, kind of exaggerated vibrato. I sat down with somebody and tried to figure it out. It's not the stomach, not the throat; it's some strange act of the internal organs which gets the vibrato this guy has. I think it might be Zoot Sims; I'm not sure who else would play in that style. Could be Kenny Davern, but I think he would be a little bit more dated. It's kind of bebop and swing at the same time. A use of eighth notes at times, but mainly a lot of arpeggios and little melodic figures, like a Prez kind of thing where the melody takes precedence over the chords. Swinging in a hard way is not really the point of it, it kind of glides, and of course the rhythm section was suitable for that. I think it's a very clarinet style. In fact, when he came back after the piano solo, I said, "Did he switch to clarinet?"

It's a beautiful way to play the soprano. You have a smaller mouthpiece than the tenor or alto, and your inflections can be that much more obvious by doing so little. You get speech-like things, slurs, a sense of real breath in there. Of course Coltrane really changed that, playing it more nasally, more like an oboe, more Eastern sounding.

I would give that three stars also, for what it is—well, for what it is compared to everything else I'd give it four. It accomplishes its goals.

Who would get five stars? I'd give it to Coltrane, certain Steve Lacy things, anything where the instrumental thing is beyond soprano and the performance is stellar. **db**

## Mikel Rouse

*Erasing the boundaries between rock, classical, and jazz comes naturally for the new wave sensibility of this composer/keyboarder.*

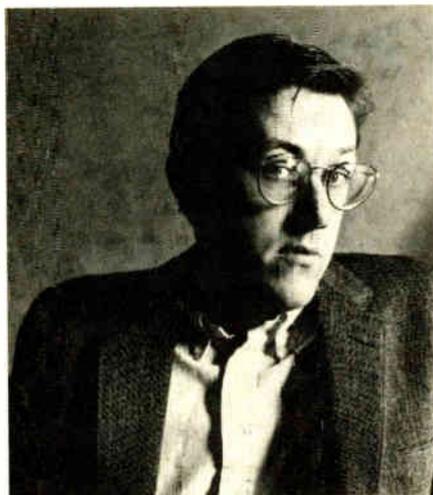
BY JOHN DILIBERTO

When a musician claims minimalism as his most important influence, you assume he's young. Yet, when you discover he's produced seven LPs, an assortment of EPs and nearly 20 theatre, film, opera, chamber, and orchestral works, your assumptions may be undermined. That's a typical paradox for 28-year-old composer and multi-instrumentalist Mikel Rouse, who has two separate and distinct music careers. He's the head of an intelligent new wave rock unit called Tirez Tirez as well as being a "serious composer" leading a chamber ensemble called Broken Consort with a decidedly post-minimalist orientation. Rouse is an artist who wants it all: fame, freedom, and prestige.

Rouse was born on January 26, 1957, in St. Louis, Missouri. "If Philip Glass, at 43, is a young composer," observes Rouse, "I guess that makes me a baby composer." He had piano lessons in second grade, but taught himself how to play guitar in his hometown, Poplar Bluff, MO. When his family moved to Kansas City, he attended the Conservatory of Music at the University of Missouri. At the Conservatory he studied musical academia, while across the street at the Art Institute he majored in painting and filmmaking. It's not surprising then that Rouse's music has such a strong imagist presence and movement.

Rouse was a walking sponge, absorbing influences wherever he found them. Rhythm & blues were heard on Chicago's WLS-FM; Iggy Pop and the Velvet Underground in high school; jazz from the Charlie Parker school in Kansas City; and in the conservatory, African music and the Schillinger System of Composition. It was this latter study that strongly shaped Rouse's music.

Schillinger, who died in 1943, devised a holistic approach to composition based in mathematics. It is not a formula, but a rationalized method of approaching, analyzing, and creating music. From Schillinger, Rouse understood that artistic creation is the result of careful plan-



ELLEN DILLON

ning and not blind inspiration. "People rap me and the Schillinger system for being cold and unemotional," Rouse claims. "It just shows you all the possibilities through mathematical permutations, through the laws of physics and all that. In his *Book Of Rhythm* he shows how to calculate every rhythm on the planet." That's certainly worth knowing in this rhythm-conscious era of music. Rouse is quick to point out that Gershwin was a student of Schillinger's and wrote *Porgy And Bess* under its influence.

So how did this classically trained, highly disciplined composer wind up in a rock band? It's that old rock/art school connection. "Tirez Tirez began as a parody," recalls Rouse. "But soon we had our first gig opening for the Talking Heads [more art school renegades] and began to get reviews. I thought, 'Hey! This isn't bad, and I'm not getting my stuff played as a composer anyway.'" So in 1978 Rouse put his classical aspirations on hold and pursued rock stardom with Tirez Tirez. They released two now out-of-print records, *No Double Bagging Necessary* and *Rush & Dissonance* and moved to New York in 1979 to join the burgeoning new music scene.

Tirez Tirez' third LP, *Etudes* (Object Music 1980), bears a more than passing resemblance to the Talking Heads circa *Talking Heads '77*. With its light, punchy rhythms, pared-down harmonies, and Rouse singing like a less manic David Byrne, comparisons were inevitable. At the time, Rouse thought that pop music could be as serious and timeless as classical music. Tirez Tirez became a revolt against his classical peers and teachers who sneered at his love of rock & roll. But after a few years of slogging it out in the pop scene, Rouse came to two realizations: one, "I wasn't charismatic enough to make it as a rock performer." and two,

"I began to see pop music as something that had to be viewed in a different light [from classical music]." So in 1982 he came to a fork in the road and managed to take both paths.

Tirez Tirez continued, although the sound became more structured and Rouse's voice began to develop a distinct identity. But Rouse also pursued a classical career in the spirit of Steve Reich and Philip Glass. "Minimalism is the big, number one influence," he explains. "But not in the way that people think. Minimalists did not invent repetition. The big thing that they did was that they performed their own music, because no one else would do it."

Again, comparisons arise. He spent some time in 1980 in one of Glenn Branca's guitar armies before forming his own group. Mikel Rouse's Broken Consort debuted in early 1984 with *Jade Tiger* (Les Discs du Crepuscule 220). It's a complex and invigorating album full of cyclical rhythmic drive and buoyant harmonies. The close interplay between bassist James Bergman, soprano saxophonist Philip Johnston (from the Microscopic Septet), percussionist Rob Shepperson, and Rouse's piano and keyboards recalls Steve Reich's middle-period work. The piano/drum percussives and the timbral contrasts and phasings lend it a stately, African/Renaissance air. But it also has a spontaneous feeling that is more closely related to jazz. "It was a very calculated attempt by me to do something that was very jazz-oriented," says Rouse. "If it had been mixed in the way I wanted, it would have set the standard for contemporary jazz-funk records."

Rouse wanted to compose music more expansive than the four instruments of Broken Consort, but since orchestras wouldn't play his works, he got a couple of synthesizers. He composes everything in the key of C, and if other instruments are employed, he transposes. "I do that because I think that it will be performed on keyboards and synthesizers," says Rouse. "Now I don't gyp the synthesizer by using 'flute sound' or anything like that. I go for different sounds that are inherent to the synthesizer. The reason I like Baroque music is that it was meant to be played on different types of instruments. My specificity comes in the actual notes themselves. As far as the arrangements, all of the dynamics are written into the notes themselves, so they can be played by anything." If Glass and Reich represent the "New Tonality," then Rouse may be a herald of the "New Polyphony".

His newest work, still unreleased, is an

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epic composition called *A Walk In The Woods* and features the Broken Consort members with lots of overdubbed synthesizer from Rouse. "I had this idea," Rouse explains, "that I wanted to hear synthesizers playing lines. I had an electronic string sound doubling actual violins and woodwinds to get a rich, fat sound, not an orchestral sound."

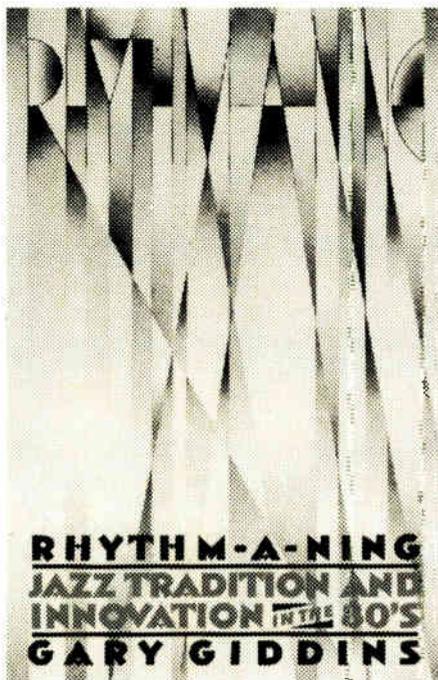
*A Walk In The Woods* takes its name from the famous but failed peace talks in Geneva, and all of its subtitles are named after war games. Rouse isn't afraid to bring politics into his music and delve into the nuclear realities of today. "It signifies that these people [the governments] don't understand the incredible reality of what they're involved in," Rouse incredulously exclaims. "Things like *Airland 2000* [a war game] show us that we're out of control as a society."

Meanwhile, he continues with *Tirez Tirez*, whose vacillating membership sometimes includes Broken Consort musicians. Their newest LP, *Story Of The Year* (Les Disques du Crepuscule 197) is the most sophisticated to date, with quirky tunes like a love story about a man with an artificial heart. But the recent *Tirez Tirez EP, Under The Door* (Another Side 8408), is dance-floor driven with Rouse playing guitars, keyboards, electronic percussion, and singing, with an assist from Tuxedomoon violinist Blaine Reininger. Reininger co-stars with Rouse on *Made To Measure Vol. 3: Colorado Suite* (Crammed Discs 3), an EP of high density, speed demon minimalism with one downshift into the humorous, semi-autobiographical *Windy Outside* by Reininger.

Rouse continues to push the limits of his art, whether it's the solo Linn Drum LP *Quorum* ("People haven't begun to tap the resources of those machines"); by expanding on minimalism ("Minimalism is limited in its harmonic possibilities"); or his use of synthesizers ("Imagine what I can do if I use a Fairlight or Synclavier"). And he hasn't totally abandoned the possibility of hearing his work performed by an orchestra. He was near the end of composing *Red 20* for orchestra when I spoke with him.

Except for *Quorum*, released on his own Club Soda (CSM 001) label, all of Rouse's music has been issued by European labels, and he's yet to find the acceptance in the U.S. that he enjoys in Europe. His press kit is dominated by European notices for both *Tirez* and the Consort. That's one of the more unsettling paradoxes of Rouse's career. But Rouse is on a 20-year plan towards fame and glory, and he seems to have the patience to wait and put out challenging music in the interim. db

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## ILLINOIS JACQUET

RICK'S CAFE AMERICAIN

**CHICAGO**—The catch-phrase “ageless” has been arbitrarily pinned on so many jazz senior citizens that its meaning has become obscure. It makes one wonder about the requisite criteria used for awarding such an exclusive designation. Without going into a lengthy discourse of qualifications for agelessness, let's instead focus on one worthy recipient of the label.

Illinois Jacquet, though 62 years old, is truly ageless. His flamboyance and tenor sax are still intact, inseparable and in the seasoned company of his current 16-piece big band. Known for his demonstrative exploits with Lionel Hampton in the '40s, Jacquet's own orchestra links present with past in the best possible way: employing veteran players and fundamental charts which remain faithful to the foundations of big band jazz. His mission centers around creating an atmosphere and repertoire reminiscent of his own past without resorting to the formulaic exaggerations of the “Hooked On Big Bands” approach. Observing the band in performance bears witness to the success of his attempt.

A rundown of the group's personnel reads like a list of nominees for a “Whatever happened to . . .” story. Most noteworthy of the supporting crew is Cecil Payne, whose baritone sax shimmered during a heartfelt ballad feature appropriately entitled *Carney*. Operating primarily in the upper register, Payne delivered a poignant recitation with an effective warble to his tone—a performance which teemed with sincere emotion and homage to the title's namesake.

Emotional expression seemed contagious during the set. Spotlighted several times, trumpeter Richard Williams showed two sides of his style: the searing technique of a cadenza on *A Night In Tunisia* and a time-altering hesitation-cum-acceleration during *Woody 'n You*.

Mention should also be made of the fine reed section work of tenormen Eddie Barefield and Hugh Brodie, who combined for a brisk double-lead bop line on *Woody 'n You*. This twosome also contributed noticeably to the section's overall Dameronian sweetness heard on *Ghost Of A Chance*.

The brass contingent, anchored by trumpeters Williams and Virgil Jones along with trombonists Kiane Zawadi and Eddie Bert, proved a worthy foil for the reeds during a frenzied call-and-response sequence on *Old Man River*. In



MITCHELL SEIDEL

the more stable setting of Lester Young's *Tickle Toe*, the brass echoed choir-like backgrounds with a slightly synthetic and surreal quality.

In the midst of these stand-out soloists and steady sections, Jacquet and his unfailing charisma maintained center stage attraction. His mannerisms and expressiveness haven't slipped at all over the years. Just one solo on *Ghost Of A Chance* demonstrated a lexicon of mastery replete with swooping bends, straining tone, and speech-like articulation. For the evening's finale, Jacquet reprised his old Hampton flagwaver, *Flying Home*, complete with the acrobatic solo for which he is best known and which almost everybody knows by heart. Showboating to the crowd's delight, he dipped down to bellowing honks and soared to screaming highs all the while tugging the entire band along with him. Jacquet's ability to inject excitement and freshness into a note-for-note rehash of a familiar solo attests to his permanence as a jazz soloist. He may very well be a living definition of the word “ageless.” —tom nuccio

## SHORTY ROGERS/ BUD SHANK

KIMBALL'S

**SAN FRANCISCO**—I went to hear Shorty Rogers reverentially; he occupies a large niche in my personal gallery of jazz composers/arrangers. So much of his past writing still retains force and attraction, with a punch that time can't glove; music of an inimitable sting and attack that brought honey to the books of Woody Herman and Stan Kenton. For Kenton he composed treats like the fast-moving juggernaut *Jolly Rogers*, *Viva Prado*'s drum rolls heralded and accompanied a typ-

ically imaginative latin surge and tumult, and he painted a number of “portraits” of members of the band—it has been commented on how the sometimes rigid country of Kentonia benefited from his alternately relaxed and swinging sojourn.

On his own, out of the shadow of other bandleaders, Rogers' stream of compositions increased; best of all was the formation of his Giants, one of the finest small groups to grace jazz. Rogers and his Giants did a lot to put the West Coast on the '50s map of jazz.

This was my first hearing of Rogers in person, a good reason being that he has been somewhat absent—nearly 17 years—from the club scene, due to his work for tv and film scoring. He has been mercifully reclaimed from the studios, at least to some extent, and has been gigging around the country recently in good company, that of saxophonist Bud Shank. Shank has been such an eloquent part of Rogers' sound over the years that the familiarity between them breeds instant rapport. A master of the alto sax, Shank has a control that can push his instrument into the far corners of technique without a hint of lost poise, and a burnished perfection is integral to his tonal makeup. On this night he believed in the passionate utterance, writing large, speaking loudly for the most part, wringing every last drop of emotion from his alto, not afraid of the frantic edge.

Rogers' work on flugelhorn was a contrast to his partner's ardor—not exactly fire and ice, but heading in that direction, certainly standing somewhere north of the torrid zones Shank prefers (soloing with Kenton, the Rogers style was a cool hand stroking the turbulent Kenton fever). He patted his stomach apologetically after solos a couple of times, implying the game was a little strenuous for one so long a recluse. His wind wasn't what it was, and it's true that Shank often took the longer solos, except for the last set, where Rogers stretched out. But despite a long period of not touching his horn at all, he's returned in good shape—he can milk a phrase expertly or take on a fast clip without faltering or thinning down his ideas.

The opener, *Broadway*, was, naturally, a number in a hurry; *My Romance* followed, much less so, and *Warm Valley* by Duke Ellington (“the daddy of us all” was Shank's comment) was balladry at its best. *Lotus Bud* found Shank on flute, spinning a delicate web of melody that easily transfixed attention. Shank's flute didn't always follow such lovely, fragile lines; later he pushed it into the same passionate mold his alto occupied.

Rogers has often shown how comfort-

able he is in the tropics, combining South American idioms with jazz, and his *Cotton Blossom* was no exception, sounding latin and lovely. *Yesterday, Today And Forever*, a current Rogers chart, showed quite an interest in playing around with time signatures, with Jack Carney's bass kicking off in a blues vein, Eddie Marshall's drum rolls adding a somber touch that even the swinging center section couldn't completely dispel; troubles parked at the door and refusing to move.

Special mention should be made of George Cable's piano; his solos shone powerfully throughout the evening's varied program. He doesn't mind a drift towards a difficult corner, cocking a snoot at the current tempo, spinning out his own contrary touches, and then blithely sailing out into the open, joining the crowd.

Rogers has always had the ability to write numbers with a catching lightness of mood, a pull and magnetism the spirits quickly respond to, ensemble patterns that ascend into bright excitement. Some of the qualities that characterized his past writing have disappeared; time has worked its alterations, features have changed and new expressions are evident. But this is only natural; Shorty Rogers has too much going for him to rest on past laurels. —sammy mitchell

## EDWARD WILKERSON/ EIGHT BOLD SOULS

### CHICAGO FILMMAKERS

**CHICAGO**—Edward Wilkerson is definitely among the handful of major jazz artists of the 1980s—nobody familiar with his music disputes this. Trouble is, he's done his major work exclusively in Chicago, so he's little known throughout the rest of the jazz world. Moreover, he's not a prolific composer or bandleader, so this four-week concert series was a major event. Audiences, at first merely capacity, increased fivefold over the weeks, until at the final show ticket-sellers attempted vainly to turn away fire-hazard-sized throngs.

The Eight Bold Souls brought Wilkerson back to the little-big band idiom, and offered some major steps forward in his art. Comparisons with David Murray and Henry Threadgill are inevitable. As composer, Wilkerson is at least their equal in terms of melodic creativity, and his multi-theme scores are considerably more detailed than theirs; his bands match theirs for unity and fire, and as a saxophonist



LAUREN DEUTSCH

(usually tenor) Wilkerson is their superior. The authoritative swing of his solos no doubt results from his onetime youthful fascination with the Ammons/Turrentine school. He's composed variations on Jelly Roll Morton, and critics never fail to note how Ellington informs his work, but he's not to be mistaken for a revivalist or neoclassicist; eating meat doesn't make you a lion, either. Quite the opposite—he's an AACM school grad, an ex-student of Muhal Richard Abrams, and wholly a modern man.

For all his past mastery of rhythms, lines, and sound colors, the several new works at these concerts (each performed several times) proved a revelation. *Chapel Hill* opened with a miraculous demonstration of Wilkerson's composing mastery: Holst-like lines led to a tuba/cello vamp (over high horn triplets) that turned imperceptibly into an African figure accompanying a trombone solo—it was the most natural flow of tempos, rhythms, recombining instruments, and it only lasted a minute or so. This theme wasn't repeated; instead, after the solos, there was a long section of a slow, crepuscular two-note chorale casting dissonant clouds over a flugelhorn solo to conclude. Equally subtle was *Shining Waters*, with a first theme that began in questioning dissonances and moved into an unresolved hymn; in the composition's middle came a somber tuba theme over 12/8 Ellington voicings (think of a troubled *Sepia Panorama*) while the third theme suggested a very dark and troubled *Azure*. *Through The Grapes* went further: the long, hanging dissonances and slow rubato movement proposed melancholy turning into endless despair.

Apart from these works' tremendous mastery of subtly defined emotion and technique, the news here was the active play of chiaroscuro, beneath darkened shades, that has entered Wilkerson's

world. Coming from a composer previously noted for his extroversion, featuring rousing tempos and riotous horns, it's as if secrets from long observation and reflection were being disclosed. They cast the contrasting pieces, *Recess*, *The Hunt*, and *Dervish*, in a new perspective: these were the faster, "hotter" compositions, ever restless with counterpoint, call-and-response (this is the heart of Wilkerson's orchestral concept), sound recombinations. *Dervish* was a beauty, moving from historic Africa, with low, clattering percussion, to bebop America, and swinging like mad. Surely the nervous, optimistic, constant activity of these is the reverse side of the coin, intimately and irretrievably linked with the disquieting Imagism of his other new works.

The Eight Bold Souls provided marvelous realizations of Wilkerson's music. Though there were tuba and cello solos, these players served primarily orchestral purposes. Trombonist Isaiah Jackson was emboldened by the scores to inflame linear ideas suggestive of Grachan Moncur with an irreverent expressivity, Rudd- or perhaps Ray Anderson-like. Mwata Bowden, who is one of the best free jazz clarinetists, played clarinet only in ensembles. He usually soloed on tenor, sustaining close unity in long, extensive discourse, via motivic development that often turned wild and elaborate. In the first concert, Reggie Nicholson played drums; Steve McCall replaced him in the others, and one of the concert series' special rewards was hearing his conception evolve within the Bold Souls' creative intensity—by the third and fourth concerts he seemed to rediscover the height of his powers, creating major solos on both evenings. He made an outstanding rhythm team with bassist Richard Brown, a young virtuoso from New Orleans who is a real discovery.

The music's most remarkable interpreters were tenorman Wilkerson himself and trumpeter Robert Griffin. Remember Red Allen's ironic brass solos and commentaries of the big band '30s? Griffin doesn't sound at all like Allen, but he shares that irony; a true Chicago (post-Bowie, post-Leo Smith) player, he offered busy lines that sounded bitter, even lonely, in their abstract detachment. As for Wilkerson, I'll cite only his solo in the final night's *Shining Waters*: with rough honks, short phrases, and split tones, it amplified the first theme's self-contradictions, a compelling cry of the heart. It was very much a blues solo, typically, for Wilkerson is a being of flesh and blood and blues, and in the end that is the element from which all his other virtues grow. —john litweiler



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## John Scofield's Solo On Decoy—A Guitar Transcription BY TOM LOCKWOOD



*Tom Lockwood is a jazz studies major at Western Michigan University in Kalamazoo. He plays all of the woodwinds and both acoustic and electric bass. This is one of four John Scofield solos Tom transcribed for a class project.*

**J**ohn Scofield's solo on *Decoy* (Jazz Horn Music/Vitasis Music, BMI) is transcribed from Miles Davis' album of the same name (Columbia FC-38991), recorded in New York City in early 1984.

Scofield has come from roots in bebop and fusion to his own brand of jazz with his own groups, and back to funk as demonstrated in his recent work with Miles Davis. Miles said in the liner notes from a previous album, "John has a tendency to play behind the beat. I had to bring him up . . ." Scofield learned his lesson well. He does take liberties with the rhythm here, but they seem more thought out and forward moving. He plays funk in his own fluid style, with readily identifiable Scofieldisms like intervallic and rhythmic sequence, and polytonal harmonic movement.

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**ON THE BEAT** continued from page 6

Prince, Stevie Wonder, Michael Jackson, Earth, Wind & Fire, Luther Vandross, Ashford & Simpson, Huey Lewis & The News—even Rick Springfield—among the people *he's* listening to. And even Wynton Marsalis, for all his insistence on maintaining a sharp demarcation between jazz and pop, admits listening to

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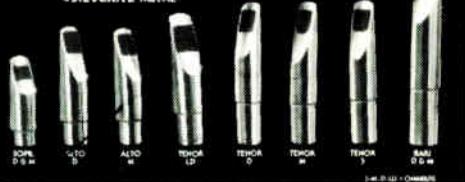
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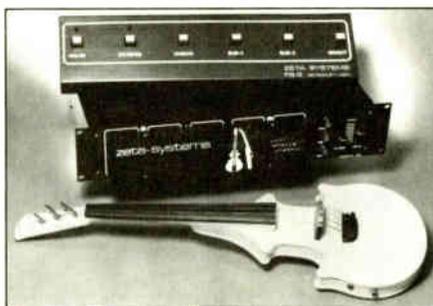


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Producing incredibly realistic orchestral voices and sophisticated programmed orchestral accompaniments, the new Personal Keyboard Orchestra from the BALDWIN CO. (Cincinnati, OH) is a self-contained instrument featuring the latest microprocessor technology. Featuring 750,000 bits of memory, the PKO-1000 is engineered for ease of operation: accompaniment levels, drum levels, and tempos have been automatically

preset for each of a dozen programmed orchestral accompaniments, but the player can override any of them to vary volume levels and tempo. The system's chord storage feature lets the player record and play back song accompaniments in up to 18 individual channels, including control and voice changes. Other features include polyphonic capabilities and a MIDI interface, which allows hook-up to a personal computer or other MIDI instruments, permitting multi-track recording, music printing, and access to educational software.

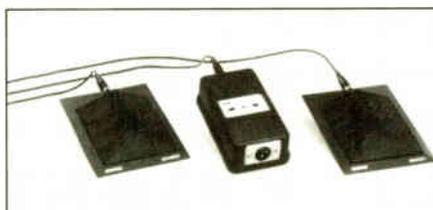
### STRING SECTION



**Zeta Systems' Electronic Violin**

Called by Jean-Luc Ponty "the only true electronic violin currently being offered," the ZETA SYSTEMS (Berkeley, CA) violin uses a revolutionary one-piece hollow aluminum bridge housing individual string piezo pickups, allowing the streamlined instrument to accommodate all traditional playing styles. The Zeta Violin Effects Preamp is a rack-mount unit equipped with polyphonic bass and treble EQ, level and pan with footswitch control over sine and square waves at unison, minus-1 and minus-2 octaves permitting total polyphonic signal processing.

### ELECTRONIC GEAR



**Shure's Omnidirectional Surface-Mount Mic**

The SM90 omnidirectional surface-mount condenser microphone from SHURE BROTHERS INC. (Evanston, IL) is a low-profile model designed to complement the company's SM91 unidirectional surface-mount mic. The SM90 takes advantage of the acoustic principle of

boundary effect, so it performs with as much as six dB higher sensitivity and approximately three dB greater rejection of random background noise when placed sufficiently close to a barrier or boundary (e.g., wall, floor, ceiling, table, piano lid). The mic includes a cartridge providing high output and a wide, flat frequency response for accurate sound reproduction; a low-distortion high-clipping-level preamp that can be powered by either two standard nine-volt batteries or an 11 to 52 Vdc simplex power supply; and a 25-foot two-conductor shielded interconnecting cable with two three-socket connectors. The SM90's base is a precision die casting with a matte black finish, and the perforated black steel grille is lined with a replaceable fine mesh screen and foam pad wind/dirt barrier.

### GUITAR FAMILY



**Westone's Spectrum SX**

The Westone Spectrum SX guitars from ST. LOUIS MUSIC SUPPLY CO. (St. Louis, MO) are limited-production handmade guitars with Canadian maple bodies and necks. The SX models—featuring in transparent red, transparent blue, and jet black—include such oft-requested customizations as a locking tremolo system with fine tuning, unbalanced coil Magnaflex pickups in various combinations, and exotic finishes. The line's Bendmaster FT system has a chromium steel bass plate with knife-edge glides; chromium steel pivot studs are direct-mounted into the body. The Magnaflex can be switched from dual to single coil modes which, combined with exotic pickup configurations, provide a fat sound. The fine tuners are top-threaded for fast fine tuning with little slippage, and three independent alloy screws and plates make up the string locks. **db**

where the music actually plays the musician is a notion that Fripp first encountered a long time ago—1969, to be exact, with the original King Crimson. “You know what it’s like when you’ve just done an amazingly good gig, when the music seemed to be playing itself. Most musicians have had that experience, where everybody was ‘on’ and they felt it. They say, ‘Yeah, it was magic!’ Well, I’ve always been fascinated by the question of how you get to that point for yourself. That magic, that feeling comes by of its own, but how do you learn to harness it?”

“That certain feeling happened to me in a big way quite often with the first King Crimson. Amazing things would happen—I mean, telepathy, qualities of energy, things that I had never experienced before with music. My own sense of it was that music reached over and played this group of four uptight young men who didn’t really know what they were doing. And then Pete Sinfield, the lyricist of King Crimson, called it the Good Fairy. He said, ‘We have a Good Fairy. We can’t do anything wrong.’”

“But then the Good Fairy went. Obviously we had done something wrong. So it was a question of how does one put oneself in a position where, as Pete would say, the Good Fairy can do you favors. And that questioning began a long and painful process. In retreat in 1974 outside the music industry I began to work seriously with the techniques of approaching it. And I’m still learning the techniques.”

In working with pupils, Fripp concentrates on the division of attention and levels of working. “There’s four levels of working,” he explains. “The first level is Automatic, which is just playing your licks. The second is Sensitive, where you’re aware of what’s going on; you’re in contact with what you’re feeling and what you’re thinking and the sensation your body has while in the process of making music. You are, at that point, experiencing the life of your body from the inside of your body; you have a living relationship with your two hands from the inside, which you are placing on your instrument. The third level is Conscious, where it’s beginning to go beyond what we are naturally. It’s where something more is entering the picture; it’s where you are aware of music as a living force quite apart from you as a musician, where you go beyond yourself. And the fourth level is Creative, where one can say the music plays the musician; or more accurately, you can’t tell whether the music is playing the musician or the musician is playing the music. And that one, in my own experience, I’m aware when it’s going on but I have no idea *how* it’s going on. So the question is, how can we organize our energy economy to put ourselves in that place where music can play us? It’s largely a matter of technique. Exercises for disciplining the mind.”

Fripp will be thoroughly immersed in these seminars for much of this year, but he does have a few other musical projects waiting in the wings. He plans to remix and re-release a heavily reworked version of *The League Of Gentlemen* and *Under Heavy Manners* as a new double album called *God Save The King*. (And you thought the King was dead?) He’ll appear on an album of Christmas songs with The Roches, to be released this winter. And there’s talk of hooking up with his old mate Brian Eno for another collaboration.

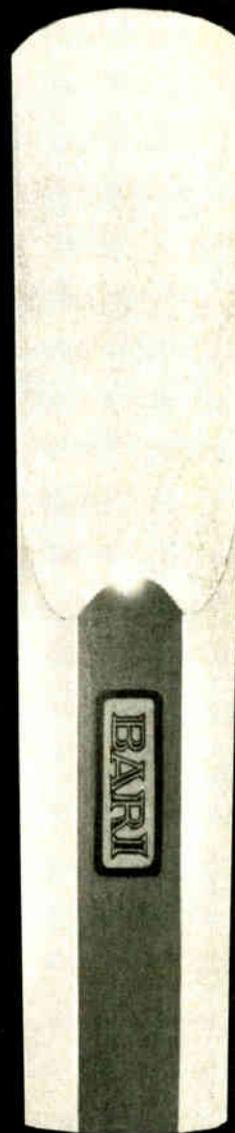
As for Fripp’s ongoing relationship with Police guitarist Andy Summers, he says: “We still talk about recording albums together and performing live together. We had serious discussions about live performance with Andy’s manager and my manager, but we had entirely different views of what live performance would be. Mine was for two guitarists to go out and play guitars in a small, mobile, intelligent unit. Andy was looking towards a somewhat larger band, whereas I wasn’t looking to a band at all. So that one went on further. But it’s still on the table.”

And what of the chances of reviving yet another edition of the once and future King Crimson? Don’t ask. **db**

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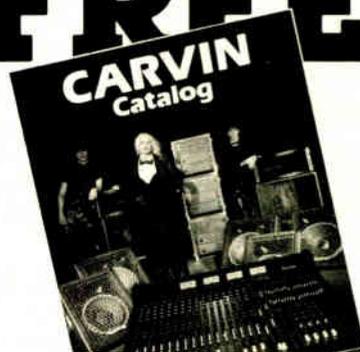
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lose something. You could say the same about Monk."

Pullen has, however, attempted his own homage to Monk at the urging of a Japanese label impressed by his composition *Thank You Very Much Mr. Monk*, which Pullen introduced there during the quartet's '83 tour. "Young Japanese play that as one of their session tunes," he says proudly. "But that project was a difficult one. I decided straight away I wasn't going to imitate him; I'd do justice to his heads, if I could, then my own interpretations, which is still a way of saying thank you. I did *Round Midnight*—they love that, *Trinkle Tinkle*, *In Walked Bud*, *Well You Needn't*, and a couple of original tunes.

"I had trouble with all of them—not so much in interpreting the heads as in satisfying myself. There were technical problems, fingerings that for Monk were easy, but which I had to work at. Then the harmonies—trying to voice the chords correctly, to give the sound the way Monk intended it. He'd get the essence of a chord—that was always present, whether he added a note or subtracted one." The LP, from the Tei Chi Ku label, will be Pullen's fifth solo piano disc. His first, eponymously titled on Sackville, documented the second time he'd ever performed alone; his rehearsal had been a concert the night before. His latest, on Black Saint, is *Evidence Of Things Unseen*.

\* \* \* \* \*

Pullen had argued with Mingus when he wanted to leave the bassist's band; Mingus thought the time wasn't right, but the pianist knew otherwise. The albums he recorded through the end of the '70s reflect his restlessness. He'd composed a suite about Malcolm X, but issued only the sections meant for piano. There were solo and group LPs on the Italian Horo label, and groups with progressive Chicagoans—Chico Freeman and Fred Hopkins, Joseph Jarman and Famoudou Don Moye—cut by Italy's Black Saint. There was an album from his appearance at the Swiss Montreux fest—having planned to play solo, Pullen was asked to assemble a trio from the gathered Atlantic all-stars, and chose electric bassist Jeff Berlin and drummer Steve Jordan. To some of his fans, his most disappointing project was his stab at an honest, accessible album for Atlantic with four of his compositions, his partner Adams, and favored drummer Bobby Battle. *Tomorrow's Promises* (from the song titled *Last Year's Lies And . . .*) told only half of Pullen's story; there were the roots he worked from, such as the hambone beat of *Big Alice*, but the slickness of the mix and the superfluity of musicians didn't allow for his usual expansiveness or true grit.

"I don't like exactness, or too much refinement," Pullen admits. "I never want to lose that raw edge, which I think is one of the qualities of jazz—that looseness, you know. Of course, we're in different times now, a stage of refinement, but there should still be that earthiness, that rawness. I think when people hear that, they respond to it more than to anything else. George Adams has that."

Pullen and Adams have co-led their quartet for almost six years; their collaboration has been one of the closest of the decade. But familiarity hasn't resulted in boredom, nor has the refinement of their repertoire and personal styles blunted the energy and spirit of their music. In fact, a progressive trumpeter who heard the Pullen/Adams quartet last year at the New Orleans Jazz & Heritage festival sniffed, "I don't know why they start right out like that, all avant garde," then turned the heat up in his next performance at a festival stage.

"What I do used to be considered avant garde, but it's not avant garde any more," Pullen insists, rightly. "It's changed; I've changed it so it fits about anywhere. I've adapted it and done so many things with it that it's really not strange to most people who've been exposed to jazz. I have more control; I developed what I already did. I can play things cleaner now, more exactly, if I want to. I can roll my hands exactly, but . . .

that's what I was speaking about, the rawness, the edge."

He doesn't want to lose it, and he's not in much danger. Pullen's still strumming the piano's insides (on his previous Black Saint solo album, *Healing Force*), still pressing flat a whole sweep of the keyboard, somehow retaining the essence of the chord he's complicated. At the Vanguard he swung mightily, pleased if exhausted by the end of a set.

His profile is rising—his reputation on the street, among listeners who've done their research, has seldom been higher: "Don Pullen," they say, "he's the one, right now." And Pullen's options are increasing. He's created music for a Baltimore dance company, has toured Europe again, wants to do some trio work, plans to make the quartet's first West Coast tour a breakthrough, is scheduled to mount an organ concert soon at New York's Public Theater. He's resolved to practice the piano more—something he's long resisted—and intends to return to composing, since many of the songs he's recorded he wrote "15, 20 years ago, during my organ days when we had to have material." He's hearing more orchestrally, having explored the subtle overtones and dynamic extremes of the piano, and coled a sextet with Beaver Harris (*A Well Kept Secret*). He's generated a meaningful language, available to others, from the provocative ideas and techniques he first tried in the '60s. He'll play anything that appeals to him; what's with this rap he's avant garde? Now, about that organ gig . . .

"That will be a fun night, takin' that uptown music downtown," Pullen foresees. "But what I'd have to do is a lot of preparation . . . because there's such a difference. You really have to get your hands in shape. There's coordination involved in running your bass lines with your feet and your left hand, and I'm rusty. My best way of learning how to do it again is by being on a gig, so I'd work for a couple of months, weekends or something, in some out-of-the-way place before that concert."

His piano mystery's out of the bag. The only secret left is where Don Pullen works when he's not playing. db

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## The Voice Of Jazz Worldwide

BY W. ROYAL STOKES

"I started in commercial radio as a teenager giving newscasts," recalls Willis Conover, whose deep voice is heard worldwide nightly by an estimated 100 million listeners. Conover launched his *Music U.S.A.* show over Voice of America short wave 30 years ago this past December, and it remains a major forum of jazz education and entertainment in hundreds of countries where the music is virtually unavailable otherwise. It has also, in many societies abroad, been the chief inspiration for native jazz cultures that support networks of night clubs, concert series, recording studios, record labels, festivals, jazz societies, scholarship and educational programs. A roster of foreign-born jazz musicians now established here who credit Conover's programs as the major source of their knowledge of the music before expatriation to these shores would run to hundreds of names, most of them familiar to the **db** readership.

"It was up to us to select music and present it," says Conover of his next radio gig, in Salisbury, Maryland, just before the outbreak of World War II. "I made an arrangement with a local record store to borrow records to play on my program. The man running the store, who happened to be a musician, said, 'You sure do like jazz.' I said, 'Jazz, what's that?' He said, 'These records you're playing—Duke Ellington, Benny Goodman, Jimmie Lunceford, Bix Beiderbecke, Art Tatum.' I said, 'That's jazz?' He said, 'Yes, why don't you buy a copy of **down beat** and learn more about it?'"

Conover's radio experience landed him a job as an interviewer of Army recruits at Fort Meade, Maryland, when he was drafted in 1942. Before long he was moonlighting a jazz show weekends on WWDC in Washington, catching the big bands at the Capital Theatre and hanging out at the Howard Theatre and at U Street clubs in the city's black section, where the liveliest jazz action was. By war's end he had become well known in local jazz circles and by the end of the '40s he was organizing concerts, was elected vice president of the old D.C. Hot Jazz Society, and had lent his name to the Washington-based The Orchestra, a crack unit that backed such notable guests as Charlie Parker, Dizzy Gillespie, and Stan Getz.



"I used to go hear Tatum whenever he was in town," Conover reminisces, "and then I'd go up to his dressing room and he'd have a case of beer and we'd sit and talk." One night Conover was checking out a young Oscar Peterson at an after-hours club. "Everyone in the club was hanging around the piano to hear Oscar really going, and out of the corner of my eye I saw Tatum come in. Peterson looked up and, in the middle of one of his typical fast unison two-handed runs, said, 'Oh, no!' He got up from the piano, couldn't play one more note, couldn't play in Tatum's presence."

It was during the late '40s and early '50s that Conover, agonizing over the continuing insults to blacks that segregation constituted, helped bring about the end of the separation of the races insofar as the local jazz community was concerned. "I made sure that the groups that I helped to organize were either booked in what was then called the black part of town, where everyone was admitted, or if it was in another part of town, I said to the manager, 'It's wrong, I don't care what the law is.'"

Conover has been described as "a prophet without honor in his own country" because, while his is hardly a household name even among the jazz cognoscenti, he is famous, even revered, overseas. "When I arrived in Warsaw for the first time in 1959," he recounts, "I saw at the foot of the ramp people with cameras, the Polish national flowers, tape recorders. I said, 'Well, now, I'll wait to get off and not be in the way.' Hundreds were cheering, a band of 40 musicians was playing and the people at the foot of the ramp said, 'Welcome to Poland, Mr. Conover. I was stunned!' Yet that was a mere five years after he had begun broadcasting jazz for the VOA. That scene has been replayed countless times as Conover has deplaned at airports

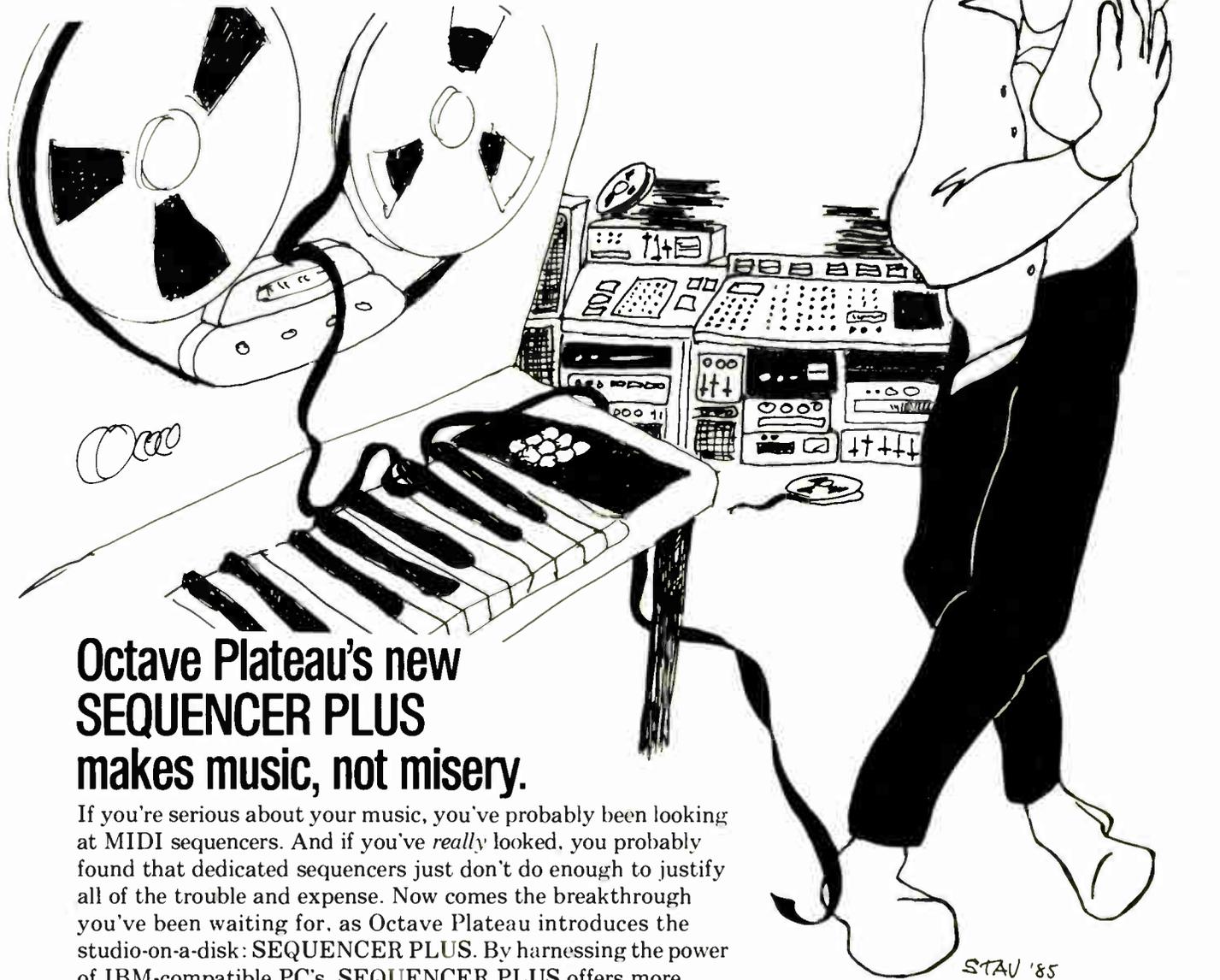
around the globe, most notably last year at a 25th anniversary rerun at the Warsaw airport, with some of the same individuals present who had greeted him there in 1959. "It's the musicians who are heard on my programs who really deserve the credit," Conover insists. "And I'm not standing on top of this building beating two sticks together. The Voice of America, despite being underfunded chronically, transmits these programs so that they can be heard."

A half-century ago, although American jazz musicians had performed abroad for a decade-and-a-half, European jazz artistry was virtually limited to the guitar virtuosity of Django Reinhardt. Today, thanks in part to the VOA, that has changed. "I wish I could play for your readers examples of some of the best jazz from the Soviet Union; they play everything from New Orleans to big band to avant garde," enthused Conover, as we sat in the tape- and record-cluttered studio at the VOA. (Conover's programs can be caught by anyone with a short wave receiver and he also turns up now and then on NPR and other domestic outlets. Records and other materials for programming on his shows here and abroad can be sent to him at Box 9122, Rosslyn Station, Arlington, VA 22209.)

The Buffalo-born Conover has added a great many other credits to the more than 10,000 programs he has sent around the world. He emceed the Newport Jazz Festival from the mid-'50s into the early '60s, has produced concerts at Carnegie Hall and D.C.'s Kennedy Center, produced and narrated the White House concert that celebrated Duke Ellington's 70th birthday in 1969, served on the board of trustees of Berklee College of Music, established and chaired the jazz panel of the National Endowment for the Arts, offered university courses on the history of jazz, authored articles and liner notes, and traveled in about 50 countries. His commitment to the music is such that he rarely takes a day off. "I didn't get into this to become famous or rich or powerful," says Conover. "I did it to satisfy a need in me to create something that made me feel that that day in my life was not wasted."

"This music is another way of communicating one's life and one's feelings in a way that's more effective than words could be," Conover sums up. "Love, lust, anger, joy, sadness, can all be communicated along with the vitality, the spirit of freedom that characterizes our country at its best and that people in every country enjoy having when they can. This music helps people to stand up straighter." **db**

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