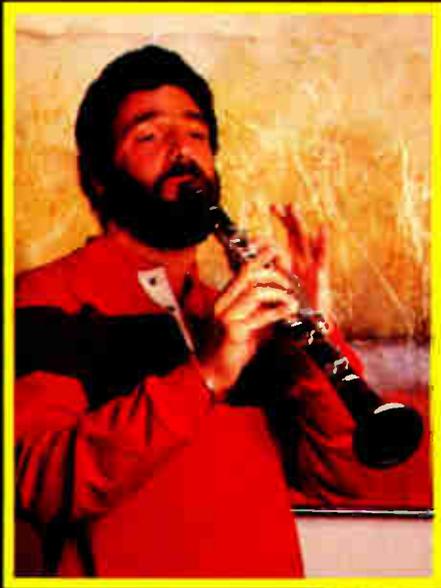


BLINDFOLD TEST: Danny Gottlieb

For Contemporary Musicians

# downbeat

June, 1987 \$1.75 U.K. £2.00



**EDDIE DANIELS**

*Clarinetist For  
All Seasons*

**10th Annual  
Student Music  
Awards**

**MICHAEL  
BRECKER**

**New Axe,  
New Attitude**

**BERNARD EDWARDS**

*Hit Man On The Production Line*



900 MIX UNIT 95  
HANDEN CT 06514  
SCOTT MAHN  
44 007043771 5807 DB  
\*\*\*\*\*5-DIGIT 06514

If you're looking for drums that really cut through, the choice is clear: Ludwig's new Super Classics.

The shells are a new concept. They're select white face maple, 4 ply, cross-laminated in patented die-electric molds, and finished inside and out. Add feathered bearing edges, and you get a sound you'll have to hear to believe. A sound that's clearer, crisper, more resonant, with better tonal center and cutting

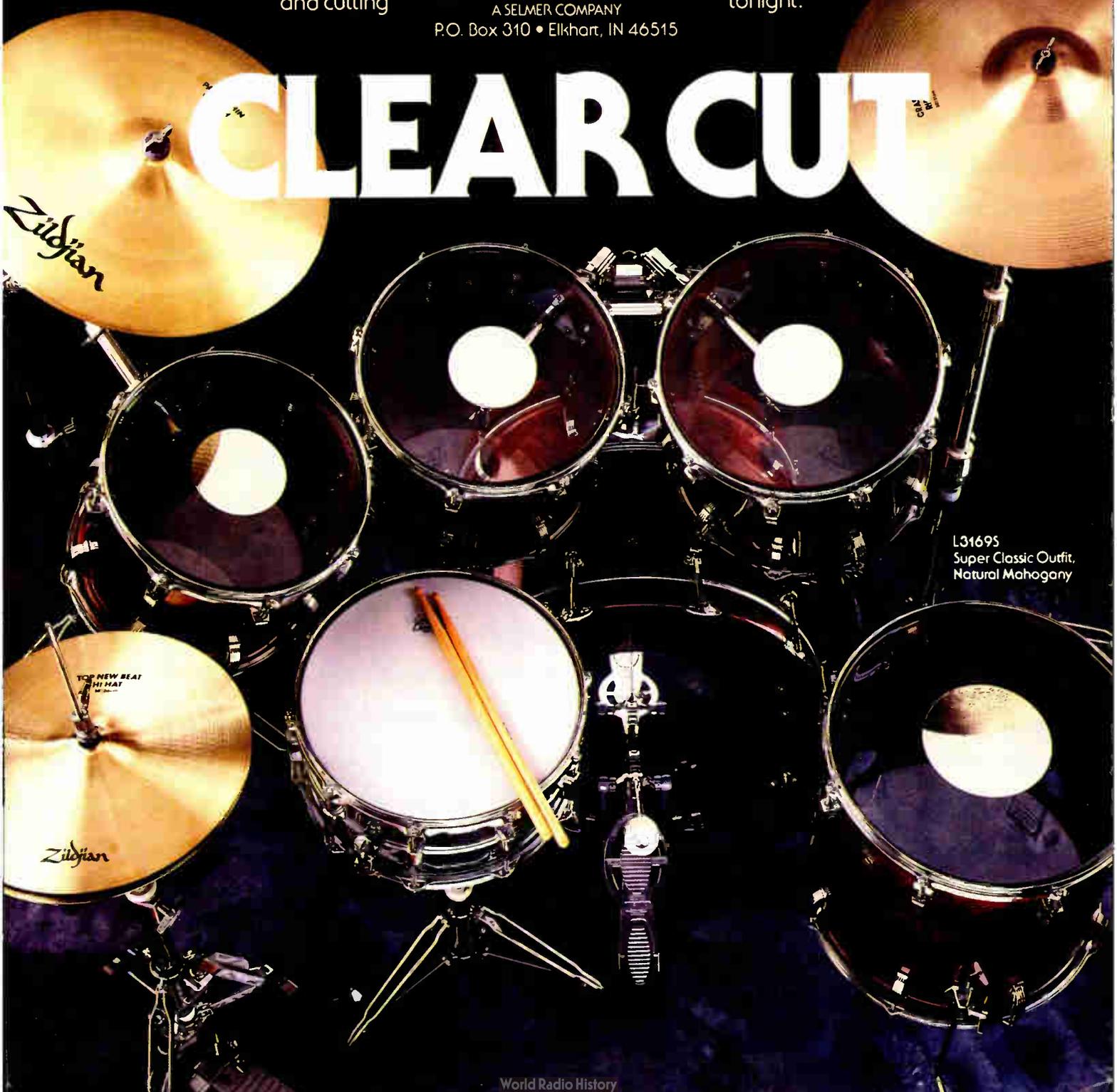
power. That means Super Classics are as good for jazz as they are for rock. As pure in the studio as they are on stage.

New Ludwig Super Classic Outfits. Available in three natural wood finishes, 26 covered finishes, and a nearly endless variety of sizes and configurations. Cut a deal with your Ludwig dealer today—then cut through a crowd tonight.

*New  
Super Classic  
Outfits from*  
**LUDWIG**

A SELMER COMPANY  
P.O. Box 310 • Elkhart, IN 46515

# CLEAR CUT



L31695  
Super Classic Outfit,  
Natural Mahogany

# SONYA ROBINSON. THE FUTURE OF THE VIOLIN IS IN GOOD HANDS.

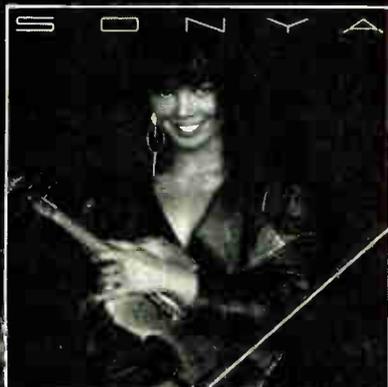
Sonya Robinson points the violin in breathtaking new directions on her debut album, "Sonya."

Dreamy melodies and dynamic rhythms fuse into a unique blend of acoustic and electronic music. Listing her influences, Sonya includes rock, jazz, reggae, classical, funk and blues.

The talent and technique of Sonya Robinson has already attracted the admiration of greats like Wynton Marsalis and Miles Davis.

"Watch out for her," advises Miles. "If you have an ear for creativity, listen to Sonya."

**SONYA ROBINSON. "SONYA."  
THE HIGHLY-ACCLAIMED DEBUT ALBUM.  
ON COLUMBIA RECORDS,  
CASSETTES AND COMPACT DISCS.**



"Columbia,"  are trademarks of CBS Inc. © 1987 CBS Inc.





TOM COPI

Michael Brecker



MITCHELL SEIDEL

Bernard Edwards



ANDY FREEBERG

Eddie Daniels



PAUL NATKINPHOTO RESERVE

Danny Gottlieb

## Features

**16 MICHAEL BRECKER: ON IMPULSE**  
A new record label, a new instrument, and a new re-dedicated attitude highlight this period in the life of one of the most prolific, most imitated, most respected of saxists. **Bill Milkowski** talks to this reticent trendsetter.

**20 BERNARD EDWARDS: HIT MAN ON THE PRODUCTION LINE**  
Behind every chart smash there's a successful producer calling the shots, and Edwards' got the Midas touch—just ask Robert Palmer, the Power Station, Diana Ross, and plenty of others. **Gene Santoro** introduces us to this Chic-est of tunesmiths.

**23 EDDIE DANIELS: CLARINETIST FOR ALL SEASONS**  
Jazz or classical, Daniels has the chops and sensibility to negotiate the trickiest charts with style and aplomb. **Zan Stewart** shows how Daniels is helping to revitalize the licorice stick as an axe for the '80s.

**26 THE 1987 down beat STUDENT MUSIC AWARDS**  
The "deebies" are a decade old, and shining brighter than ever, as we once again recognize the outstanding talent from high schools and colleges across the land.

Cover photograph of Michael Brecker by Timothy White; Eddie Daniels by Andy Freeberg.

## Departments

- 6 on the beat**, by Cliff Sarde and Susan Zeloznicki.
- 8 chords & discords**
- 12 news**
- 14 riffs**
- 30 record reviews:** John Scofield; James Newton; Charles Mingus; Ginger Baker; Down By The Riverside (Thelonious Monk); Steve Tibbetts; Wayne Shorter; James Moody; Ornette Coleman; Sonny Rollins; Sonny Clark Memorial Quarter; James Blood Ulmer; Art For Art's Sake (Art Hodes); Warne Marsh; Michael Cochran; Thorgeri Stubo; Michael Weiss; The Hollyday Brothers; Oliver Lake; Ronald Shannon Jackson and the Decoding Society with Twins Seven Seven.
- 48 video reviews**
- 53 blindfold test:** Danny Gottlieb, by Bill Milkowski.
- 54 profile:** Bill Kirchner, by Gene Kalbacher.
- 56 caught:** Henry Threadgill's Sextet, by Larry Birnbaum; Harvey Swartz's Urban Earth, by Fred Bouchard; Benny Carter/American Jazz Orchestra, by Michael Bourne.
- 59 pro shop**
- 60 pro session:** "Take The 'A' Strain—A Hearing Test," by Don Wilhite.
- 64 auditions:** Student musicians deserving recognition.

# down beat.

For Contemporary Musicians

**JUNE 1987**

VOLUME 54 NO. 6



**EDITOR** Art Lange  
**ASSOCIATE EDITOR** Bill Beuttler  
**ART DIRECTOR** Anne Henderick  
**PRODUCTION MANAGER** Gloria Baldwin  
**CIRCULATION MANAGER** Selia Pulido  
**PUBLISHER** Maher Publications  
**ASSOCIATE PUBLISHER** John Maher  
**PRESIDENT** Jack Maher

**RECORD REVIEWERS:** Alan Axelrod, Jon Balleras, Larry Birnbaum, Fred Bouchard, Owen Cordle, John Diliberto, Elaine Guregian, Frank John Hadley, Peter Kostakis, John Litweiler, Howard Mandel, Terry Martin, John McDonough, Bill Milkowski, Jim Roberts, Ben Sanjmel, Gene Santoro, Bill Shoemaker, Jack Schmer, Ron Welburn, Pete Welding, Kevin Whitehead

**CONTRIBUTORS:** Jon Balleras, Larry Birnbaum, Michael Bourne, Tom Copi, Lauren Deutsch, John Diliberto, Leonard Feather, Andy Freeberg, Howard Mandel, John McDonough, Bill Milkowski, Paul Natkin, Hajo Nolan, Gene Santoro, Mitchell Seidel, Pete Welding.

**CORRESPONDENTS:** Albany, NY, Georgia Urbani, Atlanta, Dorothy Pearce; Austin, Michael Point; Baltimore, Fred Douglass; Boston, Fred Bouchard; Buffalo, John P. Lockhart; 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 Snyder; Nashville, Phil Towne; New Orleans, Joel Simpson; New York, Jeff Levenson; Philadelphia, Russell Wbessner; Phoenix, Robert Henschen; Pittsburgh, David J. Fabilli; San Francisco, Tom Copi; Seattle, Joseph R. Murphy; Toronto, Mark Miller; Vancouver, Vern Montgomery; Washington, DC, W. A. Brower; Argentina, Max Seigmann; Australia, Eric Myers; Belgium, Willy Vanhassel;

Brazil, Christopher Pickard; Finland, Roger Freundlich; Germany, Mitchell Feldman; Great Britain, Brian Priestley; India, Vinod Advani; Italy, Ruggiero Stassi; Jamaica, Maureen Sheridan; Japan, Shoichi Yui; Netherlands, Jaap Ludeke; Norway, Randi Hultin; Poland, Charles Gans; Senegambia, Oko Draine; Sweden, Lars Lystedt.

**EDITORIAL/ADVERTISING PRODUCTION OFFICE:**  
222 W. Adams St., Chicago IL 60606

**ADMINISTRATION & SALES OFFICE:**  
180 West Park Ave.  
Elmhurst IL 60126

John Maher, Advertising Sales  
1-312/941-2030

**East:** Bob Olesen  
720 Greenwich St., New York NY 10014  
1-212/243-4786

**down beat** (ISSN 0012-5768) is published monthly by Maher Publications, 180 West Park Ave., Elmhurst IL 60126. Copyright 1987 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719, 407. Second Class

registered trademark No. 719, 407. Second Class postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: \$18.00 for one year, \$31.00 for two years. Foreign subscriptions add \$5.00 per year.

Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Nothing may be reprinted in whole or in part without written permission from publisher. Microfilm of all issues of **down beat** are available from University Microfilm, 300 N. Zeeb Rd., Ann Arbor, MI 48106. MAHER PUBLICATIONS: **down beat** magazine, **Up Beat** magazine, **Up Beat NAMM Show Dailies**.

**CHANGE OF ADDRESS:** Please allow six weeks for your change to become effective. When notifying us of your new address, include current **down beat** label showing old address.

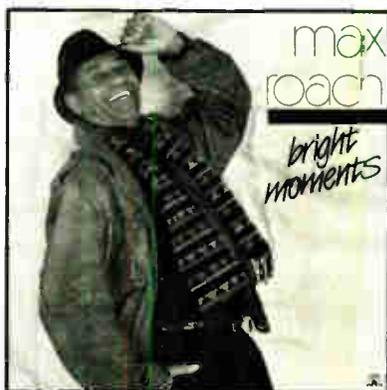
**POSTMASTER: SEND CHANGE OF ADDRESS TO** **down beat**, 180 W. Park, Elmhurst, IL 60126. **CABLE ADDRESS:** **downbeat** (on sale May 14, 1987). Members, Audit Bureau of Circulation, Magazine Publishers Association



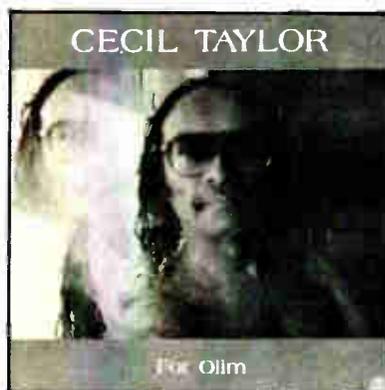
# JAZZ

## Unadulterated Unabridged Uncompromising Unforgettable

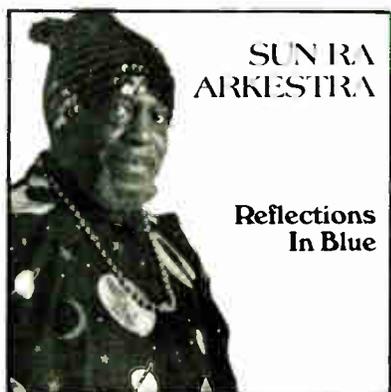
In keeping with our commitment to the world's most exciting, creative, visionary music, we at Black Saint and Soul Note present four new recordings of unparalleled aesthetic and cultural importance.



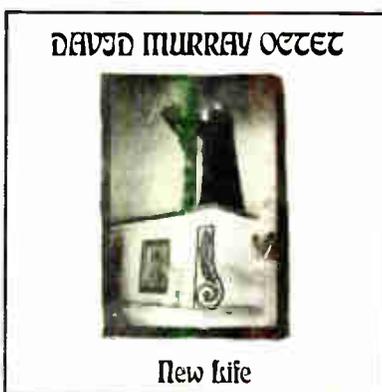
Max Roach - Double Quartet -  
Bright Moments SN 1159



Cecil Taylor - For Olim SN 1150



Sun Ra - Arkestra - Reflections In Blue BSR 0101



David Murray Octet - New Life BSR 0100



**Black Saint and Soul Note...  
Number 1 Jazz labels in the Down Beat  
Critics poll for the third consecutive year.**

PolyGram Special Imports... Bringing America's Music Back Home

All Titles Available on Compact Disc • Write for free PolyGram Jazz Catalog • PolyGram Special Imports • 810 7th Avenue, N.Y., N.Y. 10019

© 1987 PolyGram Special Imports

# rhapsody films

(212) 243-0152

Jazz Films For Sale In Video Cassette  
Format - 10% Off For Orders Of  
Two Or More Cassettes

- | TITLE  | VHS and BETA |
|--|--------------|
| Big City Blues (28 min.) Chicago blues w/ Son Seals et al.   | \$29.95      |
| Sippie (23 min.) Sippie Wallace  | \$29.95      |
| Jazz Shorts - Honky Tonk Bud & 3 others (28 min.) music by Ed Wilkerson  | \$29.95      |
| Lift the Bandstand (50 min.) A portrait of Steve Lacy & his music (1985)   | \$39.95      |
| Passing It On (23 min.) A music portrait of pianist & teacher Barry Harris   | \$29.95      |
| 'Til the Butcher Cuts Him Down (53 min.) Kid Punch Miller  | \$39.95      |
| The Last of the Blue Devils (90 min.) Kansas City Jazz: Basie, Turner, McShann   | \$39.95      |
| Sun Ra: A Joyful Noise (60 min.) Sun Ra and his Arkestra into the Space Age by way of ancient Egyptian mythology.                            | \$39.95      |
| Talmage Farlow (58 min.) A portrait of Tal Farlow, with Tommy Flanagan.  | \$39.95      |
| Jazz Hooper: Baby Laurence (30 min.) Laurence's only filmed dancing performance.   | \$29.95      |
| The New Music: John Carter & Bobby Bradford (29 min.)  | \$29.95      |
| Jazz in Exile (58 min.) Music and talk about American jazz musicians in Europe with Dexter Gordon, Phil Woods, Randy Weston & Richard Davis. | \$39.95      |
| Different Drummer: Elvin Jones (30 min.) A portrait of Elvin Jones with rare footage of John Coltrane.                                       | \$29.95      |
| Bill Evans on the Creative Process (20 min.) Bill Evans playing and in conversation with his brother, music educator Harry Evans.            | \$29.95      |
| Anything for Jazz (25 min.) A portrait of pianist/composer Jaki Byard.   | \$29.95      |
| Blues Like Showers of Rain (30 min.) Country blues through historic photographs and field recordings. Paul Oliver.                           | \$29.95      |
| After Hours (27 min.) Coleman Hawkins, Roy Eldridge, Cozy Cole.  | \$29.95      |
| Born to Swing (50 min.) Count Basie alumni, Buddy Tate, Jo Jones, Gene Krupa, Dicky Wells.   | \$39.95      |
| Chicago Blues (50 min.) With Muddy Waters, Junior Wells, Buddy Guy.  | \$39.95      |
| Sonny Rollins Live at Loren (1973) (36 min.)   | \$29.95      |
| Jazz is My Native Language (60 min.) The life and music of Toshiko Akiyoshi with the Akiyoshi/Tabackin Big Band.                             | \$39.95      |
| Jackie McLean On Mars (31 min.) Conversation and music with Jackie McLean.   | \$29.95      |
| Jazz (1965 - 28 min.) Earl Hines, piano & vocals with Coleman Hawkins.   | \$29.95      |
| Outside in Front: The Music of United Front (30 min.) With G. Sams, L. Jordan, M. Izu & A. Brown.  | \$29.95      |

Titles also available in 3/4 inch format

Mail to: RHAPSODY FILMS, P.O. Box 179, New York, New York 10014 USA.

**ALL ORDERS MUST BE PREPAID!** Add \$4.00 for Shipping and Handling per each order.

# on the beat

## JAZZ ON THE AIR

by Cliff Sarde and Susan Zeloznicki

**W**hat's happening in the jazz radio world? The music we're hearing is coming from different sources than it was two years ago. It's a nationwide trend—one which is causing record promoters to rethink their ideas about the jazz market.

Jazz is finding a new home—a broader audience base. It is being integrated into album-oriented rock and adult contemporary stations. This movement is exposing the music to countless new listeners who would never hear it otherwise. The sounds are also being brought into commercials—such as the Levi's 501 jeans and various beer and wine ads—to create new moods. The acceptance by a whole new group of listeners is phenomenal.

This acceptance has brought about an even more popular use of jazz into established adult markets. According to John Sebastian, a radio consultant who programs new adult contemporary music, the addition of jazz instrumentals into his formats has brought success. "The ratings of my stations are very good. Jazz and New Age are an integral part of the format." This points to many radio stations, not known to be jazz stations, which are enjoying success by adding it to their programming formats.

KIFM in San Diego is another good example. Bob O'Connor, program director, and Rob Wilson, assistant program director, say they gain an identity away from other adult contemporary stations by playing one or two jazz cuts every 90 minutes during the day. They are rated number one in the 25-plus age group. Russ Davis, music director of WQXI-FM in Atlanta, points to increased ratings by playing jazz at night on his contemporary hit station (Top 40). In the time slot jazz is played, WQXI is rated number one in the 25-plus market. What we're seeing is an increase in listeners, but the new breed is one that doesn't know the old names—the mainstream jazz musicians. Still, they like the sounds they hear. So where are they turning to hear more?

The jazz the new listener is being exposed to is contemporary/fusion. They are not tuned into mainstream jazz. Jazz radio is not in business to educate the listener. To capture this new potential audience, a split in jazz radio is occurring. Commercial stations are playing contemporary/fusion to attract this new market, or they're continuing to play the mainstream sounds of the traditional listener. As the audience for contemporary music increases, the mainstream stations will be fighting for their audience and the audience-based revenues. They will proba-



Wynton Marsalis: fighting for an audience?

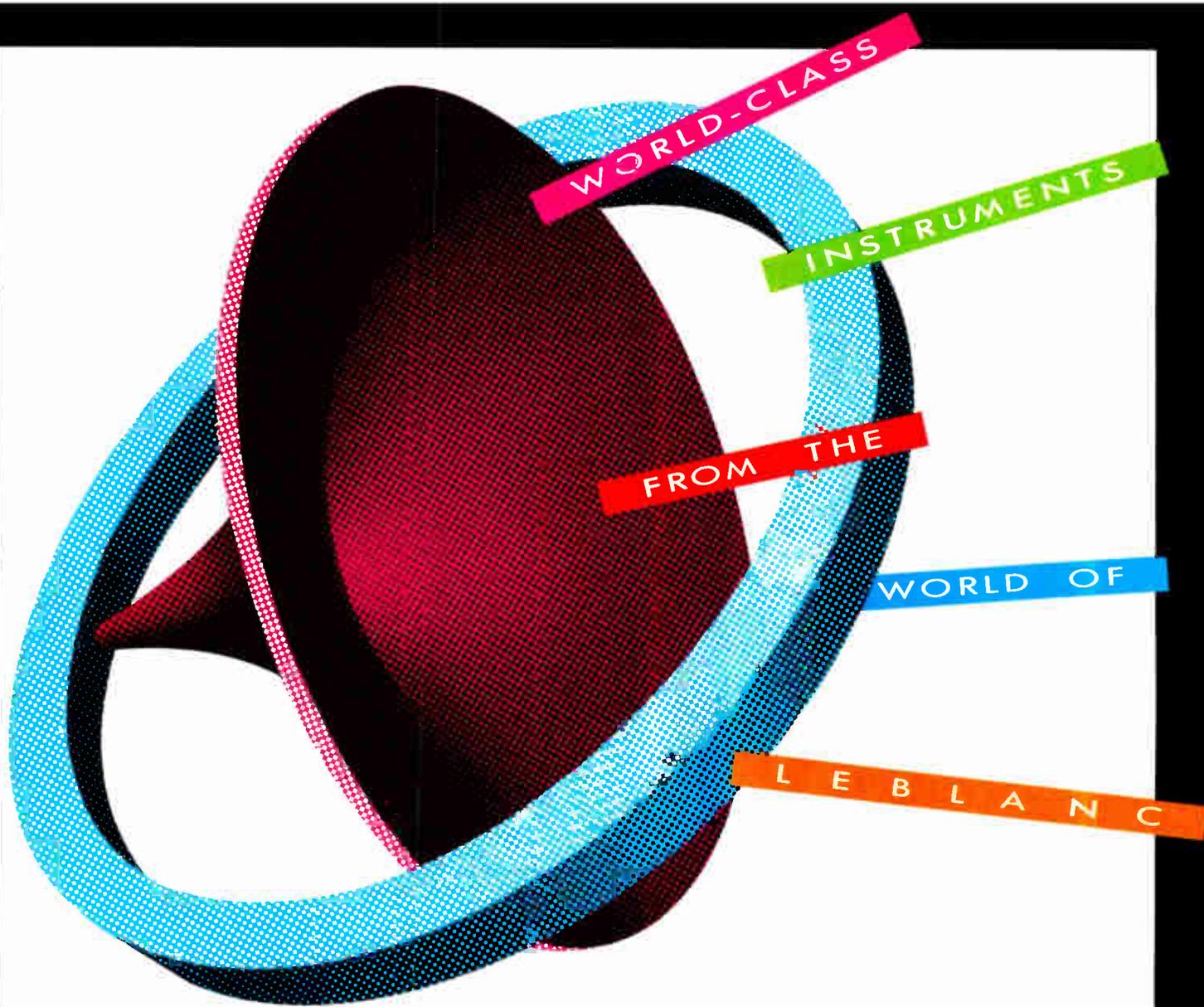
bly have trouble surviving. Public stations may continue to mix the sounds, however. They do not rely on the buying power of their audience for survival.

In its new home, though, contemporary/fusion jazz is serving to educate its listeners. They are learning about musicians and jazz's soul. Some of this movement can be attributed to the introduction of New Age music, such as the Windham Hill recordings, into the adult formats. Industry authorities once said that New Age would never get airplay. Yet listeners responded in an incredibly positive manner. And it opened the way for more jazzy recordings to get exposure.

This evolution is causing a triangular radio base for jazz—Urban contemporary, AOR/AC, and jazz stations. These are vastly different types of stations, all sharing sounds. Record labels are being affected in that they are now having to cross-promote their artists. This will be increasing as this phenomenon continues.

Radio is the vanguard bringing a greater number of listeners to jazz. The future holds even more excitement for the jazz musician—new audiences and a greater sharing of sounds. We can look forward to hearing more jazz—and in even more places. db

Cliff Sarde plays saxophone and has two records out on the MCA/Curb label. His music has aired on Miami Vice. He also composes for television and radio commercials. Susan Zeloznicki is a public relations consultant based in Phoenix.



**LEBLANC**  Round the globe, you know us by many names: Leblanc (Paris), Noblet, Normandy, Courtois, Vito, Holton, Martin, Yanagisawa and the Woodwind Company. Yet we have a single passion: Music. Breathe life into *your* music through world-class instruments from the world of Leblanc.

*For further information:*

**G. Leblanc Corporation**  
7019 Thirtieth Avenue  
Kenosha, Wisconsin 53141

*Telephone*  
**414 658-1644**  
**800 558-9421**

*Fax*  
**414 658-2824**

*Telex*  
**264443 LEBLANC KNE**

# chords & discords

## COBHAM KUDO

I am writing to thank Bill Beuttler for the excellent article on Billy Cobham (Apr. '87). I feel it was informative and knowledgeable—a boon to all percussionists, including myself. I would like to see more articles such as this on drummers and percussionists, old and new, in your fine publication. I have been hoping for some time to see a feature article on either of two great drummers—Buddy Rich and Gene Krupa. I realize that both of these men's music might not be in the mainstream of what is selling or happening today, but I firmly believe, and always will, that many a drummer/percussionist could learn much from these two giants of the music industry. Are there any articles on Buddy or Gene coming up in your magazine in the near future? I hope so. Thanks for listening, and keep up the good work.

Jerome A. Abraham  
Atwater, CA

## PARKER PRAISE

Thank you so much for the article on Evan Parker (Apr. '87)—for me, the most unique, individual saxist in the world. The

article on [Peter] Brötzmann and [Han] Bennink (Jan. '87) was another surprising treat—I'm glad to see you doing stories on the European free players. How about another heavyweight—like Derek Bailey?

Roger Ridges  
Los Angeles

## LIVE OR MEMOREX?

Bill Milkowski's "Is It Live Or Memorex?" (Apr. '87) was a great keynote speech for what will hopefully become a wider forum on the subject of backing tapes. Who can say whether the practice is ethical or unethical? It is, however, a good subject for debate.

I suspect that the people will vote on this issue with their feet. For instance, there is a story (can someone verify it?) about a Doors concert shortly after Jim Morrison's death which was unpopular because, obviously, a tape was used for the vocals. But, as Mr. Milkowski noted, we also have the possibility of John Coltrane—in 3-D! Admittedly, I am one of those people who is, according to Evan Parker, "wallowing in Blue Note nostalgia." I make no apology for this, and would pay cash money to *see* Mr. Coltrane playing with Lee Morgan.

In closing, let me raise a salient point to further the debate: if one uncritically accepts [the dubbing of a record onto a silent film of Charlie Parker in the video] *Celebrating Bird*, then how could one possibly object to a 3-D Parker at Carnegie Hall?—or, to take the point further, at the local movie theater? *Swedish Schnapps—The Movie*, complete with 3-D glasses! Sounds like a money-maker to me, and it sure would beat *The Breakfast Club*.

Robert W. Rae  
Derry, NH

## DEFENDING THE "NEW"

It's about time people stopped being so critical of what's being labeled as "neo-Jazz Messenger, post Wynton and Branford." All it is is very good music! These up-and-coming musicians (Blanchard, Harrison, OTB, the Marsalises) are striving extremely hard to produce music on the highest intellectual, musical, and technical level, and all I hear is how what they are doing is nothing we haven't already heard. Does that make the music invalid? Bad? Boring? I think the listener should pay more attention to the quality of the music than whether or not what the musicians are doing is revolutionary.

Are our attention spans so short that we judge music by how current it sounds instead of how good it sounds? People still play Monk, Bird, Trane, etc. for the same reason orchestras still play Mozart, Beethoven, and Stravinsky—because it's good, valid music. Heard any Bee Gees lately? Check out what Wynton plays on *J Mood*. Listen! Check out the forms, entrances, and exits on Blanchard and Harrison's *Nascense*. Listen! Don't try and label it and think you have everything figured out. Just listen! These men are great musicians and their efforts to express themselves deserve to be appreciated and recognized, *not* criticized. Their music should not be dismissed as "something we've already heard." Put on Bird and try to say that.

P.S. This letter is more or less in reference to Owen Cordle's "Updating the Mainstream" (Jan. '87) and discussions I hear at the "prestigious" Berklee College of Music.

Hans Schuman  
Boston, MA

## WHITHER ACOUSTICS?

I am among a very large group of acoustic musicians who are concerned about the future of our profession. I believe that recent technology has given us the ability to destroy the true art form of music. More and more, synthesizers, digital sampling devices, and sequencers are replacing acoustic musicians on the job.

CONTINUED ON PAGE 11

## SPECIAL EFX • MYSTIQUE

NEW AGE MUSIC OF A DIFFERENT KIND



**P**ercussionist George Jinda and guitarist Chieli Minucci in a hypnotic array of multi-layered sounds.

Experience the "new age"  
*Mystique* of SPECIAL EFX.

Available on GRP   
compact discs,  
cassettes and records.

THE  
DIGITAL MASTER COMPANY



**Chicago is  
Celebrating its  
150th Birthday  
All Summer Long**

**CHICAGO BEUES FESTIVAL**

June 5-7, 1987

Party under the stars in the blues capital of the world, Chicago!, where blues history is being made every day!

**CHICAGO GOSPEL FESTIVAL**

June 20-21, 1987

Join us for gospel music that will touch your soul, a heavenly weekend of singing, dancing and praising in Chicago!

**TASTE OF CHICAGO**

June 28-July 5, 1987

Celebrate with us at the world's largest outdoor food fair for our week-long 150th birthday party filled with music, stars, food and fireworks!

**VENETIAN NIGHT**

August 15, 1987

Watch the world float by in this night-time lakefront extravaganza, an aquatic parade with a fireworks finale!

**CHICAGO JAZZ FESTIVAL**

September 2-6, 1987

All roads lead to Chicago for our world-class festival featuring international jazz greats.

The perfect way to celebrate the long Labor Day weekend.

**CHICAGO INTERNATIONAL FOLK FAIR**

September 26-27, 1987

Wherever you're from in the world, you'll be at home in this celebration of ethnic food, performance, arts and crafts and film—all presented by the people of our beautiful international city!

**NAVY PIER FESTIVAL**

Party all summer long on Navy Pier, our national landmark on the lake. Music, flea markets, boat shows, art expositions and lakeside dining make a visit here unique and memorable!

**CELEBRATE WITH Chicago**

The heart and soul of America celebrates its 150th birthday.  
1837-1987

**CELEBRATE WITH Chicago**

Mail to: Chicago Tourism Council 312-280-5740  
Historic Water Tower in the Park, 806 N. Michigan Ave.  
Chicago, Illinois 60611

Chicago's summer-long party sounds like fun! Please send free information on \_\_\_\_\_ Chicago hotels, restaurants and attractions and/or \_\_\_\_\_ Chicago's 1987 calendar of events to:

*Please print or type*

Name \_\_\_\_\_

Address \_\_\_\_\_

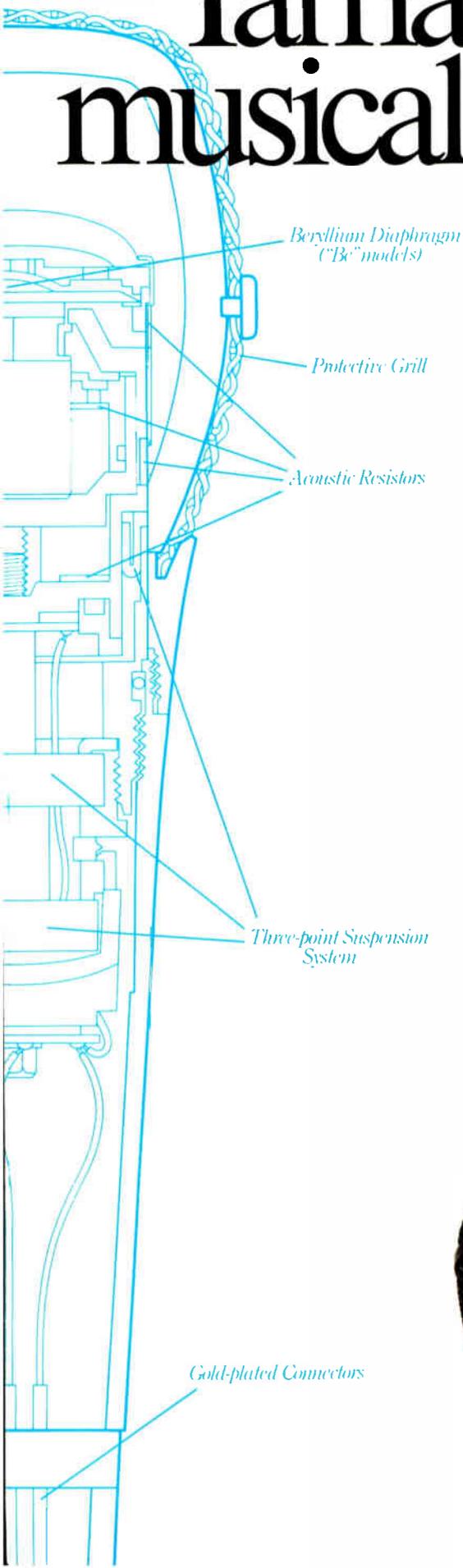
City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Celebrate With Chicago is a promotion of the Mayor's Office of Special Events, the Chicago Tourism Council, the Chicago Park District, private associations and corporate sponsors.

# Yamaha's newest musical instruments.



For years, Yamaha has been making musical instruments that allow performers to express what they feel. Our new line of MZ Series professional dynamic microphones continues this tradition.

The three-layer laminated beryllium film used in the diaphragms of the MZ102Be, MZ103Be and MZ105Be offers greater control over piston movement for heightened presence and accuracy throughout the entire frequency range.

Throughout the entire line, a superior acoustic damping system makes use of a mesh screen and photo-silkscreen technology. The benefits are extraordinary long-term stability and absolute uniformity. This uniformity can be especially important when matching pairs of mics for stereo.

A tight cardioid pattern provides excellent off-axis rejection for superior feedback suppression.

To reduce handling noise, all MZ mics have a unique three-point floating suspension system. And a special windscreen with three times the impact resistance of conventional types. So you know it can take a pounding.

We even use gold-plated audio connectors.

But when you listen to Yamaha MZ mics, you hear more than the result of advanced technology. You hear a one-hundred-year tradition of making music.

For complete information, write Yamaha International Corporation, Professional Audio Division, P.O. Box 6600, Buena Park, CA 90622.



**YAMAHA**<sup>®</sup>  
Engineering Imagination



CONTINUED FROM PAGE 8

These same so-called technological advancements are also enabling non-musicians to make music. The educated musician can clearly recognize the lack of musical foundation and harmonic content in today's Top 40 charts. Today's players are obviously leaning on technology as if it were a crutch. The result is a sound that is thick and cloudy, lacking in harmonic taste and color.

What can the creative musician do to stay on top? How can he use modern technology to his advantage?

Mark Dunn  
Havertown, PA

**BACK ISSUE BUYERS?**

I discovered some long-forgotten issues tucked away from my younger days of down beat. They are the issues from 8/74 to 7/77 (58 issues). Would any of your readers and jazz lovers want them? I would be glad to sell them to the highest bidder who sends a SSE (stamped, self-addressed envelope) to: 830 N. St. Louis Blvd., South Bend, IN.

Eric P. Philippsen  
South Bend, IN

**NOT IMPRESSED**

I must respond to a Chords & Discords letter in the March '87 issue, under the heading "Negative Impressions," written by James S. Dorsey. Mr. Dorsey's letter leaves me baffled and bewildered. His biased opinion not only leaves him blind to jazz as an important art form, but may also alter the thoughts of new jazz listeners. If Mr. Dorsey saw the movie *Round Midnight*, he missed a very human portrayal of two people who care for one another. Why is it so important whether or not Dexter Gordon was acting? As Howard Mandel says in his article, "If you understand the feeling in this movie, you come to care for Dale Turner as the Frenchman Francis does—the music shows depth and wisdom the script can only hint at."

I understand what you are saying, Mr. Dorsey; but please learn to listen to a musician's *art* instead of judging *him*.

Finally, Art Lange's article "My First CD" almost convinced me to buy my first CD. Well, get ready audiophiles, there is a new toy coming on the market called a DAT (Digital Audio Tape) player, billed as the audio system of the future. The playback and record of DAT are said to be superior in fidelity to a compact disc, and the cassette is only half the size of a standard audio cassette. Boy, am I ever puzzled now! It would be a real drag to spend money on something that ends up obsolete.

Larry Gilliam  
Mississauga, Ontario

**SAXOPHONISTS**

**DAVE GUARDALA MOUTHPIECES, INC.**

Dave Guardala proudly announces the **Michael Brecker Model Tenor Sax Mouthpiece.**

After years of research with Mike, this is the model we decided on. This is an exact replica of the mouthpiece Mike plays.

These mouthpieces are painstakingly machined, using the latest state-of-the-art computerized machinery. Of course, each mouthpiece is completely hand finished and individually tested.

Price in Silver plated finish, \$200.00  
Priced in Gold plated finish, \$225.00



*"Truly the best mouthpiece I've ever played."*

*MICHAEL BRECKER*

Hear Mike Brecker on his Solo Album "Michael Brecker"

Used and endorsed by top pros—

*Dave Liebman, Bill Evans, Dave Tofani, James Moody, Bobby Malach, Bill Perkins, Tom Peterson, Lawrence Feldman, Nathan Davis, Bob Rockwell, Pharoah Sanders, Julius Hemphill, and Bob Sheppard.*

Dave Guardala still offers his full line of Tenor Sax Mouthpieces. The Studio Tenor Model (High Baffle) and the Traditional Model (Large Bore). Prices: silver plated \$170.00; gold plated \$195.00.

**NEW MODELS AVAILABLE**

**TENOR SAX**

Crescent		The King / R&B	
Silver plated	\$225.00	Silver plated	\$225.00
Gold plated	\$250.00	Gold plated	\$250.00

**ALTO SAX**

Studio		Traditional / Bebop	
Silver plated	\$170.00	Silver plated	\$170.00
Gold plated	\$195.00	Gold plated	\$195.00

**CALL OR WRITE FOR A FREE BROCHURE**

U.S. ORDERS add \$5.00, handling & shipping • Foreign orders add \$35.00 air postage.  
New York State residents add 8% sales tax. Payment in U.S. funds only.  
**DAVE GUARDALA MOUTHPIECES, INC.** 3 Mineola Ave., Hicksville, NY 11801, USA.  
Phone: 516/433-3795 • Worldwide inquiries invited.

## HOT DEBUT FOR AUSTIN MUSIC CONFERENCE

**AUSTIN**—The first annual South By Southwest Regional Music and Media Conference debuted this spring in a big way, with 700 musicians, lawyers, agents, writers, and publishers swarming the Texas capital for four days of live music (roughly 150 bands—a half-and-half mix of locals and out-of-towners—performed at 14 clubs), workshops and panel discussions on establishing new bands (a handful of bands were rumored to be close to signing record contracts by the end of the conference), and the sixth annual *Austin Chronicle* Music Awards.

Austin, home to Willie Nelson, Jerry Jeff Walker, Waylon Jennings, and (before he moved to L.A.) Stevie Ray Vaughan, has been busily churning out top-flight rock bands the past couple of years. The Fabulous Thunderbirds and Timbuk 3 each had Top 40 singles and critically acclaimed albums in 1986, and the True Believers, the Butthole Surfers, Charlie Sexton, and guitar-whiz Eric Johnson were among the numerous other Austinites receiving national recognition.

But these are just some of the city's more visible artists; Austin is chock full of talented but lesser-known bands. That's what is earning the city a reputation as a growing music mecca, and that's what gives the Austin Music Awards more than just local significance. The big winners this year (as chosen by *Chronicle* readers) were the Fabulous Thunderbirds for

best band, best blues band (tied for first with the W.C. Clark Blues Revue), best album (*Tuff Enuff*), and best male vocalist (Kim Wilson); Timbuk 3 for best pop band, best song (*The Future's So Bright, I Gotta Wear Shades*), best new music group (tied with Zeitgeist), and number two band and album (*Greetings From Timbuk 3*); and Eric Johnson for best musician, best electric guitarist, best acoustic guitarist, and number three album (*Tones*).

Other winners included Lou Ann Barton (female vocalist), the Tail Gators (roots-rock band), Kirk Whalum and Group Session (jazz band), Bad Mutha Goose and the Brothers Grimm (funk band), Alvin Crow and the Pleasant Valley Boys (country band), George Rains (drummer), Alex Napier (bass), and Marcia Ball (keyboards).

Not surprisingly, the Friday night awards show was a highlight of four nights of conference music that was as good as it was abundant. Zeitgeist opened, followed by Ronnie Lane and Bobby Keys, then Jerry Jeff Walker and David Bromberg doing *Mr. Bojangles* and *Redneck Mother*. An acoustic set by Eric Johnson was next, with Asleep at the Wheel, Will (Sexton, Charlie's brother) and the Kill, and Lou Ann Barton following one after another with enthusiastically received performances.

While live music was certainly not the sole focus of the conference, writer Michael Corcoran, in a post-conference wrapup in the



MARTHA GRENON

**AUSTIN AWARDS:** Asleep at the Wheel's Ray Benson (right) was among the many musicians keeping things jumping at the sixth annual Austin Music Awards. This year's biggest individual winners were Kim Wilson of the Fabulous Thunderbirds and guitarist Eric Johnson (above).

*Chronicle*, insisted that it was what separated the South By Southwest affair from Manhattan's annual New Music Seminar, on which the Austin event was patterned. "Though our set-up was similar to theirs," he wrote, "there was no way we could match the heavyweight schmoozing that takes place in NYC for a few days each July. But on stages all over town we repeatedly kicked New York's ass."

Mark Josephson, a New Music Seminar director who helped plan the South By Southwest Conference, noted another difference between the two events. "The first New Music Seminar [in 1980] was a radical insurgent event," he told the *Austin American-Statesman*.

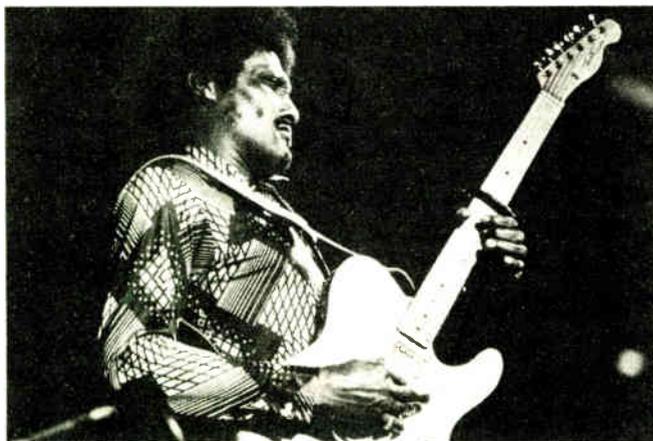


LINDA EARLEY

"People were angry at being locked out of the music business. [South By Southwest] has been characterized by a positive attitude. Rather than rage, there's a sense of, 'What do we need to do?' The first NMS was about not selling out; this is about buying in."

Like most of the event's organizers and participants, Josephson was impressed with how well the first South By Southwest Conference turned out. "It hasn't hit its stride, but it's an incredibly strong start. The workshops were very well done and everyone had a clear vision of providing information, instead of self-aggrandizement. I didn't see many examples of blatant self-promotion."

—bill beuttler



D. SHIGLEY

**SWEET HOME CHICAGO:** Albert Collins (above) is among the blues stars lined up for this year's Chicago Blues Fest (6/5-7, free admission), which features a "Sweet Home Chicago Tribute" with Billy Branch & the Sons of Blues, Jimmy Dawkins, Cicera Blake, Valerie Washington, and James Catton, plus special guests including Nick Grovenities. Another highlight will be a Sunday night tribute to Memphis featuring Homesick James, Jimmy Walker, Little Milton, Mose Vinson, Clarence Carter, the Sun Session Players, and others. Also on tap are Sunnyland Slim, Joe Liggins & the Original Honeydrippers, Carl Perkins, and a whole lot more. For more info, phone the Mayor's Office of Special Events, (312) 744-3315.

## Fest Scene

The **Central Pennsylvania Jazz Festival** will run 6/26-28 at the Penn Harris Convention Center in Camp Hill, PA, featuring Woody Herman, McCoy Tyner, Anita O'Day, Ira Sullivan, Woody Shaw, Howard Johnson, Gary Bartz, Rufus Reid, Joe Diorio, and films by Dave Chertok. For more info, call (717) 233-JASS, or write the Central Penn. Friends of Jazz, PO Box 10738, Harrisburg, PA 17105.

The second annual **Mellon Jazz Festival** takes place 6/19-28 at various locations in Philadelphia, including the Academy of Music. Among the highlights will be an evening of Brazilian music headlined by the Randy Brecker/Elaine Elias group, and a John Coltrane video. For a full schedule, phone (215) 891-0383.

**Jambalaya Jam**, an exchange of the cuisine and culture of Philadelphia and New Orleans, returns to Philly on Memorial Day Weekend, 5/28-31. The Dirty Dozen Brass Band, the Second Line All-Stars, and the Cajun band Beausoleil will perform all four days; the Neville Brothers and Rockin' Dcopsis and his Zydeco Twisters will perform days one and two and the Preservation Hall Jazz Band, Dr. John, and Clarence "Frogman" Henry will perform days three and four. Call (215) 891-0383 for more info.

The seventh annual **Cotati Jazz Festival** runs 6/13-14 in Cotati, CA. For info on who'll be performing—not yet determined at presstime—phone (707) 795-5478.



HERB NOLAN



HEIDI HAINES

**MUSICFEST U.S.A. HOSTS 68 SCHOOLS:** The first annual Musicfest U.S.A. lured 1,200 student and amateur musicians from all over the U.S. to Chicago's McCormick Place April 9-11 for competition, clinics, and just plain jammin'. Other highlights include concerts by the Bob Stone Big Band, Free Flight, Insight, and Wild Blue, plus a spirited Saturday-night awards ceremony honoring the winning bands and festival All-Stars. Complete coverage, including photos of the winning bands, will appear in the July issue of *down beat*. Above: festival emcee Jim Kleemon introduces Brigham Young University.

**KONITZ CLASS:** Students of Montreal's Concordia University were all ears at a recent lecture/master class taught by saxist Lee Konitz and pianist Harold Danko, who were said to have sent many of the students "scrambling back to our Louis Armstrong records." The classroom visit wrapped up a weekend that also included a concert at the Bibliotheque Nationale, and filming by Robert Daudlin of the Cinematheque Quebecois of a Konitz documentary to be aired on public tv late this fall.

## Notpourki

Trane honors: **John Coltrane's** home in Philadelphia has been designated an historic site by the city; the house was Coltrane's home for most of the '50s, and remains the home of his cousin, Mary Alexander, for whom he wrote his composition *Cousin Mary*. Also in Philly, Coltrane and **Dizzy Gillespie** were recently inducted into the city's Walk of Fame by the Philadelphia Music Foundation; others honored with bronze sidewalk plaques were **Bessie Smith, Marian Anderson, Chubby Checker, Bill Haley, Bobby Rydell, Pearl Bailey, Leopold Stokowski, and Mario Lanza** . . . lone stone: guitarist **Jeff Beck** will be joining **Mick Jagger** on the Rolling Stone's second solo LP; other backing musicians on the album, which is being co-produced by **Dave Stewart** and **Keith Diamond**, include **Omar Hakim** and bassist **Doug Wimbish** . . . fundraisers: **Jon Hendricks** and **Benny Golson** are both currently involved in New York theatrical projects for which money is being raised; Hendricks' project is a sequel to his *Evolution Of The Blues* revue called *Reminiscing In Tempo*, and Golson is working with **Louise Tiranoff** on "a full-scale original composition of American jazz music and tap dance" that's about to premiere at the Hudson Guild Theater. Contributions should be sent to Hendricks at Apt. 33U, 375 S End Ave., New York, NY 10280, and to Tiranoff at 53 W. 87th St.,

New York, NY 10024 . . . mixed media: pop-oriented beat poet **Michael C. Ford**, former Doors organist **Ray Manzarek**, and the **Charlie Haden Trio** brought jazz and poetry together for a night recently at the Santa Monica nightclub McCabes; Ford opened with his film star/jazz hero sketches, accompanied by onetime college pal Manzarek's noodling, then Haden followed with cohorts **Paul Motian** and pianist **Alan Broadbent** for a set of acoustic jazz . . . tonal tunesmiths: the first annual **Erik Satie Mostly Tonal Competition**, a national search for emerging composers, is now underway; applicants should submit one to five scores of 12 minutes or less per piece, in any style so long as the composition is all or mostly tonal (for more details contact Lee McClure, Eclectix! Chamber Orchestra, 311 W. 100th St., Suite 7, New York, NY 10025, 212/662-7685) . . . Erskine education: full-time percussion students enrolling at the **Grove School of Music** by 7/6 can benefit from two quarters of a new "master class series," the first to be taught by **Peter Erskine**, at no additional tuition; the Grove School of Music will have relocated to Van Nuys, CA, by the time classes start (call 818/985-0905 for more information) . . . foreign affairs: hot on the heels of last year's **Ganelin Trio** tour of the U.S., the **Leningrad Dixieland**, the Soviet's oldest traditional jazz band, is about to launch a trip of its own; a May appearance at the

**Sacramento Jazz Festival** was among the band's earliest scheduled U.S. stops . . . summer seminars: the **Keystone Brass Institute**, a non-profit seminar being hosted by **Summit Brass** (an ensemble made up of top brass musicians from the U.S. and Canada) will run 6/8-19 at the Keystone Resort, 68 miles west of Denver (call 602/839-3854); the **1987 International Trumpet Guild Conference** runs 6/15-18 at Western Michigan University in Kalamazoo; the **Bud Shank Jazz Workshop**—which features **Larry Coryell, Bobby Shew**, and **George Cables** among its faculty—runs 7/19-26 in Port Townsend, WA (call 206/385-3102); an electronic/computer music seminar, which will use the **Yamaha Computer-Assisted Music System**, is being hosted by the **University of Chicago** 7/20-31 (call 312/744-1970); **New England Conservatory** is offering two courses taught by **Ran Blake** through its Third Stream Department, "Third Stream Aural Training" (7/1-14) and "Music of Stan Kenton" (7/27-31; call 617/262-1120 for both NEC courses); and the Jazz Ensemble Seminar of the **Gandy Brodie School of Fine Arts** will be held 8/17-23 in West Townshend, VT (call 802/874-4836) . . . top rock: wondering what *The Top 100 Albums* in rock history are? Wonder no more; GRR Books' **Paul Gambaccini** surveyed 81

critics from around the globe, and the results are published in a lavish oversized-paperback edition from GRR/Pavilion (196 Shaftesbury Ave., London WC2H 8JL, England) that sells for £8.95 . . . Hampton School of Music: the University of Idaho has named its School of Music in honor of **Lionel Hampton**, becoming the first American college or university to so honor a jazz musician; the official dedication took place 2/28, the last day of the 20th annual Lionel Hampton/Chevron Jazz Festival, which drew nearly 6,000 high school and college musicians for clinics, workshops, and concerts featuring Hampton, **Joe Williams**, and **Clark Terry** . . . Ellington celebration: 2000 guests recently enjoyed a special celebration of the life and music of **Duke Ellington** at Pajaro Dunes, an award-winning resort on Monterey Bay; among the musicians paying tribute to the Duke were **Mercer Ellington, Bill Berry, Marshall Royal, Buster Cooper, Plas Johnson, Monty Budwig, Dave Frishberg, Vince Latiano**, and the **Chuck Travis/Johnny Coppola Big Band** . . . multi-media: *Cymbiosis*, a "marriage of music and magazine" consisting of a 48-page magazine and a 60-minute cassette priced at \$9.98, has featured interviews with **Allan Holdsworth, Wishful Thinking, Jeff Berlin**, and **T Lavitz** in its first two issues, along with tracks from their most recent albums . . .

## BILL BRUFORD

Since the breakup of King Crimson last year, drummer Bill Bruford has kept busy with a wide diversity of projects. So far this year he's recorded in a power trio setting with guitarist Kazumi Watanabe and bassist Jeff Berlin, recorded and toured as a member of guitarist David Torn's new band (also featuring trumpeter Mark Isham and bassist Tony Levin), and collaborated on some strict sight-reading pieces with members of the Amsterdam Symphony percussion section. That's going from solid backbeats to electronic "out" playing to disciplined classical playing in the space of a few months.

And now with Bruford's latest pet project, Earthworks, the versatile drummer is delving into yet another musical territory—jazz. Surrounded by a crew of hot young players on the burgeoning British jazz scene, Bruford pulls out his Max Roach chops with this new band while keeping one foot firmly planted in MIDI-land. One moment he'll be swinging on the ride cymbal, the next he'll be triggering outrageous sampled sounds on his Simmons SDS-7 pads. It's jazz with clever techno-twists (a la Steps Ahead) and a distinctively British face.

Bruford says he headhunted the members



HYOU VIELZ

of Earthworks by frequenting London jazz pubs. In saxist Iain Ballamy, pianist/trumpeter/saxist Django Bates, and acoustic bassist Mick Hutton, he's come up with an outfit that can swing, burn, and solo soulfully, just like—Americans. But as Bruford explains, they're purists at heart. "These guys have absolutely no experience playing rock," he says. "They hadn't heard about me that much. They didn't know about Genesis,

though they had heard of King Crimson. So they were a bit wary at first. But after a while, as we began to play together, they accepted me. So now they think I'm okay."

Admitting that his background in progressive rock has also caused some initial resistance from the British jazz community, Bruford says, "I have this dead weight from the '70s around my neck. It's very hard for the British jazz scene to accept somebody who had anything to do with groups like Yes or Genesis or King Crimson. But the fact is, I grew up with jazz and I played rock. I kept my ears open and today I can play both styles. I'll play you a backbeat as big as a house and absolutely dig it. Or I can swing like crazy on the cymbal and also dig the hell out of that. And I see no law that's come down from God that says I can't do both of those things."

Bruford's first recorded work using the Simmons SDS-7 MIDI-ed to a Yamaha DX-21 occurred on Torn's latest album, *Cloud About Mercury* (ECM 1322). And now on *Earthworks* (Editions EG 48), he goes one step further by incorporating sampling into the MIDI process, courtesy of sonic consultant Dave Stewart, a former member of the Bruford band from bygone days. This blending of jazz and technology represents, as he put it, "a future for me. It's an escape from a rock treadmill that I was in some danger of getting on. But, happily, I've avoided that now."

—bill milkowski

## BRAVE COMBO

Imagine a musical world slightly off-center, one with a skewed time sense where everything from *Purple Haze* to *Perfidia* comes out with a recognizable tune and melody—but with a 2/4 beat. To many it might seem the musical equivalent of a *Twilight Zone* episode, but to Brave Combo, Denton, Texas' singularly unique nuclear polka band, it's merely business-as-usual.

Brave Combo's mix-and-match menagerie of eccentric musical styles has been amazing audiences in the Southwest since 1979, when guitarist/keyboardist Carl Finch formed the band. No material is safe from the group's polka assault, and little is sacred except for the everpresent 2/4 foundation provided by the rhythm section of Bubba Hernandez (bass and tuba) and Mitch Marine (drums and washboard).

Finch repeatedly emphasizes that Brave Combo, for all its devotion to party time fun, is not a parody band. "We're not in it for the laughs, we're in it because we love the music. I don't think anyone in his right mind would start a polka band to get rich and famous. We've stuck with it all these years so that says something about our sincerity, if not our sanity."

Brave Combo plays roots music from the ground up, utilizing Finch's fascination with the music to the fullest while also taking advantage of reedman Jeffrey Barnes'



background. Barnes is a former member of Austin's local legends the Cobras, a seminal blues unit that featured numerous Texas hotshots, including a young Stevie Ray Vaughan on guitar. He's also logged time playing Marcia Ball's gumbo blues and in a wide range of jazz contexts, from mainstream to beyond outside.

The group works hard to keep its polka chops strong and credible, regularly mixing gigs at Polish dance hall's and weddings with dates at rock venues. There's also a variety of esoteric extracurricular adventures, ranging from Finch's work in the David Byrne movie *True Stories* to the band's infamous tour of state mental institutions, to keep things from falling in too predictable of a pattern.

With the band's first nationally distributed album, the suitably titled *Polkatharsis* (Rounder 9009), Brave Combo's mutant music, a blend of expert authenticity and inspired intensity, will be able to amuse and

confuse ears beyond its present geographic limits. *Polkatharsis*, which Finch describes as "an homage to the polka form," pulls a fast one on even the band's veteran fans, however. It's a straight polka album, at least as straight as Brave Combo ever gets, with no Hendrix or Who, no *Sixteen Tons*, *La Bamba*, or *O Holy Night*—all of which have appeared on previous LPs—run through the band's industrial strength 2/4 musical blender.

"We wanted to make a traditional album, having done some pretty wild experimentation on our previous albums. We originally intended *Polkatharsis* to be an album we could sell at our live shows, particularly the real polka hall gigs where the hardcore polka fans sometimes find our other albums a bit strange. When we got in the studio, however, it sounded so good that we changed our plans and decided to unleash it on the world at large."

—michael point

Greenland  
**FIRST CLASS CDs AT ECONOMY PRICES**

# COMPACT JAZZ

Available in May



**Ella Fitzgerald**  
831 367-2



**The Sampler**  
831 376-2



**Count Basie**  
831 364-2



**Chuck Mangione**  
830 696-2

Available in June



**Billie Holiday**  
831 371-2



**Sarah Vaughan**  
830 699-2



**Stan Getz**  
831 368-2



**Chick Corea**  
831 365-2

Plus CD's from these other great artists:

Available in May — Dinah Washington, The Best of Dixieland, Wes Montgomery, Jimmy Smith, Gerry Mulligan, The Singers Unlimited

Available in June — Erroll Garner, Oscar Peterson, Astrud Gilberto, Bill Evans, Stephane Grappelli, The Swingle Singers



**FROM POLYGRAM—THE COMPANY THAT PUT JAZZ CDs ON THE MAP**

# Michael Brecker

By BILL MILKOWSKI

on Impulse



TIMOTHY WHITE

**T**he man is revered by his peers and idolized by music students who painstakingly pour over transcriptions of his incandescent solos. And they've got plenty of material to draw from. His prodigious output over the past two decades is astounding. As his bio puts it, "His appearance on nearly 400 albums constitutes a virtual pantheon of popular sound."

Michael Brecker's distinctive, emotionally charged tenor sax first made its presence felt worldwide in the context of Dreams, an adventurous fusion outfit he formed in 1970 with older brother Randy on trumpet, Billy Cobham on drums, Will Lee on bass, and John Abercrombie on guitar. They recorded two albums (that still hold up today) for Columbia before disbanding in 1973.

From 1975 to '80, Michael and Randy teamed up as The Brecker Brothers, releasing six slick (and very popular) albums on Arista. Steps Ahead was born in 1979 when vibist Michael Mainieri invited Brecker and some friends (keyboardist Don Grolnick, drummer Steve Gadd, bassist Eddie Gomez) down to Brecker's Seventh Avenue South club for some informal gigs. A Japanese producer in the audience liked what he heard, invited the group to play in his country, and the rest is history—three albums on Elektra, personnel changes, a gradual shift in direction toward the electronic side of things, followed by wide acceptance both home and abroad.

And now, at long last, comes Michael's *piece de resistance*—a

dream project on Impulse, his debut as a leader. And check out the company he's keeping: Jack DeJohnette, Charlie Haden, Kenny Kirkland, Pat Metheny. A zillion stars for the sidemen alone.

I've long admired Michael Brecker's gutsy tenor voice. I dug his funk 'n' blues chops with The Brecker Brothers (particularly on their 1979 live album, *Heavy Metal Be-Bop*). I was mesmerized by his moody sax on the evocative *Cityscape*, a luscious though overlooked orchestral project written and arranged for him by Claus Ogerman in 1981 on Warner Bros. I was awed by his application of the Steiner EWI (Electronic Wind Instrument) in concert last year with the touring edition of Steps Ahead (guitarist Mike Stern, drummer Steve Smith, bassist Daryl Jones, vibist Mainieri) and on their last Elektra album, *Magnetic*.

I used to get a kick out of hearing his raspy tenor in the house band on *Saturday Night Live* during the '83-84 seasons (and seeing his cameo appearance in Eddie Murphy's hilarious "James Brown In A Hot Tub" skit). Hell, I even dug his fiery tenor work on all those cheesy disco albums that Vanguard put out in the mid-'70s under the collective name The Players Association (sorry, Mike—but don't be embarrassed. We've all got to pay the rent somehow).

But all of that—the various band projects, the sideman projects, the endless studio sessions with everyone from John Lennon to Martha & The Muffins to James Taylor to Frank Sinatra to Bruce Springsteen—pales in comparison to the heights he hits on this impressive Impulse debut, *Michael Brecker*. With all due respect to his previous efforts, this here is the real deal. It's as if he's waited all

his life to make this album. It's that special. Far more than just product, this album is full of passion and soars to peaks of inspiration. It's the crowning achievement in an illustrious career.

From the glorious, gospel-tinged shouts from Michael's horn on the album's opener, *Sea Glass*, to the all-out burn of *Syzygy* (with Jack DeJohnette's incredible display of just why he's considered number one), this album surges with energy and daring. And yet it's full of such nuance and subtlety to send chills up your spine. Check out Charlie Haden's playing on the melancholy ballad, *The Cost Of Living*, a perfect example of "less is more." As Michael says of Haden's playing on that tune, "Charlie can make me cry with one note. We wanted to use this as a vehicle for him, and I have to say that Charlie's solo here is one of the highpoints of the album for me."

I talked with Michael about this very personal, very revealing project in the solitude of his loft located in the Chinatown district of Manhattan. Oddly, I found him to be uncommonly shy and unassuming for someone with such a big rep. (And I thought all chopsmeisters were swaggering braggadocios. Oh well, so much for that theory.)

**BILL MILKOWSKI:** First, tell me about the genesis of this album.

**MICHAEL BRECKER:** It came about, I guess, from the fact that I felt like I was finally ready to do it. This year I felt ready to make a record under my own name, probably for the first time in my life. I had always shied away from it previously or had worked in collaborative-type efforts, either with my brother Randy or with Michael Mainieri and Peter Erskine. I guess I never really felt that I merited doing an album. I felt afraid to do it, really. But the feeling that I wanted to do something took hold this year, followed by various feelers from different record companies.

So I was approached by Ricky Shultz at Impulse. Initially, it scared me, just the aura of Impulse. Well, not scared me—I was awed by it, in lieu of the rich history of the label—Trane, Sonny Rollins, and everybody.

**BM:** And he immediately talked about a jazz record, as opposed to a fusion album?

**MB:** Right. We talked about doing a jazz record, which is really what I wanted to do. So I started batting around in my mind certain rhythm sections—people that I wanted to play with, who I felt would really create the right musical environment. I had an association with Pat, Charlie, and Jack from years back, beginning with Pat's record *80/81*. We subsequently did a tour, which opened up a door for me. And it's remained opened. I just hadn't really had a chance to pursue that type of playing since then. I guess I hadn't taken it quite as far as I wanted. I wanted an opportunity to take it further, particularly with those guys—and with Kenny, whose playing I admire very much.

**BM:** Music in which the rhythm section opens up a bit?

**MB:** Yes. Where there's a lot of space. It's a way of playing that's really captured by these guys. Where it's open and it just seems like the harmonic and rhythmic possibilities are infinite. And there's a warmth that the four of them are able to generate that's very appealing to me. So beyond that feeling, I had to look compositionally at how to structure this, to capture the great talent of these four gentlemen. Their talent at spontaneity and swinging—structure that in a way that wouldn't tie their hands, yet not have it be like just another free music album. That was the challenge. So I got together with Don Grolnick, who produced the album, and we had a lot of brainstorming sessions. He'd come over every day and we'd write together. And Mike Stern was also taking part in this. We'd just toss ideas around and eventually came up with the tunes.

**BM:** It's very different than *Steps Ahead*, which is about kinetic energy—like being on a roller-coaster that goes from point A to Z, and once you get on you can't get off. But this flows in so many different directions, and everyone in the band seems to be telepathically linked.

**MB:** True, very true. Really, all four of them almost transcend their instruments. They play with such musicality and originality that they transcend the difficulty or the limitations of their instruments.

**BM:** You, in particular, seem to be revealing more of yourself than you've ever done before on record. Especially on very intimate tunes like *Sea Glass* and *The Cost Of Living*.

**MB:** It's something that I've always felt able to summon, par-

ticularly moreso in the last five years than ever before. That's also probably because I've been in touch with myself emotionally to a much greater degree in the past year or so. But it really takes being with the right musicians to bring it out in a musical way. It's not something that I've developed intentionally, but I think I've become more comfortable with it lately—more in touch with my own feelings. That has had a huge effect on my playing.

**BM:** Is there an intellectual process connected to this quality of openness, like an actor who draws upon method acting techniques to get through a scene?

**MB:** Doesn't seem to be with me. It's not an intellectual exercise, although when I'm playing there are a lot of intellectual things going on. It's a kind of balance. There's the level of just making sure the notes come out and are in tune, and being cognescent of rhythm and swinging and whether what I'm playing is laying in a way that feels natural. But the emotional part, really, has a life of its own. It's almost like the feelings get in touch with me rather than me getting in touch with them. And it just comes out in the music.

**BM:** Many musicians I've talked to over the years have spoken about the music playing them rather than vice versa. Are you interested in that connection between music and spirituality?

**MB:** Well, yes I am. And at the risk of sounding pretentious—that feeling that you described is something that I've felt quite often, particularly recently. It sounds kind of pseudo-spiritual, but I feel when I'm really at my best that I'm not really playing at all. It's almost like it takes on a life of its own. And those moments seem to be coming more often now than they used to. It's a very exhilarating feeling but it seems to be something that, at this point, I have no control over. So I just try to move forward—keep up with technique, keep listening, trying to expand and learn, play as much as possible, and just try to have a good attitude. And the rest is really—I don't know. But that does happen.

**BM:** Robert Fripp's analogy is "Getting a visit from the Good Fairy." Kind of like group astral projection.

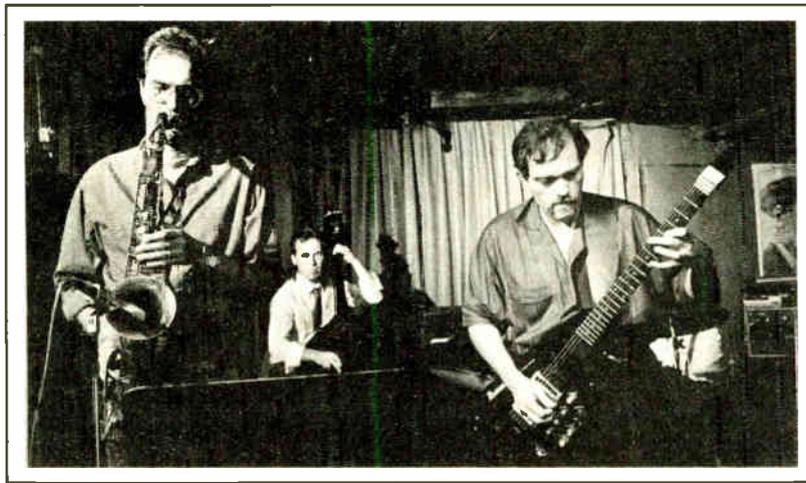
**MB:** I can definitely relate to that. It works the same way with me, depending on the musicians that are playing at the time. For instance, I went out on tour recently with the John Abercrombie Quartet, and we really had some high musical experiences. There were moments where we just—we were so much in tune. It's the same exact thing you're describing. It almost felt like we were being played by some other force.

**BM:** I had heard that Pat brought all his hardware to the session, so I was kind of expecting *Son Of Song X*. But he plays so subdued on the album, like *Jim Hall* or *Wes Montgomery*. And you seem to be flexing your Coltrane muscles. Do I detect a tribute of sorts?

**MB:** Pat did bring his Synclavier to the date, but we ended up not finding a need for it. He gets an incredible sound without it, and he plays with such lyricism. He's amazing. As for me, there was an element of tribute in making this album. Just the fact that I had the chance to record on Impulse really means something to me. I didn't take that lightly. That immediately put me in a particular frame of mind. I was tempted to do the techno thing because I've been very wrapped up in learning the EWI and experimenting with it. But I had to separate that. I wanted to really try and capture a mood on this record and stay with it, not try to throw in everything but the kitchen sink—10 million sampled sounds thrown in just for fun. For me, it was a question of less is more, of making an album that would really hold together as a complete statement, which my favorite albums do. And I wanted it to sustain interest, be able to be listened to a lot of times, so you can always hear new things. I really do enjoy the highly techno records on a lot of levels. But I can't listen to them a lot. It's almost like there's no mystery—not a lot left to the imagination. My senses are assaulted sometimes with just this barrage of huge megasounds, which I've been guilty of doing myself. I didn't want to go in that direction on this album—especially not for Impulse.

**BM:** Is it a coincidence that you and your brother Randy happen to be doing straightahead jazz projects at this time in your careers? You're each going back to your respective roots for your latest albums—you to Trane, Randy to Clifford Brown.

**MB:** It's an interesting kind of phenomenon, really. I guess it's indicative of the fact that we've always been very much in tune with



ANDY FREEBERG

**JAMMIN'** From left, Brecker, Marc Johnson, John Abercrombie.

each other, much in the same way that Branford talks about being in tune with Wynton—in a way that's kind of indescribable. There's a kind of telepathic link between us, musically. There's a quality when I play with Randy that I don't seem to have with any other musician. For instance, if we're gonna play a phrase, I don't have to ask how he's going to phrase it. I already instinctively know. So it's no surprise to me that we're each making these albums now. I mean, we didn't sit down and say, "Let's each make an acoustic, jazz-type record." But that's basically what has happened. And each album is a very personal statement. I love the record that Randy made [In *The Idiom*, a Denon CD including Joe Henderson, Ron Carter, and Al Foster]—some of his best playing to date is on that record. And, of course, I'm very happy with the results on my record. Both he and I have always approached our albums very seriously, whether there were backbeats or not.

**BM:** Randy mentioned to me, "With *The Breckers*, we always strived to make perfect records. But with this new one, I wanted mistakes."

**MB:** Exactly the same as me with my new album. I didn't want it slick. Generally, a lot of my favorite records have a lot of mistakes in them. Mistakes sound good to me. I don't even hear them as mistakes, really. I don't necessarily like things played perfectly. We did concentrate on that with *The Breckers*. We made sure that all the ensemble stuff was as clean as possible. The only exception was the live album, *Heavy Metal Be-Bop*, which has all the mistakes you'd get in a live situation. And that's probably my favorite Brecker Brothers record. I like rough edges.

**BM:** How did growing up in Philadelphia affect you?

**MB:** Randy and I really didn't play that much together until he went away to school. When he'd come back home, we'd jam and put on some concerts. Meanwhile, I was jamming a lot with Eric Gravatt, a drummer who played with McCoy Tyner and Weather Report. He was a tremendous influence on me. Eric really turned me on to Trane and McCoy. He taught me a lot about playing. I used to do a lot of that in Philly, jamming with just tenor and drums. And I'd play a lot of drums myself, reversing the roles just to find out what drummers are comfortable with. In fact, at one point I had decided I was going to become a drummer and seriously study it. I can get around pretty good on the drums. I've studied Elvin's style. But I abandoned the notion of becoming a drummer when I heard Billy Cobham with the Mahavishnu Orchestra. I realized then that I'd better stick to saxophone. But because of my experience with playing drums in Philadelphia and during the first few years I was living in New York, I'd gained a better understanding of rhythm. So I feel very close to drummers, which is why it was such a great thrill for me to do that free duet thing with Jack at the beginning of *Syzygy*. That was very special.

**BM:** Did you have a mentor in Philly?

**MB:** I studied with Vince Trombetta, who really taught me how to play the saxophone. He was the sax player on *The Mike Douglas Show* for the whole 16-year run of that show. Other than that, I just picked up what I could from hearing people. I used to see Sonny Fortune a lot around Philly. Of course, Coltrane was a tremendous

influence. And when I moved to New York in the late '60s I started hanging around a lot of saxophonists, trying to absorb as much as I could from players like Dave Liebman and Steve Grossman. The whole loft scene was happening then—a lot of jamming at people's houses. That's really how I slowly learned how to play.

**BM:** How did you begin experimenting with electrifying the sax?

**MB:** For *Heavy Metal Be-Bop* I was using some electronic things on the tenor. I had been looking for something at the time because I felt that sonority-wise the tenor wasn't able to blend with the rhythm section, which was completely electronic. So I experimented with some electronic outboard devices to put on the tenor, but I didn't really find anything I liked. I found a couple of boxes made by Electro-Harmonix that I thought worked pretty well, but I was never really happy. It never felt right to me. After spending all those years of working on a good saxophone sound and then putting it through a bunch of processors—it felt weird. The sax has such a gorgeous sound. I always felt it cheapened the sound to put a box on it. Eventually, I just gave up on it.

**BM:** So now the Steinerphone EWI is the answer to that dilemma.

**MB:** Yes, because it's a departure from the saxophone. It's an instrument unto itself. Very different from taking a sax and electrifying it and expecting it to sound good.

**BM:** How did you meet Nyle Steiner?

**MB:** I first heard of him through Dave Boroff, a wonderful saxophone player who's now playing in the house band on the Joan Rivers show. He had a working model of the Steinerphone at his house, and he demonstrated it for me. I was impressed but not convinced. I actually called Nyle and asked him if he could make me one. He said yes, and over a year later he sent one to me. I had almost forgotten about it. The instrument has since gone through different stages of development and has recently been purchased by Akai. So the new Akai EWI-1000 should be on the market by the time this article comes out. They'll be very similar to the original, except a few new features will be added, including programmability.

**BM:** When you first got the Steinerphone, did you have to adjust to new fingering positions?

**MB:** The fingering positions are basically identical to a saxophone. The main difference being it's touch sensitive, so there's no moving keys, which is hard to adjust to at first because saxophone players are taught to rest their fingers on the keys. But on this, it would activate a sound. So you have to be very careful what you touch. It requires a lot of accuracy both in fingering and in tonguing. The horn is attached to a suitcase-type container with all the electronics, and there's a set of eight rollers on the back of the instrument for making octave leaps. Whatever roller I'm touching determines the octave I'm playing in. So by rolling your thumb, you can make incredibly quick octave leaps. It's really a fascinating instrument. Nyle is a wonderful trumpet player with a wide background in electronics. He's coming from a very musical place, and he's combined his musicality with his electronics background to come up with an extremely musical instrument. [Note: Steiner also invented what he calls an EVI, or Electronic Valve Instrument, for trumpeters.]

**BM:** What do you particularly like about the EWI?

**MB:** The unique thing about Nyle's box is the warmth of the sounds you can get. You can make some gorgeous acoustic-like sounds—alto flute, violin, shakuhachi, a harmonica that sounds like Stevie Wonder. They're organic sounds instead of cold, brittle synthesizer sounds. That's the idea for me. It's got to sound pleasing or I just don't like it. And there's virtually no tracking problems with this instrument. I have this Steinerphone MIDI-ed to an Oberheim Expander for multiple voicings and to a Yamaha TX7 and an Akai S900 digital sampler. The Steiner box and the Oberheim are actually quicker than the TX7, which has to interpret breath and bending via MIDI. So it takes a while for the note to trigger through that. But otherwise, no tracking problems at all.

**BM:** There's a lot of technology involved here, yet you're fashioning a voice on the EWI that's as unique as your tenor voice.

**MB:** Yes. The interesting thing about the instrument is that there's a few of these out now—about 10 guys are playing them, and every guy I've heard sounds different. It's because of the breath control factor and the individual's concept of sound. For instance, there are certain sounds that I like that Nyle finds annoying. So it depends on the way a sound is used and who's playing it. I came up with some pretty weird sounds, which might seem ridiculous, until you hear them in the context of the music. Then they become musical. So for me, the instrument is wide-open. The only limit is your imagination. It's opened up new vistas for me, yet I'm not putting my sax on the shelf. If anything, I've been playing the saxophone more than I ever did. Having the EWI has kind of freed me up. And yet, somehow, for me, one can't exist without the other. I enjoy synthesizing and making sounds, blending sounds and experimenting with timbres. And after playing around with that stuff, I get a craving to get back to playing an acoustic instrument like the tenor. So it's really been a very exciting last couple of years as a result of getting the EWI. I've been taking it around to universities for clinics, and it's been very well-received. There's a lot of interest in it. The kids are fascinated by it. And I've noticed that they have a greater understanding of how the instrument works than I did when I first got it. I've had to slowly learn the basics of synthesis—what wave forms make what kind of sound, and that kind of thing. I had to teach myself how to program, just by asking people a lot of questions. I basically started from scratch with this, but some of these kids today have grown up with computers. They take to this stuff instantly. Me? I just do it 'cause I enjoy it. It's fun. I've always, on some level, been fascinated by electronics. I went through a period about five years ago where I seriously got into video games. So I just took that energy and applied it to this. I guess I got tired of wasting quarters.

**BM:** It almost presents a Pandora's Box of possibilities.

**MB:** It can tend to get out of hand. So what I do is, I function with short-term goals. Right now my goal is to put a band together and go out on tour, which I've done—Mike Stern on guitar, Jeff Andrews on bass, Kenny Kirkland on piano, Adam Nussbaum on drums. We'll tour through the summer. That's my main focus, although I'm still playing around town with the John Abercrombie Quartet. I just consider myself very fortunate to have these different outlets.

**BM:** And what about Steps Ahead?

**MB:** It's unclear. I love playing with Steps. And I love playing with Mike Mainieri, who is just a brilliant musician, writer, and player. We've had a longstanding association. It remains to be seen what's going to happen, though. Mike might take Steps and go with it. Or we might do some touring and do a live album. I hope that's going to be possible because I really love the band, and I'd love to document what we have together live. But both Mike and I have been busy with other projects, so it's hard to say what's going to happen.

**BM:** You seem to have reached a point in your career where you're focusing on your own thing as opposed to the "horn for hire" phase you went through during the '70s.

**MB:** Exactly. That's where my energy is going. My concentration right now is on my own group, and it's taken me a while to get here. I think before I never really felt ready to do it. So it's coming comparatively late. But it's never too late. I guess I just feel very grateful and fortunate to have the opportunity to go out there and express myself through the music. It's a rare opportunity, and I'm taking advantage of it. db



TOM COPP

## MICHAEL BRECKER'S EQUIPMENT

Michael Brecker plays a Selmer Mark VI tenor sax with Dave Guardala mouthpieces (a special Michael Brecker Model designed for him). He prefers LaVoz medium reeds. His soprano is a Yamaha with a bent neck, though he admits, "I don't play it much." His other main weapon these days is the EWI-1000 (Electronic Wind Instrument) designed by Nyle Steiner. He has this MIDI-ed to an Oberheim Expander for chordal voicings, a Yamaha TX7, and an Akai digital S900 sampler. In his home studio he also has an Oberheim DMX drum machine, a Roland MSQ 700 sequencer, a Casio CZ-1 synthesizer, a Yamaha DX7 synthesizer, and an Akai MG1214 12-track recorder.

## MICHAEL BRECKER SELECTED DISCOGRAPHY

- as a leader**  
MICHAEL BRECKER—Impulse 5980
- with Steps Ahead**  
MAGNETIC—Elektra 80441-1  
MODERN TIMES—Elektra 60351-1-E  
STEPS AHEAD—Elektra 60168-2  
PARADOX—Better Days 7044  
STEP BY STEP—Better Days 7020  
SMOKIN' IN THE PIT—Better Days 7010
- with The Brecker Brothers**  
DETENTE—Atlantic 19238  
STRAPHANGIN'—Arista 9550  
HEAVY METAL BE-BOP—Arista 4185  
DON'T STOP THE MUSIC—Arista 4122  
BACK TO BACK—Arista 4061  
BRECKER BROTHERS—Arista 4036
- with Billy Cobham**  
CROSSWINDS—Atlantic 7300  
TOTAL ECLIPSE—Atlantic 18121  
A FUNNY THING OF SINGS—Atlantic 18149  
SHABAZZ—Atlantic 18139  
INNER CONFLICTS—Atlantic 19174
- with Dreams**  
DREAMS—Columbia 30225  
IMAGINE MY SURPRISE—Columbia 30960
- with Claus Ogerman**  
GATE OF DREAMS—Warner Bros. 3006  
CITYSCAPE—Warner Bros. 23698-4
- with David Sanborn**  
TAKIN' OFF—Warner Bros. 2873  
HEART TO HEART—Warner Bros. 3189  
STRAIGHT TO THE HEART—Warner Bros. 4-25150  
A CHANGE OF HEART—Warner Bros. 25479-1
- with Jaco Pastorius**  
JACO PASTORIUS—Epic X698  
WORD OF MOUTH—Warner Bros. 3535
- with Kazumi Watanabe**  
MOBG I—Gramavision 8404  
MOBG II—Gramavision 8406  
MOBG SPLASH—Gramavision 8602
- with Mike Mainieri**  
LOVE PLAY—Arista 4133  
WANDERLUST—Warner Bros. 3586
- with Charles Mingus**  
ME MYSELF AN EYE—Atlantic 8804  
SOMETHING LIKE A BIRD—Atlantic 8805
- with Pat Metheny**  
80/81—ECM 1180
- with Eddie Gomez**  
DISCOVERY—Columbia 40548
- with John Abercrombie**  
NIGHT—ECM 1272
- with Hiram Bullock**  
FROM ALL SIDES—Atlantic 7 81665-4
- with Eric Clapton**  
AUGUST—Warner Bros. 25476-RE2
- with Chick Corea**  
THREE QUARTETS—Warner Bros. 3552
- with Peter Erskine**  
PETER ERSKINE—Contemporary 14010
- with Billy Joel**  
52ND STREET—Columbia 35609  
INNOCENT MAN—Columbia 38835  
THE BRIDGE—Columbia 40402
- with John Lannon**  
MIND GAMES—Apple 3414
- with Spyro Gyra**  
MORNING DANCE—MCA 1650  
CARNAVAL—MCA 37176
- with Steely Dan**  
GAUCHO—MCA 6102
- with Bruce Springsteen**  
BORN TO RUN—Columbia 33795
- with Lou Reed**  
BERLIN—RCA 1002
- with Frank Sinatra**  
L.A. IS MY LADY—Quest/Warner Bros. 25145-1
- with Frank Zappa**  
LIVE IN NEW YORK—DiscReet 2D-2290

# bernard EDWARDS

## Hit Man On The

By  
Gene Santoro

**S**ome producers—Leonard Chess, Sam Phillips, Phil Spector, Berry Gordy—create a sound so monumental it reshapes and redefines the musicians who work within it, while enhancing their individual styles beyond expectation. Some bass players—James Jamerson, Duck Dunn, Jaco Pastorius, Larry Graham—refashion the limits of their instrument and in the process create an entire musical form stamped with their images. One outstanding musician named Bernard Edwards does both.

And has been doing it since the days of Chic, the gold-dusted dance band formed by co-producers/co-writers Bernard and Nile Rodgers, that pointed the way to so much '80s music. "The press thought of us as a 'disco band' quote-unquote. 'They can't be good musicians,'" he mimics with a grin, "they play *disco*." That's followed us around even to this day."

It shouldn't have, if the folks with the typewriters had listened. All it would take to shake that shadow is a quick hit of the melodic rhythms that pump under *Le Freak*, the bubbling bottom that percolates through the witty *Dance, Dance, Dance* and *My Feet Keep Dancing*, the slinky octaves that lope through the myriad musical references of *Everybody Dance*, the deep-voiced, looping stutter that drives *Chic Cheer* and *Good Times*. Ironically, of course, that good-natured, well-crafted sound has, in effect, been retroactively ratified; look at the haste with which white and black stars alike now stamper to tap Chic's sundered core to power their own hits.

For a while after Chic's final dissolution following the dismal sales of 1982's *Believer*—the band that had mined so much gold off the dance floors of the '70s failed to move 20,000 copies of that prophetic-sounding LP—it looked as if Nile would be the split's prime beneficiary. Bernard copped some production work, including a couple of tracks for Diana Ross, but nothing like the line forming outside Nile's door after his

## Production Line

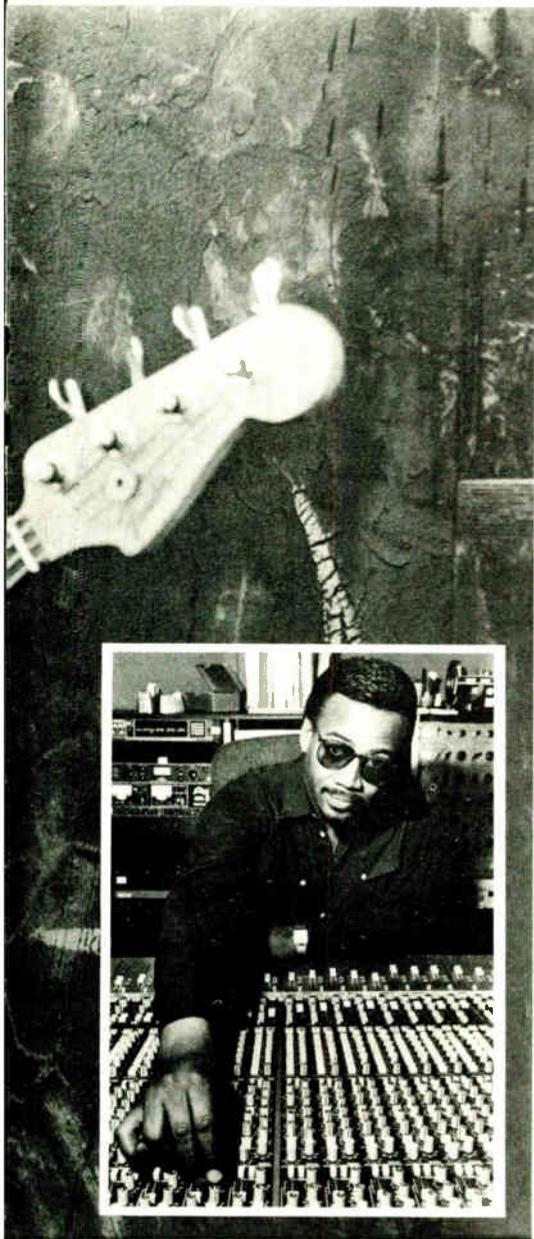


blockbuster success with David Bowie's *Let's Dance*. "That record was the first time our two names were separated," says Bernard. "After that I began to get the question, 'So what do you do?'" He shakes his head and mimics a mumble, "Well, uh, I just play the bass, write the songs, arrange them, produce the records—but I didn't do Bowie, I'm sorry." He pauses, then adds pointedly, "In America, you know, the success of Bowie and the success of Chic are two different things. *Let's Dance* overshadowed everything Chic did because he was white. That destroyed the group, basically, because from then on it wasn't equal people any more, it was this one guy pushed into the spotlight. It changed everything, but it's funny: the reason David Bowie was interested in Nile Rodgers to begin with was the success of Nile and Bernard and Chic."

Then *The Power Station* unleashed its pent-up, high-tech energies, and propelled itself to Number One and Bernard back into high demand. "I didn't want everybody to be

saying, 'Yeah, Bernard got a free ride,'" says the soft-spoken 34-year-old of his work with Duran Duran's bassist John Taylor, ex-Duran guitarist Andy Taylor, vocalist Robert Palmer, and ex-Chic drum-meister Tony Thompson. "I said to them, 'If we're gonna do this, we're gonna do a *record*, something *different*.' It's what Nile and I used to do with Chic—we took *chances*. Then all of a sudden you become the fat cat with the gold records and the attitude and you're *afraid*. But when I met these guys I was no longer afraid to take a chance with success, because there was all this strange energy around them that revived me."

Energy, indeed. Anchored by Thompson's pounding skins—one of his heroes was Led Zeppelin's John Bonham—which slam gates and delays open and shut with each hit of the stick, *The Power Station* welded funk (the Isley Brothers' *Harvest For The World*), slinky dance tunes (*Some Like It Hot*), and proto-metal raunch (*Bang A Gong*) into a searing meltdown style that defies market-



MITCHELL SEIDEL

the bass player for his r&b group got drafted, Edwards picked up his first Fender bass. It was love at first touch, and after the usual initial fumbblings he set himself a program of high-quality training. "Like everybody else," he says, "I loved James Jamerson; to me he was the greatest. What happened when he died wasn't justifiable. The man deserved a lot more; he influenced music a great deal. I learned to play by sitting home and listening to tunes like *How Sweet It Is* and figuring out every note he played. Then I'd go onstage and throw those licks into other songs." As well as licks by two of soul's other top bottom-liners, Jerry Jemmott and Chuck Rainey.

And adapted them as he went along, playing in a succession of three-piece bands over an 18-year period—13 of them with Nile, first backing a vocal trio called New York City, then in Chic. "My style developed," he says simply, "because I was always in small bands that had to sound big. I wasn't a bass player who could just sit back and pedal on the tonic of a chord. I had to play melodies and horn lines; we'd have breaks where me and the guitar player would cover a horn section."

Nearly a decade ago, looking for a way out of the sideman's grind and rejected by record A&R types who thought their rock demos were too white for a black band, Nard and Nile formed Chic. "At first it was just a production thing; we had no idea what would happen," he smiles. "Naturally once the album went gold we had to make up a group. Tony Thompson had just left LaBelle, so he played drums; there was Raymond Jones on keyboards; and of course [vocalists] Alfa [Anderson] and Luci [Martin] came into the band. So we started touring."

From 1977 to '80, Chic spent at least six months a year on the road, with Edwards and Rodgers making the transition from sidemen to frontmen during the first tour. "After we got used to *that* part, going up to the edge of the stage, we really got into touring, and the band became a really good touring band," is how he sees it. Until the 1980 tour, that is, when Chic's musical nucleus began to break down. "Communication between Nile and myself got terrible," he says candidly. "We each had our own crowds, and so it got to the point where we barely spoke to each other, barely saw each other. The thrill was gone—no more excitement about us sitting down and playing any more. Used to be that the two of us could fill a room with music by ourselves. We were so tight we didn't need any other friends. In the beginning, you see, we were hungry street kids getting onstage dressed up—it was fantasy. But when the fantasy became reality, the big house and the car and the money, nothing *meant* anything any more." Bad management intensified the group's internal problems; whether on the road or in the studio, they were working constantly with no down time. "Nile and I laugh about it sometimes," he says without smiling. "There's three or four years of our lives we just don't remember."

Then, too, there was the fact that the

previously collaborative duo had begun to work along increasingly separate lines. The way Bernard recalls it, "All of a sudden Nile would come in with his songs already the way *he* wanted them, I'd come in with mine the way *I* wanted them, and it was a standoff. Musically, when that happens there's nothing." Their tastes were diverging toward the irreconcilable as well. "Things were getting too cute for me," is how he characterizes the recording of *Believer*. "It had nothing to do with playing a bass line any more, or coming up with a *really* good lick—it was just block chords. I haven't been playing for all these years to stand here and play A-A-A-A. I developed a style, and then all of a sudden I was told I wasn't needed to play that much. And of course there was the electronic [synthesizer] bass and all that stuff. It created tremendous confusion. Tony would come into the studio and all he would see would be a Linn Drum. You're kinda floored, especially when no one talks to you about it." He pauses. "You see, Nile wanted to get into the techno thing, but he never really *said* it."

"Now, I like playing with people," he continues. "I don't like to sit around and play with machines all day long. I don't want to spend three hours setting up a Synclavier and have it break down. I don't want to spend four hours getting a pattern on the drum machine. Tell the drummer and he'll play it. The human factor of the music can get lost. You know, you look over there at the drummer smiling, or the piano player, and they're just *grooving* on each other. I love being the bass player, being the foundation. Playing music for me is mostly about a feeling you get. When you can feel that way on tape, people can tell. It's one of the problems with all the [techno] toys—what we're getting is a lot of records that have perfect time, no fluctuations in tempo, everything's perfect because all the machines are locked in. You *can't* go off tempo a little. It's sterile to me, and it's why all these Brit things sound the same—same machines, same samples, and nobody knows how to play [*laughs*]."

Not that he's anti-technology, as The Power Station amply demonstrates. "Not taking anything away from the guys playing," he says, "but it was a three-piece band, and so we used every effect in the room we could find—lots of gating, delays, *everything*. I didn't get the chance for a long time to make a record that people would take notice of, so I figured I'd pull out *all* the stops with this one. But we used that stuff in *time*, we used it *musically*, we made the *rhythms* work. And we didn't use a lot of drum machines—Tony's doing all the playing. It's *natural* music. It's why Prince sounds so different from everything else out there—he's taking chances. We're musicians—that's what we're supposed to be doing, right?"

The musicians Edwards typically calls on for his sessions are more than able to find fruit out at the end of a limb, but their honed skills leave little to chance. Eddie Martinez supplies guitar that ranges from classic chordal funk to metal crunch ("Sick licks, we call them," Bernard laughs), Jeff Bova whizzes

ing and labeling categories. As John Taylor noted, "The idea was for Chic to meet the Sex Pistols." When they did, the results went off with a bang whose reverberations still echo across pop music.

If ever anyone was equipped to detonate the silly, racist categories that carve up pop, it's Bernard Edwards. Born and raised in Brooklyn's Borough Park section, he was an omnivorous listener from his early days. "I've always listened to all forms of music," he explains. "The Beatles, the Yardbirds, Hendrix, James Brown, Motown. I was a black kid in the middle of a Jewish neighborhood, so I heard lots of different things. And I studied classical music, of course, when I was playing alto sax at Erasmus [High School]." Playing sax got old after a few years, though. "I couldn't play like King Curtis, and I didn't like all that blowing," he laughs.

So it happened that, when he was 15 and

his way over all manner of keys, and powerhouse Thompson, Edwards' old Chic rhythm mate, kicks out everything from dance floor syncopations to bomb-blasts guaranteed to earn any metalhead's envy. And, of course, Bernard himself is usually found doing something on the bottom that forces you to groove. "To me, the drums and the bass have to lock in," is how he explains his take on his axe's role. "Now, I like to play melody, fool around with the top a little; but to me the bass is a foundation instrument, the one that holds the band together. But it's also constant motion—while some guy is playing chank-chank on the guitar, I can play three notes."

He sees his role as a producer in a similarly low-keyed but defined way, as his description of working with Robert Palmer on *Riptide* indicates. "We started that before we finished *Power Station*, actually," he begins. "I went down to the Bahamas with Robert and we laid some of the tracks down, then I came back to New York, and then went back down there and finished it; so from start to finish it took about six months. Robert really loved the sound we got working on *Power Station*; strangely enough, he didn't know anything about me other than that [laughs]. During the midst of doing his record I started explaining to him about Chic and Diana Ross and some of the other things I'd done, and he's going, 'Really?' He had no idea who I was. That made it good—at least I earned the job on my own. Working with him was very strange; he left with a lot of avant garde music, and it was up to me to bring it in so that it would be played on the radio and the kids would buy it, basically. At times it was almost like a test with Robert, a little game, you know—how weird he could make it and see what I was going to do with it. Like *Riptide*, or [Earl King's] *Trick Bag*; he loves that stuff. He had me sitting in his room listening to ballads from the 1920s, megaphone music and like that, and I'm wondering how I am going to make money from this record [laughs]. He's got quite a collection of that stuff, African things, and I just listened to all of it. Then he started to play me his demos, which included *Addicted To Love* and four or five of the other tunes that wound up on the album. So we just started banging them out, put down 13 tunes—eight of them went on the album, the rest they saved for B sides and later albums. Musically it was great fun and challenging. I had Eddie and Tony at my disposal for six months, and Jeff Bova, so it was a really good cast of people."

The show they put on again defies facile characterization while bursting with musicianship. The raunchy rumble of *Addicted To Love* ("I got a chance to just lay back and groove, which is what I do best—didn't have to do any acrobatics on the bass," he laughs); the metalloid dance of *Flesh Wound* ("That hiss is Robert breathing, we sampled it through a real cheap sampler—just Robert in heat"); the stop-time stumbles throughout



MITCHELL SEIDEL

### BERNARD EDWARDS' EQUIPMENT

"I'm still using Spectre basses—of course, now that they've given me two free ones I have to say that." Bernard Edwards laughs. "And there's my old 1962 [Fender] Jazz bass." Also among his 22 basses, if not the, uh, first string, are a 1964 Jazz bass and the two Music Man basses he used on all Chic's records. The Spectres are loaded with EMG pickups. Late'y he's abandoned his 10-year-old Sunn Coliseum amp with four 15-inch Gans speakers for a Gallien-Kruger "with a 15-inch speaker—you know how technical I am, I don't know the name of the speaker or the amp model. As long as the light comes on I play. I've started using Rotosound Standard long-gauge rock strings—I've been buying so many of them I know what they are. Now—classic story—it used to take me five years to change a set of strings; Anthony Jackson almost fainted when I told him that. But I remember when I met Duck Dunn, and he told me that he'd had his bass for 22 years; when I asked him what kind of strings he used, he said, 'Same ones that came on the bass. Sounded good to me.'"

### BERNARD EDWARDS SELECTED DISCOGRAPHY

#### as a leader

GLAD TO BE HERE—Atlantic 80079-1

#### with Chic

BELIEVER—Atlantic 801C7-1

TONGUE IN CHIC—Atlantic 80031-1

TAKE IT OFF—Atlantic 19323

C'EST CHIC—Atlantic 19209

CHIC—Atlantic 19153

REAL PEOPLE—Atlantic 16016

LIES PLUS GRANDS SUCCES DE CHIC—Atlantic 16011

RISQUE—Atlantic 16003

#### as bassist/producer

BURGLAR (soundtrack)—MCA 6201

JODY WATLEY—MCA-5898

Robert Palmer, *RIPTIDE*—Island 90471-1

THE POWER STATION—Capitol SJ-12380

Eddie Martinez, *NO LIES*—Cotillion 90135 1

*Didn't Mean To Turn You On* ("I love Jimmy Jam and Terry Lewis anyway—their grooves remind me a lot of the stuff me and Nile used to do in the old days, good fat chords with the rhythm on the bottom")—all bear the patented marks of Bernard and his crew. As does their work on vocalist Jody Watley's eponymous LP, where *Learn To Say No* huffs with pumping rhythms and hesitations that these guys do better than anybody.

Which explains why they've decided, after talking about it for years, to do it for themselves. "Between Madonna's record, Bowie's record, Chic's records, Diana Ross' records, Power Station, Duran Duran, and on and on, we've played on so many of the Top 10 hits of the last few years that we just feel like we deserve to be out there, too," he says. "And we want to perform—unfortunately, we're the best studio band in the world, you know [laughs]. We want to get onstage, dammit. So this year we're gonna do a little stuff on our own, not that candy-colored crap that comes out all over."

An early sample of what the lineup (Edwards, Martinez, Thompson, Bova, and vocalist Robert Hart) might sound like can be gleaned from the soundtrack to Whoopi Goldberg's film *Burglar*. Bernard is candid about it: "We used the money to write and rehearse, to feel each other out, basically. It was the first time Jeff was with the whole unit. Rob Hart, too; he's a 26-year-old vocalist from England who happened to walk in to audition while we were doing the tracks. He's kind of a cross between a Robert Palmer and a Bon Jovi-type. He can sing and he can wail. And when he started writing, we liked the lyrics, so he became part of the band. The band's complete, now, with the five members."

"Obviously," he continues, "being a [racially] mixed band we don't want to become a heavy metal band, but we want to bring some pop-rock and r&b stuff in there. Over the years we've proven we're sincere musicians, and we just want to get out there and play. The kids aren't playing, that's what's bothering us—there's so much computer crap on the radio that you want to throw up. How do you know one band from the other? And over the last three years it seems like it's gotten worse instead of better. But between the Bon Jovi's and the World Parties in Europe, people are starting to play again. A lot of the English stuff is starting to die out. There's too many guys who can play who are sitting home starving because one guy sits in the studio all day long pressing a button—there's just no feeling to that kind of music. In the old days you couldn't wait to hear Zeppelin's new record, or Jimi's new record—and you knew who it was when it came on the radio. The exception right now is Prince—when Prince comes on the radio you know it's him. He's going out of his way to be different, and he's doing a good job. That's what I like, but there's very few bands doing that. So we want to establish our own identity, and hopefully challenge these people to play some more. Put up or shut up. We're gonna take it from there." **db**

## Clarinetist for All Seasons

# Eddie Daniels

By Zan Stewart

**I**t wasn't that long ago that Eddie Daniels was known as a bristling-toned, fast-as-a-rocket tenor saxophonist who also played a little clarinet, along with other reed instruments.

But to paraphrase the old tune, there were some changes made.

Today, Eddie Daniels plays tenor sax only on rare occasions, and then in the studios, never in performance. "I'm strictly a clarinet player," he said in a recent conversation.

Why this major switch? "I think the world *needs* a clarinet player," the hirsute, lean Daniels said. "There's such a lineage of great saxophonists, but not clarinetists. It's been the most neglected instrument since the bebop era—primarily because it's one of the hardest. Plus, Benny Goodman put such a strong stamp on it with his style—that bright sound—and that stamp lasted a long time. People got used to hearing the instrument one way, and it needs a switch to bring fresh air to it."

Daniels, 45, is no Johnny-come-lately to the licorice stick. He took it up at 13, and has continued to play it henceforth, to the point of earning an M.A. from Juilliard in 1966 as a clarinet major. He also included the instrument on his recording debut as a leader, *First Prize*, then spotlighted it on two subsequent releases, *A Flower For All Seasons* (a duet LP with guitarist Bucky Pizzarelli), and *Street Wind*.

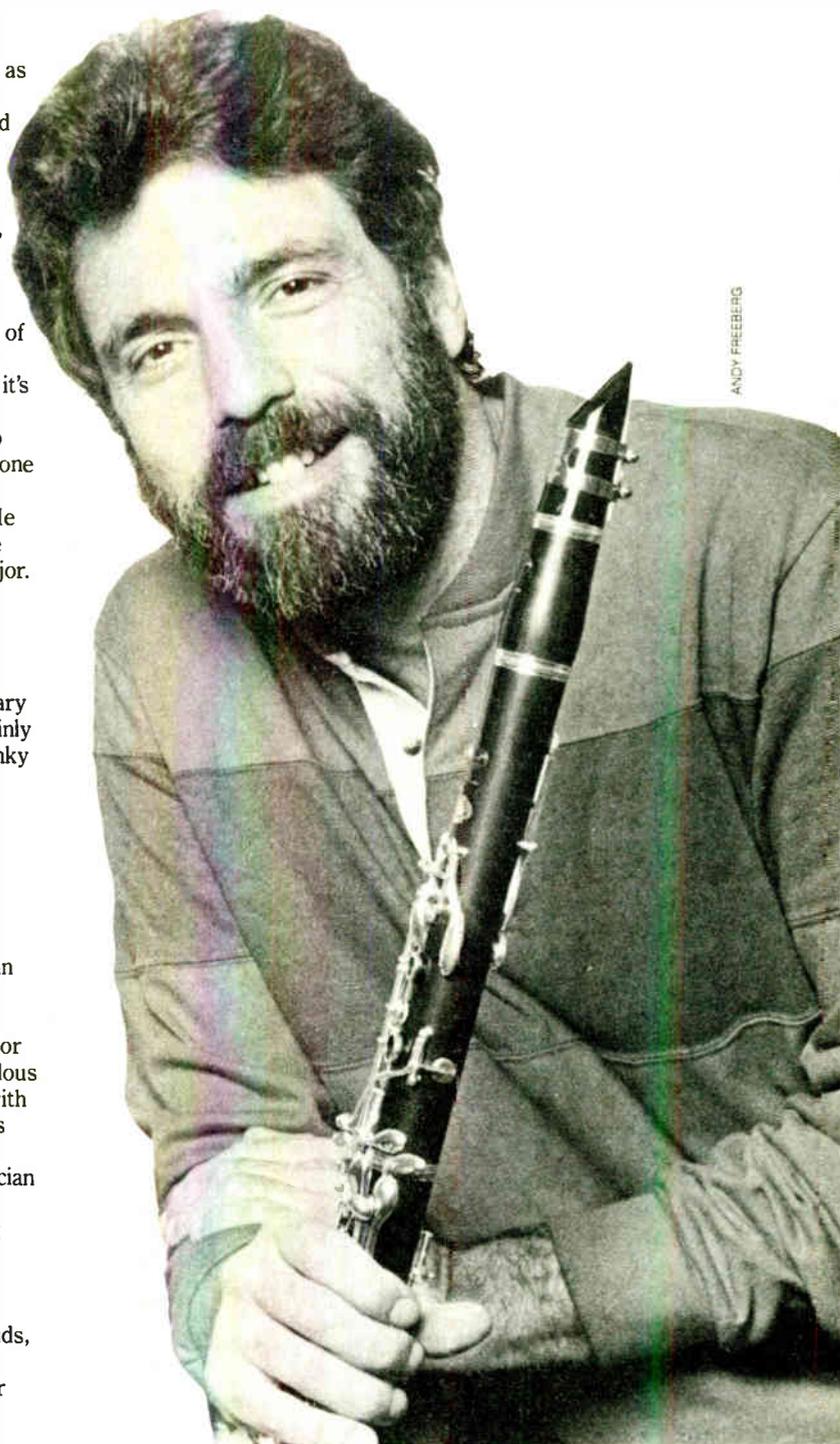
*Street Wind* was Daniels' first attempt at playing contemporary jazz on clarinet, and if it wasn't a commercial success, it certainly was a musical one. The with-it treatments of tunes like the funky *Preparation F* and an updated *Old Man River* proved that the clarinet, in the hands of a diverse stylist like Daniels, could indeed be a very engaging instrument in the modern genre.

A second contemporary venture, the CBS LP *Morning Thunder*, followed, and where on past dates he played clarinet alongside several other reeds, here Daniels totally focused on clarinet. As a result, his new-found career took a giant step.

Jack Elliot, director of the Los Angeles-based New American Orchestra, heard Daniels' lush, emotive reading of the ballad *Forget The Woman* on the disc, and commissioned Jorge Calendrelli, who had arranged the selection, to compose a major work especially for the clarinetist. "So George wrote a marvelous *Concerto For Jazz Clarinet And Orchestra* which I premiered with the NAO in Los Angeles in 1984," Daniels said. That led to his recording the concerto—which showcases the reed artist in dazzling uptempo segments (it's hard to imagine a finer technician than this fellow) as well as warmer, slower moments. The concerto and other classical works with jazz tinges—including J.S. Bach's *Siciliano*, arranged by Nan Schwartz, and C.P.E. Bach's *Solfeggietto*, arranged by Calendrelli—are available on *Breakthrough*.

*Breakthrough*, a splendid blend of the classical and jazz worlds, received excellent reviews and garnered Daniels, who plays magnificently on the recording, a nomination for a Grammy for Best Jazz Soloist, 1986. Fans love it as well.

"The reaction from the listening public has been great,"



ANDY FREEBERG

Daniels said. "I've been getting all kinds of letters, loving letters saying, 'Thank you for the music,' saying, 'Breakthrough is the best thing I've heard.'" (down beat readers agreed that Daniels is something else, selecting him first place clarinetist in last year's Reader's Poll.)

Audiences also respond when Daniels performs a program where classics are presented alongside jazz works—and fusions of the two styles. "People love the combination of the classical and jazz approach," he said. "There's a kind of pure tension in something classical, trying to get every note perfect and beautiful. The audience feels that tension—they're going with the artist and enjoying it—but they have to sit still. But when I play jazz, I get a chance to relax, and they get a chance to relax. It's like a cycle of tension and release."

Examples of this mixture of musics include a late 1986 appearance at Lincoln Center's Alice Tully Hall, where the clarinetist concertized, playing Debussy's *Premiere Rhapsody* and Ravel's *Mother Goose Suite*—the latter adapted for clarinet by Calendrelli—along with jazz-based works, featuring pianist Roger Kellaway. Early in 1987, Daniels traveled, showcasing his talents with the London Philharmonic and Cincinnati Symphony, and in March, he was a guest on the *Tonight Show*. There he delivered a seamless *Solfeggiotto* before roaring into a medium-up *I'm Getting Sentimental Over You*, backed by Doc Severinsen's all-star crew.

**A**s successful as is his mixture of classics and jazz, it's only one aspect of Daniels' musicality. "I don't think I want to be labeled as a classical/jazz artist," he said. "I'd rather be known for playing my best, whatever it is. I want to make everything to do with the clarinet my calling, except maybe playing Klezmer music," he added jovially.

"For example," he continued, "my new GRP album is a bebop LP, called *To Bird With Love*, featuring tunes written, or played by, Charlie Parker—a lot of unfamiliar things like *She Rote* and *Passport* as well as standards like *East Of The Sun*. There's also a tune called *Now's The Time Revisited*, which Roger Kellaway wrote. The players are [pianist] Fred Hersch, [drummer] Al Foster, and [bassist] John Patitucci.

"This record gave me a chance to explore the other part of the spectrum. Jazz is a very deep part of my musical framework, and being able to do that for a whole album takes me to another place than I could go if I just did it for a couple of numbers on a concert."

And playing tunes by Bird also hits home. "After Benny Goodman, Charlie Parker was my main inspiration," Daniels said. "My first saxophone was an alto, and I spent a lot of time copying Bird solos like *Au Privave* and *Just Friends*. So this LP is like going back to my original roots."

The concept of doing a tribute to Parker, while perhaps not as commercially viable as a contemporary-tinged package like *Breakthrough*, is nevertheless timely and interesting. Though Parker was only active from the early-'40s-to-mid-'50s, he set a standard for musicianship and level of improvisational brilliance that influenced all who followed him. As Eddie said, "All the contemporary stylists, from John Coltrane to Michael Brecker to Wynton Marsalis, have Bird somewhere in their playing."

And since there haven't been many full-time clarinetists besides Buddy DeFranco recording bop albums, Daniels felt it was "time to make a statement about jazz clarinet in the world."

Daniels is sure about one thing: no matter whether it's classics or jazz, he's going to have to put in a lot of time to keep his clarinet chops in any kind of shape. "That's okay," he said. "I don't mind the work. I have the horn in my hands all day as it is, playing at least four-five hours. But you have to if you want to get at the heart of this instrument. There are other voices, other capabilities inside that instrument. It has the widest range of all woodwinds. It has the one of the warmest sounds. It can sound like a flute, a trumpet, or a cello. It's got a palette of expression, but to get it, you have to live with it. It's not the kind of thing you can just pick up and play."

Daniels has been serious about music, and the clarinet, from the outset. "I've put in such a great deal of energy, studying the clarinet," he said. "I studied with the great clarinet teachers of the time, like Daniel Bonade. He was teaching at Juilliard, and

CONTINUED ON PAGE 63

#### EDDIE DANIELS' EQUIPMENT

Eddie Daniels alternates between two models of Buffet clarinets—a Prestige model R-13 and a Standard model R-13. Both axes are outfitted with Kasper mouthpieces, and he uses Vandoren #5 reeds.

#### EDDIE DANIELS SELECTED DISCOGRAPHY

##### as a leader

*TO BIRD WITH LOVE*—GRP 1034  
*BREAKTHROUGH*—GRP 1024  
*BRIEF ENCOUNTER*—Muse 5154  
*MORNING THUNDER*—Columbia 36290

*STREET WIND*—Marlin 2214  
*FIRST PRIZE*—Prestige 7506

##### with Bucky Pizzarelli

*A FLOWER FOR ALL SEASONS*—Choice 1002



ANDY FREEBERG

Unbelievable  
and Irresistible

GREAT JAZZ  
IS MADE ON

**impulse!**

### MICHAEL BRECKER'S FIRST RELEASE...

*Amazing, but true!*

Universally recognized as one of the foremost exponents of modern jazz saxophone, Michael Brecker now releases his debut as a leader! Yes, that's *debut!* Believe it or not, during his incredible career including Steps Ahead, the Brecker Brothers and over 400 album appearances (Steely Dan, Chick Corea, Billy Joel, Charles Mingus, Bruce Springsteen and Horace Silver to name a few), Michael's name in the leader spot has never occurred! This auspicious moment in jazz history will prove that it was worth the wait. Jack DeJohnette, Kenny Kirkland, Pat Metheny and Charlie Haden join with Michael to create, improvise and flatout burn one of the hottest jazz releases this year. This disc also features Michael's startling forays into new sounds with the Steiner EWI electronic wind instrument. Join us in celebrating a work of art! Full digital recording with CD bonus track "My One and Only Love" from Michael Brecker—the wait is over!

### STOP THE PRESSES!

### Jack DeJohnette's Special Edition On IMPULSE!

Jack DeJohnette's Special Edition featuring Nana Vasconcelos presents "Irresistible forces"—modern, mature jazz. no true believer can afford to resist. Drummer, pianist, composer, producer, jazz legend DeJohnette has assembled an incredibly special Special Edition in his premiere IMPULSE! release including bassist Lonnie Plaxico, guitarist Mick Goodrick, sax players Greg Osby and Gary Thomas and Brazilian percussionist/vocalist Nana Vasconcelos. Jack's personal history includes tenures with Miles Davis, Charles Lloyd and Keith Jarrett and collaborations with Pat Metheny and Ornette Coleman among many of the giants he has inspired by his muscular yet thoughtful drumming.

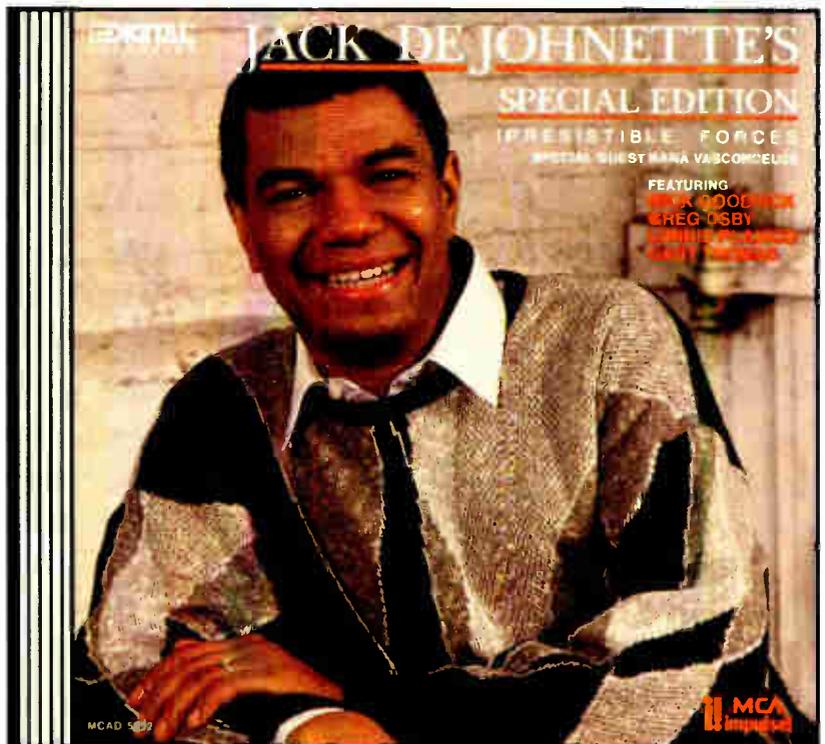
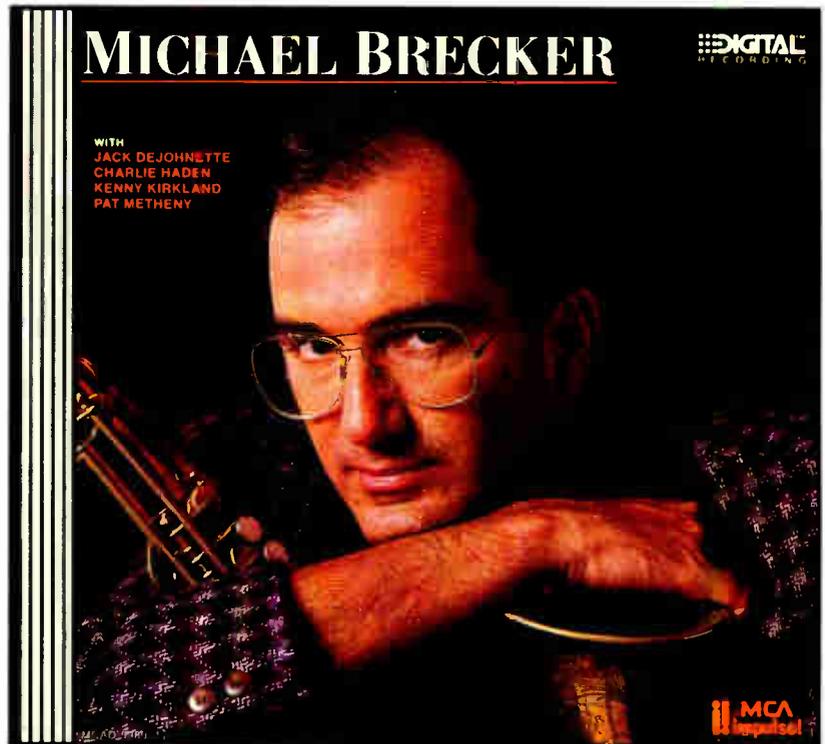
Special Edition, by definition, indicates an entity unique unto itself. We hope you'll agree "Irresistible Forces" is a very special edition. Full digital recording, compact disc contains bonus track not on LP or cassette.

**MCA**  
**impulse!**

**DIGITAL**  
RECORDING

AVAILABLE ON MCA COMPACT DISCS,  
HQ CASSETTES AND RECORDS.

© 1987 MCA Records, Inc.



# The 10th Annual *down beat* Student Music Awards

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

**W**elcome to the 10th annual *down beat* Student Music Awards. That's right, the "deebees"—co-sponsored by the National Association of School Music Dealers—are already a decade old. And today they're more popular—and significant—than ever. The Student Music Awards, says Arts Magnet High School jazz studies director Bart Marantz, are "the most prestigious award that can be bestowed upon a music education program other than a Grammy." Music Department chairman Robert Morgan of the High School for Performing & Visual Arts in Houston agrees. "They're very meaningful to both music programs and students," he notes. "They especially help music programs by providing significant recognition from one of the major music authorities—*down beat* magazine." The "deebees" carry plenty of prestige with students, too. "Kids from years back still use their 'deebees' as tie tacks and lapel pins," says Morgan of former students he's since run into, "obviously they're important to them."

The 18 award categories (with separate divisions for junior high schools, high schools, performing arts high schools, and colleges) produced six multiple awardees among individuals this year. George Stone of Cal State/Northridge won for best college jazz arrangement and original extended composition; tenor saxist Dan Gailey of the University of Northern Colorado won for original song composition and blues/pop/rock instrumentalist; alto saxist Mike Titlebaum of Brighton High School in Rochester, NY, won for high school jazz arrangement and blues/pop/rock instrumentalist; Arts Magnet's Damon Criswell won for best high school jazz arrangement and took an outstanding performance for best song composition; Ken Brown of Corona del Sol High School in Tempe, AZ, had OPs for his jazz and

classical solo guitar work; and William Mulligan of Ohio State took OPs for his jazz and blues/pop/rock soloing on alto and soprano sax.

No less than 21 schools took home more than one award this year. Arts Magnet High School in Dallas was the biggest winner, with eight wins and three OPs. Other leaders included the Eastman School of Music and the University of Miami, with two wins and three OPs apiece; Houston's High School for Performing & Visual Arts (one win, four OPs); the University of Northern Colorado (three wins, one OP); New York's Laguardia High School of the Arts (two wins, two OPs); North Texas State University (four OPs); Hall High School of West Hartford, CT (three wins); and the Interlochen Arts Academy of Interlochen, MI (one win, two OPs).

As always, *down beat* congratulates everyone commended below—and, of course, the teachers and music dealers who helped get them there. The winners' prizes include "deebee" plaques, certificates, and pins, as well as Berklee College of Music scholarships for the high school winners. And let's not forget to thank the distinguished judges for the hard work that went into picking the winners.

—bill beuttler

## Key To Award Listings

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

### JAZZ BIG BAND

#### HIGH SCHOOL WINNER

**Hall H.S. Concert Jazz Band**  
 Hall High School, West Hartford, CT  
 William Stanley, coordinator of music  
 LaSalle Music Shop, West Hartford, CT



#### PERFORMING ARTS H.S. WINNER

**AMHS Lab Band**  
 Arts Magnet High School, Dallas, TX  
 Bart Marantz, director of jazz studies  
 Brook Mays Music Co., Dallas, TX



#### OUTSTANDING PERFORMANCE

**HSPVA Jazz Ensemble**  
 High School For Performing & Visual Arts,  
 Houston, TX  
 Robert Morgan, chairman, instr. music  
 dept.  
 Southern Music Co., Houston, TX

#### OUTSTANDING PERFORMANCE

**Interlochen Arts Academy Studio Orchestra**  
 Interlochen Arts Academy, Interlochen, MI  
 Peter Brockman, director

#### COLLEGE WINNER

**University of Massachusetts  
 Jazz Ensemble I**  
 Univ. of Massachusetts, Amherst, MA  
 Jeffrey Holmes, associate professor  
 Gibbons Music, Greenfield, MA

#### OUTSTANDING PERFORMANCE

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

#### OUTSTANDING PERFORMANCE

**University of Miami Concert Jazz Band**  
 University of Miami, Coral Gables, FL  
 Whitney F. Sidener, dept. chairman/  
 director  
 Ace Music, North Miami, FL

#### OUTSTANDING PERFORMANCE

**California State Univ./Fresno  
 Jazz Band 'A'**  
 California State University, Fresno, CA  
 Larry Sutherland, director of bands  
 M-V Music, Fresno, CA

### JAZZ INSTRUMENTAL GROUP

#### HIGH SCHOOL WINNER

**Chantilly Jazz Ensemble**  
 Chantilly High School, Chantilly, VA  
 Mike Thorp/Tony Aversano, directors  
 Band Aid Music, Chantilly, VA



#### PERFORMING ARTS H.S. WINNER

**Art Ensemble of Houston**  
 High School For Performing And  
 Visual Arts, Houston, TX  
 Robert Morgan, chairman,  
 instr. music dept.  
 Southern Music Company, Houston, TX

**COLLEGE WINNER****Saxology**

Eastman School of Music, Rochester, NY  
 Ramon L. Ricker, director  
 Wendell Harrison Music,  
 Rochester, NY

**OUTSTANDING PERFORMANCE**

**University of Miami Bebop Ensemble**  
 University of Miami, Coral Gables, FL  
 Vince Maggio, lecturer  
 Ace Music, Miami, FL

**OUTSTANDING PERFORMANCE**

**Rob Scheps Quintet**  
 New England Conservatory, Boston, MA  
 William Thomas McKinley, faculty,  
 Rayburn Music, Boston, MA

**JAZZ INSTRUMENTAL SOLOIST****JR. HIGH SCHOOL WINNER**

**Chris Halon, keyboard**  
 Federal Way High School, Federal Way, WA  
 Lawrence C. Belz, director  
 Helmer's Music, Federal Way, WA

**OUTSTANDING PERFORMANCE**

**Jesse Heckman, tenor saxophone**  
 Stroudsburg Middle School,  
 Stroudsburg, PA  
 Richard F. Lantzer, band director  
 Zeswitz Music Co., Reading, PA

**HIGH SCHOOL WINNER**

**Joel Frahm, tenor saxophone**  
 William Hall High School,  
 West Hartford, CT  
 William Stanley, coordinator of music  
 LaSalle Music Shop, W. Hartford, CT

**OUTSTANDING PERFORMANCE**

**Eric P. Wendlandt, alto, tenor,  
 soprano saxophone**  
 Northview High School, Grand Rapids, MI  
 Max Colley, band director  
 Christian Music Center, Grand Rapids, MI

**Jonathan Snieder, trumpet**

Brockton High School, Brockton, MA  
 Vincent Macrina, dept. chairman,  
 band director  
 Rayburn Music, Boston, MA

**Jerry Kistler, trumpet**

Decatur MacArthur High School,  
 Decatur, IL  
 Jim Culbertson, director of bands  
 Thompson-Kramer Music Company,  
 Decatur, IL

**Ken Brown, classical guitar**

Corona Del Sol, Tempe, AZ  
 Alfred O'Leary, music teacher

**PERFORMING ARTS H.S. WINNER**

**Jason McGuire, guitar**  
 Arts Magnet High School, Dallas, TX  
 Bart Marantz, director of jazz studies  
 Brook Mays Music Company, Dallas, TX

**OUTSTANDING PERFORMANCE**

**Taru Alexander, drums**  
 Laguardia High School of the Arts,  
 New York, NY  
 Justin Dicoiccio, conductor  
 Frank Richards Music Company,  
 Pine Brook, NJ

**OUTSTANDING PERFORMANCE**

**Doug Young, guitar**  
 High School for Performing and Visual  
 Arts, Houston, TX  
 Robert Morgan, chairman, instrumental  
 music dept.  
 Southern Music Company, Houston, TX

**OUTSTANDING PERFORMANCE**

**Aaron Comess, drums**  
 Arts Magnet High School, Dallas, TX  
 Bart Marantz, director of jazz studies  
 Brook Mays Music Company, Dallas, TX

**OUTSTANDING PERFORMANCE**

**Steven Scott, piano**  
 Laguardia High School of the Arts,  
 New York, NY  
 Justin Dicoiccio, conductor  
 Frank Richards Music Company,  
 Pine Brook, NJ

**OUTSTANDING PERFORMANCE**

**Eric Boring, trumpet, flugelhorn**  
 High School for Performing Arts,  
 Houston, TX  
 Robert Morgan, chairman, instrumental  
 music dept.  
 Southern Music Company, Houston, TX

**OUTSTANDING PERFORMANCE**

**David White, flute, tenor saxophone**  
 High School for Performing and Visual  
 Arts, Houston, TX  
 Robert Morgan, chairman, instrumental  
 music dept.  
 Southern Music Company, Houston, TX

**COLLEGE WINNER**

**Bill Churchville, trumpet**  
 McNeese State University,  
 Lake Charles, LA  
 Rick Condit, director of jazz studies  
 Lake Charles Music, Lake Charles, LA

**OUTSTANDING PERFORMANCE**

**Chris Rogers, trumpet**  
 University of Miami, Coral Gables, FL  
 Ron Miller, associate professor

**OUTSTANDING PERFORMANCE**

**David A. Pietro, alto saxophone**  
 North Texas State University, Denton, TX  
 James Riggs, associate professor  
 Beason Woodwin Repairs,  
 Denton, TX

**OUTSTANDING PERFORMANCE**

**Drew Phelps, String Bass**  
 North Texas State University, Denton, TX  
 Edward L. Rainbow, professor, bass  
 Pender's Music Company, Denton, TX

**OUTSTANDING PERFORMANCE**

**Robert Scheps, tenor saxophone**  
 New England Conservatory, Boston, MA  
 William Thomas McKinley, faculty  
 Rayburn Music, Boston, MA

**OUTSTANDING PERFORMANCE**

**Bob Sands, tenor saxophone**  
 Eastman School of Music, Rochester, NY  
 Rayburn Wright, professor of jazz studies  
 Wendell Harrison Music, Rochester, NY

**OUTSTANDING PERFORMANCE**

**Peter B. McCann, guitar**  
 North Texas State University, Denton, TX  
 Jack L. Petersen, resident artist  
 Prodigal Sound, Denton, TX

**OUTSTANDING PERFORMANCE**

**James Nielsen, drums**  
 University of Northern Iowa School of  
 Music, Cedar Falls, IA  
 Robert Washut, associate professor  
 University Music, Cedar Falls, IA

**OUTSTANDING PERFORMANCE**

**Kent Hillman, drums**  
 California State University, Fresno, CA  
 Larry Sutherland, director of bands  
 M-V Music, Fresno, CA

**OUTSTANDING PERFORMANCE**

**William Mulligan, soprano, alto  
 saxophone**  
 Ohio State University, Columbus, OH  
 Tom Battenberg, professor  
 Spillman Music, Columbus, OH

**JAZZ VOCAL CHOIR****HIGH SCHOOL WINNER**

**Lakewood High School Roadshow**  
 Lakewood High School, Lakewood, OH  
 Gerald A. Wondrak, teacher  
 West Park Music, Cleveland, OH

**OUTSTANDING PERFORMANCE**

**Jazz Media**  
 Mead High School, Spokane, WA  
 Denise Doering, choir director  
 Sampson-Ayers House Of Music,  
 Spokane, WA

**COLLEGE WINNER**

**University of Miami Jazz Vocal I**  
 University of Miami School of Music,  
 Coral Gables, FL  
 Larry Lapin, professor  
 Ace Music, Coral Gables, FL

**OUTSTANDING PERFORMANCE**

**Gold Company**  
 Western Michigan University,  
 Kalamazoo, MI  
 Stephen Zegree, professor  
 Farrow's Music, Kalamazoo, MI

**JAZZ VOCAL GROUP****HIGH SCHOOL WINNER**

**Mt. Pleasant Studio Jazz Singers,  
 1987, 6:30 AM**  
 Mt. Pleasant High School, San Jose, CA  
 Jan C. DeSera, teacher  
 Tony's Music, San Jose, CA

**OUTSTANDING PERFORMANCE**

**Mt. Pleasant Studio Jazz Singers, Girls  
 Quartet, 1987, 7:30 AM**  
 Mt. Pleasant High School, San Jose, CA  
 Jan C. DeSera, teacher  
 Tony's Music, San Jose, CA

**PERFORMING ARTS H.S. WINNER**

**AMHS Lab Singers**  
 Arts Magnet High School, Dallas, TX  
 Dave Alexander, director  
 Brook Mays Music Co., Dallas, TX

**COLLEGE WINNER**

**Deanza Jazz Singers**  
 Deanza College, Cupertino, CA  
 Roger L. Letson, director, vocal activities  
 Byron-Hoyt Music, San Francisco, CA

**OUTSTANDING PERFORMANCE**

**The Fanfairs**  
 Foothill College, Los Altos Hills, CA  
 Nile P. Norton, director, vocal activities  
 World of Music, Cupertino, CA

**JAZZ VOCAL SOLOIST****PERFORMING ARTS H.S. WINNER**

**Carter Pyatt**  
 School For Creative And Performing Arts,  
 Cincinnati, OH  
 Jeff Hellmer, orchestra conductor  
 Denny Heglin Music, Covington, KY

**OUTSTANDING PERFORMANCE**

**Tim Owens**  
 Arts Magnet High School, Dallas TX  
 Dave Alexander, director  
 Brook Mays Music Co., Dallas, TX

**COLLEGE WINNER**

**Dan Geisler**  
 University Of Northern Colorado,  
 Greeley, CO  
 Gene Aitken, director  
 Flesher Hinton Music Co., Denver, CO

**STUDIO ORCHESTRA****PERFORMING ARTS H.S. WINNER**

**Laguardia High School of the Arts**  
 Laguardia High School of the Arts,  
 New York, NY  
 Justin Dicoiccio, conductor  
 Frank Richards Music Co., Pine Brook, NJ

**COLLEGE WINNER**

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

**SYMPHONIC BAND****COLLEGE WINNER**

**Northern Illinois Univ. Wind Ensemble**  
 Northern Illinois Univ., DeKalb, IL  
 Stephen E. Squires, assistant professor  
 Karnes Music Co., Elk Grove Village, IL

**OUTSTANDING PERFORMANCE**

**North Texas State Univ. Symphonic  
 Wind Ensemble**  
 North Texas State University Denton, TX  
 Dr. Robert A. Winslow, dir. of bands  
 Brook Mays Music Co., Dallas TX

## CLASSICAL ORCHESTRA

### COLLEGE WINNER

**Northern Illinois Univ. Philharmonic**  
Northern Illinois Univ., DeKalb, IL  
Carl Roskott, conductor  
Karnes Music Co., Elk Grove Village, IL

## CLASSICAL INSTRUMENTAL SOLOIST

### JR. HIGH SCHOOL WINNER

**Spencer Mullen, piano**  
Rose Hill Junior High School,  
Redmond, MA  
Thomas R. Wilson II, band director  
Music West, Bellevue, MA

### HIGH SCHOOL WINNER

**Laura Kidd, alto saxophone**  
Fairport High School, Fairport, NY  
Thomas Gidhiu, band director  
Shuffle Music Inc., Rochester, NY

### OUTSTANDING PERFORMANCE

**Kenneth Brown, guitar**  
Corona Del Sol, Tempe, AZ  
Alfred O'Leary, music teacher

### PERFORMING ARTS H.S. WINNER

**Miyo Kono, violin**  
Laguardia High School of the Arts,  
New York, NY  
Jonathan Strasser, conductor



### COLLEGE WINNER

**Keith Johnson, alto saxophone**  
University Of Texas, Austin, TX  
Richard Lawn, associate professor  
Reitz Music Co., Austin, TX

### OUTSTANDING PERFORMANCE

**Stephen M. Mohacey II, tenor saxophone**  
University Of Texas, Austin, TX  
Richard Lawn, associate professor  
Strait Music Company, Austin, TX

## CHAMBER MUSIC GROUP

### PERFORMING ARTS H.S. WINNER

**Student String Quartet**  
Interlochen Arts Academy, Interlochen, MI  
Rosemary Malocsay, co-ordinator

### OUTSTANDING PERFORMANCE

**Michele Waits/Tania Campos/  
Tony Stanley/Pablo Mahave**  
Interlochen Arts Academy, Interlochen, MI  
Renata Knific, instructor

## BLUES/POP/ROCK INSTRUMENTAL GROUP

### PERFORMING ARTS H.S. WINNER

**AMHS Pop/Rock/Ensemble**  
Arts Magnet High School, Dallas, TX  
Bart Marantz, director of jazz studies  
Brook Mays Music Co., Dallas, TX

### COLLEGE WINNER

**Nippon Gakki**  
University of Miami, Coral Gables, FL  
Gary Lindsay, associate professor  
Ace Music, Coral Gables, FL

## BLUES/POP/ROCK INSTRUMENTAL SOLOIST

### JR. HIGH SCHOOL WINNER

**Rich Boucher, trumpet**  
Rose Hill Junior High School,  
Redmond, WA  
Thomas R. Wilson II, band director  
Music West, Bellevue, WA

### HIGH SCHOOL WINNER

**Mike Titlebaum, alto saxophone**  
Brighton High School, Rochester, NY  
Dr. Dennis Miller, perf. arts director  
Shuffle Music, Rochester, NY

### PERFORMING ARTS H.S. WINNER

**Doug Neil, guitar**  
Arts Magnet High School, Dallas, TX  
Bart Marantz, director of jazz studies  
Brook Mays Music Co., Dallas, TX

### PERFORMING ARTS H.S. WINNER

**Darrell Phillips, bass**  
Arts Magnet High School, Dallas, TX  
Bart Marantz, director of jazz studies  
Brook Mays Music Co., Dallas, TX

### COLLEGE WINNER

**Dan Gailey, tenor saxophone**  
University of Northern Colorado,  
Greeley, CO  
Gene Aitken, director  
Flesher Hinton Music Co., Denver, CO

### OUTSTANDING PERFORMANCE

**William Mulligan, alto saxophone**  
Ohio State University, Columbus, OH  
Tom Battenberg, professor  
Spillman Music, Columbus, OH

## JAZZ ARRANGEMENT



### HIGH SCHOOL WINNER

**Mike Titlebaum, Doxy**  
Brighton High School, Rochester, NY  
Dr. Dennis Miller, dir. of perf. arts  
Shuffle Music, Rochester, NY

### PERFORMING ARTS H.S. WINNER

**Damon Criswell, Reflections**  
Arts Magnet High School, Dallas, TX  
Bart Marantz, director of jazz studies  
Brook Mays Music Co., Dallas, TX

### COLLEGE WINNER

**George Stone, Autumn Nocturne**  
Cal State University, Northridge, CA  
Joel Leach, professor of music  
Dick Charles Music, Glendale, CA

### OUTSTANDING PERFORMANCE

**Russell Allen Schmidt, Solitude**  
Eastman School Of Music, Rochester, NY  
Rayburn Wright, prof. of jazz studies  
Wendell Harrison Music, Rochester, NY

### OUTSTANDING PERFORMANCE

**Mark Etheredge/Doug Pohorski,  
Autumn Leaves**  
Deanza College, Cupertino, CA  
Roger L. Letson, director, vocal activities  
Byron-Hoyt Music, San Francisco, CA

## ORIGINAL SONG COMPOSITION

### PERFORMING ARTS H.S. WINNER

**Roy Hargrove, The True Meaning Of  
Advice**

Arts Magnet High School, Dallas, TX  
Bart Marantz, director of jazz studies  
Brook Mays Music Co., Dallas, TX

### OUTSTANDING PERFORMANCE

**Damon Criswell, Reflections**  
Arts Magnet High School, Dallas, TX  
Bart Marantz, director of jazz studies  
Brook Mays Music Co., Dallas, TX

### COLLEGE WINNER

**Dan Gailey, Hey Mama, Your Samba's On  
Fire!**  
University of Northern Colorado,  
Greeley, CO  
Gene Aitken, director  
Flesher Hinton Music Co., Denver, CO

## ORIGINAL EXTENDED COMPOSITION

### COLLEGE WINNER

**George Stone, Bass-ically Two Of A Kind**  
Cal State University, Northridge, CA  
Joel Leach, professor of music  
Dick Charles Music, Glendale, CA

### OUTSTANDING PERFORMANCE

**Rex Cadwallader, All Night Diner**  
University Of Northern Colorado,  
Greeley, CO  
Gene Aitken, director  
Flesher Hinton Music Co., Denver, CO

## LIVE RECORDING

### HIGH SCHOOL WINNER

**David Rosenbaum**  
Hall High School, West Hartford, CT  
William Stanley, coordinator of music  
LaSalle Music Group, West Hartford, CT

### COLLEGE WINNER

**Terry Wedel**  
McGill Univ., Montreal, Canada  
Frank Opalko, assistant professor  
Richard Audio, Montreal, Canada

## STUDIO RECORDING

### COLLEGE WINNER

**Luc Boudrias**  
McGill University, Montreal, Canada  
Frank Opolko, assistant professor

## 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 overload, undermodulation resulting in excessive hiss, consistency of levels, left/right balance, etc.

■ 3) Transparency and apparent transient response.

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

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

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

## AWARDS & PRIZES

■ **deebie 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.

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

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

winner and Outstanding Performance recipient and faculty adviser.

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

## THE JUDGES

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

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

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

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

lege, Chicago; arranger/composer/conductor.

■ **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.

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

db

# THE BRITISH ARE COMING!



## Team Ten

Currently the most popular group on the London jazz scene, their showstopping version of "Mission Impossible" is featured here.

## A Man Called Adam

Big, bold, brass, hard-grooving Hammond organ riffs and former Expresso Seven vocalist Sally Rodgers bring "Adam" to life.

## Phillip Bent

A melodic flautist in the tradition of Hubert Laws. At just 22, he's already played with Art Blakey.

## Steve Williamson

The fast-rising challenger to Courtney Pine's title as the foremost young saxophonist in Britain.

## Jazz Defektors

This popular Manchester band blends Brazilian rhythms, smooth harmonies and a peerless dance beat.

## Courtney Pine

Pine's tenor sax really smokes. Hear for yourself why he's the most talked about new artist in British jazz today.

## DANGERZONE

Led by Richard Earls on harmonica, bass, percussion and vocals, Dangerzone defies any category. You'll just have to listen.

## Expresso Seven

An unstoppable dance beat and contagious horn riffs power the sparkling vocals of Sally Rodgers.

## David Quinn

A founding member of Expresso Seven, Quinn is a talented player/composer who knows how to swing.

## loose tubes

A Mingus-style "jazz workshop" featuring many of the finest players in and around London.

**"GET WISE."**

The smart way to sample ten of England's best new jazz acts. On Epic Records and Cassettes.



"Epic" and the logo are trademarks of CBS Inc. © 1987 CBS Inc.



## JOHN SCOFIELD

**BLUE MATTER**—Gramavision 18-8702-1: *BLUE MATTER; TRIM; HEAVEN HILL; SO YOU SAY; NOW SHE'S BLONDE; MAKE ME; THE NAG; TIME MARCHES ON.*

**Personnel:** Scofield, guitar; Gary Grainger, electric bass; Dennis Chambers, drums; Mitchel Forman, keyboards; Don Alias, percussion; Hiram Bullock, rhythm guitar (cuts 1, 5, 6).

★★★★★

The groove. It's an almost mystical concept, hard to explain (especially to non-musicians). But when the rhythm section is clicking, when everything is in-the-pocket—then the soloist is really free to soar. That's what happens on *Blue Matter*, and that's why it's the best album that John Scofield has made. So far.

I say "so far" because (1) Scofield just keeps improving, and (2) this is his first recording with the rhythm section of bassist Gary Grainger (formerly with Pockets) and drummer Dennis Chambers (ex-Parliament/Funkadelic). In the team of Grainger and Chambers, Scofield may have found one of the truly great rhythm sections of the '80s. It's not their chops—although they have plenty—it's their flexibility. They hit every musical twist and turn without losing momentum. As Scofield himself has said, Grainger and Chambers have a remarkable ability to bridge funk and jazz—they can really lay it down and be subtle.

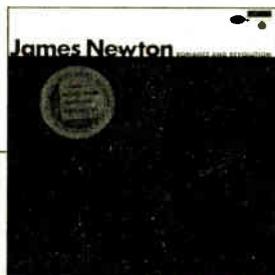
With Grainger and Chambers feeding him, Scofield can shake-and-bake like Michael Jordan in the open court. There's a confident swagger to his lines, and we can hear the full scope of his musical personality. He's elusive on *Blue Matter*, bouncy on *Trim*, bittersweet and reflective on *Now She's Blonde*. And *The Nag* is down-and-dirty, with sawtooth guitar riffs zig-zagging over the stuttering bass and drums. It might be the funkier thing Scofield has ever done.

Funk and blues are the dominant strains here, but there are also touches of gospel (*Heaven Hill*), calypso (*So You Say*), New Orleans parade music (*Trim*), even heavy metal (*Make Me*). Of course, Scofield has been making clever use of his influences for years. Even on early albums like *Who's Who* (Arista 3018), he showed a knack for reworking clichés and coming up with something surprising. His three years with Miles Davis helped to further extend his ideas, both harmonically and rhythmically, and he also learned to create music that uncoils in mysterious ways. On this album, both the first tune and the last capture the ominous, foreboding quality that made *Decoy* such a great record. But Scofield has a wry sense of humor, too, and he can be flat-out

joyous, as he is on *So You Say*.

The impressive range of the music owes a lot to the strong supporting roles played by Mitch Forman, Don Alias and Hiram Bullock, and especially to Steve Swallow for his in-your-face production. Even so, some of these tunes might sound fairly ordinary if the grooves weren't so powerful. This album just cooks.

—jim roberts



## JAMES NEWTON

**ROMANCE AND REVOLUTION**—Blue Note 85134: *FOREVER CHARLES; MEDITATIONS ON INTEGRATION; PEACE; THE EVENING LEANS TOWARD YOU.*

**Personnel:** Newton, flute; Rick Rozie, bass; Pheeroan akLaff, drums; Abdul Wadud, cello (cuts 3, 4); Steve Turre (1, 2, 4), Robin Eubanks (1, 2), trombone; Jay Hoggard, vibes (1, 4); Geri Allen, piano (1, 2, 4).

★★★★½

James Newton says he returned to his California roots in making this album, which includes one composition by fellow-Angelino Charles Mingus, and one by Ornette Coleman, whose revolutionary concept came to fruition in Los Angeles. L.A. homeboy Dolphy is James' declared inspiration on flute, and you can hear Eric in the way his big sound pushes at the instrument's limits.

The album's centerpiece is Mingus' *Meditations On Integration* (aka *Praying With Eric*, and a sensation at Monterey '64). Chaz' easier pieces fell into fashion after his death, but Newton tackles one of his more ambitious and tricky suites. In the manner of last year's Ellington/Strayhorn set *African Flower* (Blue Note 85109), he's recast the master's music in his own image. The main theme is keened by flute, not arco bass as on Mingus versions; an insistently rhythmic tenor chant has been re-fashioned for two trombones, pulsing in and out of unison, curiously reminiscent of Californian Terry Riley's minimal *In C*. But mindful of *Meditation's* social thrust, Newton retains Mingus' passion, his outrage at racism that won't die. Here more than ever, James' angered shrieks evoke Raissaan Roland Kirk—whose shrewd eclecticism anticipated his own.

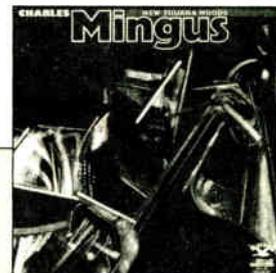
*Peace* spotlights Ornette's lyrical pen, not his free method. The flute/cello/bass/drums unit sounds nothing like the composer's woolly quartets; it's Coleman music as Dolphy might have played it. Likewise, James' celebratory strut *Forever Charles*—Geri Allen's rubato break aside—sounds more like Blue Note

Dolphy than Mingus, even with trombones plunging in the amen corner.

Only the unhurried ramble *Evening* doesn't fully succeed, sometimes stagnating in lush or dreamy textures. Nevertheless, Newton's mature music is apt to be impeccably tasteful—ditto his selection of musicians. Like Duke, he has a splendid sense of how musical personalities fit together, without straining to make them fit. He consistently brings out the best in the inconsistent vibist Jay Hoggard. And no one since pre-WSQ Julius Hemphill has put the versatile Abdul Wadud to better use.

It's funny—despite Dolphy, Mingus, Art Pepper, John Carter, and other shouters, California's persistently tagged as the home of wimpy jazz. We might instead see it as nurturing ground for novel combos and brilliant explorations of ensemble colors. Small wonder *Romance And Revolution* makes Newton think of home.

—kevin whitehead



## CHARLES MINGUS

**NEW TIJUANA MOODS**—RCA/Bluebird 5635-1-RB: *DIZZY MOODS; YSABEL'S TABLE DANCE; TIJUANA GIFT SHOP; LOS MARIACHIS; FLAMINGO.*

**Personnel:** Mingus, bass; Jimmy Knepper, trombone; Curtis Porter (Shafi Hadi), alto saxophone; Clarence Shaw, trumpet; Bill Triglia, piano; Dannie Richmond, drums; Frankie Dunlop, percussion; Ysabel Morel, castanets; Lonnie Elder, voices.

★★★★½

**MINGUS AT ANTIBES**—Atlantic 90532-1: *WEDNESDAY NIGHT PRAYER MEETING; PRAYER FOR PASSIVE RESISTANCE; WHAT LOVE?; I'LL REMEMBER APRIL; FOLK FORMS I; BETTER GIT HIT IN YOUR SOUL.*

**Personnel:** Mingus, bass; Ted Curson, trumpet; Eric Dolphy, alto saxophone, bass clarinet (cut 3); Booker Ervin, tenor saxophone; Dannie Richmond, drums; Bud Powell, piano (4).

★★★★★

Charles Mingus was an outsider's outsider—a truculent, tormented genius whose enormous contribution to music is only now coming into focus. Thanks to a spate of domestic and imported reissues, nearly all of the classic albums he cut for various labels in the late '50s and early '60s are currently available. This material, once considered peripheral to the main line of jazz evolution, can with hindsight be appreciated as vital not only to the transition from hard-bop to the free jazz of the '60s, but still more significantly to the development of

the carefully structured "chamber jazz" of the '70s and '80s.

Mingus himself pronounced *Tijuana Moods* his best record; recorded in 1957 but not released for nearly six years, it is a landmark in the integration of composition and improvisation, performed by an ensemble singularly attuned to its leader's magisterial sensibilities. *New Tijuana Moods*, a digitally remastered two-fer on RCA's reactivated Bluebird reissue label, packages the original album with a second, longer disc containing re-edited versions of the same selections.

Inspired by a cross-border jaunt during what Mingus called "a very blue period in my life," *Tijuana Moods* presents only the most superficial impression of Mexican music: clicking castanets, ersatz-flamenco bass strumming, even a calypso tune offered straightfacedly as mariachi. These colorations, however, are subsumed in a context that is pure Mingus: piquant post-bop harmonies; rich, Ellingtonian textures; abrupt shifts of mood and tempo; strong blues and gospel flavorings; simultaneous improvisation—all tautly balanced and seamlessly interwoven.

Well, not quite seamlessly. In fact, *Tijuana Moods* was patched together from various incomplete takes, and the splices are quite audible. Ed Michel, who produced the reissue, has reassembled the same tapes into an alternate album with different material and

smoother edits. Here, new solos by Jimmy Knepper, Shafi Hadi, and Clarence Shaw, who disappeared shortly after these sessions were recorded, redeem what otherwise might seem a superfluous effort.

*Mingus At Antibes*, recorded at the 1960 Antibes Jazz Festival and first released as a two-fer in 1976, is now available in its entirety on a single disc. It features the superb pianoless group that, in Booker Ervin's absence, cut a celebrated quartet date for Candid the same year. That album showcased the dazzling talents of Eric Dolphy, but at Antibes Ervin's scorchingly soulful tenor sax rivals and sometimes overshadows Dolphy's pyrotechnic alto. Ted Curson's trumpet, too, crackles with explosive energy, as all three horns ride the roller-coaster rhythms of Mingus' bass (and occasional piano) and Dannie Richmond's drums.

The ecstatic ululations of free jazz, foreshadowed in *Tijuana*'s cacophonous crescendos, are already fully developed at Antibes, only a year after the emergence of Ornette Coleman. Still further ahead of its time is Dolphy's telepathic bass clarinet dialog with Mingus on *What Love?*; by contrast, *I'll Remember April* looks back to bebop with a scintillating guest appearance by Bud Powell. Most of the album, though, throbs with gospel fervor, from the opening *Wednesday Night Prayer Meeting* to the final *Better Git Hit In Your Soul*.

—Larry Birnbaum



## GINGER BAKER

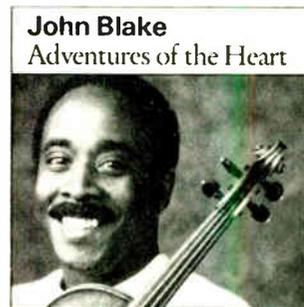
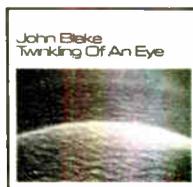
**HORSES AND TREES**—Celluloid 6126: INTERLOCK; DUST TO DUST; SATOU; UN-CUT; MOUNTAIN TIME; MAKUTA.

**Personnel:** Baker, drums; Bill Laswell, bass; L. Shankar, violin; Bernie Worrell, Robert Musso, organ; Nana Vasconceles, Aiyb Dieng, Daniel Ponce, Foday Musa Suso, percussion; Nicky Skopelitis, guitar; D. ST., turntable.

★ ★ ★ ★

*Horses And Trees* won't have fans of drum pyrotechnics pulling their hair out, selling their kits, or moving to Tuscany to become olive farmers. The straightahead time signatures and unflaunted chops won't make many drummers get out the stick control books. But it's a strong return for drum legend Ginger Baker.

Available on high quality audiophile pressings, chromium dioxide cassettes, and compact discs.  
Distributed by Polygram, Inc. in the USA  
Gramavision, 260 West Broadway,  
New York, NY 10013  
Mail Order: 201-863-6120



## John Blake

"Surely the most important new violinist to reach the jazz forefront during the past several years."  
*Leonard Feather, The Los Angeles Times*

Maiden Dance  
GR-8309-1

Twinkling Of An Eye  
18-8501-1

Adventures of the Heart  
18-8705-1

# GRAMAVISION



DIGITALLY RECORDED, MIXED AND MASTERED

**PATRICK  
WILLIAMS'  
NEW YORK BAND  
10<sup>TH</sup> AVENUE**

PRODUCED BY PHIL RAMONE

A NEW CONCEPT FOR  
SYNTHESIZER AND BRASS



COMPACT DISC  
CHROME CASSETTE  
RECORD

Distributed exclusively by the Welk Record Group, 1299 Ocean Avenue,  
Santa Monica, CA 90401. (213) 394-2528. If you'd like to know more  
about Soundwings, write to us at the above address.

© 1987 Soundwings

**DOWN BY THE  
RIVERSIDE:  
TRUTH AND UGLY  
BEAUTY**

by Peter Kostakis

"People walk around humming Thelonious' tunes."

—Thelonious Monk Jr.

**T**helonious Sphere Monk passed away in 1982, leaving a recorded legacy bold as the Venus de Milo. That is, the truth and beauty of each exist apart from prettiness, or philistine perfection. They remind us who we are, yet pose riddles forever. When the announcer of a recent PBS tv special on Monk introduced Debbie Allen as "very gifted and beautiful," it sounded false to me: too glib. *Ugly Beauty* was Monk's aesthetic, as a song title from his Columbia years had it. He made a career of trashing pat interpretations and snubbing accepted standards of musical meaning—the facile beauty of "right" notes, "right" phrases. Rightness, since Monk, can be found in the unexpected moment.

Dubbed the "High Priest of Bop" in the early 1940s, Monk helped pioneer the style at Minton's Playhouse in Harlem with Charlie Parker, Dizzy Gillespie, and others. Monk played *yin* to the then-prevailing *yang* of Bud Powell, right hand exponent of blitzing arpeggiated runs. (An early detractor called the snaky complexity of bebop "Chinese music.") Combining his own imagination with lessons learned from the black evangelical church, James P. Johnson, Fats Waller, Duke Ellington, and the boogie-woogie piano masters, Monk produced a challenging two-handed pianism full of cliffhanger intervals, skips, leaps, pauses, and cul-de-sacs. The "book" that he developed sprang from a rhythmically and harmonically organic approach to the keyboard that extended bop into places that it had ignored on the way to the mainstream.

Fantasy's U.S./Japanese co-release of *Thelonious Monk: The Complete Riverside Recordings* (Riverside VJ-5102-5123) in a 22-record boxed set is easily the reissue event of the year. It contains bounteous evidence of searching out and finding unexpected moments. The collection presents the "entire existing output of the 30 occasions—studio sessions plus club and concert location taping—on which [he] recorded for Riverside," between the years 1955 and '61. Unknown treasures in addition to celebrated ones are among the 153 tracks; better than half of 14 previously unissued titles are complete takes.

From glimpsed fragments of takes gone wrong to the sidelong solo "Round Midnight-in-progress, where Monk says, "I

have to practice that!" after flubbing a note, the set affords a candid but above all complete portrait of the artist at arguably his creative peak. Hearing large chunks in one sitting invites "Altered States a la Monk"—after six full-length "Round Midnights" (called "Round Midnight" on one disc label) and an equal number of *Crepuscles With Nellie*; five versions each of *I Mean You* and *Rhythm-A-Ning*; four *Off Minors*; and all of 11 theme statements or intact performances of *Epistrophy* (tracks are programmed chronologically and not by title), the enormity of his achievement becomes clear. A rhyming delight in the writing, its interconnectedness to Monk's recondite piano, and the sheer variety of interpretation, can disarm you utterly.

If the first two sessions for Riverside represented a conscious move away from Monk compositions, their trio and solo standards by Ellington and others are Monk clear through. *Honeysuckle Rose* displays a witty modernist exposition of stride piano, while in *Tea For Two* Monk thrusts classic figures before funhouse mirrors of exaggerated harmonies and displaced time. Although these are not Monk tunes, his indissolubly linked pen and piano guarantee that intimations of them are present. Monk based *Evidence's* chords on *Just You, Just Me*—the final selection from the second session—just as he based his output as a whole on canny reworking of the tradition.

The Monk book predominated thereafter on many milestone sessions which can withstand a lifetime of listening. The seminal *Brilliant Corners* date including Sonny Rollins, Oscar Pettiford, and Max Roach; *Thelonious Himself* and *Thelonious Alone In San Francisco*, collections of solo piano where quirkiness sounds genial and inevitable as a favorite hat; *Thelonious Monk Orchestra At Town Hall*, the first performance of his music, rousing charts and all, by an ensemble larger than a conventional combo; along with other key sessions, are durable as the jazz artform. Even such relatively out-of-the-way material as the *In Orbit* album, a rare Monk appearance with a Clark Terry-led quartet, makes rewarding listening. The Franco/Italian concert releases that ended Monk's Riverside contract with a whimper of former greatness are still sturdy: Monk and Charlie Rouse rework old themes with comedy and passion if not with the sense of discovery of the early days.

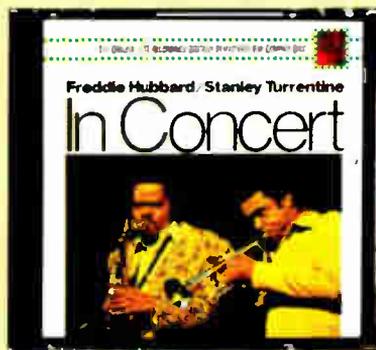
Riverside's compilation enlarges our view of record dates that we thought we knew. From the 1957 session with John Coltrane comes a spliced-together *Crepuscule* that rescues a Monk solo never before issued; the solo on the familiar issued take, as Orrin Keepnews rightly suggests, sounds "cautious" in comparison. Then there are the Five Spot quartets with Johnny Griffin; if you can find more exciting documents of live jazz, buy them—to paraphrase Lee Iacocca. These frolics on Olympus occupy more than three LPs, including 22 minutes

CONTINUED ON PAGE 34

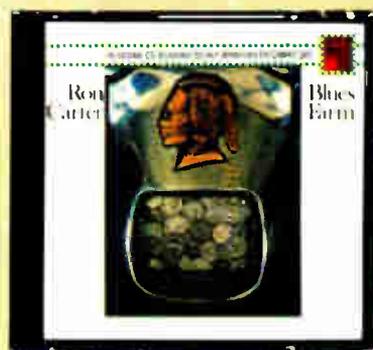
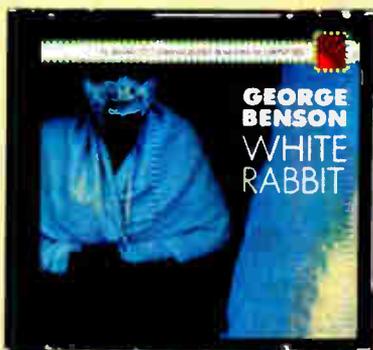
THE ORIGINAL CTI RECORDINGS DIGITALLY REMASTERED FOR COMPACT DISC



# The Legendary Sound Of CTI Jazz Comes Of Age On CBS Compact Discs.



Specially-Priced Hour-Long CD



Specially-Priced Hour-Long CD

## The CTI Legend Reborn.

Throughout the 1970s, the CTI label was identified with the best in jazz. In superb recordings produced by Creed Taylor, the most influential players of their generation formed a loose "repertory company" of musicians, sitting in on each other's sessions and inspiring each other to new levels of

greatness. Experience these performances as never before possible—with the state-of-the-art sound of the Compact Disc. 14 titles have just been released including 5 specially-priced CDs with over one hour of music. Watch for many more selections to come in this exciting new series.

## Exclusively On CBS Associated Compact Discs.

For a computer diskette containing the complete catalog of CBS Compact Discs, send \$2 for postage and handling to: CBSCD, Box 257, Garwood, NJ 07027.

"CBS" is a trademark of CBS Inc. © 1987 CBS Inc.

of previously unissued *Evidence* and *Bye-Ya/Epitaphy*; echoing and egging on the leader's percussive jabs, Art Blakey, Monk drummer *par excellence*, guests on the latter. Griffin, arguably Monk's fleetest, rightest horn, transforms the Five Spot into an ideal niche for seemingly inexhaustible swing, winking tenor saxophone quotations from *Fascinating Rhythm* to *Skip To My Lou*. In the course of generous relaxed solos that attain something of a creative pinnacle, Griffin shares fellow deconstructionist Monk's love for take-aparts of vintage songs, with a difference. Committed to principles of structural continuity, the saxophonist reproduces whole measures intact within epic improvisations, whereas Monk lingers in attack and lets cracks in the melodies show through—ugly beauty again.

Joy to be had from performances never before heard (or simply not noticed) is a major recommendation of this set. Coltrane and Coleman Hawkins (Monk's first employer for a record date) are hard to miss on a hitherto unavailable *Off Minor*, but Monk's solo caught my ear in the latest listen-through, with the sly, wry use of space of a Schönberg-taught Count Basie (or vice versa)—the unexpected again. You hear more, the more you listen.

A 25-year booklet with rare photographs, a U.S./Japanese discography, and commentary and remembrances from Orrin Keepnews, who produced Monk for the label, accompanies the box. Keepnews' introduction discloses circumstances of Monk's signing with Riverside, details about their working relationship, and a few astounding session anecdotes—for instance, we learn that *Brilliant Corners* the song was begun 25 times during a botched four hours, though never "wrapped" start to finish; the issued version was achieved through editing.

Having *The Complete Riverside Recordings* available at the same time as boxes covering Monk's Blue Note period (Mosaic MR4-101) and his trios and solos from Black Lion and Vogue (Mosaic MR4-112) is unbelievable good fortune. The \$200 list price will not deter collectors (I previously lacked 30 percent of this material). High-quality packaging and premium pressings, added to a sense of closure about the period represented, can be decisive incentives. Those with compact disc players and "format anxiety" should also check into the several CDs that duplicate essential sessions. *Lie around dreaming of Venus de Milo. Walk around humming truth and ugly beauty.* **db**

Rhythmic, but not overly drumistic. Melodic, but not at all standard fusion fare.

Baker may not be sweating quite as much as he did in Cream or Blind Faith, but the charge is there, tempered a bit with wisdom. Baker's drum incantations are at once the soul of rock and something much deeper and older. It's not quite what Mr. Ellington had in mind, but this record swings.

The drummer bowed out of the music scene nearly a decade ago, when every project he started was labeled "supergroup" before it got to its first rehearsal. He reportedly tried raising polo ponies for a time before becoming a successful Italian farmer. Baker re-emerged last year on John Lydon's PIL fling, *Album* (Elektra 60438-1), sharing time on drums with Tony Williams, and working with several of the same musicians employed on *Horses And Trees*. With so many strong musicians here from the New York stable, this one could have easily been labeled a supergroup as well, but it's obvious from the start that the ensemble is the star. If the trend is swinging towards less is more, then this album might serve as a fine example of how to share. These don't sound like frantic musicians, but content ones—content to keep the groove in one place until it gets comfortable. And once it gets really comfortable, it stays right there.

At times you might think your kid brother could play the beats that Baker plays, and maybe come up with as many ideas. The

## New Directions in Music

# Courtney Pine

**Journey to the Urge Within**  
on Compact Disc, LP and Cassette AND 8700

**Children of the Ghetto**  
Maxisingle and Single AND 300

**ANTILLES**   
**NEW DIRECTIONS**

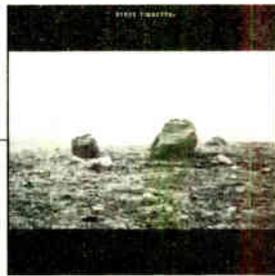
14 East Fourth Street, New York, NY 10012 Antilles®, A Division of Island Trading Company, an Island Records, Inc. Company



music captivates because Baker lets the other instruments fill in the gaps. He drums with such feeling on *Dust To Dust*, emphasizing the low end—the bass drums and toms—while the metal edge of the guitar turns corners on the melody, percussive voices wail and swell, picking the action up and depositing it somewhere entirely new. Baker crackles as he marches to his own beat, and Ponce and Dieng rock the foundation out. Skopelitis' guitar etchings blend into producer/bassist Bill Laswell's fine-fingered swipes. All hell breaks loose on *Satou*, where Laswell shines not only in his bass lines but in the production of Baker's drum kit (Phil Collins-and-then-some) and creative choice of players. Foday Musa Suso, Nana Vasconceles, and D. ST.? Come on! It works.

Skopelitis' circular guitar figures add to the trance-like effect of *Uncut*, and Shankar gaily weaves off across it. Baker again leads by what he doesn't play and what he does. Former Funkadelic and Talking Head Bernie Worrell sails on an organ solo that touches down lightly in several places, but never lets you know where that landing spot is going to be. Shankar plays some blues on his turn, bringing his point home nicely. Baker continues to pump and thump, playing an intro on *Mountain Time* that is beat box-massive. Baker, Dieng, and Ponce create flaming rhythmic currents. Drum sounds are deceptively huge—they sound like sampled cannons at times. *Mountain Time* is

all kinds of drums, talking drums, and bells, and it's one of the most energetic numbers on this well-rounded effort. —robin tolleson



## STEVE TIBBETTS

**EXPLODED VIEW**—ECM 1335: *NAME EVERYTHING; ANOTHER YEAR; A CLEAR DAY AND NO MEMORIES; YOUR CAT; FORGET; DRAWING DOWN THE MOON; THE X FESTIVAL; METAL SUMMER; ASSEMBLY FIELD.*

**Personnel:** Tibbetts, guitars, kofimba, tapes; Marc Anderson, congas, steel drum, percussion, berimbau; Bob Hughes, bass; Marcus Wise, tabla; Claudia Schmidt, Bruce Henry, Jan Reimer, voices.

★★★★★

Steve Tibbetts seems intent on producing mu-

sic that doesn't have a name. It ain't Third Stream, though he mixes lots of acoustic guitar and wordless vocals à la Steve Reich in his typically lengthy structures. It ain't New Age, because it's got balls and ideas. It ain't jazz, though it's shot through with mode-based improvisation and relies on a jazz-style sensibility. It ain't rock, though his electric guitar often sounds like a renegade from the College of Musical Knowledge, post-grad division, Jimi Hendrix Studies. Carrying the electric innovations of that unmatched professor to certain of their logical conclusions, Tibbetts paints with sound: notes and their harmonic relationships often seem less important than the tones through which they are conveyed.

He's not alone in thinking something like that. Besides Tibbetts, there are lots of other pickers exploring this fertile region—and it seems plenty large enough to support many different, even conflicting, concepts. Among the primary pioneers are Adrian Belew, Eugene Chadbourne, Ronnie Drayton, Bill Frisell, Fred Frith, Jody Harris, Henry Kaiser, Robert Quine, and Vernon Reid. What these players all share with Tibbetts is an ironic '80s sensibility that plays with tradition, a developed—if skewed—sense of musical structure that gloms together disparate elements literally from around the globe, and a fondness for raging guitar explosions.

All of which gives you some context for *Exploded View*. Take another look now at the

## New Directions in Music

# Naná Vasconcelos



## Bush Dance

On Compact Disc, LP, and Cassette  
AND 8701

**ANTILLES**  
NEW DIRECTIONS

14 East Fourth Street, New York, NY 10012 Antilles®, A Division of Island Trading Company, an Island Records, Inc. Company



**MWENDO DAWA**

Dragon  
DRLP 123



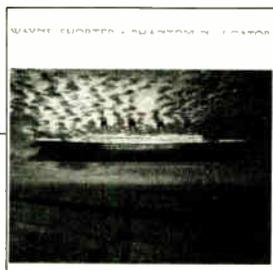
**"Dimensions"**

Mwendo Dawa – Swedish jazzgroup led by Ove Johansson, tenorsaxophone and Susanna Lindeborg, keyboards. Electrified and acoustic music of the 80th.

Distribution: North Country Distr., NY  
Rick Ballard, West Coast

instruments listed above, and you may even be able to imagine a rudimentary sonic picture of the kinds of contrasts, sometimes witty, sometimes violent, that Tibbetts engineers on this latest effort. Better yet, of course, get it and stretch your ears while you hear for yourself.

—gene santoro



**WAYNE SHORTER**

**PHANTOM NAVIGATOR**—Columbia 40373: *CONDITION RED; MAHOGANY BIRD; REMOTE CONTROL; YAMANJA; FORBIDDEN, PLAN-IT!; FLAGSHIPS.*  
**Personnel:** Shorter, tenor, soprano saxophone, Lyricon (cut 4); Mitchel Forman, synthesizers (1), keyboards, piano (4, 6); Stu Goldberg, synthesizers (2, 4-6), keyboards (3); Jim Beard (3, 5), Jeff Bova (3), synthesizers; Chick Corea, piano (2); John Patitucci, acoustic bass (2), electric bass (4, 5); Gary Willis (1, 2), Alphonso Johnson (3), electric bass; Tom Brechtlein, drums (1); Scott Roberts (2, 4-6), Bill Summers (2, 4, 5), Jimmy Bralower (3), drums, percussion programming; Ana Maria Shorter (4), Gregor Goldberg (6), vocal.

★ ★ ★ ★

Wayne Shorter's electric jazz is a kind of auditory *Star Trek*, taking us to strange new worlds where we encounter things we've never heard before. *Atlantis* (Columbia 40055), Shorter's first post-Weather Report album, was an odd trip, though. It was beautiful and complex but somehow empty, like a visit to a crystal city with no inhabitants. Shorter said, proudly, that every note on the album was written. Maybe that was the problem: in getting every note in place, he had drained away the vitality from his music.

*Phantom Navigator*—with its elusive melodies, tricky cross-rhythms, and intricate arrangements—has all the complexity of its predecessor. Every note may be written this time, too, but it doesn't sound like it. The difference is immediately apparent on the album's first tune, *Condition Red*. Drummer Tom Brechtlein lays down a crunching funk beat under thick synth chords, then Shorter swoops in on overdubbed saxes. He sings along with the horns in a cracked, gravelly voice. The boppish melody dissolves into a vamp that climbs and climbs and finally explodes into an emotional soprano sax solo. The whole thing crackles with energy.

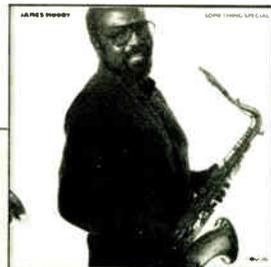
The music's energy is both human and mechanical. Although some of the synthesizer effects on the album are truly startling—especially the weird "growling" on *Remote Control* and the ethereal chorus of *Flagships*—Shorter's achievement here is based on more

than mastery of machines. It's the symbiosis between the machines and the musicians that makes it work. *Remote Control*, for example, is a robotic, *Rockit*-like tune based almost entirely on synthesizers and drum machines—but it's the top-and-bottom dialog of Shorter's sax and Alphonso Johnson's bass that really drives it.

For sheer exoticism, *Yamanja* is the album's masterpiece. At first, Shorter's horn snakes through a flickering forest of upbeat accents. Then a piano emerges, dashing across a stream. In the last part of the song, a synthesized "marimba" melody cascades over a thick, uncoiling synthesizer bass line—imagine Bobby Hutchinson and Stevie Wonder jamming on the moon.

Unfortunately, the album tails off after *Yamanja*. *Forbidden, Plan-It!* (catchy title) is so abstract that it never achieves liftoff. And *Flagships* is more of a textural collage than a fully realized composition—it sounds like a long fadeout with no song attached. But, after all, when you boldly go where no man has gone before, you can't expect everything to be perfect.

—jim roberts



**JAMES MOODY**

**SOMETHING SPECIAL**—RCA/Novus 3004-1-N: *MOODY'S MOOD/UPDATE (I'M IN THE MOOD FOR LOVE); REAL FEELS GOOD; NUBIAN FANTASIES; TRANSFER TO MANHATTAN; MORE THAN YOU KNOW; INSIDE LOVER.*

**Personnel:** Moody, alto, tenor saxophone, flute; Kirk Lightsey, piano; Todd Coolman, bass; Idris Muhammad, drums.

★ ★ ★

Moody is indeed *Something Special* in the history of jazz, but most of these tunes aren't. Only *More Than You Know* and *Moody's Mood/Update* fits his extroverted bop style, and the latter is a diffuse performance. Diffuseness runs through this record, starting with Tom McIntosh's even-keel tunes—he wrote the other four—and the broken-up arrangements.

*Real Feels Good* is almost New Age Moody—new soft tenor tone, smooth latin beat, very little of the old bop blitz and jazz cry. *Transfer To Manhattan*, a complex, stair-stepping melody—also on tenor—could use a harder-edged delivery. Moody plays good bop alto on *Inside Lover* and even better flute on *Nubian Fantasies*, but his solos are isolated moments in arrangements that are slow getting to the point.

By contrast, *More Than You Know* consists of tenor verse and embellished "A" sections, with

du MAURIER INTERNATIONAL

**Jazz FESTIVAL**

VANCOUVER, CANADA  
JUNE 26-JULY 5, 1987

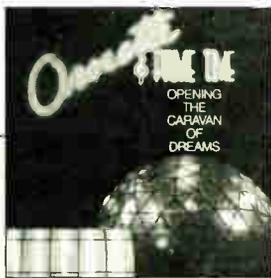
DOLLAR BRAND & EKAYA • JOHN SCOFIELD  
MICHAEL BRECKER • HERMETO PASCOAL  
ETTA JAMES • RAY ANDERSON • ROVA SAX  
QUARTET • DAVE HOLLAND • BILL BRUFORD  
plus many many more  
203-1206 Hamilton St., Vancouver, Canada V6B 2S9  
(604) 682-0706

THE MAJOR WESTCOAST JAZZ FESTIVAL

Lightsey taking the bridge. Check out Moody's great ear in the cadenza. If only everything else had been the quality of this track, this record could have been another *Moody And The Brass Figures* (Milestone 9005), an excellent '60s-vintage album arranged and conducted by McIntosh (who has also played trombone in Moody's band).

Moody's sidemen here are likewise solid pros. But with all the longwinded heads and short solos bouncing back and forth, Lightsey seems a vamp merchant at times, though he does stretch out in a fine Tyner-ish solo on *Nubian Fantasies* and in a bluesy one on *Inside Lover*. Coolman's big tone and affinity for the natural range of the bass are from the Ray Brown school, and Muhammad recalls his own New Orleans roots.

So . . . why three stars after all the negative comments? Because Moody has a proven record of creativity and originality. Vestiges flare up here and there in this album, enough for Moody to deserve four stars. But two for the tunes and structure of the performances equals three stars overall. —*owen cordle*



## ORNETTE COLEMAN

### OPENING THE CARAVAN OF DREAMS—

Caravan of Dreams 85001: *TO KNOW WHAT TO KNOW*; *HARMONODIC BEBOP*; *SEX SPY*; *CITY LIVING*; *SEE-THRU*; *COMPUTE*.

**Personnel:** Coleman, alto saxophone; Bern Nix, Charles Ellerbee, guitar; Jamaaladeen Tacuma, Albert MacDowell, bass; Denardo Coleman, Sabit Kamal, drums.

★ ★ ★ ★

**ORNETTE**—Atlantic Jazzlore 29: *W.R.U.*; *T. & T.*; *D. & D.*; *R.P.D.D.*

**Personnel:** Coleman, alto saxophone; Don Cherry, pocket trumpet; Scott LaFaro, bass; Ed Blackwell, drums.

★ ★ ★ ★

**PRIME DESIGN/TIME DESIGN**—Caravan of Dreams 85002: *PRIME DESIGN/TIME DESIGN*.

**Personnel:** Gregory Gelman, Larissa Blitz, violin; Alex Deych, viola; Matthew Meister, cello; Denardo Coleman, percussion.

★ ★ ★

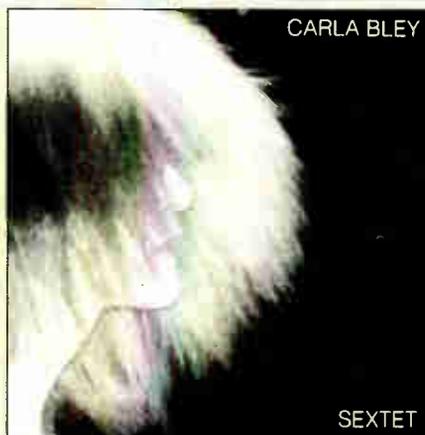
The silver anniversary reissue of Ornette Coleman's next-to-last album for Atlantic (his last on alto and "the one with Scott LaFaro") is marred by odious repackaging. Not only did Atlantic substitute an anachronistic hand-tinted photo of Coleman for the kitsch-laden, vibrating blue and yellow original cover art, they even got the name wrong—it's *Ornette!* Luckily, Coleman's

exuberantly spewed solos, Don Cherry's wry, oblong melodies, Ed Blackwell's limber drumming (particularly on his quintessential feature, *T. & T.*), and LaFaro's legendary virtuosity (which was arguably ornamental for Coleman's music) emerge a bit brighter and buoyant with the remastering. Not the basic library item like earlier Atlantic recordings, *Ornette!*, recorded just a month after *Free Jazz* and just two months before Coleman began a five-year absence from a major label, is a pivotal recording. The methodology of his early work gains

an even more explosive quality as his motivic development becomes increasingly fragmented and dissonant. That's what the "!" is all about.

The deletion of the "!" does provide an interesting commentary on how we now hear Coleman's early music as a familiar page of living history. Yet, such assimilation has been anathema to Coleman, and, on *Opening The Caravan Of Dreams*, Prime Time remains a viable vehicle for his staying ahead of this historicizing process. Coleman uses Prime

# Carla Bley



## Sextet

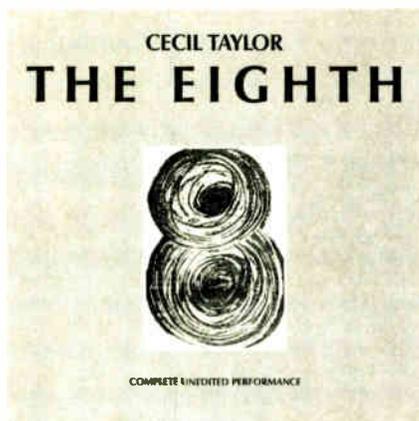
On *Sextet*, Carla Bley unveils a collection of smooth, lilting groove tunes performed with relaxed finesse by her stellar band—Hiram Bullock (guitar), Steve Swallow (bass), Larry Willis (piano), Victor Lewis (drums) and Don Alias (percussion). "The Girl Who Cried Champagne," "Brooklyn Bridge," "More Brahms" and "Healing Power" are some of *Sextet's* selections which bear Bley's unmistakable and instantly appealing approach to songwriting. WATT 831 697

Available on Compact Disc, LP and Cassette



WATT ECM Distributed by PolyGram Classics 810 Seventh Ave. NYC 10019

© 1987 ECM PolyGram Classics



HAT HUT RECORDS PRESENTS

# CECIL TAYLOR THE EIGHTH

The complete unedited performance by the Cecil Taylor Unit '81 with Jimmy Lyons, William Parker and Rashid Bakr. Recorded live in Freiburg/W-Germany November 8, 1981.

Remixed and remastered 1986; Redesigned box and audiophile pressings on hat ART 2036 (2 LP's)

A grant of Swiss Bank Corporation, Basel/Switzerland, made the production of these recordings possible.

Hat Hut Records LTD, 4106 Therwil/Switzerland.



"Get the gig!"

Billy Cobham

A New Generation of Drumsticks  
for a New Generation of Drummers

**pro-mark**  
The World's Class Drumsticks

Time to draw on—and comment on—a variety of black music materials, ranging from the most iconoclastic (*Harmolodic Bebop*) to the most commercial (*To Know What To Know* and *City Living* are the most barefaced examples to date), reshaping them into jarring compositions. Prime Time's harmolodic development of the material—usually employing a two-beat counter-rhythm, banjo and kora-like effects from the guitars, and slap-accented basses to underpin Coleman's searing solos—gives the material an additional confrontational impact. And that's the more accessible material—add a hefty measure of the melt-down intensity that made *Of Human Feelings* memorable, and you have as comprehensive a picture of this ensemble as you're likely to get on a single disc. Ornette! Prime Time!

Coleman seamlessly transposes the harmolodic ensemble dynamic to the string-quartet-plus-percussion configuration of *Prime Design/Time Design*, dedicated to Bucky Fuller. After each string instrument gives an unaccompanied reading of the plaintive theme, the musicians interact as soloists within the ensemble passage that is the bulk of the work, complemented by Denardo Coleman's appropriately random percussion. Having neither the monumental scale of *Skies Of America*, nor the focusing element of Coleman himself, as on *Saints And Soldiers*, *Prime Design* is still challenging listening; it may be ultimately par-enthetical in the discussion of Coleman's extended works, but not because of any deficiency of its own. It bristles with Coleman's exclamatory verve. —bill shoemaker

Sides one and two are the complete previously issued *The Bridge*, and three and four contain tracks from *What's New?* and *The Standard* *Sonny Rollins*, the latter a hard-to-find album even in the mid-'60s. All tracks are in chronological recording order and one erroneous date has been corrected. Digitally remastered, the sound is nearly of CD quality.

Seldom has Rollins not loomed larger-than-life in the jazz world. His sound on the tenor is huge, especially on record, and inside the immenseness of that sound, through breath control and tonguing, he will expand and contract the instrument's timbre, achieving both a rhythmic and melodic effect few outside of rhythm & blues have exploited. Rollins had refined this subtlety of his style during his legendary voluntary "retirement" of 1959-61, the return from which caused critics to debate whether or not Rollins was doing anything startlingly new.

The first release for RCA paid homage to "the bridge" and the second featured old and new material performed with the bossa nova rhythm then sweeping the country. What we tend to overlook is Rollins' affinity for orchestration using skeletal material, which helps explain his propensity for extended cadenzas and outright unaccompanied performances—the man plays the tenor the way Duke played the orchestra, and bass and drums are all he really needs. But in Jim Hall he found the harmonic accompanist he wanted, for Hall, not possessing a large or heavily amplified sound, had worked extensively with reedist Jimmy Guiffre's pastoral 3's and would eventually co-lead a quartet with flugelhornist Art Farmer after these 1962 Rollins sessions were made. Hall and Rollins make a striking contrast, yet listen to the head of *If Ever I Would Leave You* and selected backings by Hall—which indicate how well he listens to the tenorist and however shyly plays his alter-ego. Best of all, he allows Rollins lots of space in which to create his enigmatically structured solos.

The first six tracks (*The Bridge*) have a deceptively pedestrian character that is still pure Rollins; but *John S.* and *The Bridge*, the originals, make for rhythmic and melodic development through the horn, and his rendition of *Without A Song* at medium tempo is memorable for his broadly intoned expressiveness and setting up his choruses and sections with pedal figures. Two selections from the *What's New?* album, the West Indian folk songs *Brownskin Girl* and *Don't Stop The Carnival*, generate the kind of excitement and reveling in pure rhythm that another side of Sonny Rollins loves. These simple melodies—not always the passion of critics—reveal something special about the "saxophone colossus" and his display of melo-rhythmic fragmentation of song material through sheer concentration and dissection. If you were to teach Rollins in a course you might begin with these, since they contain so much of his wit, false-fingering intonations, staccato blasts, and thematic extrapolations. May as well begin with the man's roots and affinities for the palaver and sarcasm of the Caribbean. *Carnival* may appear the more seriously expanded of the two, as a conversation with Hall backed by percussionists.

The last three tracks are studies in abstraction, melodically focused, particularly *Love Letters*, stated by Hall and painted by Rollins



## SONNY ROLLINS

**THE QUARTETS FEATURING JIM HALL—RCA/Bluebird 5634-1-RB: GOD BLESS THE CHILD; JOHN S.; YOU DO SOMETHING TO ME; WHERE ARE YOU?; WITHOUT A SONG; THE BRIDGE; IF EVER I WOULD LEAVE YOU; BROWNSKIN GIRL; DON'T STOP THE CARNIVAL; THE NIGHT HAS A THOUSAND EYES; MY SHIP; LOVE LETTERS; LONG AGO (AND FAR AWAY).**

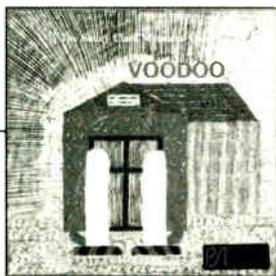
**Personnel:** Rollins, tenor saxophone; Jim Hall, guitar; Bob Cranshaw, bass; Harry T. Saunders (cut 1), Ben Riley (2-10), Mickey Roker (11-13), drums; Dennis Charles, Frank Charles, Willie Rodriguez, latin percussion (8-9); H. Roberts, M. Stewart, C. Spencer, M. Burton, N. Wright, W. Glover, vocals (8-9).

★ ★ ★ ★ ★

Simply put, it's hard to find fault with these 1962 and '64 sessions Sonny Rollins made for RCA with his quartet featuring Jim Hall on guitar.

with concern for detail—a short but marvelous experience. This period of the Rollins imagination, working rhythmically while acutely examining the melodic properties of standards to free them inwardly from their structures, may contrast with the dervishness of his contemporary, John Coltrane, yet they served a middle ground of improvising technique and approach, of which Archie Shepp and several altoists leaning toward Ornette's language were outstanding disciples. Rollins' excursions on *Isn't She Lovely* and similar pop tunes from the '70s fall short when the harmonic properties are scant and the internal rhythmic possibilities don't measure up to his imagination. Thus, we have these masterful examples of Sonny Rollins until the next phase, indeed far along from these, comes along.

—ron welburn



## SONNY CLARK MEMORIAL QUARTET

**VOODOO**—Black Saint 0109: *COOL STRUTTIN'*; *MINOR MEETING*; *NICELY*; *SOMETHING SPECIAL*; *VOODOO*; *SONIA*; *SONNY'S CRIB*.

**Personnel:** Wayne Horvitz, piano; John Zorn, alto saxophone; Ray Drummond, bass; Bobby Previte, drums.

★ ★ ★ ★

More than four decades later, jazz hasn't recovered from the advent of bop. Bop wasn't bad, mind you—just traumatic. The intimidating virtuosity it demanded remains the standard for acceptance in player's circles: If you can't handle bop, you're not really a jazz musician. Only a few innovators—monster technicians like Cecil Taylor or Evan Parker—make it unmistakably plain that jazz virtuosos needn't speak in Bird language.

In the '80s, outside players from David Murray to Vinny Golia have crept inside, proving technical facility to skeptics who sneered that only those who can't play "in" play "out." Leader Horvitz, John Zorn, and (to a lesser degree) Robert Previte are known for more radical outings. But here they go easy on post-modern irony, playing compositions by Sonny Clark (1931-63) disarmingly straight, with authentic spirit.

Cued by the pervasive bluesiness of Clark's piano, Horvitz' nimble-fingered lines and strategic chords sound personal—scrupulously idiomatic, but fully absorbed. (Bobby Timmons is an avowed influence.) Like other good boppers—or radicals—Horvitz has a Miro-like sense of line-shape and overall density. (He swings, too.) In the tradition, Previte's drum-

ming is reactive but self-effacing; Ray Drummond is predictably dependable, alert, and inventive, but mixed low—given his talent and bop credentials, a dubious period touch.

Zorn's approach is the least pure. His robust shout acknowledges Jackie McLean and Ernie Henry, but he doesn't suppress his quick-change personality. Beginning *Minor Meeting*, the altoist abruptly dips from soul cry to stage whisper, cutting that off with a terse squawk; trading fours, he alternates hard-boppin' with Daffy Duck sputtering. Only *Voodoo* fully indulges his lyrical out-side—but the way he weaves "out" remnants into "in" fabrics is uncommonly deft.

By design, the album's real star is Sonny Clark the composer. Bop's solo-emphasis can make you forget that not all the artful tailoring is done on the bandstand. These pieces reveal Clark's keen, playful ear, in *Cool Struttin's* self-explanatory charm; in *Nicely's* irresistibly flip-pant melody; in panther-prowl *Voodoo's* Monkish minimalism. By pointing up Sonny's overlooked talents, Horvitz and crew imply their sense of history runs deep. They know how to play by the rules—no matter what they might choose to do when left to their own devices.

—kevin whitehead



## JAMES BLOOD ULMER

**LIVE AT THE CARAVAN OF DREAMS**—Caravan Of Dreams 85004: *ARE YOU GLAD TO BE IN AMERICA?*; *THE LITTLE RED HOUSE*; *CHEERING*; *RECESS*; *REVEALING*; *LONELY MAN*; *CHURCH*; *I NEED LOVE*.

**Personnel:** Ulmer, guitar, vocals; Amin Ali, bass; Charles Benbow, drums; Charles Burham, violin.

★ ★ ★

**AMERICA: DO YOU REMEMBER THE LOVE**—Blue Note 85136: *I BELONG IN THE U. S. A.*; *LADY BLUE*; *AFTER DARK*; *SHOW ME YOUR LOVE*; *BLACK SHEEP*; *WINGS*.

**Personnel:** Ulmer, guitar, vocals; Ronald Shannon Jackson, drums; Bill Laswell, bass; Nicky Skopelitis, 12-string guitar, banjo; Bernard Fowler, Fred Fowler, Muriel Fowler, vocals (cut 4).

★ ★ ★ ★

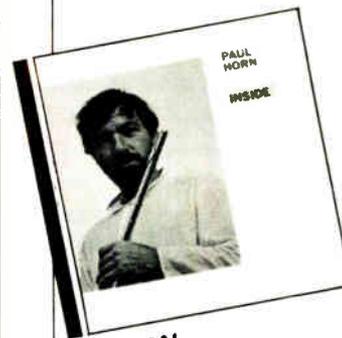
It all comes down to Blood's vocals. How do you feel about his singing style? In the live setting of the magnificent Caravan Of Dreams facility in Fort Worth, Texas, Blood is all alone on stage. One man, one microphone. He needs more help. Blood does not have what you'd call a classic singing voice. Garbled, raspy, monotone with a borderline-annoying

## MORE JAZZ ON COMPACT DISC.



### DUKE ELLINGTON "Anatomy Of A Murder" RCD 10039 • AAD

Classic score from  
the original motion picture.  
Features Johnny Hodges and  
Clark Terry



### PAUL HORN "Inside" RCD 10040 • AAD

Milestone work by the gifted  
flutist. Recorded inside the  
Taj Mahal



**RYKODISC USA**  
Pickering Wharf, Bldg C-3G  
Salem MA 01970  
617 744 7678



## ART FOR ART'S SAKE

by Jack Sohmer

**W**hat was it like to participate in the birth of what history has long called Chicago Style Jazz? To jam with Bix and Tesch? To hear in person, almost nightly, such legendary bands and performers as the King Oliver Creole Jazz Band, the New Orleans Rhythm Kings, the Wolverines, Louis Armstrong at the Sunset Cafe, Jimmie Noone and Earl Hines at the Apex Club, Johnny and Baby Dodds at the old Kelly's Stables? To see and hear Bessie Smith at the height of her career? If, like the rest of us, you can only imagine the emotional impact of having experienced the real thing live, then just ask Art Hodes what it was like, for he was there. Chicago in the '20s was where it was all at— at least until the work dried up and most of the guys moved on to New York or went on the road with this or that commercial band. Hodes stayed longer than some, performing the familiar back room dives where one could still play the blues to the highly competitive rat race. By the late '30s, though, he did

make the move, establishing himself just in time for the "trad jazz" revival of the early '40s.

It was during this promising period, then, that Hodes started recording for Blue Note—with Commodore and Keynote, one of the three leading producers of informal small band jazz. His first date was an outstanding success and considered at the time to rank on a level with the already very popular Muggsy Spanier Ragtime Band and Bud Freeman Summa Cum Laude Orchestra records on Bluebird, the Freemans and Bob Crosby Bob Cats on Decca, and the Eddie Condon on Commodore. All, with the exception of the Bob Cats, represented mature Chicago jazz at its finest, and all boasted a few sidemen in common. Clarinetist Rod Cless had been featured with Muggsy, Max Kaminsky was both Freeman's and Condon's regular trumpet player, Bob Haggart was well-known as both bassist and arranger with the Crosby band, and both Sid Jacobs (bass) and Danny Alvin (drums) would have been familiar to jazz fans through their participation in the Freeman group. Thus, with the eight titles (plus alternate takes) that we have of this band, *The Complete Art Hodes Blue Note Sessions* (Mosaic MR5-114) gets off to an impressive start.

None of the dates that follow maintain the

particular quality that graced the first one, and this is largely because Cless' style was so authentically Chicagoan. The Back Room Boys date is typically Hodes in that it is all blues, with ex-Fletcher Henderson and Chick Webb trombonist Sandy Williams sharing moans, smears, and growls with a surprisingly cross-cultured Kaminsky. The Blue Note Jazzmen session, although identical in instrumentation to the Chicagoans date, represents a more updated New York approach to small band jazz, primarily because trombonist Vic Dickenson and clarinetist Ed Hall were more comfortable in the swing idiom than in the older styles; once again, Kaminsky proves his flexibility.

The Blue Five get-together introduces the most controversial clarinet character in all jazz, Mezz Mezzrow. Remembered today, and rightfully so, largely for his colorful autobiography, *Really The Blues*, Mezzrow is still regarded as an enigma. Born in Chicago in 1899, he had been in all the right places at the right time, knew and played with all of the early greats, but the best that could ever be said about his clarinetistry is that it was never insincere. Inept and infantile at times, yes!— but never insincere. At his least offensive, he could play a basic blues with a not unpleasant sonority; but when "the spirit moved him," watch out!, for his monumental ego

# BlueNote JAZZ. WHERE IT'S BEEN AND WHERE IT'S GOING

**Freddie Hubbard *Life Flight* BT 85139** A total portrait of this great trumpeter, *Life Flight* features Hubbard at his most soulful (with George Benson, Stanley Turrentine, Larry Willis, Wayne Braithwaite and Idris Muhammad) and at his most complex and ambitious (with Willis, Ralph Moore, Rufus Reid and Carl Allen). Freddie takes each ensemble through two magnificent, extended performances.

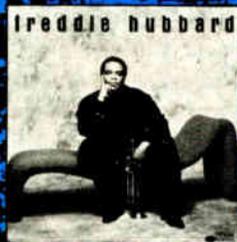
**OTB *Live at Mt. Fuji* BT 85141** For its third album, OTB moves from the studio to the festival stage for a performance that accurately reflects its power and excitement. In addition to three heated sextet tunes, the group's rhythm section led by pianist Harry Pickens, plays a stunning tribute to Bud Powell. Bassist Kenny Davis joins original members Pickens, Kenny Garrett, Ralph Bowen, Michael Philip Mossman and Ralph Peterson for this album.

**Wayne Shorter *Speak No Evil* BST 84194** Shorter's 1964 classic with Freddie Hubbard, Herbie Hancock, Ron Carter and Elvin Jones featuring the original versions of "Witch Hunt," "Infant Eyes" and the title tune.

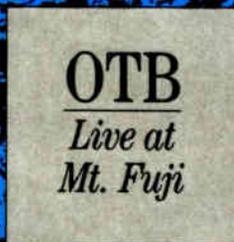
**Grant Green *Idle Moments* BST 84154** Guitarist Grant Green's hypnotic, soulful ballad masterpiece featuring Joe Henderson, Bobby Hutcherson and Duke Pearson in four magic performances.

Available on Blue Note Records, Cassettes & Compact Discs

For a free Blue Note catalog, please write to  
Blue Note Records, Department MC, 1370 Sixth Avenue, New York, N.Y. 10019



Freddie Hubbard  
*Life Flight* BT 85139



OTB  
*Live at Mt. Fuji* BT 85141



Wayne Shorter  
*Speak No Evil* BST 84194



Grant Green  
*Idle Moments* BST 84154

THE FINEST JAZZ SINCE 1959  
BLUE NOTE

would spur him on to feats of egregiously poor judgment. Actually, he's not too bad on this session, for, thankfully, it's not a jam, but a fairly well-routined tribute to men he admired. And perhaps never before was Kaminsky's sobering lead more welcomed.

The remainder of the Hodes dates reach a higher curve toward the end. The Trio, Hot Seven, and second Back Room Boys are all good in themselves, but serve largely as harbingers of even better things to come. The Hot Five session was already included in Mosaic's Sidney Bechet set (MR5-110), but its duplication here is not only understandable because of Hodes' leadership, but to be desired as well, for without it the continuity of Hodes' output for Blue Note would suffer. As usual, Bechet is brilliant, and his rarely heard clarinet provides the listener with just one more indication of the many ways in which this instrument can be played, not only in solo but also behind the rambunctious cornet lead of Wild Bill Davison.

Perhaps even more important than the opening sides by the Chicagoans are the complete recordings by the Baby Dodds' Jazz Four, for these feature the redoubtable New Orleans clarinet of Albert Nicholas, one of the true giants of the genre. Steeped in the proud traditions of his birthplace, he was a true professional, and, to the end of his enviably long career, never fell from the grace that these sides epitomize. Even without the presence of Cless and Nicholas, this collection would have received five stars.

A single Hodes-led LP of *Trios* (Jazzology 113) is composed of sides originally recorded in 1953 and presents the pianist in less formal circumstances than those devised for his 1944-45 tenure with Blue Note. All three clarinetists featured—Darnell Howard, Volly De Faut, and George Lewis—are individualists whose tones and styles would be readily identifiable to anyone familiar with classic jazz. Howard is the more extroverted and idiosyncratic, De Faut the more cautious and precise, and Lewis the more sensitive and heartfelt. Put them all together in one package and you have a very rewarding compendium of different approaches to the same thing. The Howard and De Faut titles appeared only once before, on a long-unavailable 10-inch Paramount LP, but the Lewis pieces make their public debut on this well-produced recent release.

Another rarity is *Some Legendary Art* (Audiophile 54), since this is its first repressing since the time of its initial appearance in 1957. Though excellently recorded by Ewing Nunn, a pacesetter in the early days of high-fidelity reproduction, somehow the session lacks the spark that illuminates almost all of the foregoing, and it is difficult to figure out why. The rhythm section is top-rate. Eddie Burleton, though an obscure figure about whom more knowledge would be welcomed, plays clarinet with considerable self-confidence and enterprise; and Hodes' touch has rarely been captured on disc more realistically. Perhaps it has to do with the sheer weight of the past and the invidious comparisons that greatness always brings against mere competence. **db**

vibrato (reminiscent of Buffy Saint Marie), he simply does not project in a concert context. But producer Bill Laswell knows how to deal with eccentric vocalists. He's had plenty of experience with John Lydon, Yoko Ono, and Lemmy from Motorhead, so he knows how to treat and bolster the untrained voice. On *Show Me Your Love* from the Blue Note studio album Laswell close-mics Blood and surrounds those gruff, Delta blues slurs with lush gospel-inflected harmony from the Fowlers. The results are emotionally charged and uplifting. On the

live Caravan album, Blood rarely sings directly into the mic. His vocals waver and waft into the atmosphere with little impact. He sorely needs someone tweaking the mixing console to give focus to his singing.

Guitar playing is another matter. Blood has forged a revolutionary style that is part gut-bucket, part harmolodic, part Martian. He has no problem cutting through with his edgy guitar either live or in the studio. Blood plays a ton in concert at Caravan, particularly on the funky, wah-wah inflected *Recess* and the

Keith Jarrett Jan Garbarek Egberto Gismonti  
Shankar Pat Metheny Lyle Mays Ralph Towner  
Paul McCandless Collin Walcott Glen Moore  
Terje Rypdal Miroslav Vitous Jack DeJohnette  
Gary Peacock Charlie Haden Carla Bley John  
Surman Zakir Hussain Trilok Gurtu Nana  
Vasconcelos John Abercrombie Marc Johnson  
Peter Erskine Don Cherry Ed Blackwell  
Keith Jarrett Jan Garbarek Egberto Gismonti  
Shankar Pat Metheny Lyle Mays Ralph Towner  
Paul McCandless Collin Walcott Glen Moore  
Terje Rypdal Miroslav Vitous Jack DeJohnette

#### ECM Spectrum Volume I

831 623-2

A selection of thirteen works on a single compact disc featuring these ECM artists:

Keith Jarrett (with Gary Peacock & Jack DeJohnette), the Pat Metheny Group, Oregon, John Abercrombie (with Marc Johnson & Peter Erskine), Egberto Gismonti/Nana Vasconcelos, Shankar, Don Cherry/Ed Blackwell, Keith Jarrett/Jan Garbarek, Charlie Haden, John Surman & Pat Metheny.

ECM Distributed by PolyGram Classics  
810 Seventh Avenue, New York, NY 10019

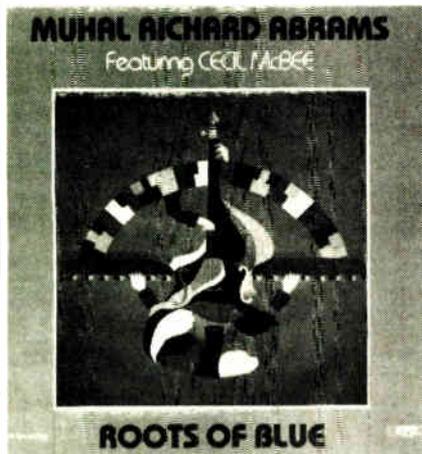
© 1987 ECM/PolyGram Classics

New From



Experience the Artistry of  
**MUHAL RICHARD ABRAMS**  
"ROOTS OF BLUE"

Featuring CECIL MACE



Perceive the Past, Present and Future with RPR Records

**DISTRIBUTORS**

**NorthCountry Distributors**  
The Cadence Building  
Redwood, N.Y. 13679-9612  
315-287-2852

**MasterTakes, Inc.**  
P.O. Box 394  
Whitehall, MI 49461  
616-894-4088

**Rick Ballard Imports**  
P.O. Box 5063  
Berkeley, CA. 94705  
415-832-1277

**Rouder Records**  
One Camp Street  
Cambridge, MA. 02140  
617-354-0700

**Plainiphare S.A.**  
Grand Rue, CH 1267 VICH  
Switzerland / 022/ 64 32 90

For information regarding Music Scores or Workshops  
(small or large ensembles), contact RPR Records  
RPR Records, P.O. Box 612 Times Sq. Sta., NY, NY 10108

## record reviews

piercing, jagged *Revealing*. His stun guitar on *Church* has a dramatic effect, but those lame vocals ultimately do him in on *The Little Red House*, *Lonely Man*, and *Are You Glad To Be In America?* All of which adds up to a flawed effort. But on the live album you also get the funky cajun-flavored violin of Charles Burnham—reminiscent of Sugarcane Harris, and worth the price of admission. In fact, Burnham's cool wah-sound on the slow blues dirge, *Cheering*, may be a highlight here.

But as a complete statement, the Laswell-produced *Blue Note* LP holds up better. Tight, simple rhythmic support, catchy hooks, fuller production values—all without sacrificing the haunting quality of Blood's persona and his distinctive guitar sound. While *Show Me Your Love*, *Lady Blue*, and *I Belong In The U.S.A.* may finally help Blood get that crossover success he's been hoping for all these years, instrumentals like the melancholy *After Dark*, the Middle Eastern-inflected *Wings*, and the transmogrifying *Black Sheep* remain true to Blood's probing, provocative nature. All this makes *America* his best album since his Columbia debut, *Freelancing*. —bill milkowski

somewhat cerebral style," and characterizes him, somewhat disparagingly, as a "typical product of the Tristano-influenced school." But somewhere along the line, for Marsh, at least, the Cool School became the Warm School, and then the very nearly Hot School, with work on releases like *All Music* (Nessa N-7) and with the often torrid Supersax. And so it's not surprising that on the three releases under consideration here we find the current Warne Marsh operating at a peak of expression ranging from cool to hot and encompassing all temperatures within this spectrum. This tenorist has become, decidedly, his own man.

In the liner notes to *Warne Marsh And Susan Chen*, Marsh writes that "there is a force in music that unites people and draws them into the musical experience, a total willingness to be in time and harmony with another mortal." Such an attitude informs the album. Pianist Chen, who studied with both Lennie Tristano and Marsh, joins the saxophonist in a rigorous exploration of the seemingly endless permutations of one fixed idea. In the 14 short, gem-like tracks both players are at once foreground and background, each a florid counterpoint to the other, each an equal partner in these improvisations. Playing like this demands total trust and concentration, and is a good example, I think, of what Tristano meant by the term "confluence," as these divergent lines flow into one vital stream of thought. Marsh's tone is dry, with long, smooth breathsweeps sliding through these elaborate games in which the dancers do indeed become the dance.

The liner notes to *Warne Marsh/Lee Konitz, Vol. 3* assert that "these players start off at a musical level which most improvisers never reach," and for once it isn't mere hyperbole. This release, the third of its kind documenting the reunion of Konitz and Marsh at the Montmartre Club in Copenhagen in 1975, is spunky and freewheeling throughout, with the two saxophonists of one mind, equally facile, equally good-natured, equally exciting. The feel is that of a flat-out jam session, with each player at times weaving relaxedly around the melodic threads of the time-tested themes. Konitz epitomizes mainstream jazz alto playing. His lyricism peaks on *You Don't Know What Love Is*, emotion etched in starkly wrought inflections. *Back Home*, a line on *Indiana*, features both hornmen delving into the very guts of this tune. The Danish rhythm section is up to the challenge, with Niels-Henning Ørsted Pedersen turning in his usual stellar performance.

The challenge of *The Mitchell/Marsh Big Two*, recorded live in Stockholm, is to make the most music possible with sharply limited means. To achieve maximum sonic and textural variation, Marsh's tone ranges from feather light to robustly warm. Mitchell is equally facile, never lumbering as he alertly expands his phrasing possibilities with a dexterous kind of self-accompaniment, jumping from register to register, ticking off cleverly varied rhythms. And the quality of communication between these men is absolute. Call it intuition, confluence, or whatever; however we describe it, these players are operating on a highly intuitive level, and their intuitions are unerringly fortuitous. As for the repertoire, it's solid mainstream, all of it familiar enough to allow a rigorous exploration of the themes'



### WARNE MARSH

**WARNE MARSH AND LEE KONITZ, VOL. 3**—Storyville 4096: *JUST FRIENDS*; *YOU DON'T KNOW WHAT LOVE IS*; *BACK HOME*; *LITTLE WILLIE LEAPS*; *OLD FOLKS*; *AU PRIVAVE*.

**Personnel:** Marsh, tenor saxophone; Konitz, alto saxophone; Ole Kock Hansen, piano; Niels-Henning Ørsted Pedersen, bass; Svend Erik Nørregård, drums.

★ ★ ★ ★

**THE RED MITCHELL/WARNE MARSH BIG TWO**—Storyville 4092: *HOT HOUSE*; *UNDER-TOW*; *LOVER MAN*; *TEA FOR TWO*; *GONE WITH THE WIND*; *ORNITHOLOGY*; *IT COULD HAPPEN TO YOU*; *EASY LIVING*; *I'M GETTING SENTIMENTAL OVER YOU*.

**Personnel:** Mitchell, bass; Marsh, tenor saxophone.

★ ★ ★ ★ ★

**WARNE MARSH AND SUSAN CHEN**—Interplay 8601: *THIS THING*; *SUMMER MORNING*; *SUMMER EVENING*; *PENNIES*; *ALWAYS*; *MARVELOUS WORDS*; *STRIKE OUT*; *ANOTHER YOU*; *ALRIGHT*; *SKYLARK*; *THIS BE LOVE*; *HAVE YOU MET?*; *AGAIN*.

**Personnel:** Marsh, tenor saxophone; Chen, piano.

★ ★ ★ ★

A standard jazz reference work mentions Warne Marsh's "cool tone," his "pensive,

## Solid Acoustic™

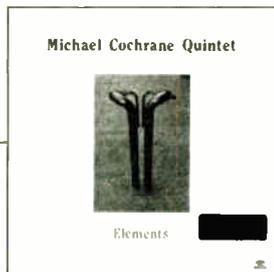
THE ELECTRIC UPRIGHT BASS



For information and the dealer nearest you please contact:

**ABLE-TECH, INC.** 1224 Montgomery Avenue  
San Bruno, California 94066 (415) 539-4659

possibilities. What results is taut improvisational energy, seemingly layer upon layer of paraphrase, and not a measure of wasted improvisational energy. Lennie, I'd hazard, would have approved.  
—*jon balleras*



## MICHAEL COCHRANE

**ELEMENTS**—Soul Note 1151: *REUNION*; *TONE ROW PIECE No. 2*; *BOSSA FOR QUINTET*; *ELEMENTS*; *SONG FROM WITHIN*; *PROOF OF THE PUDDING*; *WALTZ No. 1*.

**Personnel:** Cochrane, piano; Tom Harrell, trumpet, flugelhorn; Bob Malach, tenor saxophone, flute; Dennis Irwin, bass; James Madison, drums.

★ ★ ★ ½

## THORGEIR STUBO

**RHYTHM-A-NING**—Cadence 1030: *RHYTHM-A-NING*; *SWINGING 'TILL THE GIRLS COME HOME (TAKE 2)*; *IN A SENTIMENTAL MOOD*; *I LOVE YOU*; *MOMENT'S NOTICE*; *HOT HOUSE*.

**Personnel:** Stubo, guitar; Krister Andersson, tenor saxophone; Lars Sjosten, piano; Terje Venaas, bass; Egil Johansen, drums

★ ★ ★ ★

## MICHAEL WEISS

**PRESENTING MICHAEL WEISS**—Criss Cross 1022: *MY MELANCHOLY BABY*; *APRES VOUS*; *ENIGMA*; *B.G.O.*; *RIVERBED*; *GALLOP'S GALLOP*.

**Personnel:** Weiss, piano; Tom Kirkpatrick, trumpet; Ralph Lalama, tenor saxophone; Ray Drummond, bass; Kenny Washington, drums.

★ ★ ★ ½

## THE HOLLYDAY BROTHERS

**OH, BROTHER**—Jazzbeat 102: *THE CUP BEARERS*; *R & R*; *SOFT TOUCH*; *BLUE LACE*; *D'BLUES*; *GRAND CENTRAL*; *BLUE 'N' BOOGIE*.

**Personnel:** Richard Hollyday, trumpet; Christopher Hollyday, alto saxophone; John Medeski, piano; John Lockwood, bass; Alan Dawson, drums.

★ ★

We should have seen it coming—the resurgence of bop and post-bop acoustic jazz in the '80s. Fusion could never satisfy the chops, and even the avant garde was making a U-turn

toward variations-on-a-theme. Now—post-Wynton, post-Blue Note rebirth, with every drop of tunefulness expropriated from Trane's solos, with Blakey still finding new Messengers *par excellence*, with Phil Woods hotter than ever—we listen to the new echoes mingled with the old. Who knows? Maybe Miles will appear at his next gig dressed in a business suit and play Jules Styne's *Time After Time*. In the meantime, the new mainstream elevates the technical stakes.

This is most evident in the Stubo album, a live date from Norway, '83. The late guitarist performs with a burning edge—Charlie Christian and Jim Hall with the fuse lit. Sometimes the lines become plunging fragments; other times, long change negotiations. The dexterity continues with Andersson, who is out of the late Joe Farrell and Trane. Hear him on the title cut and *Moment's Notice*, and head for the practice shed. Sjosten, Venaas, and Johansen keep the momentum strong, with the bassist on the forward rim of the beat. This is Norway? Must be a suburb of New York. Spirit and substance abound.

Working backward in time—'60s Miles and Shorter . . . Hancock, Evans, and a little bit of Corea . . . the Messengers stretching back to Horace Silver—there's Cochrane's *Elements* album. The writing is a large part of this with Cochrane's tunes embracing latin elements (*Bossa* and *Proof*), straightahead bop (the title track), Shorter-ish strangeness (*Tone Row*),

and harmonic adventurousness (all of 'em). The harmonic sensitivity carries over into his piano style—swinging wiry runs with a sense of direction, clear-cut chords that synthesize Powell, Silver, and early Evans. Harrell displays his usual control and spirit of daring. Malach, less familiar, slows down the Trane race to recall Charlie Rouse and lots of Shorter. Thick-toned bass and crisp bop drums complete the complement. A good, carefully paced studio session.

*Presenting Michael Weiss* presents a leaner bop pianist than Cochrane. Weiss is more Powell- and Wallington-oriented, and this goes along nicely with Kirkpatrick's Dorham-like trumpet and Lalama's early-Rollins tenor. Actually, the trumpeter also reveals that he has been working with traditional jazz bands, as his solo on *My Melancholy Baby* attests. Drummond and Washington are true neo-boppers, and the drummer's solos on Kirkpatrick's *B.G.O.* and Monk's *Gallop's Gallop* are sharp, tasteful knockouts. These adjectives really describe the entire session. Neat stuff.

On the other hand, the Hollyday brothers—Richard, 21, and Christopher, 16—sprawl a bit. They're fine technicians, but they need a better sense of direction and editing as soloists. Their models are Gillespie, Lee Morgan (two of his tunes are present), and Cannonball Adderley. Medeski, like the brothers, is a promising soloist who needs to corral a few loose ends. Lockwood and veteran drummer/teacher



**OK**

**HERE IT IS**

#



- less reed problems
- faster technique
- sensational altissimo
- brighter, richer tone
- flawless intonation
- rich sub tones
- greatest response
- more comfortable bite
- wonderful control
- new silverite metal
- with cap and ligature

**250% MORE**

of what you want

**dukoff**

"SUPER POWER"  
CHAMBER  
SAX MOUTHPIECES

world wide

SEE YOUR LOCAL DEALER OR WRITE FOR FREE BROCHURE  
BOBBY DUKOFF MOUTHPIECES  
P.O. BOX 561002, KENWALL, FL 33156 (305) 255 3967  
WORLDWIDE INQUIRIES INVITED

# RIDE THE HIGH NOTES

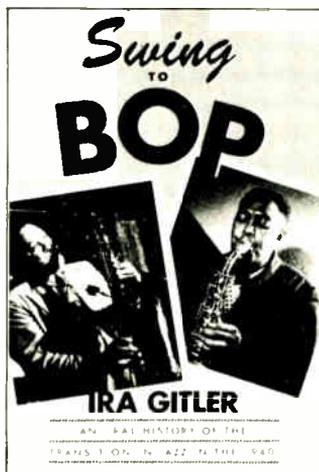
**"First class."**—*Jazz Times*

"The most important and valuable book on jazz since James Lincoln Collier's *The Making of Jazz*, Martin Williams' *The Jazz Tradition*, and his own previous bop history, *Jazz Masters of the '40s*."—*Jazziz*

"An essential book, one that brings the absolute excitement and sense of change of the era vividly to life."—*Casbbox*

"If you love creative music, *Swing to Bop* is a must."—*Cadence*

"An uncommonly rich selection of anecdotes, outrageous stories, hearsay and musical insight."—*Baltimore Sun*  
352 pp., 12 pp. halftones paper \$8.95



**"[Jazz Heritage] raises jazz criticism to the status of literature....**

It elevates all our standards of what good music journalism should be."—*Jazziz*

"Read anything of Williams you can lay your hands on."—*Washington Review*

"[Jazz Heritage] contains some of jazz's most incisive commentary."

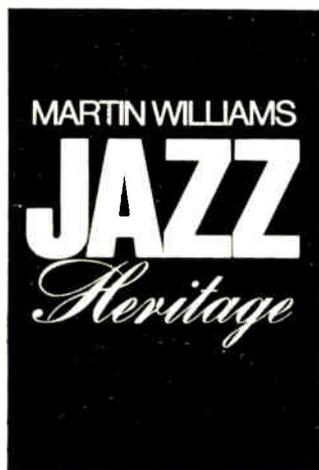
—*Philadelphia Tribune*

"Highly recommended...Written with much the same care, thoughtfulness and encyclopedic knowledge of jazz that marked *The Jazz Tradition*."

—*Philadelphia Inquirer*

**Winner of the 1986 ASCAP-Deems Taylor Award for Excellence in Music Criticism**

272 pp. paper \$7.95



*First paperback edition*

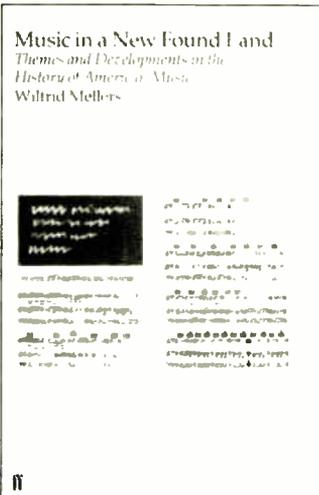
**"The most stimulating book on American music to come off the press since the landing of the Pilgrim Fathers."**—Leonard Altman, *HIFI/Stereo Review*

"An indispensable book, not only for music fans and jazz buffs, but for anyone interested in the development of American culture in the twentieth century."—Aaron Copland

"The most erudite survey of all the facets of American music yet attempted."

—Sinclair Traill, *Jazz Journal*

496 pp. paper \$12.95

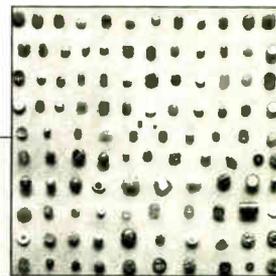


**...With OXFORD PAPERBACKS**

At better bookstores or directly from

Oxford University Press • 200 Madison Avenue • New York, NY 10016

Dawson play excellently. Credit everyone here with the ability to handle hot tempos. A promising start.  
—owen cordle



## OLIVER LAKE

**GALLERY**—Gramavision 18-8609: *OLLA'S BLUES*; *SAD LOUIS*; *LE SPORT SUITE*; *GALLERY*; *C PIECE*; *FRANCE DANCE*.

**Personnel:** Lake, tenor, alto, soprano saxophone, flute; Geri Allen, piano; Fred Hopkins, bass; Pheeroan akLaff, drums; Rasul Siddik, trumpet (cut 3).

★★★★★

**DANCEVISION**—Blue Heron 70301: *STRAIGHTAWAY FORWARD*; *THEM BELLY FULL (BUT WE HUNGRY)*; *YOU ARE THE ONE FOR ME*; *LOVELY HIGHWAY*; *DANCEVISION*; *B. COS*; *CHANGE ONE*; *SUCCESS*.

**Personnel:** Lake, alto, soprano saxophone, vocals; Brandon Ross, guitar, vocals (3); Lisa Dean, keyboards; Billy Grant (1-3, 5, 7, 8), Vic Edimo (4, 6), bass; Gene Lake, drums; Kamate Dinizulu, percussion.

★★

Oliver Lake has followed his singular muse down the divergent paths of uncompromising post-Dolphie jazz and marketplace-oriented dance music, taking the first route initially as cofounder of St. Louis' Black Arts Group in 1968, the second with his formation of the funk-reggae Jump Up band seven years ago. Nowadays, the braided saxophonist conducts himself in an inspired manner with the World Saxophone Quartet, on his own thorny records, and, to lesser overall effect, with Jump Up.

The recent *Gallery* is an outstanding Lake-plus-associates outing, definitely on a par with previous LP successes like *Heavy Spirits*, *Holding Together*, and *Clevant Fitzhubert (A Good Friend Of Mine)*, even as it embraces a conventionality alien to those probing, expressionistic predecessors. As a composer Lake now pays considerable attention to standard song structure, the primacy of soloists, harmony, and the bounding of melody to set tempos. By coupling a strong blues personality and prodigious technique, he tempers his innate radicalism without lessening emotional thrust or atomizing great expanses of creativity.

The power of Lake's presence is evidenced everywhere: his tradition-rooted alto projects concise, thematic comments in *Sad Louis* that fairly sink the listener's soul; he employs piquant phrases as part of his edgy vocabulary in seductively swinging *Olla's Blues*; and he does fantastic cartwheels up—or down—a

magnetic hill in the free regions of *Le Sport Suite* and the title piece. Lake's constantly trenchant saxophones, primarily alto, are heard above, sometimes alongside, the exceptional playing of Geri Allen, Fred Hopkins, and Pheeroan akLaff—three dynamos comfortable with both free and structured moods. Allen's inimitable piano expresses clear or abstruse order where necessary. Bassist Hopkins supports and solos as if inspirer Wilbur Ware had been at the recording session grading him for tone, style, and timekeeping. Meanwhile, akLaff on drums remains attentive to his companions' every move—and his own inner voices—throughout this marvelous record.

Jump Up's first two albums were filled with music that titillated the synapses, but *Dance-vision*, Lake's latest commercial play, succeeds only in causing ear fatigue. Hyperkinetic worthies Alfonia Timms, Jerome Harris, and akLaff are long gone, and three recent recruits to the fold do no more than routinely go about their funk and reggae duties, satisfying dancers without challenging them. The saxophonist, when not singing banalities, lets rip a couple of interesting solos that don't so much dovetail with the accompaniment as accent by contrast its slick-groove redundancy. Take Lake off, say, *Lonely Highway*, and you get faceless fusion, not a distinctive "Jump Up sound."

—frank-john hadley



## RONALD SHANNON JACKSON AND THE DECODING SOCIETY WITH TWINS SEVEN SEVEN

LIVE AT THE CARAVAN OF DREAMS—

Caravan of Dreams 85005: *THE ANCIENT VOICE OF "E"; DREAM CARAVAN; IRE; BOILING CABBAGE.*

**Personnel:** Jackson, drums; Eric Person, alto, soprano saxophone; Akbar Ali, violin, baritone; Cary Denigris, guitar; Reginald Washington, electric bass; Twins Seven Seven, vocals, percussion.

★ ★ ★

The new LP by Ronald Shannon Jackson and The Decoding Society with Nigerian singer Twins Seven Seven is one of those zeitgeist readings that often seem so significant when conceived, but when committed to disc come off as willfully contrived. What probably registered in person as an ideological sampling of trendsetting music is, upon careful scrutiny, more like a fast food buffet of chic names. But

beyond the "what's hot" aspect of this eclectic assemblage, you could parse out a meaty question: what happens when No Wave circles out to encompass another source of music—in this case, Twins Seven Seven's afro-pop—and, more to the point, is the trans-avant garde a hypothetical continuum that ultimately evolves into a global music?

This provocative proposition is almost lost in the rather tentative communications on this night's live set at the Caravan of Dreams—music that defines a mood rather than a manifesto. Unraveling where Afro leaves off and Wave begins is never broached. When Twins Seven Seven appears (on two of the four cuts), the entire ensemble beavers down to the blues root. Consequently, the styles which the musicians share replaces the spectrum of possibilities that could have occurred.

Almost lost in the shuffle is the fact that this latest chapter of the Decoding Society replicates in sonority and style those members Person, Denigris, and Washington have replaced. Still, it's hard to tell who's talking to who above the fluid technique and heavy chops.

Saxophonist Eric Person has a strong neo-Ornette improvisational voice that motors along familiar routes instead of charging towards unknown destinations. Akbar Ali's sparse playing kept me guessing what kind of strategy he's using. Pseudo-primitive? Naive? Denigris, the guitarist, I liked. There's a disjunctive totality to his playing that is distinguished by the seams that gird his assembled style. Washington is a popping, diddy-bopping bassist whose status within the Society seems to function around what Jackson is not playing; filling the pockets left open in the weave with an abundant supply of arpeggios. Rock-steady, keeping the beat with his smart/dumb march patterns, Jackson's predilection for Middle-Eastern snatches of melody is beginning to be associated with his writing.

The ardent moment when Ronald Shannon Jackson's apocalyptic music of two spheres—the worldly one below, the empyrean one above—unites at its vertex has not arrived. Not yet

—james brinsfield

CONTINUED ON PAGE 58

**NEW**

# Runyon

## "SMOOTH BORE"

### Spoiler®

LEXAN PATCH      TUNING GRIP

**THERE IS A SMOOTH BORE SPOILER FOR EACH OF THESE SAXAPHONES . . .**

- SOPRANO • ALTO
- TENOR • BARITONE

**OLD CONVENTIONAL MOUTHPIECE**

**NEW "SMOOTH BORE" RUNYON SPOILER MOUTHPIECE**

SEE YOUR JOBBER OR WRITE:

RUNYON PRODUCTS, INC. / Box 1018, Opelousas, La. 70570 / 318/948-6252



For all instruments, including strings and vocalists. Any musician may attend. No age limit. Three levels of classes . . . beginning, intermediate and advanced. **NEW!** Advanced players - increased playing time. You get personal attention. You will be placed with others of the same ability. A **GREAT jazz experience!**

# Jamey Aebersold's SUMMER JAZZ WORKSHOPS

**combo\*improv\*theory**  
ALL-STAR FACULTY: Jamey Aebersold, David Baker, Jerry Coker, Dan Haerle, Bobby Shew, Todd Coolman, Steve Erquiaga, Hal Galper, Tom Harrell, Pat LaBarbera, Jim McNeely, Adam Nussbaum, Ed Soph, Bobby Watson, Jiggs Whigham and James Williams.

FOR COMPLETE INFORMATION  
AND APPLICATION WRITE TO . . .  
**Jamey Aebersold**

1211 AEBERSOLD DRIVE NEW ALBANY, IN 47150  
Or use toll-free number listed on opposite page.

**jazz educators:**  
**How to Teach Jazz**  
Jamey Aebersold, Instructor  
July 4-5, 1987 ELMHURST COLLEGE  
Elmhurst, IL (Chicago area)  
(write for details and other potential places & dates)  
Graduate Credit Available

## JAZZ PLAY-A-LONG SETS FOR ALL INSTRUMENTS

\$9.95 per set (LP & Book) unless indicated.

- VOL. 1—"A NEW APPROACH"—Beg./Int. level. Chapters on melody, modes, Blues scale, Pentatonic scale use, ear training, articulation, blues melodies, chromaticism, etc. Required scales and chord tones written in each measure. Blues in F and Bb, Dorian minor tracks, cadences, cycle of Dom. 7ths, II/V7's, 24-measure song . . . transposed parts too. . . . \$9.95
- VOL. 2 "NOTHIN' BUT BLUES"—Beg./Int. level. 11 different Blues in various keys and tempos. This volume is truly fun to play with. Rhythm section on LP grooves! Scales and chord tones are written with transposed parts and melodies. . . . \$9.95
- VOL. 3 "THE II/V7/I PROGRESSION"—Int. level. Probably the most important musical sequence in modern jazz. A must for all jazz players! Supplement includes 11 pages of II/V7/I exercises to be applied with LP 8 tracks to improvise with and practice in all keys. . . . \$9.95
- VOL. 4 "MOVIN' ON"—Int./Adv. level. A challenging collection of Aebersold & Dan Haerle tunes. Melodies and needed scales chords for all instruments. . . . \$9.95
- VOL. 5 "TIME TO PLAY MUSIC"—Int. level. Similar to Vol. 4 except the songs are much easier. *Modal Voyage, Killer Pete, Groovitis*, etc. Next logical Vol. after Vol. 3. Lots of variety. . . . \$9.95
- VOL. 6 "ALL BIRD"—Adv. level. 10 songs written by Charlie Parker. Ron Carter, bass; Kenny Barron, piano; Ben Riley on drums. Record has excellent Bebop feel! Best way to learn these famous tunes. . . . \$9.95
- VOL. 7 "MILES DAVIS"—Int./Adv. level. Eight classics. *Four, Dig, Solar, Tune Up, & Milestones*, etc. . . . \$9.95
- VOL. 8 "SONNY ROLLINS"—Int./Adv. level. Nine classic jazz originals written by Sonny Rollins. 9 of Rollins' most famous tunes, in their original keys. . . . \$9.95
- VOL. 9 "WOODY SHAW"—Int./Adv. level. Eight jazz originals. *Little Red's Fantasy, Blues for Wood, Moontrane, Tomorrow's Destiny, Beyond All Limits*, etc. . . . \$9.95
- VOL. 10 "DAVID BAKER"—Int./Adv. level. Eight beautiful originals by David Baker. One of the most prolific composers in jazz today. Tunes offer a wide variety of styles and tempos. . . . \$9.95
- VOL. 11 "HERBIE HANCOCK"—Beg./Int. level. Eight of Herbie's songs. *Maiden Voyage, Cantaloupe Island, Watermelon Man, Dolphin Dance, Jessica*, etc. . . . \$9.95
- VOL. 12 "DUKE ELLINGTON"—Int. level. Nine all time favorites. *Satin Doll, Perdido, Solitude, Prelude to A Kiss, Sophisticated Lady, Mood Indigo, I Let A Song Go Out of My Heart, In A Sentimental Mood, "A" Train*. . . . \$9.95
- VOL. 13 "CANNONBALL ADDERLEY"—Made famous by Cannonball. *Work Song, Del Sasser, Unit 7, Jeannine, This Here, Scotch & Water, Saudade, Sack of Woe*. \$9.95

by Jamey Aebersold

ENDORSED BY THE PROS!

- VOL. 14 "BENNY GOLSON"—Int./Adv. level. *Killer Joe, Along Came Betty, Are You Real, Whisper Not, I Remember Clifford, Stablemates, Blues March and Ease Away Walk*. P. Rushen, piano; B. Magnason/R. McCurdy, bass . . . \$9.95
- VOL. 15 "PAYIN' DUES"—Int./Adv. level. Nine chord progressions jazz greats have played . . . part and parcel of the jazz repertoire. Based on standards! . . . \$9.95
- VOL. 16 "TURNAROUNDS, CYCLES & II/V7's"—Int./Adv. level. A 2-record set continuation of Vol. 3, much more in depth. All keys, most playing situations and common harmonic formulae. Includes *Joy Spring*. . . . \$12.95
- VOL. 17 "HORACE SILVER"—Eight songs. *Song for My Father, The Preacher, Sister Sadie, Jody Grind, Peace, Nutville, Silver's Serenade, Gregory is Here*. Rhythm sec. same as Vol. 18. . . . \$9.95
- VOL. 18 "HORACE SILVER"—Int./Adv. level. Eight songs. *Strollin', Room 608, Nica's Dream, Mayreh, Ecaroh*, Etc. R. Carter, K. Barron, Al Foster. . . . \$9.95
- VOL. 19 "DAVID LIEBMAN"—Int. level. *Brite Piece, Lookout Farm, Slumber, Oasis* and others. Rhythm section: Richard Bierach, Frank Tusa, Al Foster. . . . \$9.95
- VOL. 20 "JIMMY RANEY"—Int. Level. Contains EP recording of Jimmy playing transcribed solos. Chord progressions to 10 standards. Great bebop study. \$9.95
- VOL. 21 "GETTIN' IT TOGETHER"—For all musicians regardless of ability and for jazz players in particular. Use for daily warm-ups, scale/chord practice, etc. Don't overlook this disciplined comprehensive (but exciting) method of practicing or improvising in all keys: Major, minor, Dom. 7th, Lydian, Sus. 4, Half-dim., Mel/Har. minor & Blues Bb and F. . . . 2-LP Set \$11.95
- VOL. 22—STANDARDS 13 songs, *The Nearness of You, Lover, My Old Flame, Easy Living, I Remember You, My Ideal, Soon, Stella by Starlight, Out of Nowhere & 4 more*. Rhythm section: D. Haerle, Ed Soph, T. Coolman. Lyrics included. . . . (Bk & 2 LPs) \$12.95
- VOL. 23—STANDARDS 12 songs *Angel Eyes, But Beautiful, Here's That Rainy Day, I Should Care, Imagination, Like Someone In Love, You Say You Care & 5 more*. M. Weiss, piano; J. Goldsby, bass; J. Higgins, drums. Lyrics included. . . . (Bk & 2 LPs) \$12.95
- VOL. 24 MAJOR & MINOR—for ALL instrumentalists & Vocalists. Book, 2 stereo LPs, and a special 7" EP demonstration record featuring J. Aebersold playing sax. Set covers ALL Major & Minor keys at comfortable tempo—30 extended tracks to practice with. Transposed parts. This set is designed to help you gain confidence regardless of your ability. Use for warming up—pick a different key each day. Piano, bass, drums rhy. section. . . . \$11.95
- VOL. 25—STANDARDS 17 "All-Time" songs. *Summertime, September Song, Old Devil Moon, My Funny Valentine, I Can't Get Started, A Foggy Day & 11 more*. Rhythm section: H. Galper, piano, S. Gilmore, bass; B. Goodwin, drums. . . . (Bk & 2 LPs) \$12.95

- VOL. 26 "THE SCALE SYLLABUS" played by D. Liebman & J. Aebersold. 2 LP's & supp. Hear soloing on ALL scales jazz players use. You can play along. . . . \$9.95
- VOL. 27 "JOHN COLTRANE"—Mr. P.C., *Some Other Blues, Naima, Like Sonny, Spiritual, Blues Minor, Crescent, The Promise*. R. Carter, bass; H. Mabern, piano; A. Nussbaum, drums . . . \$10.95
- VOL. 28 "JOHN COLTRANE"—*Impressions* (slow), *Impressions* (fast), *Giant Steps* (slow), *Giant Steps* (fast) 26-2, *Up Against The Wall, Dear Lord, A Love Supreme, Mr. Day, Countdown* (medium tempo). R. Carter, H. Mabern, A. Nussbaum. . . . \$10.95
- VOL. 29 "JIMMY RANEY"—Ten JAZZ DUETS. In Stereo—play with either channel, or both. Bk & LP. \$9.95
- VOL. 30A & 30B RHYTHM SECTION "WORKOUT"—Play with the pros . . . solo or comp! Valuable tips & suggestions. D. Haerle, Ed Soph, J. Petersen, T. Coolman. VOL. 30A designed for KEYBOARD/GUITAR. VOL. 30B designed for BASS/DRUMS . . . Each \$9.95
- VOL. 31 "BOSSA NOVA"—Ten favorites. Rhythm section same as Vol. 25. *Girl From Ipanema, Meditation, Desafinado, Quiet Nights Of Quiet Stars, Once I Loved How Insensitive, Wave, Little Boat, Summer Samba, One Note Samba*. . . . \$9.95
- VOL. 32 "BALLADS"—8 soulful ballads *Lover Man, Skylark, You've Changed, Chelsea Bridge, Lush Life, You Don't Know What Love Is, Soul Eyes, & Ballad Blues*. Rhythm section same as Vol. 25. . . . \$9.95
- VOL. 33 "WAYNE SHORTER"—18 tunes including *Footprints, Witch Hunt, E.S.P., Infant Eyes, ElGaucho, Black Nile, Nefertiti, & Ju Ju*. R. Carter, K. Barron & A. Nussbaum. . . . (Bk & 2 LPs) \$13.95
- VOL. 34 JAM SESSION—18 great standards *Just Friends, Green Dolphin St., Stompin' At The Savoy, Laura, Blue Moon, The Shadow Of Your Smile, & 12 more*. Rhy. same as Vol. 25. . . . (Bk & 2 LPs) \$13.95
- VOL. 35 "CEDAR WALTON"—9 orig. w. Cedar on piano. *Bolivia, Clockwise, Cedar's Blues, Firm Roots, Ojos De Rojo, & 4 more*. R. Carter, bass; B. Higgins, drums. \$9.95
- VOL. 36 "BEBOP" & BEYOND—8 Bebop standards, *Ladybird, Roy's Idea, Theme For Ernie, I Mean You, & 4 more*. Ronnie Matthews, piano; Ray Drummond, bass; Marvin Smith, drums. . . . \$9.95
- VOL. 37 "SAMMY NESTICO"—9 originals, great for woodshedding these famous tunes: *Hayburner, Wind Machine* (2 versions), *Basie-Straight Ahead, 88 Basie St., Lonely Street, & 4 more*. Rhythm section: D. Haerle, Ed Soph, T. Coolman. . . . \$9.95
- VOL. 38 "BLUE NOTE"—17 favorites capture the spirit of the '60s on Blue Note records. *Blue Train, Blue Bossa, Moment's Notice, Lazy Bird, Chick's Tune, Record-a-Me, Ceora, El Toro, Isotope, Shirley, & 7 more*. Rhy. same as Vol. 25 . . . (Bk & 2 LPs) \$13.95

**HOW TO USE:** Each play-a-long record allows you to practice with an outstanding rhythm section while you follow the parts in the booklet. Each volume includes a quality stereo record and a coordinated booklet with parts for *all instruments*, C treble & bass clef, Bb and Eb. The special stereo separation technique is ideal for use by rhythm players. Left channel includes bass and drums, while the right channel contains piano (or guitar) and drums. The volumes do not necessarily get progressively more difficult. This is popularly termed **THE MOST WIDELY USED IMPROVISATION METHOD ON THE MARKET.**  
Suggested order of study: Vol. 24, 1, 21, 2, 3, 5, . . .

**JAMEY AEBERSOLD**  
P.O. Box 1244-D  
NEW ALBANY, IN 47150 USA

## NEW ITEMS

- TODD COOLMAN BASS LINES—off Vol. 37 S. Nestico . . . \$4.95
- CREATIVE JAZZ EXERCISES Van Lente [ ] #1; [ ] #2 @ \$7.95
- VOICINGS FOR JAZZ PIANO by Frank Mantooth . . . \$12.95
- BENNY GOODMAN—25 clarinet solos & piano accomp. \$8.95
- ART OF JAZZ GUITAR—12 Charlie Christian Solos . . . \$5.00
- NICK BRIGNOLA SOLOS—C, F, Bb, Eb . . . \$5.00
- CHORD CHANGES & SUBS FOR 100 tunes by D. Hyman \$15.95
- LEGIT. ETUDES FOR THE JAZZ ORIENTED PLAYER . . . \$5.95
- FUNK-WALLER INTERPRETATIONS—Deluxe edition . . . \$9.95
- FUNK-E-TUNES play along for ALL instrum. Bk/Cass. \$9.95
- GEORGE SHEARING INTERPRETATIONS—Deluxe edition . . . \$9.95
- SYMBIOSIS—by Ogerman, as recorded by Bill Evans . . . \$6.95
- PIANO THEMES—by Ogerman, as recorded by Evans . . . \$7.95
- THE INNER GAME OF MUSIC—Green and Galloway . . . \$15.95
- THE DRUM SET. 2 hour video of Ed Sopot teaching the drums. Includes supplement of exercises. [ ] VHS . . . \$69.00
- JAZZ IN A NUTSHELL—Bunky Green's method of theory following practice as a short cut to Jazz improv. NEW! \$7.95
- STEVE GILMORE BASS LINES off Vol. 34 Jam Session . . . \$4.95
- TRUMPET, MODERN TECHNICAL STUDIES by Pat Harbison. First Book to incorporate all modern jazz scales into practical studies. A modern Herbert L. Clark book! . . . \$9.95

## GUITAR BOOKS

- MODAL MASTERY for Guitar Improvisation by M. Pachelli \$7.97
- TONAL COLORS FOR JAZZ/ROCK GUITAR . . . \$16.00
- BRAZILIAN MASTERS. For solo guitar. Jobim & more . . . \$4.95
- GUITAR SEEDS by J. Grassel. Theory, Tech., Practice \$12.95
- MONSTER CHOPS—Formerly "Evolution of Guitar Tech." & "Guitar Tech. in 4ths". Now one book . . . \$7.95
- JIMMY RANEY SOLOS. Transcribed off "Vol. 29 Duets" \$5.95
- GUITAR ELECTRONICS—A workbook by Don Brosnac \$14.95
- HISTORY OF THE GUITAR in JAZZ. 274 large pages. . . \$17.95
- BARRY GALBRAITH "GUITAR IMPROV" play-along. Hinton bass; Slirstein, solo guitar & Galbraith, comping. Bk/LP \$11.90
- BARRY GALBRAITH Vol. 3 "GUITAR COMPING" Transcribed guitar comping & bass lines in treble clef. Milt Hinton on bass w/Barry. Bk & LP set . . . \$11.90
- BARRY GALBRAITH GUITAR METHODS. [ ] #1 Logical Fingering. [ ] #2 Daily exercises. [ ] #4 BACH two-part inventions. (bk & LP). Each book \$4.95; LP is \$6.95
- JIMMY RANEY Play-along LP/Bk Vol. 20 . . . \$9.95
- JIMMY RANEY "Duets" Play-along LP/Bk Vol. 29 . . . \$9.95
- DIANGE REINHARDT—16 solos (great book) . . . \$8.95
- WES MONTGOMERY GUITAR BOOK by Steve Khan. Improvisations & interpretations of 17 of Wes' solos . . . \$7.95
- JAZZ GUITAR WORKBOOK. Theory by M. Crum . . . \$4.95
- JAZZ STYLES & ANALYSIS FOR GUITAR. 74 solos . . . \$9.95

## DAVID BAKER BOOKS

- JAZZ STYLE OF: [ ] Fats Navarro; [ ] C. Brown . . . @ \$9.95
- EAR TRAINING TAPES FOR THE JAZZ MUSICIAN—David Baker. 5 books with cassettes. [ ] #1 Intervals; [ ] #2 Triads, Three Note sets & 4 Note sets; [ ] #3 Seventh Chords, Scales; [ ] #4 Major & Melodies, Turnarounds, I-VI7 Formulae; [ ] #5 II-V7 Patterns. With book & cassette . . . Each vol. \$10.95
- HOW TO PLAY BEBOP [ ] #1, \$7.95; [ ] #2, \$9.95; [ ] #3, \$8.95
- ARRANGING & COMPOSING for SMALL ENSEMBLE . . . \$21.95
- JAZZ PEDAGOGY by DAVID BAKER. A comprehensive method of JAZZ EDUCATION for teacher & student . . . \$22.95
- D. BAKER'S MODERN JAZZ DUETS. Vol. 1, "Cookin'", Treble [ ] Bass [ ] Vol. 2, "Smokin'", Treble [ ] Bass [ ] @ \$6.95
- DAVE BAKER ADVANCED EAR TRAINING BK w. Cassette \$12.00
- J. J. JOHNSON MONOGRAPH by David Baker. In-depth study of J. J.'s style. Transcribed solos, too. . . \$7.95
- JAZZ QUIZBOOK "Trivial Pursuit" of Jazz . . . \$2.95
- C. PARKER MONOGRAPH In depth study of "Bird" . . . \$7.95
- JAZZ IMPROVISATION by David Baker. A practical theory book aimed at performance. Comprehensive method of study for jazz players. Spiral bound. Revised edition. . . \$21.95
- THE JAZZ SOLOS by David Baker. Correlated to Vol. 5 & 6 play-along records. Excellent sightreading. Can use with LPs. [ ] Concert. [ ] Bb. [ ] Eb. [ ] Bass . . . ea. \$4.95
- EAR TRAINING FOR JAZZ MUSICIANS book with 2 cassettes by D. Baker. Designed to aid hearing and recall . . . \$22.00
- THE BLUES—HOW TO PLAY by David Baker. Exhaustive study of the blues [ ] Treble [ ] Bass . . . @ \$10.95
- THE BEBOP ERA by D. Baker. [ ] Treble or [ ] Bass [ ] Vol. 1, \$9.95; [ ] Vol. 2, \$6.95; [ ] Vol. 3, \$6.95
- CONTEMPORARY PATTERNS [ ] Treble [ ] Bass . . . @ \$12.50

## BASS BOOKS

- PIZZICATO FUNK. Finger Mute Bass style . . . \$6.95
- MODERN WALKING BASS TECHNIQUE by Mike Richmond \$10.00
- THE COMPLETE ELEC. BASS PLAYER. Chuck Rainey [ ] #1 The Method—\$14.95. [ ] #2 Playing Concepts & Dexterity. [ ] #3 Bass Improv. [ ] #4 Slapping Techs; [ ] #5 Bass Chording. #2 thru #5 . . . @ \$7.95
- THE BASS TRADITION by Todd Coolman. 36 transcribed solos by the masters w/biography & discography. "The Past, Present & Future." BRAND NEW! . . . \$9.95
- STEVE GILMORE BASS LINES off Vol. 25 LPs . . . \$4.95
- JAZZ RIFTS for BASS—Rick Lard . . . \$6.95
- RON CARTER BASS LINES off VOL. 15 Payin' Dues LP . . . \$4.95
- FUNK-E-TUDES for Elec. Bass. Step by step approach to THUMB & POPPING style. Bk/Cass. #1 [ ] #2 [ ] ea. \$9.95
- PAUL CHAMBERS—20 Bass Solos by J. Stinnett . . . \$10.95
- LEFT HAND GYMNASTICS for ELECTRIC BASS by Scott Reed. Technique building book. [ ] #1, [ ] #2 . . . @ \$6.95
- RON CARTER BASS LINES off Vol. 6 record of play-along series, w/chord symbols. A must for bassists! . . . \$3.95
- THE EVOLVING BASSIST by Rufus Reid. An indispensable aid. International version in English, French & German . . . \$17.00
- EVOLVING UPWARD—Bass Book II by Rufus Reid—Book on thumb position for acoustic bass . . . \$7.50
- RUFUS REID BASS LINES transcribed off records Vol. 1 and 3 of play-along series. Exactly as recorded. . . \$4.95
- HARMONICS for ELECTRIC BASS. by Adam Novick . . . \$7.95
- NO NONSENSE ELEC. BASS—[ ] Basic; [ ] Advanced . . . @ \$5.95
- BIG BAND BASS by John Clayton . . . \$8.95
- THE IMPROVISOR'S BASS METHOD by C. Sher. Endorsed by E. Gomez, R. Reid, etc. Transcribed lines & solos . . . \$14.00
- BEBOP BASS a collection of bass lines and solos . . . \$4.95
- THE BASS LINE BOOK by Arn Evans. Great book for constructing and performing good walking bass lines . . . \$5.95
- "DOUBLE VISION" Electric bass duets. Bk & cass. . . \$9.95

## JAZZ SOLOS/TRANSCRIPTIONS

- ALTO SAX SOLOS. Adderley, Desmond, Dolphy, Hodges, Parker, Woods. 15 solos with bio & analysis. . . \$7.95
- JAZZ TRUMPET SOLOS—Satch, Morgan, Hubbard, Dizzy & more. Inc. Bios. and Analysis. 16 Solos in all. . . \$7.95
- TENOR BLUES SOLOS. Trane, Brecker, Turrentine, etc. \$7.95
- TOM HARRELL SOLOS—24 trasc. solos . . . \$9.95
- JOHN COLTRANE SOLOS—Blue Train, Omicron & 6 more \$5.95
- SONNY STITT—5 transcribed Tenor Sax solos . . . \$5.95
- ART FARMER TRPT. SOLOS Trans. by Don Ejavec . . . \$6.95
- TENOR SAX SOLOS—Hawk, Trane, Getz & more. . . \$7.95
- MILES DAVIS. 17 Solos in Bb key. So What, Four, Filles, All Blues, Freddie Freeloader, Budo, etc. . . \$10.95
- DAVID LIEBMAN SOLOS—2 tenor solos w/cass. . . \$5.00
- CLIFFORD BROWN SOLOS 16 solos trans. by Ken Slone \$6.95
- C. PARKER—14 solos [ ] C, [ ] F, [ ] Bb . . . @ \$8.95
- CHARLIE PARKER OMNIBOOK of 60 transcribed solos. [ ] Concert key; [ ] Eb; [ ] Bb [ ] Bass . . . ea. \$11.95
- CHARLIE PARKER SOLOS FOR Bb and C keys. 9 solos transcribed off records w/piano accompaniment. . . \$4.95
- JOE HENDERSON SOLOS. 7 original songs and solos . . . \$5.95
- MILES DAVIS—11 solos [ ] C, [ ] Bb . . . \$8.95
- BUD POWELL—6 transcribed solos . . . \$8.95
- 28 MODERN JAZZ TRUMPET SOLOS transcribed by Ken Slone and edited by Jamey Abersold. [ ] #1; [ ] #2 . . . \$5.95
- DIZZY GILLESPIE SOLOS FOR Bb and C keys. 14 transcribed solos off records by Dizzy with piano accomp. . . \$7.95
- LOUIS ARMSTRONG SOLOS in Bb key only. 20 solos . . . \$4.95
- SONNY ROLLINS SOLOS in Bb key . . . \$8.95
- BENNY GOODMAN SOLOS in C key . . . \$8.95
- MILES DAVIS SOLOS with Original Recordings! 10 solos by Miles with a LP record of Miles playing the solos. Book and LP set. Hear & see Miles' solos together! Bk/LP . . . \$9.95
- BEBOP JAZZ SOLOS by David Baker. Correlated with J. Abersold's play-along records Vol. 10 & 13. Great way to improve sight-reading and learn the language of jazz. [ ] Concert, [ ] Bb, [ ] Eb, [ ] Bass . . . Each book \$4.95
- TROMBONE, STYLES & ANALYSIS by David Baker. 157 solos in bass clef off records by known trombonists. . . \$16.50
- ALTO SAX, STYLES & ANALYSIS by Harry Miedma and David Baker. 125 transcribed and annotated solos . . . \$12.50

## ARRANGING & COPYING

- HOW TO CREATE JAZZ CHORD PROGRESSIONS . . . \$5.95
- ARR. & COMP. A LINEAR APPROACH—Dobbins Bk/Cass \$34.00
- ARRANGED BY NELSON RIDDLE. A must for serious arrangers and composers. 200 pages, spiral bound . . . \$19.95
- THE CONTEMPORARY ARRANGER by Don Sebesky. Hard cover book & 4 records. New revised edition . . . \$45.00
- A MUSIC NOTATION PRIMER by G. Rosecrans . . . \$3.95
- MODERN ARRANGING TECHNIQUES by G. Delamont . . . \$23.00
- "INSIDE THE SCORE" by Ray Wright. Revealing the jazz arranging secrets of T. Jones, B. Brookmeyer & S. Nestico [ ] Book \$28 [ ] Bk & LP \$35.00
- THE JAZZ COMPOSER'S COMPANION By Gil Goldstein. Great composing book w/interviews . . . \$12.95
- COMPOSING for the JAZZ ORCHESTRA by Wm Russo & Reid Hyams. Textbook, workbook & cassette of examples \$16.95
- THE ART OF MUSIC COPYING Copyist Bible . . . \$19.95
- STANDARDIZED CHORD SYMBOL NOTATION by Roemer . . . \$5.95
- THE PROFESSIONAL ARRANGER & COMPOSER by Russ Garcia. Standard text for big band writing. [ ] #1, [ ] #2 @ \$14.95

## JERRY COKER BOOKS

- LISTENING TO JAZZ—Paperback for all people . . . \$6.95
- IMPROVISING JAZZ—Intro to Jazz Theory . . . \$7.95
- THE JAZZ IDIOM by Jerry Coker (paperback). . . \$3.95
- PATTERNS for JAZZ by Jerry Coker et al. Excellent book for daily practice. Teaches you to play in all keys and really helps develop your ears! Can be used with Vol. 21 [ ] Treble clef [ ] Bass clef . . . \$18.00
- A COMPLETE METHOD FOR JAZZ IMPROVISATION by J. Coker. New book by master teacher. W/play-along cassette \$20.00
- DRONES FOR IMPROVISATION. Playalong Bk Cass. . . \$14.95

## PIANO BOOKS

- JAZZ PIANO SOLOS Priestly. 14 solos by various artists \$7.95
- ART TATUM SOLOS—6 solos with bio & analysis . . . \$8.95
- GENIUS OF ART TATUM—23 solos . . . \$7.95
- GENIUS OF DUKE ELLINGTON—Piano Solos . . . \$9.95
- GENIUS OF ANDRE PREVIN—Piano Solos [ ] #1; [ ] #2 @ \$7.95
- GENIUS OF DAVE BRUBECK—Piano Solos [ ] #1; [ ] #2 @ \$6.97
- GENIUS OF GEORGE SHEARING—[ ] #1, [ ] #2, [ ] #3 @ \$5.95
- GENIUS OF FATS WALLER—Trasc. solos . . . \$5.95
- GENIUS OF JAZZ GIANTS [ ] #1; [ ] #2 . . . @ \$7.95
- GENIUS OF JAZZ GIANTS—[ ] #3; [ ] #4 . . . @ \$9.95
- HARMONIC FOUNDATION for JAZZ & POP MUSIC . . . \$24.95
- BILLY TAYLOR "Jazz Piano History" paperback . . . \$11.95
- MARIAN MCPARTLAND SOLOS. Laura, Emily and 4 more \$7.95
- DAVID LIEBMAN/30 COMPOSITIONS for piano . . . \$10.00
- "K.D." 30 KENNY DORHAM Songs for piano. . . \$6.95
- ANTONIO CARLOS JOBIM Piano/Vocal book . . . \$4.95
- DOBBINS: "Cont. Jazz Pianist" [ ] #1 [ ] #2 [ ] #3 @ \$25.00
- MCCOY TYNER "Inception to Now." Piano book . . . \$9.95
- TRANSCRIBED PIANO VOICINGS by Jamey Abersold. FIRST OF ITS KIND. Comping to the volume I record! With hands, chord symbols and other markings. . . \$4.95
- JAZZ KEYBOARD by Jerry Coker. For basic tech. . . \$6.95
- PIANO: Practice Routines—4th, Ext. Dom. & Aug 11ths \$5.95
- JAZZ IMPROV. FOR KEYBOARD PLAYERS by Dan Haerle. Creating melodies—use of left hand—soloing and much more. [ ] Inter. \$3.95; [ ] Adv. \$4.95; [ ] Comp. (3 vols.) . . . \$14.00
- BILL EVANS #1, 6 transcribed songs—Interplay, Time Remembered, Very Early, etc. . . \$4.95
- BILL EVANS #2, 5 transcribed solos and 1 song . . . \$4.95
- BILL EVANS #3, 5 transcribed solos and 15 songs off records—Peri's Scope, Elsa, Peace Piece, etc. . . \$4.95
- BILL EVANS #4, 4 transcribed solos for piano . . . \$5.95
- BILL EVANS #5, 4, 70's (8 songs) . . . \$4.95
- JAZZ/ROCK VOICINGS for the CONTEMPORARY KEYBOARD PLAYER by Dan Haerle. . . \$5.95
- INTERPRETING POPULAR MUSIC at the KEYBOARD by Jeri Southern. Excellent book, spiral bound . . . \$12.00
- CHICK COREA, THE ESSENTIAL. Chick's greatest songs \$9.95
- CHICK SILVER PIANO BOOK. 41 songs . . . \$9.95

## DRUM BOOKS

- MASTERS OF TIME Play along for drummers w/transcriptions of 13 drummers of play-along records . . . Bk/Cass \$8.95
- A GUIDE FOR THE MODERN RHYTHM SECTION S. Houghton Book record, parts for ALL Rhy-section members . . . \$25.00
- ESSENTIAL TECHNIQUES FOR DRUM SET—Ed Soph . . . \$8.00
- K. COPELAND—CREATIVE COORDINATION . . . \$8.95
- INSIDE BUDDY RICH—His style & techs . . . \$11.00
- DRUMMING: "STUDD & BIG BAND" by Steve Houghton \$15.95
- DRUMS: CUTTING THE CHARTS. Big band bk, C. Morey \$4.95
- ADV. TECH. for MODERN DRUMMER by Jim Chapin . . . \$7.00
- JOE MORELLO—Master Studies for drums. . . \$7.95
- LATIN-AMERICAN PERCUSSION by B. Sulsbruck. Bk & 3 cass. The best book out on Latin Percussion! . . . \$35.00
- DRUMS: DEV. AFRO-JAZZ RHY. CONCEPTS by L. Nazzaro \$6.95
- JIM BLACKLEY'S SYNCOPATED ROLLS for the MODERN DRUMMER. Complete revised 2 volume edition . . . \$20.00
- HI-HAT INTEGRATION by J. Prins. Hi-Hat Independence \$6.95
- TEXTBOOK OF DRUM SET EXERCISES. 25 charts . . . \$3.95
- ED THIGPEN—RHYTHM ANALYSIS & BASIC COORDINATION for DRUMS. Good primer book. Set of 2 books . . . \$7.00
- IT'S TIME for BIG BAND DRUMMER. M. Lewis/C. DeRosa \$9.50
- SYNCOPATION for the MODERN DRUMMER by Ted Reed \$4.00
- THE SOUND OF BRUSHES. Ed Thigpen. Book & cass. \$12.95
- BASIC BEATS for the working drummer . . . \$4.95
- JACK DE JOHNETTE & CHARLIE PERRY—THE ART OF MODERN JAZZ DRUMMING. Principles and techniques of drumming that are applicable to fusion and rock as well as jazz \$15.00
- BRUSHFIRE by Willis Kirk. Innovative brush bk . . . \$15.00
- VIBES, Four Mallet Tech. D. Samuels [ ] #1, [ ] #2 @ \$14.95
- DIFFERENT DRUMMERS by B. Mintz. Exercises & solos \$9.95
- DRUM WISDOM by B. Moses. Techs. & concepts . . . \$5.95

## MISCELLANEOUS

- DAILY STUDIES FOR ALL SAXOPHONES—T. Kynaston . . . \$5.95
- THE DUO, LIVE!—Liebman & Bierach's great LP. Transcribed in Study Score format . . . Bk/LP \$16.95
- MIDI FOR MUSICIANS—C. Anderton. How it works . . . \$14.95
- ALTISSIMO TRUMPET PLAYING John Lynch . . . \$9.95
- GREATEST LEGAL FAKE BOOK OF ALL TIME. 1225 songs, 672 large pages, spiral bound. Includes lyrics . . . \$29.95
- REPOSITORY OF SCALES & MELODIC PATTERNS . . . \$25.00
- LYDIAN CHROMATIC CONCEPT by G. Russell . . . \$35.00
- SINGERS JAM SESSION. P. Coker . . . Bk & 2 cass. \$20.00
- WORLD'S GREATEST FAKE BOOK. Songs by C. Corea, H. Hancock, M. Tyner, W. Shorter, F. Hubbard, J. Pastorius, W. Shaw, E. Dolphy et al 80 composers—484 pages \$32.00
- LENNIE NIEHAUS—JAZZ CONCEPTION FOR SAX: Basic [ ] #1, [ ] #2, \$6.00 @ [ ] Int. [ ] Adv. \$6.00 @ [ ] 5 songs for Sax Section and rhythm section [ ] #1, [ ] #2 . . . each \$12.00
- VOCAL IMPROV—An Instrumental Approach. Bk/Cass \$20.00
- LIP FLEXIBILITIES by Dr. Colin. [ ] Trpt, [ ] Tbone . . . \$8.50
- COMBO CHARTS by the "Jazz Messengers." Write for list ea. \$10
- CARMINE CARUSO—Musical calisthenics for brass . . . \$9.95
- A TEXTBOOK FOR JAZZ IMPROVISATION—R. Naroff . . . \$15.00
- FAKE BOOKS, Contemporary. [ ] S. Nestico, [ ] V. Feldman, [ ] L. Niehaus, [ ] B. Holman, [ ] S. Rogers, [ ] D. Grove, [ ] M. Lowe, [ ] L. Bellson. Melodies and chords Each \$6.95
- MAN'S ETERNAL QUEST by P. Yogananda. 57 lectures \$5.50
- 12 KEYS TO JAZZ CONCEPTS by Chuck Marohnic . . . \$8.95
- THREE OCTAVE SCALES & CHORDS for sax by Joe Allard \$4.95
- STUDIO RECORDING for MUSICIANS. Survival manual \$14.95
- TROMBONE METHOD (Tenor) by Buddy Baker . . . \$8.95
- THE EDGAR CAYCE PRIMER by Herbert B. Puryear. . . \$2.95
- THERE IS A RIVER. The story of Edgar Cayce by Thomas Sugrue. The one book that has opened the door for millions. \$2.50
- BILL WATROUS "TROMBONISTS" by Watrous/Raph . . . \$8.95
- JAZZ STYLES by Mark Gridley, paperback . . . \$20.95
- LENNIE NIEHAUS—DEVELOPING JAZZ CONCEPTS. 45 pieces, treble clef. Great sightreading . . . \$6.95
- 67 TUNES FOR IMPROVISATION. Originals by D. Haerle, R. Matteson & J. Petersen. Lead lines combo keys. Order by instr. [ ] C. Treble, [ ] Bb, [ ] Eb, [ ] Bass Clef Ea. \$9.95
- 7 PLAYALONG CASSETTES aligned with above Bk. \$35.00
- HOME RECORDING FOR MUSICIANS by Craig Anderton. Make professional-quality recordings at home . . . \$15.95
- JAZZ: LISTENERS GUIDE by J. McCalla . . . \$14.95
- CHARLIE PARKER 2LP ALBUMS. Contains 30 songs, 22 of which are in the OMNIBOOK! Savoy 2201. . . \$11.95
- JIMMY HEATH—31 compositions [ ] #1, [ ] #2 . . . @ \$5.95
- CHESKY CONT. JAZZ ROCK PATTERNS. [ ] #1, [ ] #2 @ \$6.95
- NU-ART technique exercises [ ] treble [ ] bass . . . @ \$4.95
- PATTERNS for IMPROVISATION by Oliver Nelson . . . \$8.00
- ENCYCLOPEDIA of IMPROVISATIONAL RHYTHMS & PATTERNS. [ ] Treble clef . . . \$18.00 [ ] Bass clef . . . \$18.00
- LOOKOUT FARM—A case study of improvisation for small jazz groups. By Dave Liebman & group. Two sound sheets and transcribed solos. Excellent book! . . . \$9.95
- THE JAZZ ENSEMBLE DIRECTOR'S MANUAL by Rick Lawr. Very informative! Book & record . . . \$16.00
- WORKBOOK for NEW CONCEPTS in LINEAR IMPROVISATION w cassette practice tape. Workbook in concert key . . . \$12.00
- NEW CONCEPTS in LINEAR IMPROVISATION—R. Ricker \$7.95
- AUTOBIOGRAPHY of a YDGI by Yogananda. . . \$2.50
- SCALES for JAZZ IMPROVISATION by Dan Haerle. 21 scales in all twelve keys in treble & bass clef . . . \$6.95
- PENTATONIC SCALES for JAZZ IMPROVISATION by Ray Ricker. Study of Pentatonic scales in modern jazz with many exercises and licks. Portions of solos by Corea, Hancock, Farrell, Henderson, Jarrett, and Shorter . . . \$8.95
- TECHNIQUE DEVELOPMENT in FOURTHS by Ray Ricker. An advanced book of the treatment of fourths. . . \$7.95
- "WITCH HUNT" LP featuring Jamey Abersold, alto/tenor; Dan Haerle, piano; Rufus Reid, bass and Charlie Craig, drums. Chord progressions & 2 transcribed solos provided . . . \$5.95
- COMBO CHARTS by J. Abersold, David Baker, Horace Silver, Dan Haerle & SUPERSAX. Write for catalog.
- SAX SOUND MIRROR by Ploeger. Hear yourself play . . . \$15.00
- THE JAZZ LANGUAGE by Dan Haerle. Outstanding new theory text for individual or group study. For improv or comp \$8.95
- MUSIC AS THE BRIDGE by Winston. Based on Cayce \$3.95
- THINK ON THESE THINGS—Selected Cayce Readings \$3.95
- MANY MANSIONS by Gina Cermarina. About Cayce \$3.50
- DISCOVERING YOUR SOUL'S PURPOSE. Based on Cayce \$8.95
- CIRCULAR BREATHING for all wind players . . . \$5.95
- RAVI SHANKAR: LEARNING INDIAN MUSIC Bk & cass. \$29.95
- HORACE SILVER—4 tunes arr. for Tpt., Ten. & Rhy . . . \$10.00

Write for FREE JAZZ AIDS Color Catalog.

FREE For list of 2100 assorted DISCOUNT jazz records write to "DOUBLE-TIME" JAZZ same address

TO ORDER: Send check or money order. Postage and handling charge \$1.25 for 1 to 3 items in U.S. Free postage for 4 items or more. FOREIGN add \$3.90 for 1, Bk/LP set and \$1.30 each additional set. Foreign book rate \$1.25 for 1 Bk and 75c each additional Bk. NO C.O.D. . . . USA FUNDS ONLY. VISA & MASTERCARD welcome. MINIMUM \$15. See right hand border on ordering. Dealer inquiries welcome. Prices subject to change without notice.

JAMEY ABERSOLD PO BOX 1244-D, NEW ALBANY, NY 47150 USA

FREE

CLINIC BOOK WITH EACH ORDER OF \$30.00 OR MORE.

REQUEST WHEN ORDERING.



“VISA” “MASTERCARD” customers call Toll-Free 1-800-662-2255 PAUSE for RING and Steady Tone then dial 258. ONLY GOOD ON TOUCH-TONE PHONES \$15. Minimum

## LIVE ON-SCREEN

**A** basic consumer question—what kinds of music videos are worth buying? Some possibilities: a concert by a musician legendary for live performances (Sonny Rollins); exotic music with theatrical or dance elements (Fela, Manu Dibango); performances by physically flashy technicians (Louie Bellson, Billy Cobham); music that's vivid in storytelling (the blues). But first let's consider two with ostensibly small value beyond a comparable sound recording.

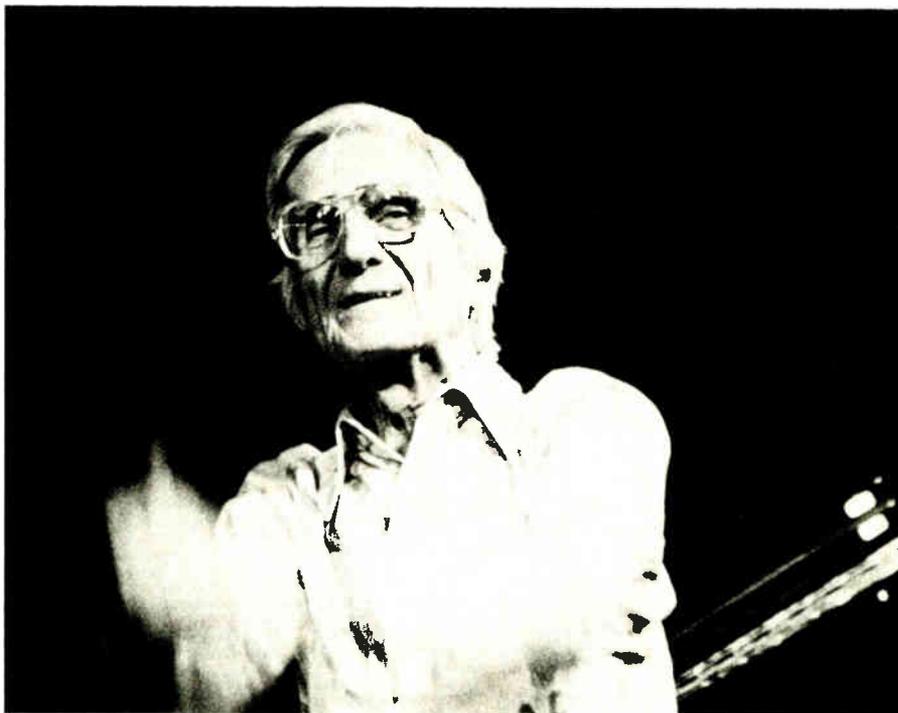
*Gil Evans And His Orchestra* (57 minutes, directed by Stanley Dorfman). Who'd want to watch a shy grandpa-type lead a big band? A concert video may just distract from the important aspects of Evans' music—impressionistic mood and detail. But this video is rich with the mysterious music Evans became famous for, with just enough contemporary edges. His music-making remains a mystery after viewing—this is a concocter at work. The aging, absorbed Evans looks like a benign wizard. Chords drift in like shadows and smoke, then take evocative forms as memorable as Debussy's sunken cathedrals. Unlike many recent Evans recordings, the soloists (the brothers Brecker among others) emerge and abate from a whole musical necessity.

*GRP Live In Session* (55 minutes, Dorfman, director). A Dave Grusin mood piece and Brazilian singer/songwriter Ivan Lins are added to the vid of the like-titled record—a feel-good session by skilled musicians without distinct presence (Grusin, Lee Ritenour, Dave Valentin, etc.), with two single-song exceptions: Diane Schuur, the blind gospel-jazz singer, tries to shake down the steeple on *Reverend Lee*; and Lins is so personal a singer he seems exposed in the throes of love on *The Island*.

As for the more video-potent performances aforementioned:

*Sonny Rollins Live* (36 minutes). Yes, the band does Rollins justice. They open by stoking a blazing swing. In jumps Sonny—gutsy, sardonic, fanciful—revving a stunning ride through *There Is No Greater Love*. It's worth seeing a band (pianist Walter Davis Jr., guitarist Masuo, bassist Bob Cranshaw, drummer David Lee) swing this hard. Rollins rambles like an idiosyncratic genius, chasing melodies out of the womb, doubling back through odd harmonic byways, emerging like an old fox. This 1973 performance adds up to greatness and, in closeups, Sonny sweats hard—genius only appears effortless.

*Louie Bellson Big Band* (55 minutes); *Cobham Meets Bellson* (36 minutes, both directed by Dorfman.) Crackling, straight-



Gil Evans: "... a benign wizard."

H. L. LINDENMAIER

down-the-pike big band music from Louie and a row of classy soloists including alto saxist Herb Geller, the Breckers, trombonist Jiggs Whigham, big Howard Johnson dancing over a bitty recorder, and two more great trumpeters—stylist Benny Bailey and play-it-all Lew Soloff. Bellson, in a forest of cymbals, reigns lord-like over many rhythms even when challenged by Conan Billy Cobham on the second video. The expected long duet includes a resourceful segment at pianissimo level—a real test for your video-stereo hook-up.

*Fela In Concert* (57 minutes); Manu Dibango, *King Makossa* (55 minutes, both directed by Dorfman). Saxophonist and revolutionary Fela Anikulapo Kuti is misunderstood and adored for possessing political sway, tough majesty, and tigerish sexuality. He wraps his presence in a juju-jazz swirl that, you sense, could liberate King Kong and South Africa in one conscious act. Fela prowls and preaches like a righteous, flip-side Jimmy Swaggert, yet you wonder—is his persuasive power fed more by style or vision? Despite an abruptly edited jump to the concert's steamy last rites, this video shows why Fela, with his undulating wives alongside, can capture large audiences. By contrast, Dibango keeps his brand of Afro-jazz contained in his marimba and saxes, mixing bits of reggae and salsa that ends up as *Soul Makossa*—also the name of his biggest hit. Even with septet and two dancers, Dibango is coolly understated, darkly lyrical.

*Blues Like Showers Of Rain* (30 minutes,

directed by John Jeremy); *Chicago Blues* (50 minutes, directed by Harley Cokliss). African vision lives, but so does black American reality in these two acclaimed films. The images in *Showers* are black & white photographs—the voices, from field recordings, are colorful, the rich grain of poor folk's blues (Lightnin' Hopkins, Muddy Waters, Little Brother Montgomery, and more). This oral history tells a rural blues story that is, by turns, banal, funny, and poignant. Muddy Waters, the Big Link between rural and urban blues, shows up in moving flesh on *Chicago Blues*, as do Junior Wells, Buddy Guy, J.B. Hutto, and others. A fascinating, gritty record of black city life, with all the low-lying smells, sounds, and sights familiar from a thousand blues stories. Some testimonies are droll, others more pointed than the toughest lyric. With comments by Dick Gregory interspersed, the film grows with the existential logic of a plague. The sight of a Mies van der Rohe glass skyscraper suddenly looks like the most obscene sight of all. Few films on American music carry a heavier social and cultural load than this does.

The Fela, Dibango, Evans, and two Bellson videos are available from V.I.E.W. Inc., 34 E. 23rd St. New York, NY 10010 (\$39.95 each except for *Cobham Meets Bellson* which is \$29.95). The Rollins, *Blues Like Showers Of Rain* (both \$29.95) and *Chicago Blues* (\$39.95) are from Rhapsody Films, P.O. Box 179, New York, NY 10014. *GRP Live In Session* (\$24.95) is from GRP, 555 W. 57th St. New York, NY 10019.

—kevin lynch



# OUR SOLDIERS FACE THE MUSIC EVERY DAY.

And it's not always something by Sousa.

In fact, we draw as much from the hit parade as we do from the March King. Not to mention from all of the styles there are in between.

What's more, Army bands are as varied as the music they play; there are stage, dance and

concert bands, as well as combos and ensembles.

Surprised? You shouldn't be. After all, Army musicians perform an average of 40 times a month. With that much playing time, you have to be versatile. And you have to be good.

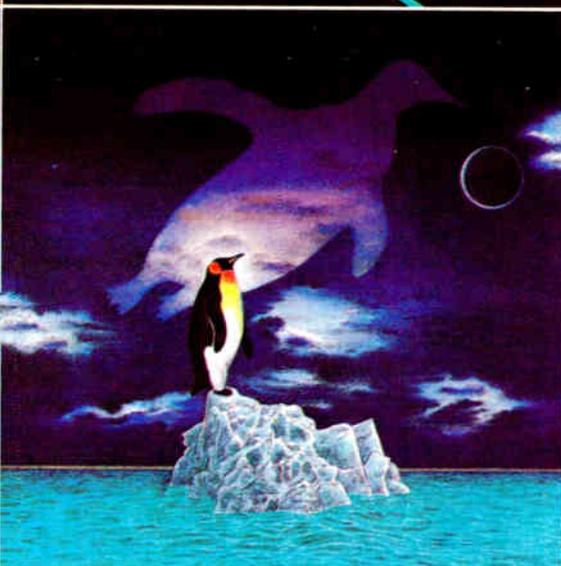
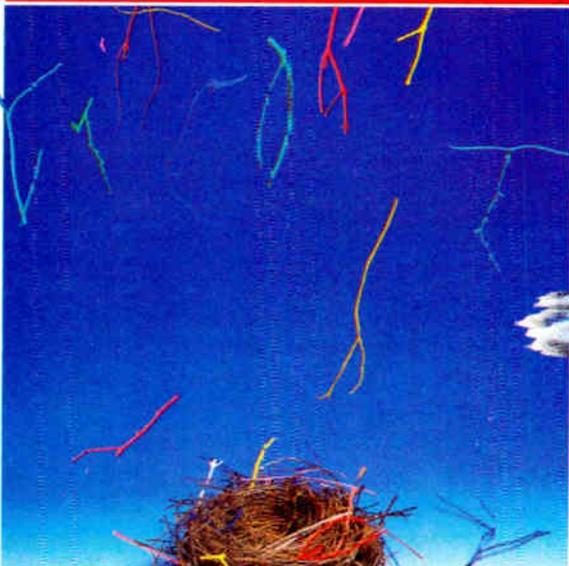
If you'd like to face the music as often as our musicians do, why not play for us today? (Yes, you have to audition.) Just call toll free 1-800-USA-ARMY. Better yet, see your local Army Recruiter and listen to what he has to say. It could be music to your ears.

**ARMY BAND.**  
**BE ALL YOU CAN BE.**

# MASTERPIECES FROM THE MCA MASTER SERIES

**ACOUSTIC ALCHEMY**  
Acoustic Guitarists  
Red Dust & Spanish Lace  
MCA-5816

**GILES REAVES**  
Keyboard Synthesizers  
Wunja  
MCA-5819



MCA-5663  
**JOHN JARVIS**  
Keyboard Instrumentalist  
Something Constructive

MCA-5964  
**EDGAR MEYER**  
Bass Violinist  
Dreams of Flight

**MCA MASTER SERIES**  
Spring Sampler '87  
MCA-5959

Spring Sampler Compact Disc  
available for a limited time  
at a special low price.

**LARRY FARLTON** Alone/But Never Alone MCA-5689  
**JOHN JARVIS** So Fa So Good MCA-5690  
**ROBERT GREENIDGE/MICHAEL UTLEY**  
Mad Music MCA-5695

**MCA MASTER SERIES**  
"The Musicians' Label"

**EDGAR MEYER** Unfolding MCA-5694  
**JERRY DOUGLAS** Under the Wire MCA-5675  
**ALBERT LEE** Speechless MCA-5693  
**MASTER SERIES** Sampler '86 MCA-5692

Available on compact digital discs, premium virgin vinyl records, and HiQ custom mastered cassettes

**1 RANDY BERNSEN.** *OLOR HATS* (from *MUSIC FOR PLANETS, PEOPLE & WASHING MACHINES, Zebra/MCA*). *Bernsen, guitars; Peter Erskine, drums; Jaco Pastorius, bass.*

Classic Jaco bass playing. It has a go-for-it kind of feel, which is classic Jaco. It also sounds to me like Peter Erskine on drums. A great team. They had a great quality when they played together in Weather Report—Peter's solid groove and Jaco playing underneath and on top and all around. Although this seems like it's kind of tamed-down studio Peter Erskine more than bash-out Weather Report. I just finished a tour with Mahavishnu alongside Weather Update, and I saw Peter playing his heart out every night, sounding great. And this is a bit tame by comparison. The composition and the arrangement were very well done. It's not as slick as some of the productions coming out lately. It was fresh, it was raw, it had a lot of energy, and I really liked it a lot. Four stars.

**2 DAVE BRUBECK.** *EVERYBODY'S JUMPIN'* (from *TIME OUT, Columbia*). *Brubeck, piano; Joe Morello, drums; Eugene Wright, bass; Paul Desmond, alto saxophone.*

My hero, Joe Morello, with Brubeck and Desmond. I can't say enough about Joe Morello and the role he's played in my musical development. I know him from his being the famous drum teacher who lived a five-minute walk from my house when I was in high school. I've been taking lessons with him now on and off for the last 16 years. I hear the great brush sound that, to me, is unequalled. There are many great brush players, but his is totally unique. I get chills when I hear him play. Real tasty, melodic drum solo, sticks to the form of the song, doesn't get too flashy. Amazing technique and coordination. He plays for the music and plays what's appropriate. The tendency is, when you have ridiculously good chops, to just go wild, but he keeps it in check. I don't think many people realize the technical prowess that he has, having studied with the great master George Lawrence Stone [author of the classic *Stick Control*]. It's a thrill to hear him. A zillion stars.

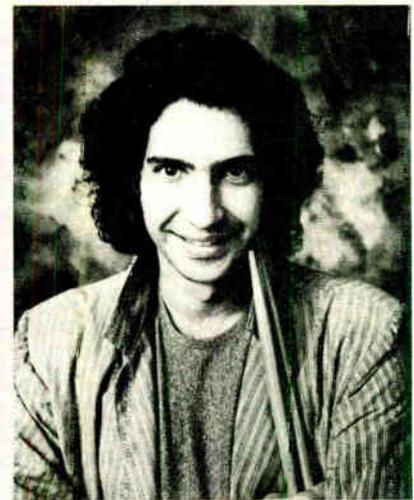
**3 MAHAVISHNU ORCHESTRA.** *MILES OUT* (from *INNER WORLDS, Columbia*). *Michael Walden, drums; Ralphie Armstrong, bass; Stu Goldberg, synthesizer; John McLaughlin, guitar.*

Hmmmm—killing drumming, whoever it is. Sounds like Billy Cobham. I don't know who the guitar player is. I thought it was Hendrix at first. Then maybe Adrian Belew. It never went into any single-line burning stuff like John would play. Robert Fripp? I don't know.

**DANNY GOTTLIEB**  
*By Bill Milkowski*

**D**anny Gottlieb first came into national prominence while playing with guitarist Pat Metheny (from 1977's *Watercolors* to 1983's *Travels*, both on ECM). His impressionistic approach to drumming, particularly his expressive use of cymbals, was well-suited to Metheny's textural music. But in the past few years he's expanded his palette considerably. In the context of the Mahavishnu Orchestra, Danny bashes mightily and also incorporates electronic drums into the proceedings (particularly on Mahavishnu's 1986 release on Relativity Records, *Adventures In Radioland*).

On Monday nights at Sweet Basil's in Manhattan, he goes with the organic and often unpredictable flow of the Gil Evans Orchestra. And recently, he toured Cuba as the replacement for Paul Motian in Charlie Haden's Liberation Orchestra. Along the way he's found time to tour with Al Di Meola (appearing on the guitarist's Manhattan Records album, *Soaring Through A Dream*), with singer Michael Franks, and with Windham Hill guitarist Alex DeGrassi. And, of course, there is his ongoing commitment to Elements, his personal project



ANDY SCHWARTZ

with good friend and rhythm section mate in the Gil Evans Orchestra, bassist Mark Egan. Their third album together is due for release this summer on Passport Jazz Records.

Plans for the future include a solo album, which he's already recorded. This project features the drummer's own compositions and features some of his associates, such as saxist Bill Evans, guitarists Joe Satriani and John McLaughlin, and bassist buddy Mark Egan. This was Danny's first Blindfold Test.

I like this kind of playing, very much. It gives the drummer a chance to play. Strong, strong drumming here. Four stars.

**4 JAMES BROWN.** *GRAVITY* (from *GRAVITY, Scotti Bros.*). *Brown, vocals; Ray Marchia, drums; T.M. Stevens, bass; Dan Hartman, keyboards, production; Uptown Horns, horns.*

Yeah. Well, my first thought is, I'm just happy that James Brown and Aretha are still making records and out there hittin' it. But this. . . . Historically, James Brown's bands have been a tradition for drummers and rhythm section players. Especially some of the more tricky drumbeats, where the backbeat doesn't always lay on two and four. This is, for drummers, straight down the middle, good groove. Not bad at all—and every star in the book for James Brown. But some of his older albums, from a drummer's standpoint, are *really* great. Just the *sound* of the drums on *Cold Sweat* and *Papa's Got A Brand New Bag* are just so classic. Hearing this only makes me want to go back to some of those older records that I have lying around. Here the drummer seems to be mimicking a drum machine. Very metronomic. Actually, I couldn't tell—except for a

few cymbal crashes and a few fills, I'd say it *was* a drum machine. And that's the *thing* about the slicker productions of today. They take away from the identity of the drummer. Here, you really would not know *who* the drummer is. In all the old J.B. albums, the drummers had personality. Kicking snare and just romping. Al Jackson and those guys. This sounds '80s-ified.

**5 MICHAEL BRECKER.** *SZYGY* (from *MICHAEL BRECKER, Impulse*). *Brecker, tenor saxophone; Jack DeJohnette, drums; Charlie Haden, bass; Pat Metheny, guitar; Kenny Kirkland, piano.*

Yeah! Oh man! Jack—incredible. I don't think there's a drummer playing jazz today who wouldn't be influenced heavily by Jack DeJohnette. One of my favorites. Someone whose music and person I love very much. It was also good to hear Pat playing. And having just worked with Charlie, it was good to hear him. Jack's drums sound *really, really* good on this. Probably the new set of Sonars that he was raving about. Michael sounds strong as ever. Just amazing. A classic representation of DeJohnette that every drummer should check out. Another zillion stars. db

## HENRY THREADGILL SEXTETT

S.O.B.'s/NEW YORK

This was the Threadgill Sextett's first Big Apple club date in several years, but the house was less than full and the daily press was not present. Strangely so, for there is a growing critical consensus that Threadgill is one of the major creative forces of the '80s; moreover, the engagement roughly coincided with the release of the Sextett's first major label LP, *You Know The Number* (on RCA/Novus). For those who did attend, however, it was a delightfully edifying experience to see as well as hear the performance of this remarkably constructed music.

The twin drum kits of Pheeroan Aklauff and Reggie Nicholson on either side of the stage provided a stereophonic effect, while Fred Hopkins' bass and Deidre Murray's cello at the center often sounded like a single, super-resonant instrument. Rounding out the seven-member Sextett was the front line of Rasul Siddik on trumpet, Frank Lacy on trombone, and Threadgill on saxophones and flute.

The first set opened with *Those Who Eat Cookies*, a new composition that began with a quickstepping brass theme and unwound into an open-ended yet tightly plotted dialog among Threadgill's mewling alto, Siddik's whinnying trumpet, and Lacy's strutting trombone. Murray's cello shone in an extended version of *Cremation* (from the album *Just The Facts And Pass The Bucket*, on About Time), warm and lyrical in the dirge-like exposition and later rising to a pizzicato twitter in a duet with Hopkins.

The second set consisted of three pieces from *You Know The Number*. The somber, resolute *Theme From Thomas Cole* gave way to the moody *Silver And Gold Baby*, *Silver And Gold*, followed by the irresistibly buoyant *Good Times*. The music bore all the characteristics of Threadgill's previous work with the Sextett: carefully balanced orchestral sonorities, subtly shifting textures, and the simultaneous layering of written and improvised material, with brass, strings, and percussion all playing both rhythmic and melodic roles.

The group was much more percussive-sounding in live performance than on record, and also more disjointed. Threadgill's rich, classical harmonies and spiritual-flavored melodies were still compelling, but his complex arrangements simply failed to gel as solidly here as in the studio. Nonetheless, one could only admire his conceptual daring, and the skill with which the musicians walked the fine line between classical and jazz techniques. Perhaps these delicate and demand-

ing scores are better suited for the concert hall than the cabaret, with its inevitable distractions—but there must surely be a place for work that transcends easy categorization and expands our notion of how music is made.

—Larry Birnbaum

## HARVIE SWARTZ'S URBAN EARTH

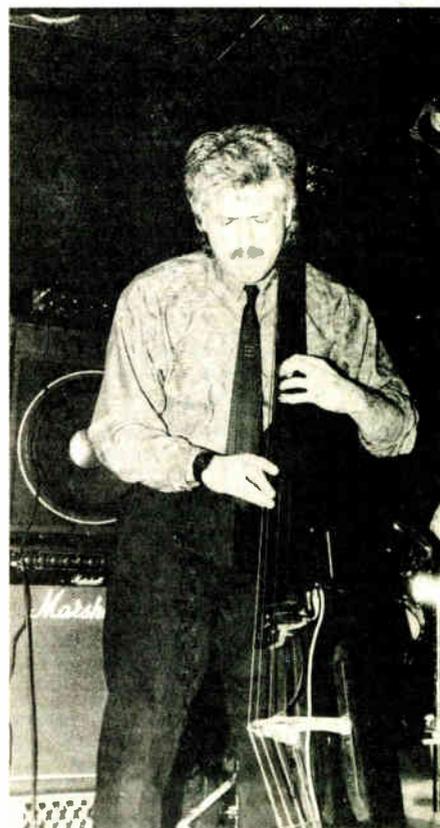
1369/CAMBRIDGE, MA

Smooth-uu-too. Harvie Swartz really can draw out those notes and limber lines on acoustic bass. He shows that smooth, capacious side when he duos exquisitely with singer Sheila Jordan. Or when he gets into easy-as-pie mainstream gigs, like he did the week before at The Regattabar (Charles Hotel, Harvard Square) with yeoman harmonicist Toots Thielemans and fellow mischief-makers Fred Hersch (piano) and Adam Nussbaum (drums). He's one for those long, smooth relationships with musical peers, too: 12 years with Jordan, five with guitarist Mike Stern, nine with fellow Bostonian pianist Steve Kuhn. On acoustic bass, Swartz has developed fingerings, multi-stops, and glisses that make his music most distinctive—and have influenced many younger bassists.

There's a more urgent, contemporary sound, too, coming from Harvie these days in his band Urban Earth, where he plays only a rubbery-toned, all-neck Vertical Bass, a sort of stringed ebonite vacuum-cleaner. Cambridge clubhoppers got a weekend dose of his un-slick electric jazz-pop band at a cosy, neighborhood hang, the 1369, but no overdose of Swartz's bass—Harvie'd rather feature Bill Drewes' splendid saxophonics and synthesizing, Yves Girard's drums, and Jay Avellino's guitar.

A full house, including a tableful of the Chelsea Swartzes, heard the band rip through a set that included revamped acoustic tunes from his *Underneath It All* (Gramavision 8202) and *Urban Earth* (Gramavision 8503) albums. Steady walking grooved the backup in a straight-ahead blues, *Common Ground*, as Drewes' soprano showed fair and warm. *Til Tomorrow* sounded rather spacier and more flexible than on record, with whale-song synth, Metheny-esque country blues, and a throbbing bass pulse; Girard moved the pretty tune into an eight-feel with snare. *Mother Ship* was a sailing vessel for Drewes' noteworthy straight horn and bent keyboard versus Avellino's genial blues lines, all on the band's clean time.

For the most part the tunes were Swartz's—light, airy, pop-oriented, yet



DOVINA PAUL

loaded with not-too-easy-listening solos by Drewes and Avellino. Yet the bassist could still peel off *'Round Midnight* alone, steeped in nervous introspection and bristling with multi-stops, as herald to the whooping latino set-stretcher, *Mexico*. We're a far cry from his thoughtful chamber works with Double Image, tingling confrontations with Sheila Jordan, and more structured, ambitious recordings of this band, but Harvie Swartz is broadening his horizons and enjoying the fresh views.

—Fred Bouchard

## BENNY CARTER/ AMERICAN JAZZ ORCHESTRA

COOPER UNION/NEW YORK

It was Standing Room Only and everyone was standing to cheer when Benny Carter walked on stage. Carter's 80th birthday is August 8th, but the American Jazz Orchestra celebrated early—and anyway, Carter still doesn't even look 60.

"Benny Carter is a gentleman for the ages," said AJO artistic director Gary Giddins, quoting AJO music director John Lewis. This was the fourth ("and counting") concert by the orchestra, each concert dedicated to

presenting (and thus preserving) classic jazz. Other than his theme song *Sleep*, all the music was Carter's, composed and arranged, again to quote Giddins, "between 1928 and last evening."

Revered by musicians and even called "King," Carter never became quite as renowned as The Duke and The Count—though his music was equally as elegant as Ellington's, as swinging as Basie's. Giddins and Lewis gathered a stellar orchestra for Carter to front, and right away they swung into *Symphony In Riffs*. Carter's alto sax solo, the first of many, was a master class of gracefully virtuoso riffs. As the band listened to another sparkling solo on *Doozy*, the smiles were radiant. Lew Tabackin's stomping tenor sax was also a crowdpleaser.

Carter and Johnny Hodges were the Tigris and Euphrates of jazz on the alto sax, but Carter also plays the trumpet with style, featured for a solo on his most romantic theme, *Blue Star*—re-titled *Evening Star*, he said, when the lyric needed an extra syllable. *A Kiss From You* and *Sao Paulo* revealed Carter's feel for the charms of bossa. Tabackin was again energetic on *Coalition*, likewise a feature for some choice



premiere, a work-in-progress called *Central City Sketches*—all the more wonderful that, almost 80, Benny Carter is, as always, in progress. Opening with a bluesful stroll, the band swung up, eased down for a lyrical interlude of Tabackin's flute, swung some more, spotlighted Carter's songful sax, and ended delightfully with a waltz. Along with the composer, Remo Palmier's guitar and Britt Woodman's trombone were featured. It's a testament to Carter's art as an arranger that so many distinctive (and distinguished) players came together so beautifully. Beside those mentioned, throughout the concert strong solos came from Jimmy Knepper's trombone, Loren Schoenberg on tenor sax, the trumpets of John Eckert and Marvin Stamm, Ron Carter's bass, and Dick Katz at the piano.

John Lewis thanked the band for the labor of love, especially bandleaders Lew Tabackin and Mel Lewis, then joined them at the piano for a happy finale of Carter hits: *Blues In My Heart*, *When Lights Are Low*, *Lonesome Nights*, and *Sleep*. Carter's theme was always ironically titled. It's impossible to sleep when a Benny Carter band is jumping.

—michael bourne

riffs-on-the-rims by drummer Mel Lewis. After a pretty *Souvenir*, the first half ended with the jumping *Easy Money*.

Carter opened the second half with a

# Mitchell Lurie Premium



The only reed to improve upon  
the Mitchell Lurie Original Cut



A more elegant, darker tone  
with no sacrifice in response

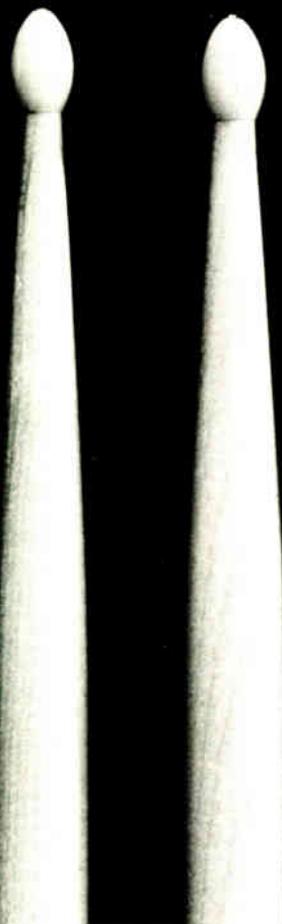
Sacrificing response to get a darker tone quality is not the kind of compromise you'd expect from Mitchell Lurie. His new Premium mouthpieces in either hard rod rubber or lead crystal offer you a dark and darker tone quality with no such sacrifice. They are as close to the ultimate mouthpiece as you will ever get.

Now there is a way to get the consistent superior playing characteristics of the Mitchell Lurie Original Cut clarinet reed plus even more response. The Mitchell Lurie Premium reed has a filed cut, a controlled minimum thickness and a smoother finish too. It measures up to his original cut, yet offers you more when you want extra response. Ask for them by name.

# FIBES DRUM STICKS

Hand crafted in the U.S.A.  
from the finest  
American Hickory.  
Played by drummers  
around the world  
who demand the highest  
quality stick at  
an affordable price.  
Available in wood or nylon  
tips at your  
favorite music store.

**THE MARTIN  
GUITAR COMPANY**  
NAZARETH, PA 18064 U.S.A.



## 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.)

**PABLO/MILESTONE:** Oscar Peterson Four, *If You Could See Me Now*. Mitchell Jackson, *Brother Jim*. Count Basie/Kansas City Septem, *Mostly Blues . . . And Some Others*. Duke Ellington, *In The Uncommon Market*. Mark Murphy, *Night Mood*. Azymuth, *Tightrope Walker*.

**BLUE NOTE:** Stanley Turrentine, *Wonderland*. Kenny Burrell & The Jazz Guitar Band, *Generation*. James Blood Ulmer, *America—Do You Remember The Love?* Dexter Gordon, *Gettin' Around*. McCoy Tyner, *The Real McCoy*. Les Morgan, *Search For The New Land*.

**ECM:** Jan Garbarek, *All Those Born With Wings*. David Torn, *Cloud About Mercury*. Norma Winstone, *Somewhere Called Home*. Gary Burton, *Whiz Kids*.

**MUSE/SAVOY:** Ricky Ford, *Looking Ahead*. Woody Shaw, *Solid*. Charlie Parker, *Bird At The Roost, Vol. 3*. Paul Bley, *Syndrome*. The Ravens, *Rarities*. H-Bomb Ferguson, *Life Is Hard*.

**BLACKHAWK:** Gil Evans, *Live At The Public Theater (New York 1980) Vol. 1 and Vol. 2*. Roland Hanna/George Mraz, *Romanesque*. Sonny Stitt/Hank Jones Trio, *Good Life*. Elvin Jones/McCoy Tyner Quintet, *Revisited*.

**INDEPENDENTS:** Tonight Show Band/Doc Severinsen, *Volume II (Amherst)*. Butch Miles, *Jazz Express (Dreamstreet)*. George Benson, *Swings & Swings & Swings (Parkwood)*. Fred Fried, *Fingerdance (Cut-away)*. Steve Kuhn, *Mostly Ballads (New World)*. Richie Cole, *Pure Imagination (Concord Jazz)*. Ray Brown Trio, *The Red Hot (Concord Jazz)*. John Cutrone & Co., *John Cutrone (Stand In Line)*. Forward Motion, *Progressions (Hep)*.

Reggie Workman Ensemble, *Synthesis (Leo)*. Jayne Cortez & The Firespitters, *Main-tain Control (Bola Press)*. Elliott Sharp, *Virtual Stance (Dossier)*. David Fulton, *Like Chignik (Dossier)*. Bill Horvitz/Butch Morris/J.A. Deane, *Trios (Dossier)*. Alvin Queen, *Introducing The RTB Big Band (Plainisphere)*. Thurman Barker, *Voyage (Uptee)*. John Cage/Sun Ra, *John Cage Meets Sun Ra (Meltdown)*. Details At Eleven, *Details At Eleven (Dossier)*. Kamikaze Ground Crew, *Kamikaze Ground Crew (Busmeat)*. Stuart

Smith, *Memory Bands (Spectrum)*. Paul Schwarz/Bernd Konrad, *Sali (Creative Works)*. Mark Nauseef/Catherine Guard/Leonice Shinneman/Mark London Sims, *Dark (CMP)*. Andrew White, *Conversations (Sona Gaia)*.

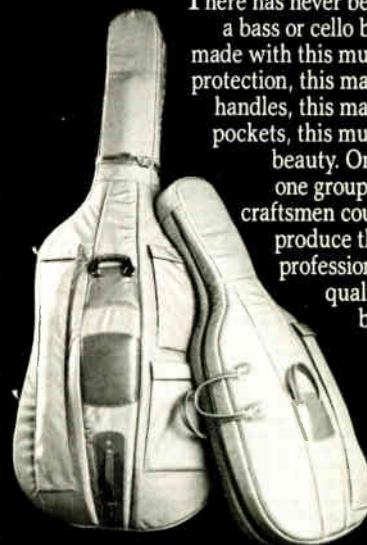
Stephane Grappelli, *Plays Jerome Kern (GRP)*. Special EFX, *Mystique (GRP)*. Kenia, *Initial Thrill (MCA/Zebra)*. Weslia Whitfield/Al Cohn, *Just For A Thrill (Myoho)*. Armando Jones, *Live In San Francisco (H & A)*. Per Cussion, *Everybody's Talking (Silence)*. Oliver Jones, *Speak Low/Swing Hard (Justin Time)*. Denny Christianson Big Band, *Suite Mingus (Justin Time)*. Ann Jillian, *Introducing The Singer (Laurel)*. Charla Bevan, *Shady Waif (Crying Swallow)*. db

### MAIL ORDER SOURCES

If your local record store doesn't carry these records, try writing NMDS, 500 Broadway, NYC 10012; Daybreak Express Records, POB 250 Van Brunt Station, Brooklyn, NY 11215; Roundup Records, POB 154, N. Cambridge, MA 02140; or North Country Records, Cadence Bldg., Redwood, NY 13679.

## BEST BASS BAG

There has never been a bass or cello bag made with this much protection, this many handles, this many pockets, this much beauty. Only one group of craftsmen could produce this professional quality bag.



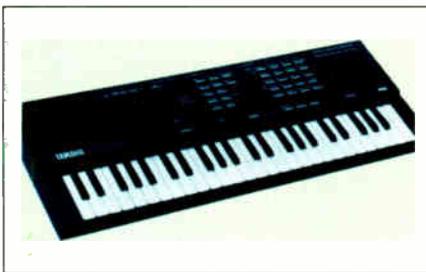
Sold by the world's best music stores.



2525-16th St.  
San Francisco, CA 94103

**MUSIC & SOUND PRODUCTS**

**KEYBOARD COUNTRY**



**YAMAHA'S PSS-370**

The PortaSound PSS-370 portable keyboard from YAMAHA INTERNATIONAL CORP. (Buena Park, CA) features the creative power of a digital synthesizer. It has 20 pre-set voices, plus 12 different rhythms and a fill-in selector for inserting one-bar drum solos. An auto bass chord feature allows one-finger playing of full left-hand rhythmic chords and matching bass line. A custom drummer feature turns the PSS-370 into a digital drum machine, allowing the programming of custom rhythm patterns. Digital sound variations available via the synthesizer envelope generator include wave, spectrum, modulation, attack, and decay. The PSS-370 also features sustain and vibrato effects, a built-in demonstration performance of *Beautiful Blue Danube*, and a headphone jack.



**KORG'S DS-8 SYNTHESIZER**

KORG U.S.A. INC. (Westbury, NY) is offering the DS-8 synthesizer, which combines the flexibility and power of digital FM synthesis with the intuitive logic and convenience of analog-style programming controls, bringing FM sound creation possibilities within the reach of non-specialists. The DS-8 translates FM operators and algorithms into familiar analog-style parameters and controls. The eight-voice synthesizer has 61 velocity- and aftertouch-sensitive keys; internal memory holds 100 sounds, with further expansion possible through optional ROM cards. Full MIDI implementation includes a programmable expression pedal that can control certain parameters in real time. In addition, the synthesizer is multi-timbral and contains a programmable effects unit for chorus, flanging, and echo, plus split and layer functions. A 40-character, two-line LCD display gives readout of instrument status and programming functions.

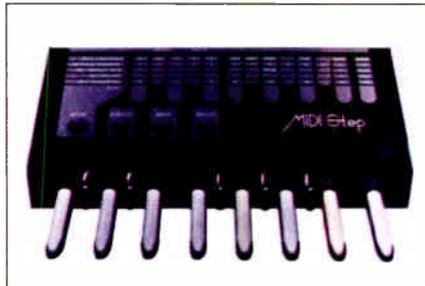
**GUITAR WORLD**



**OMNI'S NEW ELECTRICS**

OMNI MUSIC PRODUCTS (Div. of St. Louis Music, St. Louis, MO) has added two Ariels to its Series 10 line of electric guitars. The new models have aqua blue or light pink pearl finishes. Both guitars have hard rock maple necks with satin finish, rosewood fingerboards with "shark's tooth" position markers, two single-coil pickups, one humbucking pickup, individual pickup switches, two switches (one for reverse pickup, one to tap the humbucking coil), black hardware, and fine-tuner tremolo systems.

**ELECTRONIC GEAR**



**FAST FORWARD'S MIDI BASS PEDALS**

FAST FORWARD DESIGNS (Russ Jones Marketing Group, Northridge, CA) is offering the MIDI-Step, a 13-note pedal board MIDI controller that can control any MIDI-equipped synthesizer or drum machine. The MIDI-Step is designed to allow musicians to have an extra level of control by freeing their left hands from playing bass lines; since it has an eight-octave transposition range, it can also be used to play high-string lines or to trigger electronic drums or sound effects, leaving both hands free for other keyboard parts. Other features include "hold," which sustains notes indefinitely without a pedal needing to be held down; "repeat," which can be used to automatically repeat any played notes at an adjustable rate; and "add octave," which automatically adds an octave note to achieve fat bass sounds. The MIDI-Step can be programmed to play any interval between two or more notes, allowing chords to be played from a single pedal depression; if the synthesizer being controlled can receive velocity information, the musician can simply

adjust the volume from the bass pedals. The MIDI-Step also has a mode that uses the pedals to generate MIDI-controlling information instead of notes, in which pedals can be used for sustain on/off, portamento on/off, delayed vibrato, and starting and stopping drum machines and sequencers.

**RANDALL'S SNAKESKIN AMP COVERS**

RANDALL INSTRUMENTS INC. (Irvine, CA) is marketing a limited-edition snakeskin amplifier covering. Available only on the company's RG100ES full-stack and RG80-112SC amps, the snakeskin covering is now in full production—and orders are said by the company to have been increasing rapidly since the NAMM Winter Market.

**PERCUSSION SHOP**



**PAUL REAL SALES' KLONE TRIGGER SYSTEM**

PAUL REAL SALES (Pasadena, CA) has introduced the Klone Trigger System for drummers who want to achieve electronic drum sounds without sacrificing the sound and feel of their acoustic sets. The system uses lightweight, self-adhesive drum sensors specially designed for accurate, dynamic electronic drum tracking when applied directly to acoustic drum heads, without the need for additional trigger/interface units. The pickups are also high-impedance transducer microphones that can be used with acoustic drums. The system's full-function brain features five independently assignable channels with adjustments for pitch, bend, sweep, decay, attack, tone, noise, and output levels. There are separate channel inputs and outputs, a headphone/mix output with master volume control, trigger buttons, LEDs, and a unique variable slapback echo effect onboard. The system includes five drum sensors, the Klone brain, connecting cables, and user's manual. **db**

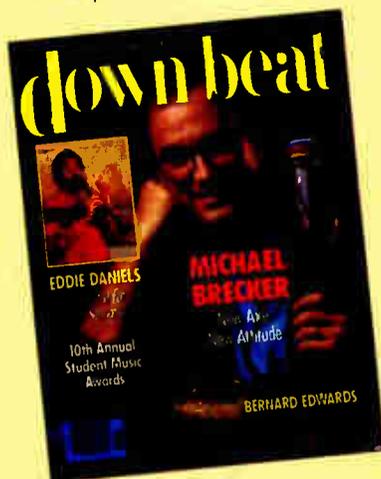
Beat the price increase.

A super savings of  
\$9 off the cover price.

12 issues of  
down beat  
for \$12.00

12 issues filled with the in-depth interviews of today's contemporary musicians.

- Profiles on new talent.
- Bio's on the top high school and college talent.
- Tips and how-to's from the pros.
- World accepted record reviews.
- Blindfold Tests, Caughts in the act, Transcriptions.
- Plus surprises.



Keep up with everyone and everything making it happen in music— with a subscription to **down beat**.  
Fill in the coupon and mail today!

down beat/subs  
180 W. Park Ave., Elmhurst, IL 60126  
Yes, send me 12 issues of **down beat** for just \$12.00!

\$12.00 1 year     \$24.00 2 years  
For subscriptions outside U.S., postage is \$5.00 additional per year.

Payment enclosed     New     Renew  
Charge my \_\_\_\_\_ Visa \_\_\_\_\_ Master Charge

Card No. \_\_\_\_\_

Exp. Date \_\_\_\_\_

Cardholder \_\_\_\_\_

Signature \_\_\_\_\_

PLEASE PRINT

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

(Offer expires 7/1/87)

(checks drawn on U.S.A. banks only) 8706

## pro session

### TAKE THE 'A' STRAIN: A HEARING TEST

By Don Wilhite

Don Wilhite, whose big band and jazz experience includes a stint with Ray McKinley and the Glenn Miller Orchestra, is currently playing cocktail piano at the Lobby Bar of the Radisson Hotel in Indianapolis.

Remember a popular recording of the '50s called *Picnic*? This pretty tune was juxtaposed with the melody and harmonic background of *Moonglow*, a standard from the '30s. The gifted humorist/composer Steve Allen added lyrics to the new melody and the composite became an instant hit. If you can imagine, or "hear" in your mind, how these two pieces blend together orchestrally, you can comprehend the reasoning and points of interest relating to the following discussion about the 'A' Strain.

It is interesting to conjecture about the processes involved in the creation of some of our great popular standards. Are these the product of a creative musician who has created something new, or merely those of a skillful arranger/composer with a tremendous ear for hearing similarities—one who can create the *illusion* of something new? Some of our favorites are so good you have to wonder just what provoked such an inventive madness.

It is clear that these extraordinary individuals use an acute sense of hearing to perceive music with an unusual "point of view." They are accustomed to listening to the changes in a different way. For example, a series of notes may be heard where the original version is sustained, or a sustained figure where the melody moves. They may imagine a note accented on a weak beat or a music figure beginning or ending in an unnatural place.

But it's what you *do* with the concept that matters, not the discovery of it! One of our truly great composers, Duke Ellington, apparently used this idea with an original theme, *I Let A Song Go Out Of My Heart*. He then saw his melody in a different light and came up with a new version four years later that would become more popular than the original—*Don't Get Around Much Anymore*.

Perhaps while preparing an arrangement of his original theme, he saw and "heard" the 'A' section countermelody as a new theme and realized that because of its rhythmic displacement and divergent melody, either could be the countermelody of the other. *Voilà!* A brand new tune, a fortuitous specimen of serendipity.

What these dissimilar melodies have in common is that they share the same harmonic background, are sometimes the countermelody of each other, and, with the occasional exception of an altered chord or a changed root progression, are virtually the same tune.

In the Hearing Test that follows, some of the examples coincide harmonically for the entire 32 bars. For the purpose of this discussion, the 'A' Strain (the first eight bars of most popular songs) has been chosen to illustrate the most common form from which the new song achieves its identity or departs from the original.

Similar 'A' sections that are based almost entirely on I, VI, II, V harmony represent a prototype for the derivation of many tunes. A typical one that matches another perfectly for the first four bars may diverge (at the arrow) into a new set of changes to achieve its identity, as in this example:

A. II V  
Fm7 Bb7 to Ebm7

B. Fm7 ↘ G7  
Cm to Cm

So how do we explain the unusual difference in the sound of two unique melodies floating above the *same* chord changes? Why are they perceived so differently by the listener? What are the characteristics which give each tune its identity and preclude a recognition of sameness?

There are important differences between the two that obscure the similarity of the harmonic structure: *key signatures*, reflecting an individual tonal range; or *displacement of rhythm*, a contrast in tempo (slow or fast). Often the *title and lyrics* both suggest imagery and subject matter that obscures any perception of the same tune. An *expansion* or *contraction* of all or some part of the 'A' strain is used to project four bars into eight or consolidate four bars into two. *Sheet music notation* of chords and chord symbols often disguises the correct harmonic structure of a song through complicated and unnecessary chord patterns. Invariably, sheet music versions of standards fail to represent the harmonies which will be chosen by professionals for recordings and public performances. Although many hundreds of these songs contain errors, incorrect patterns, and misspelled chords, such faults and gross inaccuracies have remained unquestioned by the public through the years. Here is an example of deceptive and unnecessary chord changes:

This, of course, is the "national anthem" for jazz players. The simple, appropriate harmonic structure is in brackets. Ironically, an amateur will sound better playing these chords than the professional who tries to play every change.

The following criteria were formulated for selecting the matching tunes that follow:

1) The titles were chosen from the common repertoire used by jazz and popular musicians. These are songs every professional is expected to know. 2) The choice of chord changes for each pair was made from tunes with the earliest publication date. This establishes the original—easily determined when the published versions are years apart. 3) Chord progressions were to match unequivocally in at least seven out of eight measures of the 'A' strain. The reason for this is that themes used by jazz players as vehicles for improvisation are sometimes changed by just one chord. Somehow this seems enough to define the individuality of the composition, as in *Cottontail* by Duke Ellington, based on the chord pattern of *I Got Rhythm*.

Tension tones are notes that are not heard conventionally in the usual sound of the chord. The F<sup>7</sup> chord from *Cottontail* contains the augmented 11th note (more commonly known as a "flatted fifth"). When this note, a B natural, is in the melody, the chord may sound altered, but it is the same dominant chord with no change in its harmonic function. Yet the added tension note may sound strange and like a "sour" note to the untrained listener. Obviously composers, at times, have invented a new theme with the original changes, but opted for a solution at once strikingly different and aesthetically more satisfying. One composer's experimentation with the 'A' section chordal backgrounds of two lush ballads shows an exquisite change of F/E flat from the prior chord of F minor seventh.

In the matching test below, you will find an unlikely pairing of tunes; that is, the tunes on the left may not seem to go with the ones on the right. Your challenge is to match precisely the one on the right with its counterpart on the left. Why are these pairings so unlikely? The answer may lie in two original creative efforts, independently conceived of each other which merely coincide. Or there may be an improvisation on the original set of chord changes, later fixed in permanent form with musical notation. The new melody is generated from the antecedent theme or from resources which surface unconsciously at a later time and within a new context. Here the personal tastes of the improviser/composer become the deciding factor.

1. *I Wish You Love*
2. *Danke Schoen*
3. *Stormy Weather*
4. *Fly Me To The Moon*
5. *Exactly Like You*
6. *Bidin' My Time*
7. *Is You Is Or Is You Ain't*
8. *Basin Street Blues*
9. *It Could Happen To You*
10. *'Deed I Do*

- a. *A Sunday Kind Of Love*
- b. *Call Me Irresponsible*
- c. *You Took Advantage of Me*
- d. *I Found A New Baby*
- e. *Mack The Knife*
- f. *Take The 'A' Train*
- g. *Darkness On The Delta*
- h. *You Can Depend On Me*
- i. *The Lonesome Road*
- j. *All The Things You Are*

db

Gramavision Recording Artist  
Harvie Swartz  
with

## The Vertical BASS.



The patented Spruce Spring Bars allow the bridge & strings to vibrate as freely as they do on a double bass which makes it feel and play like one. String length and height are fully adjustable. The piezo-electric and magnetic pickups utilize a custom active mixer / EQ with flexibility that ranges from a warm acoustic sound to the full spectrum of electronic sounds. It has a maple neck with ebony finger board and comes complete with Mooradian gig bag and LaBella strings. Its light weight compact size makes it the travel bass.

Write: **The Bass Shop Inc.**, 69 West 23rd Street, New York City, N.Y. 10010 or call (212) 989-2517  
In Los Angeles, CA **The Bass Centre**, (818) 992-7865

Photo by HOI-Fraser

# FREE!



## 1987 Pro-Line Guide

- ★ If you're a pro sound user or contractor, get the FREE 84 page CARVIN catalog. See top groups like *Missing Persons*, *Alabama*, *Roy Clark*, and *Jefferson Starship* play CARVIN.
- ★ Choose from hi-end recording consoles with parametric EQ, 800 watt amps, 1/3 octave equalizers, bi & tri amp crossovers, pro monitor & concert speaker systems with Electro-Voice, Renkus Heinz, & MagnaLab drivers. Over 25 sound systems with further reduced prices. Also, a complete line of guitars and amps.
- ★ Compare Carvin's exceptional values and service. Buy DIRECT at Pro-Net prices — saving you hundreds of dollars.

Write: CARVIN, Dept. DB85, 1155 Industrial Ave. Escondido, CA 92025. PH 619-747-1710

FREE CARVIN CATALOG

Free Catalog     \$2 for Rush 1st Class Mail

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_ DB85

# db music shop

payment for each issue must arrive by the 25th of the 3rd month preceding db cover date. Single prepayment for 12 consecutive issues earns 5% discount; single prepayment for 12 consecutive issues earns 10% discount. **down beat/Classified**, 222 West Adams St., Chicago, IL 60606.

## BOOKS

**PLAY ANY SONG BY EAR!** Instantly! Guaranteed! Improve and solo like the masters. Free Information! **BATES MUSIC-DB**, 9551 Riverview Rd., Eden Prairie, MN 55344.

**CADENCE JAZZ MAGAZINE & CATALOG:** Amazing! Sample \$2.50. Cadence Building, Redwood, NY 13679. (315) 287-2852.

**JAZZTIMES MAGAZINE** the one and only! 1 year U.S. \$10.00; sample \$1.50. 8055 13th St., Dept DB, Silver Spring, MD 20910. (301) 588-4114.

**CHARLES COLIN'S WORLD OF MUSIC BOOKS.** Write or call for FREE CATALOG, plus BONUS COUPONS. Charles Colin, Dept. DB-6, 315 W. 53rd St., New York, NY 10019. (212) 1581-1480.

**MULTI-SAX SECRETS REVEALED!** Play two (or more) saxophones SIMULTANEOUSLY! Book and cassette \$24.95. Jimmy Rich, 10161 Stanwin, Arleta, CA 91331.

**IMAGINE THE SOUND.** The 200-page jazz photo book by BILL SMITH. Send \$16.95 to Nightwood Editions, Box 5432-d, Station A, Toronto, Ontario M5W 1N6 Canada.

## TROMBONE TRANSCRIPTIONS

J.J. Rosolino  
Watrous  
Fontana  
Al Grey  
Mangelsdorff  
and many others!



New!

**MARIDAN PUBLICATIONS**  
P.O. Box 931683 Dept. C  
Hollywood, CA 90093

SEND \$8.95 Postpaid  
(Outside US: \$10.95)

## BUSINESS OPPORTUNITIES

**MUSIC STORE FOR SALE.** Jazz oriented, well established, organized, and profitable. Located in idyllic coastal community, 100 miles outside of Los Angeles. Madam Butterfly, c/o Roberto, 1111 Second St., Santa Monica, CA 90403.

## CHARTS

**CHARTS**—Combos, Big Bands, Vocalists, Pop, Swing, Jazz. Huge selection. **FREE CATALOG!** Meadow Creek Music, Box 18262D, Louisville, KY 40218.

## INSTRUMENTS & ACCESSORIES

**WE BUY USED BRASS & WOODWINDS.** Top \$. Send INF. Rayburn Music 263 Huntington, Boston, MA 02115. (617) 266-4727. Emilio or David.

**BOB ACKERMAN, THE MOUTHPIECE DOCTOR**—Sax & Clarinet mouthpiece relacing. LOOK! Many Old Selmer Sax's in stock. 524 Cherry St. #32, Elizabeth, NJ 07208. (201) 352-4083.

## The Saxophone Shop, Ltd.



Classical & jazz mouthpieces  
Expert, guaranteed repair  
New & used saxophones  
Music & accessories

2834 Central St. Evanston, IL 60201  
(312) 328-5711 Send for our FREE CATALOG  
Mon-Tues-Wed-Fri, 10 a.m.-6 p.m.  
Closed Sunday Thurs, 10 a.m.-8 p.m./Sat, 10 a.m.-4 p.m.



## Emilio Lyons

and his  
Musical Instruments

Emilio, world renowned expert, will personally advise you when you BUY, TRADE, SELL WOODWIND OR BRASS INSTRUMENTS.

Large selection of used Selmer, Yamaha, Buffet, Conn, King, Haynes, Powell, Getzen, Holton, and more. Mouthpieces and reeds of all brands.

**RAYBURN** Est. 1939  
Musical Instrument Co.

263 Huntington Ave., Boston, MA 02115  
(Next to Symphony Hall) 617/266-4727  
We accept trade-ins and buy used instruments.

Rate: Minimum 20 words per ad. One issue, \$2.70 per word; 3 consecutive issues, \$2.30 per word; 6 consecutive issues, \$2.00 per word; 12 consecutive issues, \$1.70 per word. All ads prepaid, no agency commission. Copy and full preceding db cover date. Single prepayment for 6 consecutive issues earns 5% discount; single prepayment for 12 consecutive issues earns 10% discount. **down beat/Classified**, 222 West Adams St., Chicago, IL 60606.

## MUSICAL INSTRUCTIONS

### BASSBOOKS By BARRY SAHAGIAN

- BASS TAPPING CHORDS BK & TP (New) . . . . . 10.00
- FUNKY BASS LICKS BK & TP VOL. I & (II) New . . . . . 10.00
- THUMB N SNAP BASS VIDEO - VHS - BETA . . . . . 30.00
- BK TP for books below cassettes Ea. 5.00
- BASS TAPPING . . . . . 5.00
- BASS CHORDS (Revised) . . . . . 4.50
- THUMB N SNAP BASS VOL. I, II or III . . . . . 6.00
- Progressive Bass Technique (Revised) . . . . . 3.50

Add .70 post for total order 1.40 foreign  
Foreign Airmail add \$1.00 per item. MA res. add tax  
Jayne Publications, P.O. Box 175, Malden, MA 02148

### RECORDS/TAPES & VIDEOTAPES

**FAST RELIABLE JAZZ** record service—foreign orders welcome—send for FREE LP sales list. **Jaybee Jazz**, Box 24504, Creve Coeur, MO 63141.

**RARE MODERN JAZZ, JAZZ VOCALS**, Big Bands, Dixieland lps. Monthly lists. First Edition Records, Box 1138-D, Whittier, CA 90609.

**HUGE JAZZ** record auction: Thousands of rare LP's. Free List. Gary Alderman, P.O. Box 9164, Madison, WI 53715.

**JAZZ and BLUES** import and domestic LPs. For free catalogue write **SLIPPED DISCS**, Box 332A, Jericho, NY 11753.

**JAZZ LP'S BY:** Ellington, Parker, Coltrane and many more. Cutouts, reissues and imports at set prices. **THCC**, Dept. BD, P.O. Box 107, Drexel Hill, PA 19026.

**10,000 "OUT OF PRINT" JAZZ LP RECORDS** made in USA. Modern Jazz Big Band, Vocals. Current Catalogue Not Available, so Mail "Want List" to: **BILL ORENSTEIN**, "RECORDINGS, USA", P.O. Box 1665, Studio City, CA 91604. (818) 985-3728.

**"DOUBLE-TIME" JAZZ.** We carry all the new releases and reissues of all the jazz greats. Hundreds of hard to find bebop and mainstream LPs ready to ship. Great selection of cut-outs at discount prices. If it isn't in our catalog we'll special order it for you. Write for free 40 page catalog of jazz records. **DOUBLE-TIME JAZZ**, Jamey D. Aebersold, P.O. Box 1244, New Albany, IN 47150.

**JAZZ & BLUES, THE MUSIC THAT "WON'T BEHAVE."** For LP's write: World Jazz, 8193 Big Bend, St. Louis, MO 63119.

**JAZZ/NEW MUSIC** from Eastern Europe and the USSR. Free catalog. East Wind Records, 3325 17th St. N.W. Washington, DC 20010.



Anita O'Day

Carnegie Hall Concert

(2 hrs—Quartet and Big Band)

"The definitive jazz singer."

Leonard Feather

LPs, Cassettes, Videos

Free Catalog

Emily Productions

Box 27735A, Las Vegas, NV 89126

## CASSETTE DUPLICATION

Complete "Full Color" Package

- 100 . . . . \$2.03 ea.    300 . . . . \$1.45 ea.
- 200 . . . . \$1.65 ea.    500 . . . . \$1.18 ea.
- 1000 . . . \$1.00 ea.    100 Min. Order

Call 712-418-2550

IOWA RECORD CO. -- PAULLINA, IOWA 51046

## SONGWRITERS

**SONGWRITING SUCCESS IS YOURS!** All the inside tips and secrets for writing, publishing, recording and selling your songs, from the world's top songwriters. Free Information! **BATES MUSIC-DBS**, 9551 Riverview Rd., Eden Prairie, MN 55344.

## WANTED

**I WANT TO BUY** jazz, R&B and pop arrangements (copies/transcriptions) written for one male singer + 5 horns and rhythm section. Finn Haukebe, Box 74, 6401 Molde, Norway.

## ET CETERA

**BIRD LIVES T-SHIRTS!** Also Coltrane, Dolphy, Mingus, Monk, Duke, and more. \$10 postpaid. Silkscreened on heavy weight shirts. Satisfaction guaranteed. Send SASE for catalog. Bird Lives, P.O. Box 175 KD, Readstown, WI 54652.

**JAZZ SOCIETY OF PHILADELPHIA T-SHIRTS!** Navy/White \$15.00/M-L-XL. Send Tax-Deductible Order to: JSOP 3015 N. Ringgold, Philadelphia, PA 19132.

### Jazz Art Collection

Posters, Notecards, Bumper CLIFFORD BROWN  
Stickers, Button and more.

For Catalogue and samples  
of collection, send \$3.00 to

Ramsess  
2002 W. 94TH ST.  
Los Angeles, CA 90047

## WHERE TO STUDY

**DR. MAURY DEUTSCH:** Arranging, Composition, Improvisation, Electronics. Send for catalog. 150 W. 87th St., NYC 10024, (212) 724-4722.

**VHS MASTERCLASS:** Piano Legend Walter Bishop, Jr. demonstrates his Theory of Fourths and his Bebop voicings that back Bird. \$34.95 to: Bishop, Suite 33-Q, 400 West 43rd St., New York, NY 10036.

## JAZZ STUDIES Bachelor and Master of Music Degrees

Dr. Steve Schenkel: Director of Jazz Studies. Bachelor of Music in Jazz Studies, with emphasis in Performance or Commercial Music; Master of Music in Jazz Studies, with emphasis in Performance, History, or Arranging. For more information, contact Office of Admissions, 470 E. Lockwood, St. Louis, MO 63119 (314) 968-7000

## WEBSTER UNIVERSITY



Study & Play Jazz  
This Summer at Stanford  
with an All-Star Faculty  
including:

**RUFUS REID**  
**VICTOR LEWIS**  
**JIM McNEELY**

**August 2 - 8**

Jazz Camp (for ages 12 - 17)

**August 9 - 15**

Adults and Advanced Students

**STAN GETZ**

Stanford University Artist-in-Residence

For information write or call:

**Jim Nadel, Director**  
Stanford Jazz Workshop  
Stanford, CA 94305  
**(415)386-8535**

everybody studied with him. He was the granddaddy of clarinet teachers. I was about 14.

"My favorite teacher was Joe Allard. He played saxophone, but he also played clarinet and bass clarinet with Toscanini. He was one of those teachers who could say one thing and change your whole way of playing. I love that kind of analytical person."

Later, Daniels attended the High School for the Performing Arts, where his classmates included bassist Eddie Gomez, trumpeter Jimmy Owens, actor Richard Benjamin, and drummer Billy Cobham.

"Performing Arts then wasn't what you see on tv on *Fame* now," Daniels stated. "The hottest thing in the school was a dance band that played '40s dance tunes. The leader was a viola player who didn't know much about swinging, so we kind of just schlumped along. It wasn't a hot band at all. There weren't any Thad Jones charts, which you can go to the store and buy nowadays. Then it was *Oklahoma* and Glenn Miller charts. But it was a good school because there was an orchestra."

While Daniels was attending high school, he got his jazz feet wet at 16 when he joined Marshall Brown's Newport Youth Band. "He used to teach at Farmingdale, Long Island," Daniels remembered, "and he had the first high school band that went to Newport. They became famous because he took these kids from Long Island and got them all to play, and to *swing*. He's an unbelievably energetic guy. When he left Farmingdale, he put an ad in *db*, saying he was starting a new band for kids 13-17, and I auditioned and got in. We played pretty hip charts, then."

After leaving Brown's band and graduating from Performing Arts, Daniels entered Brooklyn College, then taught high school

for a couple of years in New York City. In 1964, he enrolled at Juilliard, and in 1966 he joined the Thad Jones/Mel Lewis Jazz Orchestra, which worked Mondays at the Village Vanguard. "I finally went back to school, because I felt that playing was really where it was at. I had a longing to play classics. So teaching, Thad on Mondays, and Juilliard—that was my thing.

"I received my Master's degree, and then entered the Vienna Jazz Competition that [pianist] Frederich Gulda put together, and I won that on saxophone. Jan Hammer was there, along with Miroslav Vitous, Barry Altschul, Randy Brecker—they all won awards. It was announced in *down beat*. That was the magazine. We would look to *down beat* to see what we would do with our lives. I even won a *db* New Star on clarinet in 1968."

Eventually, Daniels made his mark in the New York jazz community, where, besides Jones/Lewis, he often led his own ensembles, and recorded as a leader on the Muse and Choice labels. Though jazz was his main love, with classics not far behind, Daniels' primary goal was to make a solid living in the studios.

"Originally I wanted to be a great studio player who played great music," he said, "but I didn't know that when you get in the studios, you don't play great music—most of it is terrible. So in the end, I chose to head out in a new direction, which is playing the clarinet."

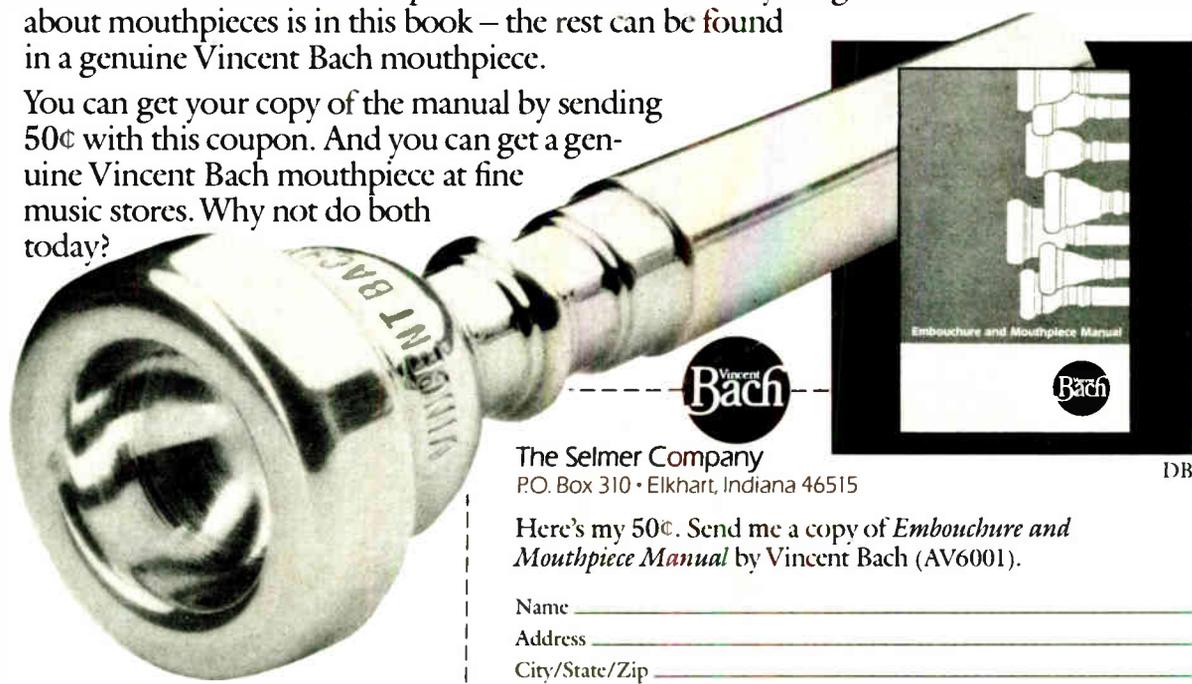
Now Daniels wants to have the ears of different peers—classical peers. "I have a reputation as a jazz player," he said, "and when I walk out on stage in New York City with critics and players they know me as a jazzer. I want them to feel I rank with the best legit players. That's a challenge I enjoy." db

## Does the mouthpiece that feels the best play the best?

Not necessarily. A sharp edge on the rim may not feel as comfortable as a rounded rim, but it gives a surer attack and clearer tone.

This is just one of the hundreds of useful pieces of mouthpiece lore Vincent Bach wrote in his *Embouchure and Mouthpiece Manual*. But not everything Vincent Bach knew about mouthpieces is in this book – the rest can be found in a genuine Vincent Bach mouthpiece.

You can get your copy of the manual by sending 50¢ with this coupon. And you can get a genuine Vincent Bach mouthpiece at fine music stores. Why not do both today?



The Selmer Company  
P.O. Box 310 • Elkhart, Indiana 46515

DB

Here's my 50¢. Send me a copy of *Embouchure and Mouthpiece Manual* by Vincent Bach (AV6001).

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_

# auditions

down beat SPOTLIGHTS YOUNG MUSICIANS DESERVING WIDER RECOGNITION



**BRAD WHEELER**, 26, is a Chicago saxophonist currently studying with Dave Liebman on a jazz studies grant from the National Endowment for the Arts. In 1986, he received a NEA performance grant to record his compositions, and also attended the Banff Centre's Jazz Workshop, where he studied with Dave Holland, Richie Beirach, and Muhal Richard Abrams. In 1985, he received a fellowship to attend the Aspen Music Festival, where he studied composition and backed Jimmy Heath, Bill Reichenback, and Vincent DiMartino with the Aspen Jazz Ensemble. In 1982, he received outstanding soloist awards from the Elmhurst College, Wichita, and Notre Dame jazz festivals.

Wheeler is a Music Composition graduate of the University of Illinois, where he studied with Salvatore Martirano. He has performed behind Joe Williams with the Jazz Members Big Band, and recorded with the Members on their debut album, *Mayday*. He is currently performing on the Chicago scene with the Joel Spencer Quartet and the Ed Petersen Quintet, as well as his own groups.



**ANDREW SURMANI**, a 23-year-old native of Oakland, California, began playing trumpet at the age of nine. While in high school he was a member of the McDonald's All-American Jazz Band, which performed with Maynard Ferguson at Carnegie Hall and on the Jerry Lewis Telethon. Andrew graduated cum laude from California State University/

Northridge with a Bachelor of Music degree. While serving as the lead trumpet player of the CSUN Jazz "A" Band, he toured with the group in Japan, appeared on the album *Giant Steps*, and participated in the Pacific Coast Collegiate Jazz Festival and the NAJE/Disney World Jazz Competition (the group was a winner in both festivals).

He was also lead trumpet player of the 1984 Disney World All-American College Band. Currently, Surmani is an intern in the EPCOT Institute of Entertainment Arts and plays lead trumpet in the 15th anniversary show at Walt Disney World.



**JOHANNES PRISCHL** was born in Wels, Austria, in 1962; he began playing saxophone at 15 and flute a year later. In Austria, he studied jazz at the Anton Bruckner Conservatory in Linz with Adelhard Roidinger, and studied classical flute at the Mozarteum in Salzburg. In 1983, he began studies at the Berklee College of Music in Boston, having received a Fulbright scholarship and Berklee's Woody Herman Award. There he studied with Bill Pierce, George Garzone, Herb Pomeroy, and others; played with the Concert Jazz Ensemble; won first prize in the Berklee Concerto Competition; received the Faculty Association Award; and was selected to play in a student concert led by Chick Corea. Prischl graduated magna cum laude in 1985.

While in Boston, Prischl led his own big band. He also toured Panama with the latin-jazz group Band of Aliens, which included Gary Burton. In Austria he has composed movie and television scores, and he co-led the group Gegenwind from 1980-83. Since 1986 he has co-led The Open Art Band, which performs mainly in Austria, Germany, and Switzerland; this year he won the Talent Award 1987 of the Upper Austrian government for his composition *Story Number One*.



**AYDIN ESEN**, 25-year-old pianist and composer, was born in Istanbul, Turkey. He is a graduate of the New England Conservatory and has also studied at Juilliard, the Berklee College of Music, the Norwegian State Academy of Music, and the Istanbul Conservatory of Music. During his time in Boston, Esen has performed with such artists as Eddie Gomez, Miroslav Vitous, Roy Haynes, Steve Grossman, Pat Metheny, Lee Konitz, Gary Burton, Steve Swallow, Sam Rivers, and many others. He also appears on a soon-to-be-released album by Eddie Gomez.

Esen has performed professionally with a variety of groups since 1978. He has led his own trio and quartet, and performed with the New England Honors Jazz Quintet, touring the U.S. in a series of performances and clinics. He has been awarded outstanding performance citations at festivals in the U.S. and Europe, and has served as an instructor at the New England Conservatory.



**JEROME ANDREWS**, 23, began his music studies on flute at age 11, switching to guitar a year later and studying under former Ray Charles sideman Lou Speigner. In Jr. High, he studied bass under Dr. James Benson, playing acoustic bass in the school orchestra. In 1977-78, he was in *Who's Who In Music*. In high school, Andrews played bass in the jazz band, flute in the marching band, and taught guitar and bass. In 1979 and '80 he performed with the jazz band at the Mt. Sac Jazz Festival.

After playing with a few rock

bands, Andrews decided to focus on guitar, and he began doing studio work and playing on demos; he also performed on an album with baseball player Lenny Randall of the Seattle Mariners. Since then he's begun recording his own music—ranging from hard rock to ballads to instrumental fusion—which has been praised by his peers, music teachers, and one of his favorite bass players, Stanley Clarke. Currently teaching guitar in Pomona, California, Andrews wants to do studio work and instrumental albums patterned after his influences, Allan Holdsworth, John McLaughlin, and John Scofield.



**MICHAEL BRIEN**, 18-year-old drummer/percussionist, has won numerous awards for his musicianship, among them a National Association of Jazz Educators Citation for Outstanding Musicianship, an *Instrumentalist Merit Award*, and an outstanding jazz soloist award from the E.D. Walker Jazz Festival. Since 1984, Brien has performed with various groups at the Arts Magnet High School in Dallas, including the lab singers combo, the lab band, the jazz combo, the wind ensemble, the orchestra, and the percussion ensemble. He was also selected to the 1986-87 All-Region Jazz Band, and has performed at Arts Magnet, with Branford Marsalis, John Cage, Willy Thomas, Vincent DiMartino, and B. L. Lacerta.

Brien is currently working with the jazz quartet Toga Combo, and has had his works performed on public radio station KNON. His influences include Louie Bellson, Tony Williams, Art Blakey, Steve Gadd, and Pat Metheny-percussionist Nana Vasconcelos.

db

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

# GRP

WHERE ARTISTRY MEETS TECHNOLOGY



Chick Corea/*Light Years*



Duke Ellington/*Digital Duke*



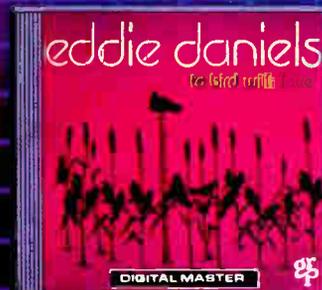
Dave Grusin/*Cinemagic*



*New Magic Digital Sampler*



David Benoit/*Freedom at Midnight*



Eddie Daniels/*To Bird, With Love*



Stephane Grappelli plays Jerome Kern



Diane Schuur/*Timeless*



Special EFX/*Mystique*

Unparalleled virtuosity and technological perfection have earned GRP the highly coveted title of "The Digital Master Company." From the pioneers of the 'New Age', to the world renowned legends, from the innovators of 'Fusion', to the timeless masters, GRP presents

the hottest names in jazz in the medium they were made to be heard in. Reflecting the highest state of the performing arts, and the most innovative recording sciences.

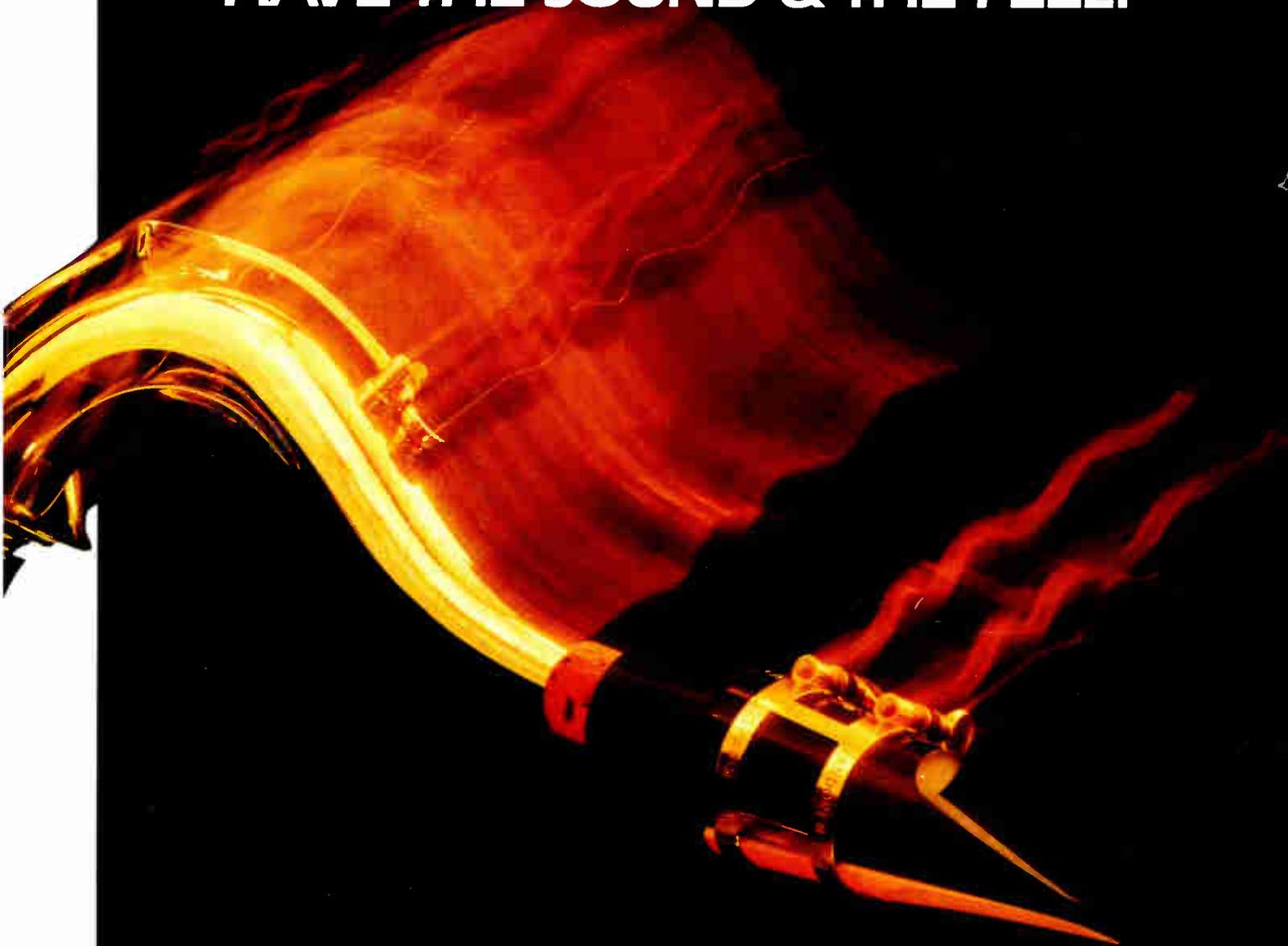
GRP, THE DIGITAL MASTER COMPANY. Also available on Records and Cassettes.



THE DIGITAL MASTER COMPANY

For a free color catalog write to: GRP Records, Dept. C, 555 W. 57th Street, New York, N.Y. 10019.

# JUMBO JAVA MOUTHPIECES HAVE THE SOUND & THE FEEL.



Available in kit form with  
ligature & cap or as  
mouthpiece only.

Jumbo Java Mouthpieces.  
The hottest.  
The sound of metal.  
The feel of ebonite.  
In 10 styles for Alto & Tenor.  
Only from Vandoren.

Write for FREE BROCHURE.

  
PARIS

Sole U.S. Importer J. D'Addario & Company, Inc., 210 Route 109, East Farmingdale, NY 11735