

BLINDFOLD TEST: Reggie Workman

For Contemporary Musicians

# downbeat

August, 1988 \$1.75 U.K. £ 2.00

## DAVID SANBORN

*Playing The Changes*



## WINNERS!

*36th Annual International Critics Poll*



## STEVE KHAN

*Guitar Resonance*



SECOND ANNUAL MUSICFEST U.S.A. COVERAGE

*CAUGHT:  
New Orleans  
Jazz & Heritage  
Festival*

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David Sanborn



Sarah Vaughan



Steve Khan



Dave Taylor

DAVID TAN

JACK MITCHELL

## Features

**16 DAVID SANBORN'S CHANGES OF HEART**  
By now, everyone's heard it—that famous “Sanborn squeal.” But despite his popularity, David Sanborn is “pulling off the road a little bit to think things over.” Join **Bill Milkowski** as he checks in with the hot and soulful saxophonist.

**20 36th ANNUAL down beat INTERNATIONAL CRITICS POLL**  
Upsets! Old Favorites! New Favorites! And all the results of this year's worldwide Poll—including a Special Achievement Award and Kenny Clarke's entry into the Hall of Fame.

**24 STEVE KHAN: STRIKING A RESONANT CHORD**  
Whether he's playing acoustic or electric, as a leader or sideman, Steve Khan the guitarist/producer continues to communicate his unique blend of jazz, pop, and r&b. **Stephanie Stein** relates.

**26 MUSICFEST U.S.A./ORLANDO**  
All roads led to sunny Florida this past May, as student musicians from all over America competed in the second annual Musicfest U.S.A., hosted by **db. Dave Helland** provides the overview along with a gallery of photos.

graph of David Sanborn by Mitchell Seidel.

## Departments

- 6 on the beat**, by John Ephland.
- 8 chords & discords**
- 11 news**
- 14 riffs**
- 35 record reviews:** Earl Hines; John Scofield; Frank Morgan/McCoy Tyner Trio; Sonny Rollins; Bill Laswell; Bo Steif; Louis Armstrong; Wayne Shorter; Chick Corea; Three For Berlin; Waxing On; Tenor Trove.
- 48 blindfold test:** Reggie Workman, by Howard Mandel.
- 52 profile:** Dave Taylor, by Michael Bourne.
- 54 caught:** New Orleans Jazz & Heritage Festival, by Howard Mandel; Irving Berlin Tribute, by Jeff Levenson; Highlights In Jazz, by Stephanie Stein.
- 56 pro shop**
- 58 pro session:** “Creative Synthesizer Technique—Our Friend, The Volume Control Pedal,” by Adam Holzman.
- 62 auditions:** Young musicians deserving recognition.

# down beat

For Contemporary Musicians

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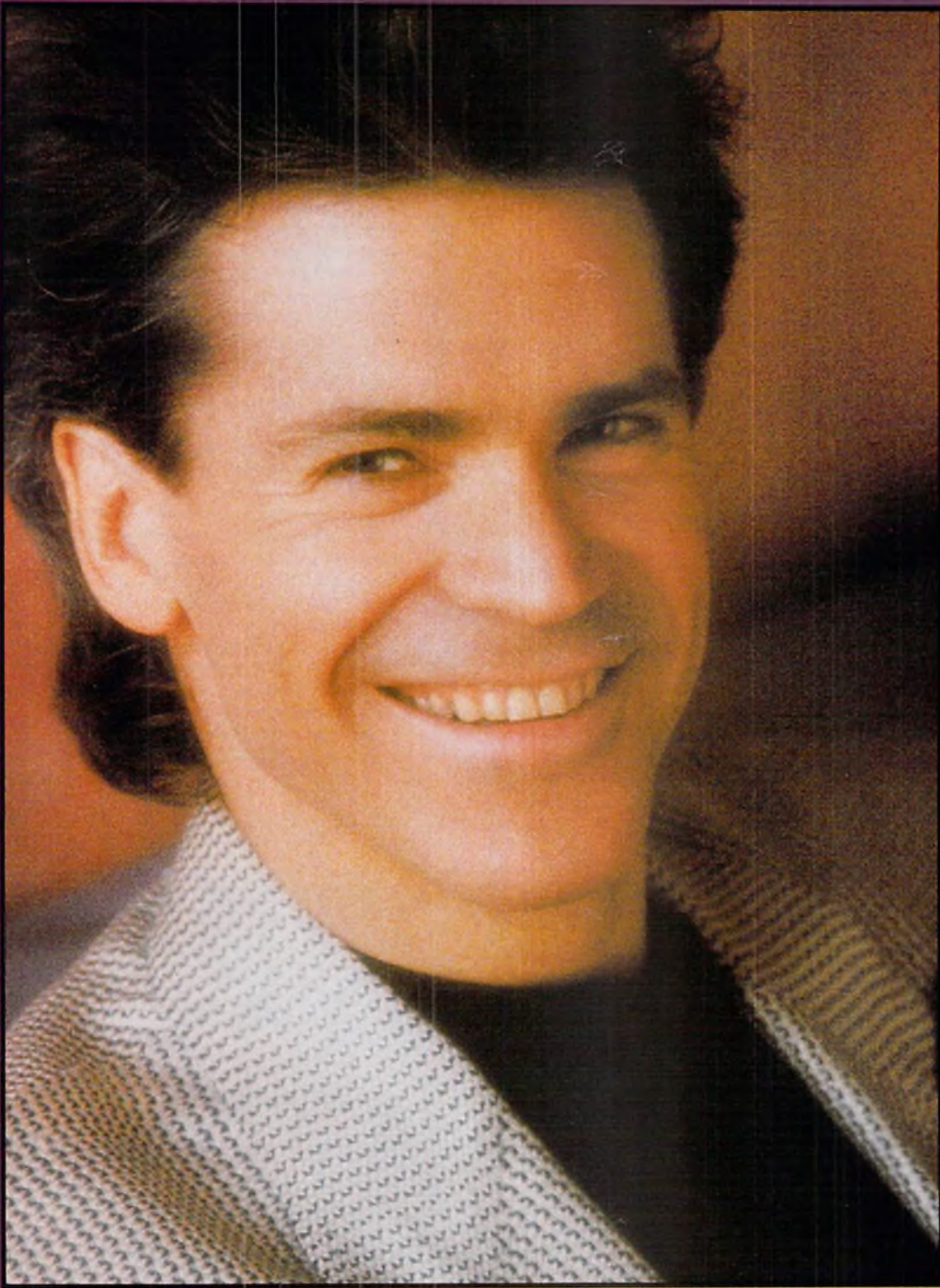
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ROBERT FARBER

David

# SANBORN

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DAVID SANBORN'S  
CHANGES OF HEART

Y

ou recognize it in an instant—the Sanborn squeal. Couldn't fool nobody on a Blindfold Test with that. Or could you? So many Sanborn clones have come pouring out of the closet of late, appearing on everything from pop-jazz fare to jeans commercials on tv, that it's getting harder and harder to tell the ripoffs from the real deal. If you take the time to really listen, you can hear the truth. But a cursory twirl of the radio dial or channel selector might suggest that every commercial musician and would-be alto star out there is aping Sanborn's sound.

This is a situation that both befuddles and frustrates Dave. Of course, it's happened over and over again throughout the course of music. There have been Bird clones, Wes clones, Charlie Christian clones, Trane clones. But the humble Sanborn refuses to think of himself in the same company with those jazz greats. In fact, he's not comfortable being called a jazz musician at all.

Suffice it to say, the man is confused. On the eve of his 11th release for Warner Bros.—the typically funky, hard-blowing, and eminently well-crafted *Close-Up* (produced by Marcus Miller, co-produced and engineered by Ray Bardani)—Sanborn confesses, "I don't know what's happening to me right now. I dunno . . . maybe it's midlife crisis, maybe I just need to make a clean break, make a change. I'm just at a point now where I'm just kinda reassessing what I do. I'm going back and listening to a lot of music, mostly bebop. I'm working a lot with Nicholas Slominsky's *Thesaurus Of Scales And Melodic Patterns*. I've got some Mozart flute duets, I've got an Oliver Nelson book, the Joe Viola Berklee books, a couple of fake books. I guess I'm just doing research, is what it comes down to. Just shedding."

There are long pauses between sentences, occasional sighs. Clearly, the man is at odds with himself. What will come out of this sudden change of heart is uncertain. He hinted at getting away from the technology of drum machines and studio manipulations by embracing an all-acoustic context, maybe record something live in the studio like in days of yore. But that's just thinking out loud. Maybe this frame of mind will pass. Maybe Dave just had a bad day . . . week/month/year.

Whatever the reason, he's suddenly second-guessing his direction. You couldn't tell it from listening to *Close-Up*. Sanborn blows with typical conviction and fire on funky fare like *Slam*, *J.T.*, and *Pyramid*. And his signature Sanborn squeal is back in full force on such soul-stirring ballads as *Goodbye*, Randy Newman's melancholy *Same Girl*, and the hit pop love song of some years ago, *You Are Everything*.

In short, another hot Sanborn album, destined to sell well. We spoke in Dave's Upper West Side apartment in Manhattan a day before he split for London to perform at a birthday bash for Nelson Mandela.

Meanwhile, he continues to make regular guest appearances on the *Late Night With David Letterman Show*, featured in the house band alongside Paul Schaffer, Will Lee, Anton Fig, and Sid McGinnis. And he continues to broadcast his weekly program, *The Jazz Show*, which is broadcast on the NBC radio network. Down the road, there are plans for Sanborn to co-host a fall television program with *Saturday Night Live* regular, Dennis Miller. This music and comedy show, to be seen on Sunday evenings beginning in late September, is tentatively called *Sunday Night*. Besides sharing banter with Miller and other guests, Sanborn will lead the house band that (as of this writing) will include such formidable talents as Marcus Miller on bass, Omar Hakim on drums, Hiram Bullock on guitar, and Don Grolnick on keyboards.

But that's down the road. For now, Dave's got some things to get off his chest.

\* \* \*  
**BILL MILKOWSKI:** Talk about establishing a voice on one's instrument.

**DAVID SANBORN:** Yeah, that's one of the great things about music, to me. It's somebody's personal statement. Ultimately, that's what you end up with. You refine your craft, but the object is to express yourself. And if you've got nothing to express, you have no character, no humanity to express, then what good is all the technique?

**BM:** So how do you feel about yourself in that regard?

**DS:** I have no technique and I'm rapidly losing my personality [*laughs*]. I don't know what's happening to me right now. I'm going through a transition that I don't quite understand; so, consequently, I can't articulate it very well.

**BM:** But you've made your mark over the years in the sense that your sound is immediately identifiable.

**DS:** I guess I . . . and I don't mean to be naive or humble about it, you know, but I guess I have. And it's a little bit uncomfortable for me to think about that because I don't think of myself as an innovator, in the slightest. I think when people tell me that, it's harder for me to grasp what that means. I mean, I think more than anything else, I just happened to be the only guy around playing alto in mostly a pop and r&b idiom during the early '70s. And I think that because of the exposure that I got through David Bowie [*Young Americans*] or Stevie Wonder [*Talking Book*] or James Taylor [*How Sweet It Is*] or Bruce Springsteen [*Born To Run*], I was very lucky. 'Cause I'm not doing anything new. I never was doing anything particularly new or innovative. I was just distilling a lot of my influences. You know, I was always trying to sound like Cannonball or Phil Woods or Jackie McLean or Hank Crawford or other people I greatly admired.

**BM:** But you established something, a signature quality. I never really cared for David Bowie that much until that sax in *Young Americans* caught my ear. Not the line so much as the sound.

**DS:** Well, I think that's what you try to do as a player . . . in any form of self-expression . . . you find yourself. You refine your craft but whatever comes out is you. And when I say I tried to sound like Cannonball what I meant was, I would listen to him and emulate that quality, that energy. I couldn't try to play those licks because I couldn't do that. That wasn't me. It's like the reason I'm not a bebop player, necessarily. I mean, I can affect some of the mannerisms of bebop and I relate to the time feel and I understand a certain amount of it, but me trying to play that is, like . . . why? You step out of your idiom, your focus of expression, to learn. You do those other things to learn, to grow. But what you come back to is your . . . I don't want to use the word "art" because I don't necessarily think of what I do as art.

**BM:** It's your voice.

**DS:** Yeah, you come back to your voice. And whatever avenue you choose, whatever you have to say to the world, it comes down to that basic thing. It's your own voice, whether it's as a painter, a sculptor, a writer. It's like Hunter S. Thompson or John Updike or whoever. It's their voice, their point of view. And in a more abstract way, that's what music is . . . somebody's point of view about the world. It's all their influences, and you can maybe hear all the influences, but you distill all those influences and they come through, hopefully, in a very subconscious way. They make you what you are and they give you a connection to the tradition. But your voice is your point of view about that tradition.

**BM:** And once you find your voice it becomes a question of application, the context. And that could be a difficult decision these days, given all the avenues you could take, not to mention the pressures that come to bear on artists from record companies.

**DS:** It can be a trap, in a sense. It's what happens to a lot of sidemen when they finally make their solo record, or to studio players. All of a sudden they say, "Hey, I can do this and that and this over here." Well, that's fine, but what about you. I know you

can play jazz and rock and r&b and whatever, but where are *you* in all of that. So I think it's important to create the context, whether you actually create it physically or just generate it like a Miles Davis does. I mean, Miles doesn't write music but he does create music. There's no doubt that during the period when Wayne Shorter was writing all the music for Miles that it was still indeed Miles' music. Even though Wayne wrote it and provided the raw materials, Miles shaped the context. And I've had that experience in the few times that I've worked with Miles. Same with Gil [Evans]. They're both arrangers creating a context for the voices. When Gil did the arrangements with Miles for *Porgy And Bess*, they became Gil's arrangements even though in a lot of cases what he did was just orchestrate Gershwin's piano score. He told me that. But it's *how* he orchestrated it, how he shaped the music that made it his personal statement. And the fact that he chose that particular score also helped to shape the context. It's all of those things that go into it. There's a lot more to playing than just playing. And it's . . . I think I'm just having to re-evaluate the whole thing, the whole process for myself right now.

**BM:** And what things are you thinking about?

**DS:** Just kinda getting a sense of what I want to do for myself from now on. I don't want to think about what I'd do in an idiom. It seems like what I'm doing has become very stylized, as a result of my own actions and as a result of other people imitating me. I mean, it's a little disconcerting to hear them. And in a lot of cases these guys play better than I do, with a lot more technical facility than I have. I hear some people who have my sound with Mike Brecker's technique [*laughs*]. And they're good players and I guess I should be flattered that people consider me an influence, just in terms of sound. I think that's really where my influence has been on players, with the sound.

**BM:** And while you are flattered, you're also leery of that whole copycat trip.

**DS:** Yeah, I don't wanna listen to that stuff too much, you know? It's a little distracting sometimes, but I don't dwell on it. I don't say to myself, "Well, gee, I gotta sound different now." It's all kind of funny to me . . . especially when I hear somebody copy mistakes I've made on record. There's a guy who . . . I won't mention his name . . . I shouldn't actually say this . . . naw, forget it.

**BM:** There have been hordes of sax players who have imitated, or tried to imitate, John Coltrane or Charlie Parker.

**DS:** Well, how can you be a tenor player and not be influenced by John Coltrane or be an alto player and not be influenced by

Charlie Parker?

**BM:** And by the same token, how can you be an aspiring alto player in 1988 and not be influenced by David Sanborn?

**DS:** Yeah, but the difference is that Charlie Parker was an innovator and a genius whereas I'm just . . . I have a *style* of playing. Charlie Parker was an innovator rhythmically, harmonically, melodically. He revolutionized the instrument. *And* music. And, I mean, I'm closer to somebody that sort of came up with an interesting sound, and I was lucky enough to make a living with it and to have people want to hire me so I could play and continue to learn how to play my instrument better. But I think it would be a . . . I mean, it's not even in the same . . . you can't even say me and Charlie Parker in the same breath because there's an abyss there between what he did and what I did. I just have a pleasing kind of sound and a style that happens to be . . . I'm not in any way an innovator. And I'm not putting myself down because I don't think that's my karma, to be a great innovator. I mean, I'd like to play better than I do and I'd like to continue to play better than I play now, but I also have to be realistic about what are the tools that I have to work with. I want it to be very clear what I'm trying to say. I get a little uncomfortable when people say that I'm an innovator, because I don't think I am.

**BM:** I'm just suggesting that kids emulate you. . . .

**DS:** Because I'm what they hear.

**BM:** Right, but they might be emulating you. . . .

**DS:** Because that's *all* they hear. They don't hear Charlie Parker on the radio.

**BM:** But in some cases, ambitious kids coming out of conservatories choose to emulate you because they read Billboard and see that your albums are charting.

**DS:** They look at me and say, "Here's a guy who's making money doing it so I'm gonna sound like him so I can have a lot of money too." Yeah, I think that's got a lot to do with it too, and that's discouraging. It's like, "Sure, Charlie Parker's great, but where is he now? I gotta pay my rent somehow." Yeah, that's a little discouraging, which is why I think it's great that somebody like Wynton came along and said, "You *can* play this music and make a living." And he not only inspired a lot of young players with that attitude but also helped to create that kind of reality for the record companies to say, "Well, people *are* listening to this music. People *are* buying these records." And they are, and they do. But that whole financial aspect cannot be the primary motivating force behind what you do. I mean, that's not why I'm doing what I'm doing. That's not why I started. I didn't go into a business. I



**SAX SUMMIT:** Sanborn with (from left) fellow saxophonists Greg Osby, Courtney Pine, and Steve Coleman.

DONNA RANIERI



MITCHELL SEIDEL

### DAVID SANBORN'S EQUIPMENT

Dave has a Yamaha baby grand piano in his apartment, along with 10 assorted saxes lying around, all Selmer Mark VI 144000 series with La Voz reeds (mediums) and Ducoff #8 mouthpieces. He also has a goldplated Yamaha soprano sax and a Selmer soprano which he recently acquired.

### DAVID SANBORN SELECTED DISCOGRAPHY

**as a leader**

- CLOSE-UP—Reprise 1-25715
- A CHANGE OF HEART—Warner Bros. 25479
- STRAIGHT TO THE HEART—Warner Bros. 25150-1
- BACKSTREET—Warner Bros. 23906-1
- AS WE SPEAK—Warner Bros. 9 23650-1
- VOYEUR—Warner Bros. 3546
- HIDEAWAY—Warner Bros. 3379
- HEART TO HEART—Warner Bros. 3189
- PROMISE ME THE MOON—Warner Bros. 3051
- SANBORN—Warner Bros. 2957
- TAKING OFF—Warner Bros. 2873
- with Bob James**
- DOUBLE VISION—Warner Bros. 9 25393-1
- HEADS—Columbia/Tappan Zee 34896
- with the Rolling Stones**
- UNDERCOVER—Rolling Stone 7 90120-1
- with Paul Butterfield**
- IN MY OWN DREAM—Elektra 74025
- KEEP ON MOVING—Elektra 74053
- THE RESURRECTION OF PIGBOY CRAB-SHAW—Elektra 74015
- with Stevie Wonder**
- TALKING BOOK—Motown 77-319R1
- with James Taylor**
- GORILLA—Warner Bros. 2866
- with the Brecker Brothers**
- THE BRECKER BROTHERS—Arista 4097
- BACK TO BACK—Arista 4061
- with David Bowie**

- YOUNG AMERICANS—TCA 1-0998
- with Gil Evans**
- SVENGALI—Atlantic 90048-1
- with John Scofield**
- ELECTRIC OUTLET—Gramavision 8405
- with Phoebe Snow**
- SECOND CHILDHOOD—Columbia 33952
- with Bruce Springsteen**
- BORN TO RUN—Columbia 33795
- with Roger Waters**
- THE PROS AND CONS OF HITCHHIKING—Columbia 39290
- with Tommy Bolin**
- TEASER—Nemperor 436
- with Jaco Pastorius**
- JACO PASTORIUS—Epic 33949
- with John McLaughlin**
- ELECTRIC GUITARIST—Columbia 35326
- with Rickie Lee Jones**
- PIRATES—Warner Bros. 3432
- with Steely Dan**
- GAUCHO—MCA 6102
- with Linda Ronstadt**
- LIVING IN THE U.S.A.—Asylum 6E-155
- with Bob Berg**
- SHORT STORIES—Denon CD 1768
- with Ricardo Silveira**
- LONG DISTANCE—Verve Forecast/Polygram 835054
- with Hiram Bullock**
- GIVE IT WHAT U GOT—Atlantic 81790
- FROM ALL SIDES—Atlantic 81685

became a musician because I love the music. And the business part is what came up later, because you have to make a living like everybody else. And I got very lucky because I was able to make a good living doing what I'm doing. But, I mean, I don't have a mansion and a limousine. I don't sell millions of records, but I do OK. My rent is paid here but this is not a palace, and I've been living here for 15 years in a rent-stabilized building so my rent is fairly low. But I've got 10 saxophones and I've got mobility. I can make records and go out on the road and play. I have opportunities. And that, to me, is the greatest reward. That's the tangible reward of success: being able to afford to go out and play music and make records. Everything else is gravy. If you get an extra couple of thousand dollars for Christmas to buy a special gift for somebody, or if you wanna buy another instrument and you don't have to think about it before you do it, that's great; to say, "Yeah, I want that new alto," and take it. But I've been doing this for a long time. I'm 43 years old. I didn't even make a record on my own until I was in my 30s. And I haven't really been economically successful up until the last few years.

**BM:** *There are a lot of misconceptions about what you're making?*

**DS:** I get it all the time. I used to get it from jazz players who would have an attitude about me because they thought I was making all this money. I mean, some people think I'm incredibly wealthy. Now Kenny G . . . *he's* got a lot of money [laughs], but he sold 2.5 million records. I don't sell in those kinds of numbers. I don't make that kind of money.

**BM:** *People see a face on an album cover and right away assume the guy's rich.*

**DS:** Yeah, there's that association. And when people see you on tv, forget about it. If you're on tv they'll say, "This guy's got a place in LA, he lives on Park Avenue, he's got limos and bitches," you know, the whole nine yards. But, it's all fantasy. So right now, I'm rearranging my priorities and not getting caught up in the machinery of success, because it's so seductive. You know, the urge to say, "Well, let's just do this and it'll sell." Because when you do that, you die inside. And the ironic thing is if you die musically then you die commercially too. I believe that. Maybe I'm naive in that regard. But I really believe that the true sense of being commercial in the long run is to be yourself and hope that people will buy *that*. But if you go into it thinking about trying to calculate what people are going to like and trying to figure out what they might buy and then you go and do that, then you're screwed.

**BM:** *Because trends change every two years.*

**DS:** Not only that but . . . why do this? Why not go out and be a commodities trader if you wanna make a lot of money quick. I mean . . . I guess there is a lot of quick and easy money in music. It hasn't occurred to me to do it that way. I've been a working musician for 25 years and I've gone through a lot. I've been on unemployment a lot. You know, I've had times where I didn't have enough money to pay the rent or whatever. I've gone through it. And it's definitely better *not* to have that kind of pressure hanging over you from month to month. But relieving that doesn't necessarily make your life better. Sometimes if you're really doing something that you really love, being broke can be a minor inconvenience. Sure, you gotta make a living, but you gotta do this [make music] because you love it. And you gotta play the music you love or there's no point to it. You gotta care about what you do, you know? And it has to be more than some calculated way to make a lot of money. You gotta enjoy it. And I do enjoy it.

**BM:** *And this change you're going through?*

**DS:** I have an early warning system. If I get to the point where I start to see that I'm going in the wrong direction, I put the breaks on. And so, it's not necessarily something that I do that I'm dissatisfied with that causes me to say, "OK, now it's time to change." It's just that I sense that, "Oh oh, there's some rocks up ahead. I better pull off the road a little bit and think this over." And that's where I'm at now, I guess.

db

# 36th Annual International ... Critics Poll ...

## HALL OF FAME

7	Kenny Clarke
4	Bunny Berrigan
4	Jimmy Blanton
4	Al Cohn
4	Lee Morgan

**T**he down beat Hall of Fame\* this year admits Kenny Clarke, the fifth drummer to be cited in the readers and critics polls.



In the early '40s, Clarke began dismantling the straight four-four prod of swing, creating a looser, slightly scrambled mix of ride cymbals with irregular snare and bass accents that responded more readily to bebop's hopscotch lines. Jo Jones had already lightened jazz rhythm by making the high-hat cymbal the main spring of the beat instead of the bass drum. Clarke's quick ear for the new music of the young boppers made it possible for him to make the drums a subtle, self-effacing ensemble partner with the horns rather than a referee on the sidelines with a stop watch or a tyrannical rhythmic dictator/soloist.

Clarke's impact seemed to reach a critical mass in the early days when bop was still in its Harlem laboratories and no recordings were being made. About the time the recording ban ended, Clarke went into the army. But musicians who heard him understood the importance of the doors he opened. Among them was Max Roach, who came to maturity just as the seminal early Dial and Savoy bop sessions were being recorded. For this reason, Clarke's importance cannot be gauged by his discography, which is slim and unrepresentative during this key period.

Born in 1914, Clarke was significantly older than Charlie Parker (1920), Roach (1924), Bud Powell (1924), and Dizzy Gillespie (1917). He played with the Teddy Hill band in the late '30s. After the war he joined Gillespie for several months in 1947 and '48, playing on the early big band dates (*Two Bass Hit*, *Woody'n You*—RCA Bluebird

5585-1). In 1952 he joined with John Lewis, Milt Jackson, and Percy Heath to form the Modern Jazz Quartet (Prestige 24005). Finally, after living in France intermittently, he moved to Paris for good in 1956. From 1960 to '73 he was co-leader of the Kenny Clarke/Francy Boland big band, a superb orchestra heard in the U.S. only on a handful of records. He returned to America to tape a television PBS *Sound Stage* program with Gillespie, Al Haig, Joe Carroll, and others in 1976. Clarke died in 1985. —*John McDonough*

## SPECIAL ACHIEVEMENT AWARD



**T**his year, the editors of **down beat** are pleased to add Congressman John Conyers, Jr. to its list of Achievement Award recipients. Annually since 1981 a Lifetime Achievement Award has gone to an individual whose life's work has been instrumental in furthering the evolution of jazz. This year a Special Achievement Award goes to Rep. Conyers for his work both inside and outside the music community in furthering the development and acceptance of jazz in America.

Finding time in the midst of his work as representative of Michigan's First Congressional District, the west side of Detroit, Conyers has taken on the added responsibility as *the* congressman for jazz. He is a member of the board of the National Jazz Service Organization as well as a senior member of the House Judiciary Committee, author of a resolution adopted by Congress designating jazz as "a rare and valuable national American treasure," chairman of the subcommittee on Criminal Justice, and the second-ranking member of the Government Operations Committee.

Serving his 12th term, the Detroit Dem-

ocrat was re-elected in 1986 with 90 percent of the vote. Social justice and economic opportunity have been the focal points of Conyers' work in Congress. He was a principal sponsor of the Humphrey-Hawkins Full Employment Act in 1978, authored the Martin Luther King Holiday Bill, is a founder of the Congressional Black Caucus, and offered the first nuclear-freeze amendment on the House floor.

Congressman Conyers was educated in Detroit's public school system, where he took trumpet lessons, and earned Bachelor and Doctor of Law degrees at Wayne State University. He is the recipient of awards for leadership, including a Southern Christian Leadership Conference award presented to him by Dr. Martin Luther King.

Growing up in Detroit in the '40s in the midst of a vibrant jazz community, Conyers heard Charlie Parker's *Now's The Time* and it struck a responsive chord in him, defined a lifetime's love of bebop, and inspired him to take up the trumpet. While his ability to play the music never kept up with his interest in it, he was always there to hear it played and to meet the men and women who made the music. Recently, when WDCU-FM (Washington, DC) dj Felix Grant (see db, June '88) went on vacation, Conyers took over his show for a day, interspersing the music with phone calls to his friends: Jackie McLean, Milt Jackson, Ron Carter, and Percy Heath. And this was not Conyers' radio debut. When the capital's Pacifica station WPFW-FM went on the air 10 years ago, Conyers had a bi-weekly jazz show.

"There is no one on the Hill with as strong a feeling for jazz as John Conyers," says Grant. "He maintains a view of jazz as it relates to the United States as a whole, as a product of the American imagination. It is vitally important to him that jazz be played more, be heard more. That he keeps a bass in his office shows his strong feelings for the music by devoting that amount of space to an instrument."

Conyers' resolution honoring jazz, which was adopted last September 23, on John Coltrane's birthday, says in part: "Whereas, jazz makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic. . . ."

We are pleased to salute Rep. John Conyers, Jr., legislator, politician, social activist, and jazz lover, with the 1987 **down beat** Special Achievement Award.

\*Due to an oversight on the original ballot, some critics voted for Lionel Hampton, who was voted into the Hall of Fame last December. As a result, those votes were not counted.



## RECORD OF THE YEAR

- 14 Ornette Coleman, *In All Languages* (Caravan of Dreams)
- 4 Henry Threadgill, *Slip Into Another World* (RCA Novus)
- 4 Ed Wilkerson, *Eight Bold Souls* (Sessoms)
- 3 Dave Holland, *The Razor's Edge* (ECM)
- 3 Wynton Marsalis, *Marsalis Standard Time* (Columbia)
- 3 Cecil Taylor, *For Ollin* (Soul Note)
- 3 Henry Threadgill, *You Know The Number* (RCA Novus)
- 3 Steve Turre, *Viewpoint* (Stash)



## REISSUE OF THE YEAR

- 11 Herbie Nichols, *The Complete Blue Note Recordings* (Mosaic)
- 8 Ike Quebec, *The Complete Blue Note 45 Sessions* (Mosaic)
- 5 Duke Ellington, *And His Mother Called Him Bill* (RCA)
- 3 Art Blakey, *Moanin'* (Blue Note)
- 3 Art Blakey, *The Theory of Art* (RCA/Blue Bird)
- 3 Miles Davis, *Chronicle* (Prestige) (CD edition)
- 3 Paul Desmond, *The Complete Recordings With Jim Hall* (Mosaic)
- 3 Dudu Pukwana, *In the Townships* (Virgin)

## RECORD LABEL

- 14 Black Saint/Soul Note
- 9 Mosaic
- 7 RCA/Bluebird

## RECORD PRODUCER

- 12 Giovanni Bonandrini
- 8 Michael Cuscuna
- 2 Orrin Keepnews
- 2 Bob Porter

## BIG BAND



ANDY FREEBERG

- 80 Sun Ra
- 68 Gil Evans
- 51 Toshiko Akiyoshi/Lew Tabackin
- 45 Count Basie
- 34 Mel Lewis
- 23 Rob McConnell's Boss Brass

### Talent Deserving Wider Recognition

- 37 Willem Breuker Kollektief
- 19 Vienna Art Orchestra
- 18 Illinois Jacquet
- 17 American Jazz Orchestra
- 16 Pierre Dorge's New Jungle Orchestra
- 15 Vic Vogel
- 12 Rob McConnell's Boss Brass
- 11 Bob Florence

## ACOUSTIC JAZZ GROUP

- 50 Phil Woods Quintet
- 49 Art Blakey's Jazz Messengers
- 46 World Saxophone Quartet
- 40 Henry Threadgill Sextet
- 31 Abdullah Ibrahim's Ekaya
- 31 Wynton Marsalis
- 31 Art Ensemble of Chicago
- 24 Pullen/Adams Quartet
- 21 Dave Holland Quintet
- 20 Jack DeJohnette's Special Edition
- 18 Sphere

TDWR



H.L. LINDENBAUER

- 29 Henry Threadgill Sextet
- 20 Dave Holland Quintet
- 19 Ed Wilkerson's 8 Bold Souls
- 18 Blanchard/Harris Quintet
- 15 Tim Berne
- 14 Pullen/Adams Quartet
- 13 Steve Lacy
- 10 Sphere

## ELECTRIC JAZZ GROUP

- 77 Ornette Coleman & Prime Time
- 67 Miles Davis
- 42 John Scofield
- 33 Pat Metheny Group
- 24 Chick Corea Elektric Band
- 23 Bass Desires
- 17 Ronald Shannon Jackson & the Decoding Society

TDWR

- 20 Bass Desires
- 18 John Scofield
- 17 Ronald Shannon Jackson
- 16 Power Tools
- 13 Last Exit
- 13 Wayne Shorter
- 13 Jamaaladeen Tacuma

## COMPOSER

- 47 Henry Threadgill
- 46 Toshiko Akiyoshi
- 45 Ornette Coleman
- 23 Abdullah Ibrahim
- 22 Carla Bley
- 21 Benny Carter
- 17 George Russell
- 17 Wayne Shorter
- 16 Muhal Richard Abrams
- 11 John Zorn
- 10 John Carter
- 10 Jack Walrath

TDWR

- 27 Willem Breuker
- 26 Henry Threadgill
- 20 Dave Frishberg
- 15 Clare Fischer
- 13 Ed Wilkerson
- 12 Bobby Previte

## ARRANGER



ANDY FREEBERG

- 108 Gil Evans
- 30 Toshiko Akiyoshi
- 27 Benny Carter
- 22 Sun Ra
- 21 Muhal Richard Abrams
- 15 David Murray
- 15 George Russell
- 13 Frank Foster
- 13 Rob McConnell
- 11 Henry Threadgill
- 10 Abdullah Ibrahim
- 10 John Zorn



LAUREN DEUTSCH

TDWR

- 43 Willem Breuker
- 28 Mathias Rugg
- 24 John Zorn
- 18 Bill Kirchner
- 12 Ed Wilkerson
- 11 Misha Mengelberg

## TRUMPET



ANDY FREEBERG

- 73 Wynton Marsalis
- 72 Lester Bowie
- 31 Art Farmer
- 31 Miles Davis
- 27 Don Cherry
- 27 Freddie Hubbard
- 22 Terence Blanchard
- 16 Clark Terry
- 15 Dizzy Gillespie
- 11 Ruby Braff
- 11 Woody Shaw
- 10 Chef Baker
- 10 Kenny Wheeler

TDWR

- 39 Wallace Roney
- 37 Tom Harrell
- 26 Olu Dara
- 19 Herb Robertson
- 16 Paul Smoker
- 15 Ruby Braff
- 13 Roy Hargrove
- 12 Claudio Roditi
- 10 Brian Lynch
- 10 Valery Ponomarev
- 10 Randy Sandke

## TROMBONE

- 71 Ray Anderson
- 69 J. J. Johnson
- 58 Jimmy Knepper
- 49 Steve Turre
- 33 Craig Harris
- 28 Albert Mangelsdorff
- 15 Curtis Fuller
- 15 Al Grey
- 11 George Lewis
- 10 Bob Brookmeyer
- 10 Slide Hampton
- 10 Bill Watrous

TDWR

- 56 Steve Turre
- 52 Robin Eubanks
- 49 Craig Harris
- 28 Dan Barrett
- 17 Frank Lacy
- 16 Glenn Ferris
- 13 Ray Anderson
- 13 Curtis Fuller
- 10 James Morrison

## SOPRANO SAXOPHONE

- 146 Steve Lacy
- 70 Wayne Shorter
- 38 Branford Marsalis
- 36 Jane Ira Bloom
- 32 Dave Liebman
- 29 Bob Wilber
- 27 Evan Parker

TDWR

- 36 Jane Ira Bloom
- 30 Branford Marsalis
- 29 Lol Coxhill
- 26 Bob Wilber
- 19 Greg Osby
- 19 Evan Parker
- 17 Dave Liebman
- 14 Ira Sullivan
- 13 Courtney Pine
- 12 Jane Burnett
- 12 Jan Garbarek
- 10 John Purcell



## ALTO SAX



- 88 Phil Woods
- 82 Ornette Coleman
- 70 Benny Carter
- 41 Lee Konitz
- 33 Arthur Blythe
- 19 Paquito D'Rivera
- 17 Frank Morgan
- 14 Richie Cole
- 12 Steve Coleman
- 11 Henry Threadgill
- 10 Julius Hemphill
- 10 Bud Shank

**TDWR**

- 39 Frank Morgan
- 32 John Zorn
- 26 Kenny Garrett
- 20 Bobby Watson
- 17 Tim Berne
- 17 Steve Coleman
- 14 Benny Carter
- 10 Donald Harrison
- 10 Jemeel Moondoc
- 10 Carlos Ward

## TENOR SAX

- 95 Sonny Rollins
- 49 David Murray
- 46 Stan Getz
- 41 Joe Henderson
- 22 George Adams
- 22 Branford Marsalis
- 20 Michael Brecker
- 20 Dexter Gordon
- 15 Clifford Jordan
- 13 Johnny Griffin
- 10 Bud Freeman
- 10 Wayne Shorter
- 10 Bennie Wallace

**TDWR**

- 35 Ricky Ford
- 34 Bennie Wallace
- 21 Ralph Moore
- 17 Gary Thomas
- 16 George Coleman
- 13 Branford Marsalis
- 12 Bud Freeman
- 11 Joe Lovano
- 10 Courtney Pine
- 10 Yannick Rieu

## BARITONE SAX

- 139 Gerry Mulligan
- 98 Hamlet Bluiett
- 45 Nick Brignola
- 26 Ronnie Cuber
- 20 John Surman
- 19 Cecil Payne
- 11 Charles Tyler

**TDWR**

- 35 John Surman
- 27 Charles Tyler
- 26 Peter Brötzmann
- 23 Glenn Wilson
- 21 Hamiet Bluiett
- 19 Ronnie Cuber
- 19 Howard Johnson
- 16 Vinnie Golia
- 16 Henry Threadgill

## CLARINET



- 102 John Carter
- 87 Eddie Daniels
- 60 Buddy DeFranco
- 37 Alvin Batiste
- 34 Kenny Davern
- 20 Anthony Braxton
- 16 Jimmy Hamilton
- 14 Phil Woods

**TDWR**

- 26 Jimmy Hamilton
- 21 Tony Cole
- 21 Perry Robinson
- 17 Bill Easley
- 14 Alvin Batiste
- 13 Kenny Davern
- 13 Putte Wickman
- 12 Bill Smith
- 12 Phil Woods

## FLUTE

- 110 James Newton
- 47 James Moody
- 45 Frank Wess
- 40 Lew Tabackin
- 20 Sam Rivers
- 17 Henry Threadgill



**TDWR**

- 33 Sam Rivers
- 23 Frank Wess
- 18 Henry Threadgill
- 17 Bud Shank
- 16 James Moody
- 15 Ira Sullivan
- 11 Gary Thomas

## VIOLIN

- 132 Stephane Grappelli
- 79 Billy Bang
- 47 Leroy Jenkins
- 33 Svend Asmussen
- 33 John Blake
- 22 Didier Lockwood
- 17 Jean-Luc Ponty
- 15 Michael Urbaniak
- 10 Akbar Ali
- 10 Joe Kennedy

**TDWR**

- 28 Claude Williams
- 26 Peter Brötzmann
- 20 Didier Lockwood
- 18 Leroy Jenkins
- 15 John Blake
- 12 Bennie Charles
- 12 Krzesimir Dabki
- 10 Billy Bang

## VIBES

- 130 Mill Jackson
  - 129 Bobby Hutcherson
  - 69 Gary Burton
  - 33 Lionel Hampton
  - 15 Walt Dickerson
- TDWR**
- 40 Khan Jamal
  - 29 Steve Nelson
  - 26 Jay Hoggard
  - 22 Walt Dickerson
  - 18 Terry Gibbs
  - 14 Dave Samuels
  - 13 Karl Berger
  - 12 Lionel Hampton

## ACOUSTIC PIANO

- 65 Cecil Taylor
- 58 Tommy Flanagan
- 44 Kenny Barron
- 31 McCoy Tyner
- 27 Oscar Peterson
- 26 Hank Jones
- 23 Don Pullen
- 21 Herbie Hancock
- 17 Dave McKenna
- 13 Mulgrew Miller
- 13 Keith Jarrett
- 11 Muhal Richard Abrams
- 11 Kirk Lightsey

**TDWR**

- 23 Mulgrew Miller
- 23 James Williams
- 19 Tele Montellu
- 14 Geri Allen
- 14 Adam Makowicz
- 13 Michelle Rosewoman
- 11 Oliver Jones
- 11 Kenny Kirkland
- 10 Michel Petrucciani
- 10 Renee Rosnes

## ELECTRIC PIANO

- 71 Chick Corea
- 52 Sun Ra
- 46 Herbie Hancock
- 35 Joe Zawinul
- 20 Lyle Mays



**TDWR**

- 19 Lyle Mays
- 11 Jasper VanT Hof
- 10 Geri Allen

## MISCELLANEOUS INSTRUMENT

- 64 Toots Thielemans (harmonica)
  - 44 Bob Stewart (tuba)
  - 34 Howard Johnson (tuba)
  - 28 Abdul Wadud (cello)
  - 21 David Murray (bass clarinet)
  - 19 Anthony Braxton (contrabass clarinet)
  - 14 Astor Piazzolla (bandoneon)
  - 12 John Surman (bass clarinet)
- TDWR**
- 17 John Surman (bass clarinet)
  - 16 Hank Roberts (cello)
  - 15 Andy Narell (steel drums)
  - 13 Howard Levy (harmonica)
  - 13 Diedre Murray (cello)
  - 11 David Murray (bass clarinet)
  - 10 Howard Johnson (tuba)

## SYNTHESIZER

- 72 Joe Zawinul
  - 71 Sun Ra
  - 29 Herbie Hancock
  - 24 Chick Corea
  - 22 Lyle Mays
  - 11 Don Preston
  - 10 Marcus Miller
- TDWR**
- 17 John Surman
  - 12 Lyle Mays
  - 10 George Duke
  - 10 Pete Levin
  - 10 Richard Teitelbaum

## ORGAN

- 90 Jimmy Smith
- 54 Jimmy McGriff
- 35 Sun Ra
- 29 Carla Bley
- 26 Jack McDuff
- 19 Amina Claudine Myers
- 13 Eddy Louiss
- 13 Big John Patton



**TDWR**

- 27 Amina Claudine Myers
- 23 Big John Patton
- 19 Shirley Scott
- 11 Don Pullen
- 10 Georgie Fame
- 10 Jimmy McGriff

## GUITAR



- 63 Jim Hall
- 47 John Scofield
- 44 Bill Frisell
- 30 Joe Pass
- 28 Pat Metheny
- 26 Kenny Burrell
- 23 Tai Fariow
- 15 Derek Bailey
- 13 John Abercrombie
- 12 Sonny Sharrock
- 10 Herb Ellis
- 10 Jimmy Raney

**TDWR**

- 24 Bill Frisell
- 21 Ed Bickert
- 19 Howard Alden
- 17 Emily Remler
- 16 Kevin Eubanks
- 15 Fred Frith
- 14 Joshua Breakstone
- 13 Sonny Sharrock
- 11 Peter Leitch

## ACOUSTIC BASS

- 95 **Charlie Haden**
- 51 Dave Holland
- 47 Ray Brown
- 28 Ron Carter
- 27 Niels-Henning Ørsted Peder-  
sen
- 20 Rufus Reid
- 17 Malachi Favors Magoustat
- 16 Fred Hopkins
- 13 Eddie Gomez
- 13 Red Mitchell
- 12 Mill Hinton
- 11 Cecil McBee
- 11 George Mraz

### TDWR

- 34 **Charnett Moffett**
- 25 Marc Johnson
- 18 Mark Hellas
- 18 George Mraz
- 14 Fred Hopkins
- 14 Cecil McBee
- 13 Barre Phillips
- 12 Red Mitchell
- 11 Neil Swainson
- 10 William Parker
- 10 Rufus Reid

## ELECTRIC BASS

- 121 **Steve Swallow**
- 50 Jamaaladeen Tacuma
- 32 Marcus Miller
- 18 Stanley Clarke
- 15 Bob Cranshaw
- 14 Bill Laswell

### TDWR

- 20 **Gerald Veasley**
- 18 Jamaaladeen Tacuma
- 16 Bill Laswell
- 16 Marcus Miller
- 14 Jonas Hellborg

## DRUMS



- 73 **Max Roach**
- 61 Jack DeJohnette
- 47 Art Blakey
- 46 Billy Higgins
- 42 Tony Williams
- 35 Ed Blackwell
- 24 Elvin Jones
- 20 Marvin "Smitty" Smith
- 11 Paul Motian
- 10 Roy Haynes



### TDWR

- 39 **Terri Lynn Carrington**
- 35 Kenny Washington
- 34 Marvin "Smitty" Smith
- 26 Jeff Watts
- 16 Peter Erskine
- 13 Joey Baron
- 12 Han Bennink
- 12 Steve McCall



NICK WHITE

## PERCUSSION

- 94 **Nana Vasconcelos**
- 40 Airto Moreira
- 34 Famoudou Don Moye
- 28 Tito Puente
- 26 Han Bennink
- 20 Daniel Ponce

### TDWR

- 29 **Mino Cinelu**
- 16 Jerry Gonzalez
- 13 Han Bennink
- 13 Kahil El'Zabar
- 13 Pancho Sanchez
- 12 Famoudou Don Moye
- 11 Glen Velez

## MALE SINGER

- 91 **Bobby McFerrin**
- 74 Joe Williams
- 46 Mel Torme
- 35 Mark Murphy
- 24 Ray Charles
- 18 Jimmy Witherspoon
- 14 Jon Hendricks
- 10 Dave Frishberg

### TDWR

- 24 **Dave Frishberg**
- 17 Mark Murphy
- 15 Chet Baker
- 12 James Blood Ulmer
- 11 Doc Cheatham
- 10 Tom Waits

## FEMALE SINGER

- 105 **Sarah Vaughan**
- 58 Betty Carter
- 53 Sheila Jordan
- 31 Carmen McRae
- 31 Helen Merrill
- 28 Ella Fitzgerald
- 22 Cassandra Wilson
- 20 Diane Schuur
- 13 Chris Connor

### TDWR

- 25 **Cassandra Wilson**
- 19 Sheila Jordan
- 17 Lauren Newton
- 17 Diane Schuur
- 14 Chris Connor
- 11 Dee Dee Bridgewater
- 11 Jay Clayton
- 10 Helen Merrill

## VOCAL GROUP



NANCY ANDREWS

- 107 **Manhattan Transfer**
- 52 Hendricks Family
- 14 Rare Silk
- 14 Singers Unlimited
- 14 Sweet Honey In The Rock
- 13 Jackie & Roy

### TDWR

- 30 **Ladysmith Black Mambazo**
- 25 Babs
- 22 Singers Unlimited
- 15 Rare Silk
- 14 Sweet Honey In The Rock
- 10 Mad Romance
- 10 The Ritz

## POP/ROCK

- 53 **Sling**
- 23 Miles Davis
- 18 Stevie Wonder
- 14 Toussou n' Dour
- 13 Paul Simon
- 10 Los Lobos

### TDWR

- 11 **Ladysmith Black Mambazo**
- 10 Brave Combo
- 10 Ry Cooder

## SOUL/R&B GROUP

- 61 **Ray Charles**
- 44 Neville Bros.
- 27 Stevie Wonder
- 26 Robert Cray
- 22 B. B. King
- 18 Aretha Franklin
- 15 James Brown
- 13 Prince
- 11 Albert Collins

### TDWR

- 23 **Kinsey Report**
- 18 Robert Cray
- 10 Neville Bros.
- 10 Jeannie Cheatham
- 10 Bhundu Boys

## THE CRITICS

Following is a list of critics who voted in *db's* 36th annual International Critics Poll. Fifty-five critics voted this year, distributing nine points among up to three choices (no more than five votes per choice) in each of two categories: Established Talent and Talent Deserving Wider Recognition. Selections in the Hall of Fame and various record categories received single points for each vote. The participants were:

**Michael Bourne:** contributor, *db*; correspondent, *Jazz Journal*; WBGO-FM (Newark).

**Pawel Brodowski:** editor, *Jazz Forum* (Poland).

**James Brinsfield:** critic/artist.

**Chris Colombi:** *db* correspondent (Cleveland); *Cleveland Alternative/Jazz Report*.

**Richard Cook:** editor, *Wire* (England).

**Tom Copi:** *db* correspondent/photographer (San Francisco).

**Owen Cordle:** contributor, *db*; *Jazz Times*; *Raleigh (NC) News & Observer*.

**Paul DeBarros:** *Earshot Jazz*, *Seattle Times*.

**Chip DeTava:** contributor, *db*; *New York Post*; *Coda*.

**Len Dobbin:** columnist, *Gazette*; CJFM (Montreal).

**Jose Duarte:** Portuguese radio, press.

**Lofton Emenari III:** *Chicago Citizen*; WHPK-FM.

**John Ephland:** managing editor, *db*.

**J. B. Figli:** free-lance writer.

**Maurizio Franco:** *Musica Jazz* (Italy).

**Leslie Gourse:** contributor, *db*; writer.

**Frank-John Hadley:** contributor, *db*; *Jazziz*.

**Michael Handler:** jazz video producer.

**Dave Holland:** associate editor, *db*.

**Randi Hultin:** *db* correspondent (Norway); *Jazz Forum*; *Jazz Journal*.

**Niranjan Jhaveri:** critic; producer *Jazz Yatra*

festivals; secretary-general, *Jazz-India*.

**Gene Kalbacher:** contributor, *db*; publisher, *Hot House*.

**Peter Kostakis:** writer, reviewer.

**Art Lange:** contributor, *db*.

**Jeff Levenson:** *db* correspondent (New York); co-publisher, *Hot House*.

**John Litweiler:** contributor, *db*; *Encyclopaedia Britannica*.

**Jaap Ludeke:** *Jazz Nu*; NOS radio.

**Kevin Lynch:** contributor, *db*; WMSE-FM (Milwaukee).

**Lars Lysle:** *db* correspondent (Sweden).

**Jim Macnie:** contributor, *db*.

**John McDonough:** contributor, *db*; *Wall St. Journal*.

**Barry McRae:** *Jazz Journal International* (England).

**Mark Miller:** *db* correspondent; *Toronto Globe & Mail*.

**Dan Morgenstern:** director, Institute of Jazz Studies, Rutgers University.

**Yasuki Nakayami:** editor, *Swing Journal* (Japan).

**Michael Point:** contributor, *db*; *Pulse*; *Austin American-Statesman*.

**Doug Ramsey:** *Jazz Times*; *Texas Monthly*; *Dallas Morning News*.

**Jim Roberts:** contributor, *db*; *Guitar Player*.

**Robert Rusch:** editor, *Cadence Jazz & Blues Magazine*.

**Gene Santoro:** contributor, *db*; freelance writer.

**Chris Sheridan:** contributor, *db*; *Jazz Journal*; Count Basie discographer.

**Joel Simpson:** *db* correspondent (New Orleans).

**Jack Scherer:** musician; writer; teacher.

**W. Royal Stokes:** contributor, *db*; *Jazz Times*;

broadcaster.

**Andrew Sussman:** *Fanfare*.

**Ron Sweetman:** CKCU-FM (Ottawa).

**Luis Vilas-Boas:** producer, *Cascais Festival* (Portugal).

**Ron Welburn:** contributor, *db*; *Jazz Times*.

**Kevin Whitehead:** contributor, *db*; *Cadence*; WHYY-FM (Philadelphia).

**David Wild:** author; pianist; discographer.

**Russell Woessner:** *db* correspondent; *Philadelphia City Paper*.

**Scott Yanow:** contributor, *db*; *Cadence*; *Jazziz*; *Coda*.

**Rafi Zabor:** Czar of the Russias.

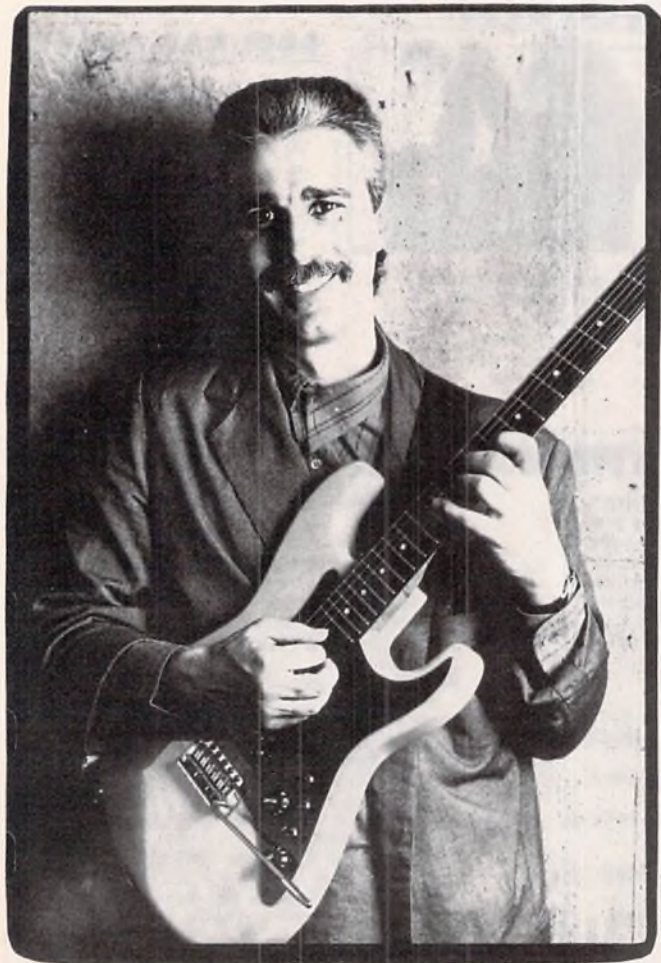
**Dieter Zimmerle:** editor, *Jazz Podium*; Sueddeutscher Rundfunk.

**Michael Zwierin:** *International Herald Tribune* (Paris).

# STRIKING A RESONANT CHORD

By Stephanie Stein

# Steve Khan



ALDO MAJURO

**T**o many younger musicians, Steve Khan's career as a New York jazz musician/studio player might look as constantly satisfying as a *fait accompli*. Since his move to New York in 1970, Khan's guitar has accompanied in performance and on record an impressive assortment of both pop and jazz artists: James Brown, Aretha Franklin, Steely Dan, Larry Coryell, the Brecker Brothers, Bob James, Joe Zawinul, and Billy Joel, among others. He has recorded 10 of his own albums in the last 10 years; *Local Color*, a duo with Rob Mounsey on keyboards, being the most current. And this year, donning a producer's hat, he helped get the best out of fellow guitarists Mike Stern and Bireli Lagrene for their latest albums, Stern's *Time In Place* for Atlantic and Lagrene's *Inferno* for Blue Note.

In a relaxed conversation recently, Khan discussed the gratifications, ironies, and difficulties of his musical life. He also spoke candidly about the mixed blessing of having the famous

lyricist Sammy Cahn as a father. His father's songs—*I Should Care*, *Time After Time*, *You Stepped Out Of A Dream*, and *I Fall In Love Too Easily*—have been played by everyone from Jimmy Lunceford's big band to Frank Sinatra, Charlie Parker, Bill Evans, and John Coltrane. They sit comfortably alongside other popular American songs that have become jazz classics.

"One of the problems of growing up being the kid of someone famous, and involved in music, was that he wanted so much for me to be the musician he couldn't be—you can never live up to that. I think for my dad, the highest honor I could have attained was to be the musical director for Sinatra, but that wasn't what attracted me to music. He's still one of my biggest influences. He's wise and he's been around all of it—he was around for the big band era; *everyone* has played his tunes. But beyond anything else, he really understands how brutal a musician's life can be. It's very hard, whether you're involved in jazz or pop or rock—there's no free pass. And hopefully you get *something* out of all the energy you put into it, because there's absolutely no guarantee that what you do will work out."

Khan's father started him on piano as a child, and like many children who were force-fed piano lessons, he didn't relish the experience. A brief stint as a drummer in high school groups proved equally disappointing. While a student at U.C.L.A., he turned to the guitar, inspired by the records of Albert King, B. B. King, and other blues masters, and Wes Montgomery, whose solos were faithfully transcribed by Khan for his first published work, *The Wes Montgomery Guitar Folio*.

"I don't really know why," Steve recalled, "but I decided that I was going to be a great jazz guitar player. In order to catch up, I became a hermit. It was also kind of an obsessive odyssey. If I saw an album cover with a guitar like Wes' on it, I just bought it . . . so I went from Wes to Kenny Burrell to Jim Hall to 'Al Farlow to Grant Green and Johnny Smith. I also still had a great interest in drums—so through Grady Tate and Elvin Jones I got introduced to all this tremendous music. But while I was immersing myself in all this history, music was changing. So when I first moved to New York, thinking I was ready to be the next Wes Montgomery, Miles had discarded acoustic instruments and Larry Coryell had turned around the notion of jazz guitar, and everything I thought I was ready to do didn't seem viable. All of a sudden, everybody wanted solid-body rock-oriented guitar players. It was such a total shock, in addition to coming here and learning how much I still needed to learn. There are *still* plenty of times when I think I've accomplished something, and turn around and realize that there's just no end to what there is to learn."

**B**y the mid-'70s Khan had established himself as a member of the New York studio A-team, and performed and recorded with many of those same musicians—the Brecker Brothers, David Sanborn, Don Grolnick, Steve Gadd, Will Lee—in what emerged as N.Y.'s brand of fusion: tight arrangements laced with r&b, funk, and bop-based improvisations. Khan's albums for Columbia in the late '70s were his extensions of the "N.Y. sound," which he was already trying to break free of within a short couple of years.

*Evidence*, his solo album for Arista released in 1980, is quite a departure from his previous recorded work. It shows his impressive and very moving treatments of songs by Monk, Wayne Shorter, Horace Silver, and others. Having been branded both a studio and a fusion musician, this album might not have received the kind of attention it really deserved.

In 1981, Khan helped form *Eyewitness* with bassist Anthony Jackson, drummer Steve Jordan, and percussionist Manolo Badrena. Though the group went their separate ways a couple of years ago, Khan still describes the experience as his favorite playing venue. The group's three albums document their sharp-edged spontaneity and the colorful and distinctive instrumental personalities that made them all such in-demand players. Unfortunately, their schedule conflicts were one of the reasons for their disbanding.

"Hopefully, *Eyewitness* is not a totally dead issue," Khan commented. "We had a commitment to a different kind of sound."

We were lucky, because we had the time and the energy, and we made some music that didn't seem to be happening anywhere else. All four of us had certain ideas about how to play our instruments and make them work with each other. And at some point, all of us had been fired or not asked back because we went along a path that wasn't what somebody else heard. So we created a space for ourselves where there wasn't a wrong thing to play. If somebody played something that was unexpected, you just went with it. That special quality existed because we really allowed it. Often, what started out as my original idea of something would get left in the dust by the time we got through with it, and I felt I was the better for that, for opening things up.

"None of us liked the negative connotations attached to studio players—like a jack-of-all trades/master-of-none, or someone who has no commitment. That's never been how I've seen myself, or any member of Eyewitness. Everybody has a real love for their instrument, the history of their instrument and development of sounds, like Anthony with his six-string bass. I think we'll do something again. But we have another album's worth of material, and it would be great to record it. It's really the context I enjoy playing in the most. In a keyboard-less context, I can really explore a range of things with the guitar. It's funny, because when I first started playing, the most terrifying thing was to *not* have a keyboard—to try to fill up those god-awful spaces and silences. Now, I really love all those spaces."

*Local Color*, with Khan on guitar and Rob Mounsey on keyboards, shows the healthy respect for space both these seasoned musicians have, though the album's impressionistic feel has again presented Khan with the typical "categorization" dilemma.

"A problem that's been true long before I ever made a record is that the business people need categories to sell things or to find a radio format. Since the album is all synthesizer and acoustic guitar, people want to say it's a New Age record. I don't know that's at all what it is, but if someone says, 'Well, Oregon was probably the first New Age group,' I feel like we're in great company.

"In principle, this album embodies all my others—the music was made up through improvising and editing things. There's improvising within it too, even though it's me and a lot of machines. Rob did a lot of reprogramming, so it wouldn't just sound like two guys jamming with a drum machine."

**K**han thrives on this kind of collaboration, encompassing writing, arranging, and playing. He is currently performing with Elements, which includes Mark Egan, Danny Gottlieb, Bill Evans, and Clifford Carter. Though the music they play is largely composed by Egan, the group offers Khan the kind of musical freedom and reciprocity he finds essential to a small group. Another kind of collaboration involved Joe Zawinul.

"I really like participating in groups—I think that's one of the reasons we play music. My experience with Weather Update was still a great experience, as disappointing as it was. It ended up being the Maiden Voyage and Farewell Tour all at once. I was hoping it would have lasted longer, and that it would have gone in a direction that I would have been happy with. I don't think we were nearly as good as we could have been. There was no new music, no Weather Update music. There was just whatever Joe [Zawinul] selected, which was not exactly the richest material from Weather Report. The nicest part was when Joe and I would start a concert by improvising together. Often, those were the most special times in terms of our communication.

"We had to do a lot of press conferences on that tour, and people would constantly ask Joe the usual questions—'Where's Wayne? What do you think about rock?' He'd always say, 'I don't think about it.' Then they'd ask, 'What do you listen to?' He'd say, 'Myself.' He always came off as so arrogant. Weeks went by, and I heard this over and over again. But after hours and hours of bus rides, talking about music and life with him, I started thinking about it philosophically, what his answers meant to me. What I

took away from it was: the most important music you should be listening to is your own music, inside of you, the music you hear when you're walking down the street; all that is really important stuff. Anything else you're involved in that's even tangential to your own music is bullshit."

Despite the profound impression Zawinul's attitude made on Khan, he's been pretty busy with these "tangential" activities since his short-lived stint with Weather Update. As part of Pro Clinic International, he's been giving master guitar classes and leading guitar and improvisation workshops in colleges and universities. His second book of transcriptions, this time of Pat Martino solos, will be available in coming months. And in this past year alone, except for the making of *Local Color*, he has put his own music aside to act as producer for Lagrene and Stern.

"Lately, I've been thinking about Joe's comments in regards to my producing experiences. On the one hand, I think I've done a wonderful job for Mike and Bireli. I became the objective party trying to make their music sound as good as it possibly could. But when I thought about Joe, I felt this philosophical tug—what am I doing, taking a couple of months out of my own creativity to help somebody else's music sound better—even though I genuinely enjoyed doing those projects. They were productions I wanted to be involved in. I couldn't have done them otherwise. And again, this is jazz. It's not as if people were dangling huge sums of money in front of me that I couldn't refuse. But months went by when I didn't pick up the guitar or work on my own material."

Khan's particular conflicts are not at all unusual. He modestly downplayed his session experiences, which to many would certainly signify "making it" in the music world. In many ways, he described his feelings about them as similar to producing, adding just the right sound to enhance someone else's concepts.

"In general, I've been very lucky," he continued. "My focus has always been my music, but of course you can't be inflexible and survive. Success to me has always meant one thing—the ability to write and get your music recorded and to be able to go out consistently on the road and play. If flying under the name Elements is the way I can do that right now, I'll be really content. It's such a shot in the dark to have something strike a resonant chord with the public—you have to be really lucky for all the dominoes to fall into place."

db

### STEVE KHAN'S EQUIPMENT

Khan's guitar equipment includes a Charvel Strat with Seymour Duncan pick-ups, a DiMarzio bridge with Gibson spacing, a Fender Strat and ESP Strat both with EMG pick-ups and identical DiMarzio bridges and tremelo set-ups. He also has a Gibson 335 (Dot reissue, Martin MC-28 Steel-string acoustic, and a Yamaha APX-10N Nylon-string acoustic. His strings for electric: Dean Markley SLP Lite-gauge (.009), Acoustic Darco New Yorker Extra Light (.010), or a custom Markley set with any plain .017 replacement for the G-string. For speakers, Khan uses two Marshall 2 x 12 cabinets with EVM-12L speakers. Amplification includes a custom rack designed by Ralph Skelton with a Boogie simul-class as a pre-amp and a Carver PM-1.5 as a main power amp as well as various Korg, A/D/A, and Ibanez effects. In addition Khan likes to use an alternate "light-load" system with a Boss Effects Pedal Board plus an Ibanez Effects Board, with a Morley Volume Pedal and Morley Deluxe Distortion built in, running into Pearce G1-B amp heads.

### Steve Khan Selected Discography

<b>as a leader</b>		AJA—MCA 1004
LOCAL COLOR—Passport Jazz 78038	CASA LOCO—Antilles 1020	<b>with David Sanborn</b>
BLADES—Passport Jazz 88011	EYEWITNESS—Antilles 1018	TAKING OFF—Warner Brothers 2873
EVIDENCE—Arista/Novus 3023	ARROWS—Columbia 36120	<b>with the Brecker Brothers</b>
THE BLUE MAN—Columbia 35539	TIGHTROPE—Columbia 34857	DON'T STOP THE MUSIC—Arista 4122
<b>with Elements</b>	ILLUMINATION—RCA/Novus 3031	BACK TO BACK—Arista 4061
<b>with Billy Joel</b>	52ND STREET—Columbia 35609	<b>with Larry Coryell</b>
THE STRANGER—Columbia 34987	<b>with Steely Dan</b>	TWO FOR THE ROAD—Arista 4156
GAUCHO—MCA 6102		ASPECTS—Arista 4077
		LEVEL ONE—Arista 4052
		<b>with Bob James</b>
		THE GENIE—Columbia 38678
		HANDS DOWN—Columbia 38067
		SIGN OF THE TIMES—Columbia 37495
		LUCKY SEVEN—Columbia 36056
		HEADS—Columbia 34896



PHOTOS BY DAVE HELLAND

# MUSICFEST U.S.A. '88!

## NATIONAL FINALS

**S**urrounded by the tropical ambience of the Stouffer Orlando Resort stood three performance stages and their adjoining warm-up rooms. Poised and ready they stood outfitted with equipment and sound gear, supplied by Peavey Electronics, Yamaha, and a dozen more of the industry's major manufacturers that would have made most professional bands happy. They were poised and ready for the start of the second annual National Finals of Musicfest U.S.A., hosted by **down beat**. The three-and-one-half day event didn't just start, it ignited with an opening concert by the Bob Stone Big Band, sponsored by G. Leblanc Co. and Sonor Drums. The band was joined by guest soloists Bunky Green and Ernie Watts, both Yamaha clinicians. The performance swung the Musicfest U.S.A. National Finals quickly into high gear and in the days to follow the ensembles from schools and communities across the country shifted into overdrive. Three days of tight ensemble playing by groups from 25 states and hot solos from a

handful of young men and women demonstrated that music education is alive and well in the schools of the United States.

"The level of competence of these students is at a very high level, excellent. The group from Texas, the Arts Magnet High School, was on a par with some professional groups, and they are not the only ones. The future of jazz is in good hands with these kids," observed adjudicator Larry McClellan, from Berklee College of Music, while listening to a kicking trio from Philadelphia playing *Cherokee* and *Ruby, My Dear*. "How many school bands do you know that will take on these two tunes and do this good a job?"

Nancy Kewin, vice president for public relations at Roland Corp and a member of the Musicfest Advisory Board agreed. "I listened a lot to the competitions in the stage band category and it seems to me they are stepping out a little more in terms of the kinds of music they are playing. They are featuring some of the kids' arrangements

and using some unusual instrumentation in some cases instead of doing the same old charts in the same old way. That's exciting to me.

"Educationally this event gives kids a great opportunity to hear some of the best bands in the country and to be adjudicated by world-class musicians and educators."

Yamaha clinician Jimmy Walker, flutist with Freeflight, was impressed by the intensity of the young musicians. "Some of these kids have their whole music head on real square. They are developing a professional approach to playing music with almost a kind of joy. I heard a couple kids with real performer's instinct. They don't freeze under the spotlight. That's the exciting part for me, that here is a truly national festival. I'm sorry it wasn't going on when I was growing up. I just can't wait for succeeding years to see the festival grow."

"This is our second year of involvement," added Len McCrae, of Peavey Electronics, "and we are very excited about the festival's



direction and growth. We're seeing and hearing some more or less very professional performances."

Roland, Peavey, and Yamaha were just some of a score of companies that provided state-of-the-art equipment, hard-working tech crews, and dynamic clinicians for the fest's competition stages and practice and clinic rooms. The extraordinary support from Yamaha, Leblanc, Zildjian, Selmer/Ludwig, Baldwin, Roland, Peavey, Sonor, Remo, UMI, Korg, Invisible Products, Wenger, Tama, Gemeinhardt, and NAMM helped make Musicfest a reality.

"This is a testimony to the music community. We have manufacturers, educators, retailers, **down beat**, and professional associations working together to put on a worthwhile program to benefit jazz education. I'm proud that we can all come together to do this for young musicians," observed Jack Coffey, vice-president of NAMM.

"The level of excitement that the young people bring to Musicfest is a joy and inspiration. That bands have come all the way from California indicates the level of commitment that these young musicians have made."

"This is a great opportunity to meet other musicians who are into the same thing," said guitarist Scott Denett, with the Interplay Trio, a bronze award winner from Reston, Virginia. "It's hard to come by a festival where the cats are from all over the nation. Musicfest gives you a chance to see where

you are based on the years of experience of the adjudicators. In your home town you might be considered great. At a national competition, you're just another player."

Peter Adams of the Lexington (Mass.) High School Jazz Combo agreed. "When you're stuck in your home town you don't know what's going on if you just get to hear professionals. It's good to hear what's going on at your own level."

**I**n 1988 Musicfest U.S.A. established a network of affiliated, regional festivals nationwide. Participating bands in the national finals qualified by either performing at one of these well-established, educationally-founded regionals or by submitting an audition tape to Musicfest. For adjudication purposes they were divided into categories reflecting type of group (e.g., big band, jazz combo, vocal group, electronic combo) and by the makeup of the group (from junior high to college as well as community groups). They travelled from as near as Jacksonville, Florida: First Street jazz combo; and as far away as Austria (via Berklee College of Music): the Wolfgang Muthspiel Trio, which won a gold award for jazz combo. The ages ranged from four: the youngest members of Jazz-A-Ma-Tazz from Wilmington, North Carolina; to almost 40: Paolantonio and Smith, a trombone and piano duo that won a silver award.

"For guys like us this is the only accredited festival in the United States for community

groups. All the others are only for colleges or high schools so it is very important for jazz organizations like ours that are just getting started," said Tom Smith, who heads the Unifour Jazz Society in Charlotte, NC.

Each group was heard by an audience of their peers and a panel of three adjudicators, who judged them against an absolute standard so that not simply the best three groups in a class received awards, but that only groups playing at the highest level were honored. During each 20-minute presentation one adjudicator did a voice-over on the tape of the group playing while another prepared a written evaluation. The third adjudicator critiqued the performance immediately upon completion, or in the case of the vocal groups, gave an on-the-spot clinic.

"The adjudicators said we needed to work on our stage presence and that we have a problem with time. That reinforces what I've been telling the group," said Cynthia Tyson, who won a special President's Award for her work with young children in Jazz-A-Ma-Tazz. "It's been good for the kids to be surrounded by jazzmen these three days and the competition is good for them. They need that."

Cass Erickson, director of the Pleasant Hill Invitational Jazz Festival, one of the Musicfest affiliated fests, was also impressed with the adjudication. "That's what makes a jazz festival, the quality of adjudication the students get. Here, they seem to



have professional educator/musicians to listen to the groups. We find in Oregon that that is the type of adjudication that works best."

The educational aspect of Musicfest didn't stop with the adjudications. Thirty hours of clinics and workshops were held, including Terry Bozzio, sponsored by Remo Drums; the members of Elements (Mark Egan, Danny Gottlieb, Bill Evans, Clifford Carter, and Steve Khan), sponsored by Selmer/Ludwig, talking about working in a small combo the very day after the participants heard them in concert; Jimmy Walker on flute playing for the saxophonist; discussions of MIDI and desk-top publishing; and many others.

Marvin Stamm explained how he led his trumpet clinic: "I try to get people to talk about the things they want to talk about. When we talk about the things they feel are important they are left feeling they have been included as opposed to just lectured to."

"Sometimes we let the directors or the people involved in the business end get out of hand. That hasn't happened at Musicfest. Everything I've seen has remained a positive, educational situation and the people who are suppose to be benefiting, the kids, are benefiting."

**A**nother educational highpoint came on Friday night—right after the 21st Century Jazz Band concert featuring Stamm, Walker, keyboard player Mike Gar-



From the competition stages to poolside to the evening concerts, the Stouffer Resort was filled with music. Pictured here (opposite page, right inset) are Elements' drummer Danny Gottlieb and saxophonist Bill Evans in concert Thursday night; (above right) bass horn player Rich Matteson takes a solo with the 21st Century Jazz Band while sax players Bunky Green and Pat LaBarbara, drummer Steve Houghton, and bassist Jim Latafield look on; (above) Ernie Watts backed by the Bob Stone Big Band at the opening night concert.



Musicfest U.S.A. participants mixing it up at an evening jam session.



Jeff Holmes (left), U. of Massachusetts band director, accepting a Gold Award for his school's IA jazz band from Lenny Dimuzio of Zildjian.

son, saxophonists Pat LaBarbara and Bunky Green, bassist Jim Lacefield, bass horn player Rich Matteson, and drummer Steve Houghton—when a room was opened for a jam session. Dozens of student musicians were waiting when Russell Thomas of Jackson State University, whose high school festival is one of Musicfest's affiliates, arrived with the key. The students rushed in, set up, and swung into *Straight, No Chaser*.

"Roy Hargrove (trumpeter from the Dallas Arts Magnet High School) was the highlight," said tenor sax player Brooks Giles from the University of Maryland/Eastern Shore. "We did *Au Privave* and his time is now. He's got the fire, the technique, but he's not the only one. There was a tuba player that took me by surprise, and Lafayette Carthon, a young piano player from Cleveland, was phenomenal. What impressed me the most was the number of good players who were so young. They are here and they are ready."

The Fest ended Saturday night with the awards ceremony kicked off by Insight, a concert sponsored by Zildjian. Three days of hard work—preceded by two semesters of preparation, preceded by years of practicing and playing—was recognized with All-Star plaques and jackets for individual players; gold, silver, and bronze awards for the ensembles, and \$30,000 in scholarships to Berklee College. The reactions of the audiences as each group performed as well as at the ceremony, when the winners' names were read, was the trophy that the participants will cherish the longest. There is nothing more rewarding than being recognized by your peers for your musical accomplishments.

"Winning is nice and it is important but more important is information and feedback. I saw my students exchanging phone numbers and addresses last night—they may be recording with each other in the future—so they are getting a lot more than a gold, silver, or bronze award. They are making important connections and being recognized for their ability," explained Bart Marantz, Director of Jazz Studies at Arts Magnet High School in Dallas which won two gold and one silver award. "This kind of event brings people from all over the country together to make a network of students and aspiring young professionals who will later lead the industry."

Russ Baird, lecturer in vocal jazz education at several Canadian universities, agreed. "That fact that any group is here playing any jazz at all means they are winners, winners in life. They are getting experience that is very special and significant."

Rich Matteson, head of the jazz program at the University of North Florida, thinks Musicfest U.S.A. can help impress school administrators with the importance of jazz education. "High school students are not getting a complete musical education when jazz is missing from the curriculum, but I do feel that Musicfest will help because it will grow and as it grows jazz education will get more and more publicity. To me that is the answer. You get Carson talking about it, you get *The Today Show* talking about it, people start wondering what this is all about."

Glenn Holtz, president of Gemeinhardt and member of the Musicfest Advisory Board, echoed that. "Certainly Musicfest can help in the sense of public awareness.

It gives these kids a chance to go to a higher level to perform. I think Musicfest is an excellent idea. Nobody had really done anything of this complexity and I really applaud their efforts for undertaking something of this magnitude. We're just a manufacturer of flutes and piccolos, but we will do everything we can to support Musicfest. We believe in it."

"That that belief is shared by many of Glenn's contemporaries within the music industry as well as educators, and organizations such as NAMM, is very gratifying to me," commented John Maher, president of Musicfest U.S.A. "It's this belief that has insured Musicfest U.S.A.'s growth. In 1988/89 Musicfest will expand from 53 affiliated festivals to 70, representing each state."

The perfect Musicfest emcee, Jim Klee-man, former president of NAMM and Karnes Music said: "The evolution of jazz in the schools has been enormous and Musicfest can provide a focus on the national level for the incredible progress music education has made."

Whether it was Friday night's jam session or the 30 hours of industry-sponsored clinics and nightly concerts, whether through the adjudicators' evaluations or by hanging out with other musicians, the participants—students and their teachers alike—came away with an education they wouldn't have received at home. While the excitement of competition may spur them on in Philadelphia next year (May 3-6), it is the educational function of Musicfest, brought about by the cooperation of the entire music community—musicians, retailers, manufacturers, schools, **down beat**, and NAMM—that will stick with them. db



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



## EARL HINES

**PLAYS DUKE ELLINGTON**—New World 361/362: *LOVE YOU MADLY; SOPHISTICATED LADY; I'M BEGINNING TO SEE THE LIGHT; BLACK AND TAN FANTASY; WARM VALLEY; DO NOTHIN' TILL YOU HEAR FROM ME; "C" JAM BLUES; CARAVAN; EVERYTHING BUT YOU; MOOD INDIGO; JUST SQUEEZE ME; COME SUNDAY; THE CREOLE LOVE CALL; I AIN'T GOT NOTHIN' BUT THE BLUES; THE SHEPHERD; DON'T GET AROUND MUCH ANYMORE; BLACK BUTTERFLY; TAKE LOVE EASY; THE JEEP IS JUMPING; HEAVEN.*  
**Personnel:** Hines, piano.

★★★★

Earl Hines' four early-'70s albums of Duke, recorded for Master Jazz, are both disquisitions on Ellington the composer and pianist, and a form of musical autobiography. Looking back over Duke's long career seemed to prompt a review of his own. Much of the music on this two-fer drawn from the Master Jazz dates has a *trompe l'oreille* quality: listening to a passage that sounds like Ellington's at the keys, you may suddenly realize that Hines is only playing himself. (Or vice versa.) As pianists, he and Duke have much in common—the stride influence, the jabbing bass notes, the essential economy—that Earl makes no attempt to hide. He may be so swept away by the composer's gifts—as on the Second Sacred Concert's *Heaven*—that he'll showcase Duke's melody above all, as if to do otherwise would be churlish.

More than any other pianist, Hines linked ragtime roots and bop modernism. As he'd done before (as on the first take of Cozy Cole's 1944 *Father Cooperates*, for Keynote), he compresses decades of jazz history into a single piece. With his left hand—most antic on *Squeeze Me*—Hines alternately clonks asymmetrical runs like Bud Powell (who clearly learned a lot from him) or bounces stride patterns like James P. Johnson (echoing ragtime in the process). The stride touches are the set's most frequently recurring motif.

All history lessons should be such fun. A wittily boxy "C" *Jam* intro suggests how much Monk drew from Ellington. On *Black Butterfly*, a snippet of *Rhapsody In Blue* points up the piece's Gershwin-y harmonies—as well as reminding us that *Rhapsody* was a Hines specialty in the '20s. Earl's independence of hands, most striking on *Caravan*, harks back to early Pittsburgh days, when he patterned each paw's moves after a different local hero. Yet it also evokes (no doubt unintentionally) the spirit of Duke-inspired stomper Abdullah Ibrahim. Hines' Ellington ties together not just Earl and Duke but the whole jazz piano tradition. These performances are miracles of cultural synthesis as well as pianistic delights.

It was Stanley Dance, that best friend of musicians among critics, who persuaded Hines to complete the mammoth project sampled here. (The LPs contain two full hours of music, beautifully recorded, with an acceptably slight amount of surface noise.) It's typical of Dance's intelligent service to musicians that he'd help glorify two of his favorites at the same time. For a lifetime of helping the masters be heard, thank you Mr. Dance, thank you very much.  
 —kevin whitehead



## JOHN SCOFIELD

**LOUD JAZZ**—Gramavision 18-8801-1: *TELL YOU WHAT; DANCE ME HOME; SIGNATURE OF VENUS; DIRTY RICE; WABASH; LOUD JAZZ; TRUE LOVE; DID IT; SPY VS. SPY.*

**Personnel:** Scofield, guitar; Gary Grainger, bass; Dennis Chambers, drums; Robert Aries, keyboards; George Duke, keyboards (cuts 1,2,4-6); Don Alias, percussion.

★★★★ ½

Electric jazz has gotten progressively louder since fusion's salad days, so in a way the title is redundant. But it does serve to warn the squeamish that the guys are really digging in here at times and letting fly. Turn it up loud and you'll be able to hear some of the subtleties on the cymbals, the vibrato on the end of the synth line, or the guitarist brushing across his strings. But you can enjoy this one at any volume.

*Loud Jazz* features the same rhythm section that rocked the joint on *Blue Matter* (Gramavision 18-8702-1). Maybe it was Scofield's stint with Miles from 1983-85 that was the capper, that really opened him and his music up. Whatever the reason, his groups lately have been able to, if we may borrow from the Champ, float like a butterfly and sting like a bee. And this one definitely delivers 90 percent of your daily funk requirement.

Scofield's really learned the value of space and groove. Since his first solo records and the rather messy Cobham/Duke days, his music has been infused with a breath of fresh air. He's had some extremely hot bands in recent years—with the likes of Steve Swallow and Adam Nussbaum, Omar Hakim and David Sanborn—but this unit, featuring the former Parliament-Funkadelic stable drummer Dennis Chambers is the *baddest*. The group speaks out on the halting, bobbing, and weaving funk of *Dirty Rice* and *Wabash*, the slower grind of *Dance Me Home*, with a homey, almost-country flavor on *Tell You What*, and all without overstatement.

The title track's 6/8 rush is more felt than analyzed by the players. Chambers plays it heavy afoot, as he does most things, but the economy on his other limbs makes his part aurally exciting. He makes interesting use of his cut-time parts later. George Duke can really make a keyboard weep, or keep you listening on the edge of your seat by delicately pushing a riff ahead of the beat.

John Scofield is a fluid player with good velocity, attack, and humor (djb readers voted him behind only Pat Metheny in last December's Poll), and he's becoming an even better leader. Invisibility is a good trait for leaders, and he's learning how to get out of the way, using the talents around him rather than feeling the need to fight for space. The music is clearly Scofield, but the boundaries are gone.

—robin tolleson



## FRANK MORGAN/ McCOY TYNER TRIO

**MAJOR CHANGES**—Contemporary 14039: *CHANGES; HOW DEEP IS THE OCEAN; EMILY; SEARCH FOR PEACE; FRANK'S BACK; ALL THE THINGS YOU ARE; THEME FROM LOVE STORY.*

**Personnel:** Morgan, alto saxophone; Tyner, piano; Avery Sharpe, bass; Louis Hayes, drums.

★★★★ ½

You have good reason to be leery of an artist 500 critics suddenly lionize—haven't you been burned before? But Frank Morgan is the genuine article; awed writers who treat him like a frozen caveman thawed out alive aren't far off the mark. Playing bop since the music was new, and honing his style for decades away from the public ear, he sounds at once authentically old-fashioned and thoroughly modern. On this summit—devoted to standards, a blues, and a Tyner blowing tunes—Morgan's balladry (try *Emily*) is as poignant as Bird's. Yet the most striking aspect of his style links him with fellow Angelino Arthur Blythe, a player for the '80s.

Frank Morgan's signature is his approach to terminal vibrato—like Blythe, he's a chameleon of release. Some notes are curtly cut off, some evaporate to a falsetto grace note, others droop away. Some resonate with a wide, intense vibrato, or slowly curve in and out of tune, others are sustained with no vibrato at all. Yet for all such modern touches, his bop remains true.

McCoy Tyner is no bopper, and doesn't change his style to accommodate Morgan, but he and Frank are always compatible. As a player, Tyner like Morgan remains fixed on the

## record reviews



Atlanta

Aug Sept  
6 7 3/4/5  
National Black Arts Festival

Phil Woods Quintet  
Joe Sudler Big Band  
Swing Machine

Henry Threadgill Sextet  
David Fathead Newman  
Rashed Ali/  
Rufus Harley  
Duo Exchange

Ellis Marsalis Trio  
Sonny Fortune All Stars  
Cassandra Wilson Quintet  
with Steve Coleman

Sonny Rollins Quintet  
Lester Bowie  
& Brass Fantasy  
George Adams/  
Don Pullen Quartet

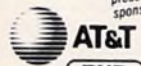
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era in which his style crystallized, without limiting himself to the fashion of that time. They find ample common ground—Frank's searing tone may echo Trane, as on McCoy's *Search For Peace*. They demonstrate that the jazz mainstream is always evolving, updating itself.

Two folks I know told me separately how pleased they were that one of *Major Changes'* co-leaders resisted riding roughshod over the other. One was talking about Tyner, the other about Morgan; both were right. Yet neither player is reticent, not even on the gooey *Love Story*, where Frank's flights celebrate creative freedom. He refuses to be imprisoned, no matter how potentially limiting a structure.

There's more than a little resemblance between Morgan's mature sound and that of his San Quentin bandmate, the late Art Pepper. It's as if both altoists, learning the music firsthand, refused to surrender hop to latecomers who hear the innovators' technique but not their incendiary fire. Frank Morgan—and McCoy Tyner—understand that the bright flame of the creators burned hot. —Kevin Whitehead



### SONNY ROLLINS

**DANCING IN THE DARK**—Milestone 9155:  
*JUST ONCE*; *O.T.Y.O.G.*; *PROMISE*; *DUKE OF IRON*;  
*DANCING IN THE DARK*; *I'LL STRING ALONG WITH YOU*; *ALISON*.

**Personnel:** Rollins, tenor saxophone; Clifton Anderson, trombone; Mark Soskin, keyboards; Jerome Harris, electric bass, guitar (cut 6); Marvin "Smitty" Smith, drums.

★ ★ ★

If you're a long-time Newk fanatic (and I count myself a member of that club), you should hear this record. But do yourself a favor: turn it over and start with the B side. (If you've got the CD, just skip ahead to cut 5.)

On the title cut, Rollins begins with one of those heart-stopping cadenzas that are his stock in trade. He comes out ripping, tossing off deft little runs; he stretches one long note to the breaking point; then he dips and twists and scrambles until the band drops in. With the rhythm section behind him, he slides through the changes like an acrobat turning pirouettes in loose gravel.

It's a great performance. But it's marred by the curious tone of Sonny's horn, which sounds pinched and dry. I'm at a loss to explain just what happened. This album was recorded in the same studio and by the same engineer as Sonny's last studio album, *Sunny Days, Starry Nights*. His tenor sounded great on that one: full and deep, with a cutting edge—not like a

C-melody sax with a hormone problem.

Maybe it's a different horn. Maybe it's the Mitsubishi PCM X-80 that was used for the digital remix. Or maybe it's just the way the horn was miked—that seems to be the most likely theory, especially since you can hear pads clattering all through the record. Sonny's tenor needs room to breathe, and it sounds hemmed in here (We can't blame an insensitive producer. The album was produced by Sonny and his wife, Lucille.)

Liberating the sound of Sonny's tenor would have made this a much better record. But there are some other problems, too—which brings me to side A.

The album opens with a version of *Just Once*, the Mann-Weill tune that was a hit for singer James Ingram. It's basically a piece of fluff, and everybody sounds uncomfortable with it: the rhythm section skitters and Sonny just backs and fills. Rollins has done some great things with ridiculous material in the past (*I'm An Old Cowhand* comes to mind), but this is just the wrong song.

Things don't improve much on *O.T.Y.O.G.*, a pedestrian piece of hard bop, and *Promise* is only slightly better. "Smitty" Smith hits a nice groove. Jerome Harris is elegant (his bass playing throughout the album is wonderfully clear and melodic), but Sonny's solo is fragmentary.

*Duke Of Iron*, a calypso, finally turns things around. The album soars from there. *On Dancing In The Dark*, *I'll String Along* (a reggae treatment), and the smooth *Allison*, you can almost hear Rollins' resolve: "OK, so some of that stuff wasn't so great. Well, dig this." It's just too bad we can't hear that sooner.

—Jim Roberts



### BILL LASWELL

**HEAR NO EVIL**—Virgin/Venture 7 90888-1:  
*LOST ROADS*; *BULLET HOLE MEMORY*; *ILLINOIS CENTRAL*; *ASSASSIN*; *STATIONS OF THE CROSS*; *KINGDOM COME*.

**Personnel:** Laswell, bass; L. Shankar, violin; Nicky Skopelitis, guitar; Zakir Hussain, tabla; percussion; Aiyb Dieng, Daniel Ponce, percussion.

★ ★ ★ ★

### BO STEIF

**HIDDEN FRONTIERS**—Replay Records 3505:  
*SIMPLE SONG*; *REGGAE JAM*; *HIDDEN FRONTIERS*;

TANGO; HOPE (TIME IS UP?); DEDICATION; MISS JULIE; RESUME.

**Personnel:** Steif, electric, acoustic, and piccolo bass; Tore Brunborg, tenor, soprano saxophones; Poul Halberg, guitar, synthesizer, piano, vocal; Palle Mikkelborg, trumpet, keyboards; Jorgen Kaufman, keyboards; Jan Silverstein, drums; Mona Larson, background vocals; Eva Thaysen, vocals.

★ ★ ½

Bill Laswell is an electric bassist, but that says little about what he does. Bo Steif is also an electric bassist, and that says everything about what he does.

Laswell is a conceptualizer, who just happened to pick the bass as his main instrument, but who really deals in ideas, articulations, and orchestrations with other musicians. *Hear No Evil* takes you into a dark, pan-ethnic world of trance-inducing rhythms and voodoo melodies. It has a sort of lazy easygoing pace as it travels down the trans-global river, drifting with the currents. But beneath the surface is a dark, mystical corridor.

The musicians play as if captivated in a dream. Nicky Skopelitis' electric sitar leaves vapor trail flourishes, Laswell stalks a swampy bass bottom. Shankar, who has most of the solo space, cries like the wind whistling out of some dusty past on *Lost Roads*, while Hus-sain's tablas run at a lopping gate.

The echoes of Ry Cooder soundtracks are all over *Hear No Evil*, especially on *Illinois Central*, with its dirge rhythm, and Skopelitis' slide-guitar. The finger cymbals and cowbells echo off the lonesome plains.

Laswell turns it around on side two with the slow-motion crunch of *Assassin*. Ponce, Hus-sain, and Dieng build up polyrhythms around a relentless drum machine while Skopelitis and Shankar spin arc-like solos around each other.

*Hear No Evil* is Laswell's first solo album since *Baselines* (Elektra/Musician 60221-1). That album was more incendiary with its all-star cast and rampant eclecticism. *Hear No Evil* is more cohesive, but a bit more calculated, and sometimes lacking in dynamic bite.

Bo Steif is less a conceptualizer and more of a player than Laswell. *Hidden Frontiers* covers a lot of ground, and most of it has been rained on by Weather Report. *Simple Song* walks a well-trod path. A fairly rote jazz-rock number, saxophonist Tore Brunborg never rises beyond his David Sanborn tone, except when he sounds like Jan Garbarek on *Tango*. *Reggae Jam* steps right out of Weather Report's *Procession* with its atmospheric opening and the rhythm fade-in over synthesizer whines.

The title track on the other hand, is a languid piece that quietly builds around minimalist patterns and tremulous effects. Keyboards, horns, guitars, and bass cycle around each other, occasionally emerging for solos that glide over the surface like a hydrofoil.

Bo Steif enters some interesting areas on *Hope (Time Is Up?)*, with his bass, playing the lyrical lead over a drifting background. And on *Dedication*, Brunborg finally cuts loose on tenor over a stormy rhythm groove. Steif, and accompanists like Palle Mikkelborg are technical virtuosos, but they sometimes have trouble finding something original to say.

—john diliberto



## LOUIS ARMSTRONG

**WHAT A WONDERFUL WORLD**—MCA 25204: *WHAT A WONDERFUL WORLD*; *CABARET*; *THE HOME FIRE*; *DREAM A LITTLE DREAM OF ME*; *GIVE ME YOUR KISSES*; *THE SUNSHINE OF LOVE*; *HELLO BROTHER*; *THERE MUST BE A WAY*; *FANTASTIC, THAT'S YOU*; *I GUESS I'LL TAKE THE PAPERS AND GO HOME*; *HELLZPOPPIN'*.

**Personnel:** Cuts 1, 6—August 16, 1967: Armstrong, vocal; Joe Wilder, Clark Terry, trumpets; Urbie Green, J. J. Johnson, trombones; Sam Marowitz, Dan Trumboli, Jerome Richardson, Raymond Stanfeld, reeds; Hank Jones, piano; Allen Hanlon, Art Ryerson, Willard Suyker, guitars; Russell Savakus, bass; Grady Tate, drums; Warren Hard, percussion; 12 unknown strings; unknown choir, vocal; Tommy Goodman, arranger/conductor. 2, 11—August 16, 1967: Armstrong, trumpet and vocal; Tyree Glenn, trombone; Joe Muranyi, clarinet; Marty Napoleon, piano; Art Ryerson, guitar; Buddy Catlett, bass; Danny Barcelona, drums. 4, 5, 8, 10—July 23, 1968: as last minus Ryerson. 3, 7, 9—July 24, 1968: as last plus unknown big band; Art Butler, conductor.

★ ★ ★ ½

**WHAT A WONDERFUL WORLD**—RCA Bluebird 8310-1: *WHAT A WONDERFUL WORLD*; *EVERYBODY'S TALKIN'* (ECHOES); *BOY FROM NEW ORLEANS*; *WE SHALL OVERCOME*; *THE CREATOR HAS A MASTER PLAN* (PEACE); *MOOD INDIGO*; *THIS BLACK CAT HAS 9 LIVES*; *MY ONE AND ONLY LOVE*; *HIS FATHER WORE LONG HAIR*; *GIVE PEACE A CHANCE*.

**Personnel:** Armstrong, vocal; (cuts 1, 6, 8—May 26, 1970): large string orchestra plus James Spaulding, flute, and rhythm section; (2, 5, 9—May 27, 1970): as last plus Leon Thomas, vocal, on 5; (3, 4, 7, 10—May 29, 1970): string section replaced by full brass and reed sections; five-voice choir added.

★ ★ ★ ½

There are undoubtedly many jazz fans who sincerely believe that an award of anything less than five stars to virtually any record made by Louis Armstrong constitutes an act of heresy, for, by definition, God can never be less than perfect. So, at the outset, let it be understood that in this writer's opinion there is no single musician who has ever contributed more to jazz than Armstrong, whether as an innovative trumpeter and singer, or as the first performer to ever bring truly hot, creative, New Orleans-rooted music within the grasp of the multitudes. Far more so than any other giant of jazz, it was only Armstrong who had the innate gift of being able to reach out to all who ever heard and saw him, and make them feel better about themselves and the world in which they lived. No matter their levels of social ignorance,

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deprivation, or life-threatening misery. Armstrong, and only Armstrong, contained that spark to ignite feelings of joy, love, and hope within their hearts.

But the achievements of a man the caliber of Armstrong defy comparison with the works of others. He was, to strain the limits of redundancy, the most unique of all, and, by virtue of that singular status, he can only be compared with himself. Thus, as vastly superior as it was and still is to the works of his contemporaries, his 1923-1925 output with King Oliver, Fletcher Henderson, and others, must take second place to the more mature, fully-realized performances of the late '20s and early '30s. As the child is father to the man, so it is with the developing artist. However, as anyone conversant with the Armstrong saga will readily attest, over the following decades, for reasons too numerous and complex to go into here, his recorded output, as well as his public performances, became increasingly blighted by commercial interests. And all at the cost of pure creativity, or, as some would say, art for art's sake.

Certainly by the '50s, Armstrong was publicly regarded as, and, even more importantly, considered himself to be, primarily an entertainer. His jamming days, his days as the most vibrant, most inspirational force in jazz improvisation and swing were some 20 to 25 years behind him now. More pertinently, though, due to a wholly personal, but idiosyncratic, worried embouchure—exacerbated by years of nightly boundary-pushing—Armstrong's trumpet

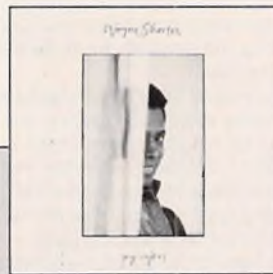
chops started to fail him long before his need to perform would ever diminish. As a natural consequence, he came to rely more and more on his other long-established gifts. He was still, after all, the best singer that jazz had ever produced. But in addition to the purely musical, there is also his personality to consider. Has there ever been, in any country at any time in history, a performer who could project so much simultaneous warmth and good-natured humor to so many millions of peoples from so many diverse backgrounds—and still groove the jazz cognoscenti at the same time?

all of which still leaves us with the fair-to-middling star evaluations these two records receive in this column. You all deserve an explanation, especially in view of the foregoing encomium, and here it is. First of all, they are both far too pretentious for credibility. The choice of material, some of which had been written by the albums' original producer, Bob Thiele, seems to be especially geared to the prevailing social mood of the late '60s—that is to say, the philosophy held by a well-intentioned, but politically naive group of folk once referred to as "flower people" and "the love generation." Now this is all very nice, but some 20 years after the fact, it just seems childish. True, Louis was a loving cat. He dug everybody. He was even known to be diplomatic in his treatment of the rude, abrasive people he sometimes encountered on his many road tours through unfriendly territories. But a savant of international politics he was not!

So much for some of the material that

constitutes these albums' initial hook. Now, from a purely musical point of view, the orchestral settings, arranging concepts, and overall direction also seem to have taken their heed from nothing more adventurous than an ingenious composite of Mantovani and Lawrence Welk, with a diluted dash of Motown rhythms thrown in for spice. To be sure, it is all slick and finely polished, and when Louis plays his horn, as he does on occasion only on the MCA LP, things do come alive for a moment or two. But, in sum, these two albums—regardless of the attending hype and their initial popularity—and especially considering their combined playing times of a little over an hour!—hardly justify their purchase by anyone other than Armstrong completists and all the others who still revere the best talent ever associated with this thing we call jazz.

—jack sohmer



## WAYNE SHORTER

**JOY RYDER**—Columbia 44110: *Joy Ryder; Cathay; Over Shadow Hill Way; Anthem; Causeways; Daredevil; Someplace Called "Where."*

**Personnel:** Shorter, saxophones; Patrice Rushen, keyboards; Geri Allen, keyboards (cuts 1-3, 5, 7); Herbie Hancock, synthesizer (4, 7); Nathan East, electric bass; Darryl Jones, electric bass (4, 6); Terri Lyne Carrington, drums; Frank Colon, percussion (2, 5); Dianne Reeves, vocal (7).

★ ★ ½

*Where or Wayne?* For quite some time now, that's been one of the leading musical questions in jazz. Where would Wayne Shorter cut loose and blow?

Well, the good news is: here. This album has more Shorter solos on it than his combined output for the past 10 years or so. Cuts like *Joy Ryder* and *Daredevil* seem to have been conceived primarily as blowing vehicles, and Shorter fills them up with agile soprano sax. It's good to hear him do it.

But in setting himself up as a soloist, Shorter seems to have lost track of the ideas that made *Atlantis* and *Phantom Navigator* such interesting albums. Instead of new sounds and fresh textural concepts, most of what we get here sounds like warmed-over Weather Report. Listen to *Over Shadow Hill Way*: the ticking rimshots, the growling bass, the science-fiction synth chords. It's a good sound, and Shorter's equal-opportunity session band does a fine job presenting it—but we've heard it all before.

Shorter recalls another Weather Report tendency—an unfortunate one—on the final cut, which features vocalist Dianne Reeves singing a sappy lyric over a static, plodding rhythm. Late WR was prone to this kind of thing (e.g.,

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*Can It Be Done*), and it's sort of depressing to hear Shorter taking another whack at it. (The title of the vocal cut is *Someplace Called "Where."* Could this be Shorter's oblique reply to *Where or Wayne?* Let's hope not.)

It's good to hear Shorter taking a solo someplace other than on a Joni Mitchell album, and it's good to hear him working with young, creative players like Geri Allen and Terri Lyne Carrington. But this album is little more than a holding action. I'm still waiting for him to put together one that captures his genius as both a composer/conceptualizer and improviser. When he does, it will be a monster.

—jim roberts



## CHICK COREA ELEKTRIC BAND

**EYE OF THE BEHOLDER**—GRP-9564: *HOME UNIVERSE; ETERNAL CHILD; FORGOTTEN PAST; PASSAGE; BEAUTY; CASCADE—PART I; CASCADE—PART II; TRANCE DANCE; EYE OF THE BEHOLDER; EZINDA; AMNESIA.*

**Personnel:** Corea, acoustic piano and synthesizers; Dave Weckl, drums; John Patitucci, bass; Eric Marienthal, saxophone; Frank Gambale, guitar; John Novello, synthesizers (cut 2).

★ ★

When Chick Corea and Return to Forever brought out *Light As A Feather* with the memorable *500 Miles High*, the group had a one-of-a-kind appeal. The latin percussion, Flora Purim's voice, and the airiness of the approach all sounded fresh. Chick had just played on *Bitches Brew*, Miles Davis' landmark foray into jazz-rock fusion, and surrounded by players like Joe Zawinul and Miles he had plenty of outside inspiration to refuel his own wellspring.

On *Eye Of The Beholder* the instruments have changed—and if you've forgotten how far technology has gone, put on *Bitches Brew* and listen to that electric piano—but Chick is still singing the same tune. His sources are stellar, but even the best ideas get stale.

The Elektric Band dabbles in various styles but without any spirit of adventure. Whether these musicians are playing bouncy latin rhythms or synthesized bass lines that sound like yet another suspense movie score, they seem detached. They're pros, but with the exception of a couple of tracks, the material's blandness thwarts their efforts.

Equipment credits run on for a hefty paragraph in the liner notes, making one wonder if Chick didn't get carried away with the technological side of this venture and neglect the harder assignment: crafting raw material. On

*Beauty*, for example, a synthesized sound imitates the timbre of a wood flute, but the many repetitions of the lines played by it numb the listener to the novelty. And on *Cascade Part I* the synthesized moans and groans recall the days when every composer around had written a piece for prerecorded electronic tape and an acoustic instrument: one composer's hisses and pops sounded just like every other's.

Frank Gambale's gutsy guitar playing on *Passage* suggests that these musicians can play more gripping stuff. On the title track, too, the band gets serious about its funkier side, showing that Gambale isn't the only one with heart. The bass lines stand out here, turning harmonic corners with no warning, like bent-neck tourists looking dizzily skyward in New York City. These slippery changes and the dark hues of the instruments sound like Weather Report circa *Tale Spinnin'*. That's far from a bad model, but it's a dated one. On the next outing I hope Chick will set his sights a bit further into the future.

—elaine guregian

## THREE FOR BERLIN

by John McDonough

In May of this year, an unprecedented event took place. America's greatest living songwriter, Irving Berlin, marked his 100th birthday. The world honored him and the royalty of American pre-rock culture gathered in an historic procession in Carnegie Hall.

Berlin responded characteristically by not responding. In what may be the premier act of pure ennui of our time, the Great Man remained walled off from the world in his Manhattan home on 17 Beekman Place. The Carnegie Hall audience at first felt stood up by such non-negotiable privacy. When it became apparent he would not appear, though, even a call would have been enough. But by evening's end the \$1,000-a-seat crowd was left All-Alone-by-the-Telephone, proving again the McDonough theory of hero worship, to wit: a great man's need to be honored declines in inverse proportion to the need of everybody else to honor him. Berlin at 100 apparently neither needs nor wants further flattery. So naturally everybody else's need to honor the High Lama of Tin Pan Alley becomes irresistible.

Several record companies have joined in this episode of Berlinmania with worthwhile retrospectives. All stake out unique approaches. The most historical comes from CBS—*Irving Berlin: A Hundred Years* (Columbia CX2 40035). Most of the 21 selections on two LPs (two are multi-title medleys, for a total of 29 tunes) are full of the period sounds of Berlin's heyday in the '30s. These were the styles that inspired the songs. If the male tenors with their precise

articulation do not wear well, however, the songs do. There is an immortality in a melody because it can be reincarnated through changing fashions and styles. Case in point: the Boswell Sisters' *Alexander's Ragtime Band* here (1934) recasts Berlin's 1911 song in style on the threshold of swing. Berlin liked singers who did his tunes as he wrote them. That's why his favorite singer was Fred Astaire, heard here in a typically literal but flowing *Cheek To Cheek*. He probably didn't appreciate the interpretive liberties Lester Young and Billie Holiday impose on *This Year's Kisses* or Mildred Bailey on *Love To Keep Me Warm*, but they're still classic performances. As is *Remember*, played by Red Norvo's band in one of the first arrangements of Eddie Sauter's career. Side four has '50s reinventions of Berlin by Bennett, Mathis, Clooney, and Kostelanetz. Judy Holliday, though, whose voice is an acquired taste, steals the side (*What'll I Do*).



Verve's single LP, *Irving Berlin: Always* (83450-1), is necessarily more contemporary and eclectic, given the PolyGram catalog. Louis Armstrong is a long way from Fred Astaire, but his *Top Hat* is hard to resist (although his trumpet chorus is tentative). Sarah Vaughan and Ella Fitzgerald make up half the album, either in solo or duet with Billy Eckstine (Sarah) or Armstrong (Ella). Bing Crosby's *Heat Wave* from a 1956 Verve date that matched him for the first time with Basie's big band still crackles nicely. Astaire is also thoroughly updated in a *Puttin' On The Ritz* backed by Charlie Shavers, Oscar Peterson, and a Norman Granz dream group that fits him like a set of Bijan tails.

Berlin would like Elizabeth Welch's new Verve collection, *The Irving Berlin Songbook* (Verve 835-491-1), recorded in 1987. Miss Welch is a cabaret performer of the old school, the literal school in which the singer is not an autuer but a medium of the composer's intent. Her career began when Berlin was originally writing many of the songs heard here—a beautifully astute selection, by the way; not an inappropriate pick among the 15. Her gentle voice tends to quaver in the falsetto range. But when the melodies respect her range, her sound has an upper East Side cocktail lounge intimacy that is totally true to the music. This is Berlin of the '30s alive and well in the '80s, without the scratchy surfaces and the low-fi-fo-fum of old 78s. A lovely pleasure.

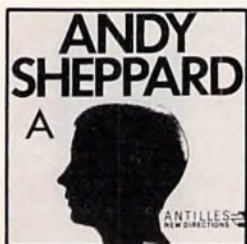
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Waxing On

TENOR TROVE

by Frank-John Hadley

**BUDDY TATE:** *THE BALLAD ARTISTRY* (Sackville 3034)

★★★★

**BILL BARRON:** *NEBULAE* (Savoy Jazz 1184) ★★★½

**FRASER MACPHERSON QUARTET:** *HONEY AND SPICE* (Justin Time 23-1) ★★★

**STEVE GROSSMAN TRIO:** *WAY OUT EAST, VOL. 2* (Red 183) ★★★½

**JIM PEPPER:** *DAKOTA SONG* (Enja 5043) ★★★★★

**RICKY FORD:** *SAXOTIC STOMP* (Muse 5349) ★★★★★½

**RALPH MOORE:** *ROUND TRIP* (Reservoir 104) ★★★★★

**JED LEVY:** *GOOD PEOPLE* (Reservoir 105) ★★★½

**THE GREG MARVIN QUARTET:** *THE GREG MARVIN QUARTET* (Hi-Hat GM-1) ★★★½

**THE NAT DIXON QUARTET:** *CONTOURS* (Sax Rock 1010) ★★★

**KIRK WHALUM:** *AND YOU KNOW THAT!* (Columbia 40812) ★★★½

Start offering paeans unto Coleman Hawkins as we foresightedly hail the tenor saxophone: several months hence celebrating its sixty-year milestone as a remarkably noble conveyor of black American expression. It was in 1929 that Hawkins, the Fletcher Henderson Orchestra's accomplished tenor soloist, invested recordings by Red McKenzie's Mound City Blues Blowers with powerfully urgent swinging (*Hello, Lola*) and romantic wonderment (*One Hour, harbinger of Body And Soul*). Hawk confidently brought forth a big, virile sound, having progressed beyond unflattering "slap-tongue" phonations, and granted the onetime farcical circus band instrument an unassailable artistry hinged to personal governance of melody, harmony, and emotions.

As we know, Hawkins, an outstanding musician for decades, held sway over big band-era tenormen (including Ben Webster, Don Byas, and Chu Berry) before Basieite Lester Young, with his floating, light tone and more graceful, smoother approach, emerged in the late '30s as the next headmaster of a jazz tenor school. The bebop years found Dexter Gordon, the archetypal exponent of the modern sound, fusing the influences of Hawk and Prez to harmonic knowledge gleaned from Charlie Parker. Hawkins descendent Sonny Rollins became a tenor saxophone colossus by the close of the '50s on the strength of his hard-driving thematic improvisations, and soon enough, John Coltrane began casting a spell over other players, his "sheets of sound" and scalar investigations holding countless in thrall to this day. Even though modernists Trane, Sonny, Wayne Shorter, and Joe Henderson are the players most often cited as inspirers by young B flat tenor legatees, Hawk and Prez and other early legacy-shapers have been

receiving more attention these past few years—hear prodigy David Murray, for one.

There's no paucity of tenormen of all ages, abilities, and playing styles to be heard on domestic, Canadian, and European labels. For every album discussed below (check for their availability in the other formats) exist several more recent releases of fresh or old music credited to, say, Al Cohn, Eddie "Lockjaw" Davis, Stan Getz, Benny Golson, Flip Phillips, and Stanley Turrentine. Each of the active players whose albums are part of this "Waxing On" qualifies as a relatively little-known talent save the popular Kirk Whalum and perhaps the esteemed veteran Buddy Tate.

**Buddy Tate's** brawny sax first earned him a good name with the Count Basie Orchestra of the forties; he's maintained his status as a swinging "Texas Tenor" ever since. Tate plays up his big-toned tender side on *The Ballad Artistry*, a 1981 session with congenial Canadian pros Ed Bickert (guitar), Don Thompson (bass), and Terry Clarke (drums) present. He magnificently captures lyricism when interpreting ballads *Yesterdays*, *Darn That Dream*, and *If We Never Meet Again*, evincing breathy timbral control and tonal rapture appropriate to a Websterian atmosphere for lovers. The reading of Duke Ellington and Billy Strayhorn's *Isfahan*, however, proceeds sleepily and the 67-year-old soloist bogs down in drowsy sentiment, as do the other musicians. The album's romantic mood is broken by *B.T. Blues*, which clips along stirringly, and the medium-tempo urgency of *A Foggy Day*. It should be noted, Bickert plucks all the right chords behind Tate and adds solos of a judicious and attractive nature.

The criminally neglected **Bill Barron** hitched his tenor to a variable star for *Nebulae*, his reissued first session in the limelight (1961), done in the company of front-line trumpeter Ted Curson and the one-shot rhythm team of pianist/little brother Kenny Barron, bassist Jimmy Garrison, and drummer Frankie Dunlop. At the time Barron, a Philly bop partisan, was newly conscious of the musical quirks of the era's post-Bird adventurers, having had his thinking stretched during a stint with Cecil Taylor. He doesn't get radically idiosyncratic in either his playing or writing (seven compositions here) but rather synthesizes unconventional form and sensibility with standard bop practices. Barron's chatoyant tenor takes especially striking sky-routes on *Ode To An Earth Girl*. Soloist Curson, who had served Taylor and more importantly Charles Mingus prior to this date, matches the saxophonist in boldness and down-on-earth fire. Their unisons and intersecting trajectories are nothing special. The pulses set by Kenny, Jimmy, and Frankie sometimes are.

Vancouver-based **Fraser MacPherson** works the mainstream pleasingly, letting his horn evoke the title of his latest effort, *Honey And Spice*. Sweet-toned with a dash of piquancy, indeed. Tidy and deft, yes. Canadians Oliver Gannon on guitar, Steve Wallace on bass, and John Sumner on drums, the members of MacPherson's quartet, are sympathetic to a fault—better all-stars Dave McKenna, Ed Bickert, and Jake Hanna were at MacPherson's side, though, as on his *Jazz Prose* (Concord Jazz). Familiar tunes like *How Deep Is The*

CONTINUED ON PAGE 44

CONTINUED FROM PAGE 42

*Ocean?*, *How Long Has This Been Going On?*, and *Memories Of You* drift on by as billowing clouds on a sunny day. Fair weather all the way.

**Steve Grossman's** *Way Out East, Vol. 2* picks up where the earlier companion volume (issued in mid-'85) leaves off, meaning the former Miles Davis and Elvin Jones sideman continues to cast an adoring eye on the restful Sonny Rollins of the classic *Way Out West* album. Grossman takes the melodies of *Body And Soul*, *Out Of Nowhere*, *Mr. Sandman*, three more (no *Wagon Wheels* or Sonny stuff), and plumbs them every which way; his quests and discoveries are a heartfelt, penetrating lot even as they readily suggest his primary mentor. Steady souls Juni Booth and Joe Chambers hold down bass and drums respectively. Recorded in Milan in 1984, same time as the first volume.

A fiery, unreserved player, **Jim Pepper** belongs to the Hawkins tradition, owes something of his bluesy lyricism to Lester Young and assimilates Coltrane and Gene Ammons in a ceaselessly personal voice. New offering *Dakota Song* consists of *What's New?*, *It Could Happen To You*, Ornette Coleman's *Comme Il Faut*, and four Pepper tunes—each and every album selection invites close, not casual, listening. Pepper shifts from playful melody singing to stages of imperative improvising on *3/4 Gemini*, mixes up-high provocations into the jittery calm of his reveries on *What's New?*, and fills *Comme Il Faut* with free jazz exigencies that point to fecund creative thought. He's rich in emotive resources throughout these songs and the remainder. Pianist Kirk Lightsey makes a favorable impression, spelling the tenorman out front on occasion, and bass player Santi DeBriano and drummer John Betsch never let their enthusiasm for swing and other rhythmic schemes flag.

**Ricky Ford** probably isn't capable of doing a bad record—or even a merely decent one. The still-young tenor whizz's ninth feature outing, *Saxotic Stomp*, is yet another triumph: six arresting Ford compositions (plus Thelonious Monk's earthy *Ba-lue Bolivar Ba-lues-are*), sparkling arrangements (the title song's, in particular), and inspired performances by the leader and associates James Spaulding (alto sax, flute), Charles Davis (bar sax), Kirk Lightsey (piano), Ray Drummond (bass), and Jimmy Cobb (drums)—all together for the first time, here in quartet and sextet groupings. He displays mature, distinctive playing, having worked through and adopted stylistic traces of Dex, Trane, Sonny, Bean, Wayne, and others. Ford suitably gives his every tenor utterance a solid measure of pertinence and authority. What one has come to expect from him.

On *Round Trip* the young lion **Ralph Moore**, best known for his work in the Freddie Hubbard Quintet, fires bull's-eye hard-bop bursts or calls forth gentleness at will, manifesting wisdom and prowess beyond his years either way. Moore's *Dunes* and Kenny Dorham's *Lotus Blossom* are gripping for his focused drive and the saxophonist's loving rendition of the ballad *Bewitched*, with pianist Benny Greens colorful, empathetic comping, is another standout. Now and then Moore seems in awe of influences Sonny Stitt and Trane (Joe Henderson too), but this late-'85 session oft-

times finds his approach to be personal. Guitarist Kevin Eubanks (two songs only), brassman Brian Lynch, bassist Rufus Reid (the eldest of the bunch), drummer Kenny Washington, and Green are all in superior form.

**Jed Levy's** *Good People* is a hot debut album. Levy, a New Yorker who has worked alongside Jack Walrath, Don Patterson, and Jack McDuff, projects a strong sound and evidences awareness of various tenor heroes without stamping himself with the copycat label. The 30-ish tenorman brings blossoming eloquence of thinking and feeling to four original songs, *Just In Time*, and Ellington and Strayhorn's ballad *Daydream*. Only *Jenkuja*, which lasts more than 11 minutes, disappoints due to marginally tedious soloing by bassist Rufus Reid (an acquaintance) and guitarist Peter Leitch (a frequent musical cohort and friend), tiresome statements by Levy, and enough-already divagations by pianist Peter Madsen (a second cohort/friend). Levy's "good people" are better everywhere else; drummer Billy Hart (another acquaintance/good person and, like Reid, a seasoned player) stays alert throughout the album.

The New York-based **Greg Marvin** Quartet—Marvin plus pianist Susan Chen, bassist George Mraz, drummer Akira Tana—offers good readings of Bird's *Bongo Bop*, Lennie Tristano's *317 East 32nd*, and *Yesterdays* (compare Tate's version) on their first album. There's an alluring cast to the horn of the 30-year-old (his age at the time of this recording, in 1986) who'd studied with Tristano and Warne Marsh; it's emotional tone lies somewhere between subtle and fervid passion, suggesting his teachers, Lester Young and Sonny Rollins, in delivery of speech but serving only himself. Marvin has poise and constructs solos of symmetry and grace. He's also a praiseworthy writer: the convincingly reflective *Tuesday* and *I'm With You*, and the jubilantly swinging *Breakdown In Mid-Summer*. The album's music is marred by Tana's chilly approach to cymbals and drums, the textures and dynamics suffering in particular.

**Nat Dixon's** instrument bespeaks a developing thematic and harmonic surety when heard sailing on the varied-tempo winds of *Who Can I Turn To?*, *I Remember You*, *But Not For Me*, and two of his own songs—what (along with *Our Day Will Come*, where he plays alto) constitutes the Nat Dixon Quartet's third album, *Contours*. The young New Yorker's idealism isn't at a strong level; his feelings are often muddled in communication and the burr in his intonation appears to be a contrivance, yet he does have spirit and abundant technical skills. "Special guest artist" Kenny Kirkland on piano, regulars Marvin Horne on guitar, Andy McCloud on bass, and Greg Bandy on drums acquit themselves well. Stingy LP playing time: 33:30.

Contemporary jazz star **Kirk Whalum**, a compatriot of Bob James and Larry Carlton, takes pride in his Memphis church music roots and tries to have his melodic, hide-and-seek sax convey the special drama of gospel singers on the seven songs of *And You Know That!* Some semi-inspirational gospel qualities surface in his playing, mixing with secular jazz and r&b warmth of color. Whalum, by his reckoning, a follower of "Texas Tenor" wild man Arnett Cobb, blows rapturously enough, belliger-

erently enough, on *Glow* to rise above, for once, the feel-good pop-funk ensemble that dallies around him. (The gospel choir appearing on *Where I Come From* exists, like Whalum, in the antiseptic vacuum of producer Bob James.) And you know that this album has but short-term appeal, unlike the pure jazz recordings by the aforementioned 10 tenormen. **db**

## New Releases

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

### BLACK SAINT/SOUL NOTE:

Billy Bang Sextet, *Live At Carlos 1*. Tete Montolu, *The Music I Like To Play Vol. 1*. Paul Motian Quintet, *Misterioso*. David Murray and Randy Weston, *The Healers*. Nana Vasconcelos and Antonello Salis, *Lester*. Mal Waldron, *Update*.

### RCA/BLUEBIRD:

Gato Barbieri, *The Third World Revisited*. Anthony Braxton, *Live*. Duke Ellington, *Black, Brown & Beige*. Woody Herman, *The Woody Herman Memorial*. Eddie "Lockjaw" Davis, *Save Your Love For Me*. Jelly Roll Morton, *The Pearls*. Gil Scott-Heron, *The Revolution Will Not Be Televised*. Various Artists: *Classic Piano Jazz*; *Great Trumpets*; *The Great Ellington Units*.

### FLYING FISH:

Bell and Shore, *Little Movies*. Flips, *What's In The Bright Pink Box*. Clive Gregson and Christine Collister, *Home And Away*. Klezmorim, *Jazz Babies Of The Ukraine*. Shady Grove Band, *On The Line*.

### JAZZOLOGY:

Jackie Cain and Roy Kral, *One More Rose*. Russ Case, *Russ Case And His Orchestra—1950*. Duke Ellington, *Duke Ellington And His Orchestra—1945*. Banu Gibson, *On Tour*. Dick Haymes, *Keep It Simple*. Lawson-Haggart Jazz Band, *Go To New Orleans*. George Lewis, *At Herbert Otto's Party—1949*. Tony Pastor, *Tony Pastor And His Orchestra 1942-1947*. Ma Rainey, *Paramounts Chronologically*. Marlene Ver Planck, *Pure & Natural*. Mary Lou Williams Trio, *Roll 'Em*.

### FANTASY/MILESTONE/PRES-

**TIGE:** Azymuth, *Crazy Rhythm*. Various Artists: *Dance Juice*; *Soul Masterpieces*.

### ANTILLES/ISLAND:

Bert Seager Jazz Quintet, *Because They Can*. Andy Sheppard, *Andy Sheppard*. Yomo Toro, *Funky Jibaro*.

**GRP:** David Benoit, *Every Step Of The Way*. Chick Corea Electric Band, *Eye Of The*

CONTINUED ON NEXT PAGE

CONTINUED FROM PAGE 45

From *Martinique* (Folklyric), Chuck Guillory, *Grand Texas* (Arhoolie), Shadowfax, *Folk-songs For A Nuclear Village* (Capitol), Siegal-Schwall Band, *Reunion Concert* (Alligator), Salvador Ferreras, *To Drive In L.A.* (Festival), Graham Collier, *Something British* (Mosaic), Allan Botschinsky Quintet, *The Night* (MA), Paul Jackson, Jr., *I Came To Play* (Atlantic), Brothers Johnson, *Kickin'* (A&M) Ernie Wilkins Almost Big Band, *On The Roll* (SteepleChase).

Heiner Goebbels and Alfred 23 Harth, *Live À Victoriaville* (Victo), Oliver Jones Trio, *Cookin' At Sweet Basil* (Justin Time), Azanayah, *The One* (Path Of Light), Paul Steven Ray, *Wild Air* (Scarlet Weave), John King Ensemble, *John King Ensemble* (India Street), John Bacon, Jr., *Multi-Jazz Dimensions* (Mark), Robert Previte, *Dull Bang, Gushing Sound, Human Shriek* (Dossier), Malaguti, Pietropaoli and Sierra, *Sound Investigations* (Splasc(h)), Zero Pop, *All The Big Mystics* (RecRec) It Is This It Is Not This, *Audio Letter* (Citizens For Non-Linear Futures), Person To Person, *Red!* (World), Gwar, *Hell-o!* (Shimmy), Rhys Chatham, *Die Donnergötter* (Dossier).

Jeffrey Schanzer Ensemble, *Vistas* (MusicVistas), Guy Klucevsek, *Scenes From A Miracle* (Review), Damon Short, *Penguin Shuffle* (Blue Room), Cowboy Junkies, *The Trinity Session* (Latent), Bob Thompson, *Say What You Want* (Intima), Richard Elliot, *The Power Of Suggestion* (Intima), Alan Michael, *Lost In Asia* (Passport Jazz), Julie Wilson, *Sings The Stephen Sondheim Songbook* (DRG), Soma, *Soma* (Occidental), Vinnie Moore, *Time Odyssey* (Mercury), Wayne Peet's Doppler Funk, *Blasto!* (Nine Winds), Bert Wilson & Rebirth, *The Next Rebirth* (Nine Winds), Transvalue Book II, *Teapot In A Tempset* (Thank You), James "Plunky" Branch, *Tropical Chill* (N.A.M.E. Brand).

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# blindfold test

## 1 DUKE ELLINGTON with JIMMY BLANTON.

**BOJANGLES (from BLANTON-WEBSTER BAND, RCA Bluebird).**

It's got to be Duke and Jimmy—I recognize their voices even before the band comes in. Here's a great example of how a section breathes together and concentrates on personality. In the continuum of the changeover from tuba to string bass, Blanton had more modern phrasing than bassists up to that time, and a legato sound. His notes sang, rather than thumped. But he knew how to "get on off it," as Wilbur Ware used to say—to release after attack, so the strings keep a bit of their percussive sound. Of course, his fills became standard to what Duke was writing.

## 2 CHARLES MINGUS. FOLK

**FORMS, No. 1. (from MINGUS PRESENTS MINGUS, America) Mingus, bass; Eric Dolphy, alto saxophone; Ted Curson, trumpet; Dannie Richmond, drums.**

That's Charles—what band? Jackie McLean's growling tone, but not his statement. What! Eric! This is one of the most classic Mingus bands. They think as one, and deal with the conversation of the music rather than depending on a preconceived path. Dannie—he was a fixture, though people don't realize how influential Roy Haynes was on him and Elvin. I hear a Booker Little influence in the trumpeter.

Mingus was a beautiful man, soft inside, but his playing shows his external image—big, powerful, and hard. Until he picks up the bow. I appreciate his clarity, his vocal quality, his thought patterns, his spray of notes, but I would have liked to hear his sensitivity. I would have liked to hear him play a larger instrument. He overpowers this one.

## 3 JOHN COLTRANE. LOVE, CONSEQUENCES (from MEDITATIONS, Impulse) Jimmy Garrison, bass solo; Coltrane, tenor sax.

This isn't a Blindfold Test—it's a picture as big as the wall! Of all us bassists from Philadelphia, Jimmy was most strongly influenced by Percy Heath, but came out with his own character, commendably. Here's a case of a smaller person, stature-wise, playing a smaller instrument—and the timbre is different because of the way he feels. He had spirit and conviction, playing from the voice of the instrument itself. He had the percussive sound along with warmth. Jimmy's sound was needed in John's band, especially after Ornette Coleman's schooling opened his creativity up.

## REGGIE WORKMAN

by Howard Mandel

Reggie Workman is a jazz activist and educator, a voice on bass violin ever since the 1960s (he provided more than support for Art Blakey, John Coltrane, and dozens of Blue Note sessions), an occasional broadcaster and concert promoter, an invaluable presence on the New York scene. He's most recently led a quartet with Oliver Lake, Marilyn Crispell, and Andrew Cyrille (recorded by Leo Records), and staged multi-media works with his wife, choreographer Maya Milenovic at the Whitney Museum of Art.

This was Reggie's first Blindfold Test; he was given no information about the records played. He declined to give star ratings, saying, "I can't compare what's grits and gravy to me, Blanton and



Mingus, to younger players who don't—can't—have all that experience in their music yet. It wouldn't be fair."

## 4 CHARLIE HADEN. LONELY WOMAN (from ETUDES, Black Saint)

**Haden, bass; Paul Motian, drums; Geri Allen, piano; Ornette Coleman, composer.**

That's Charlie Haden—it's impossible somebody else would do those things. Charlie has kept his Ozark style, his folkloric self honest. Just as Bob Dylan has kept his voice in his song. He's not trying to be anybody else—he's playing Charlie. He doesn't have the percussive quality—he hasn't chosen to bring that into his playing. He has more of a folkloric moan.

The song is so powerful it's hard to play anything else, but at some point it's got to release. The drummer was doing the job, but not saying, "This is me." The pianist was speaking. I thought it was Paul Bley, or Keith Jarrett.

## 5 RON CARTER. SAGUARO (from PICCOLO, Milestone) Carter, piccolo

**bass; Buster Williams, bass; Kenny Barron, piano; Ben Riley, drums.**

I would have liked to have heard him take the first solo after the vamp, and heard his statement, not the pianist. Ron Carter has taken Ray Brown's approach to those triplets to another level of articulation, which is very beautiful. And he's continued the Monk Montgomery-Oscar Pettiford concept of playing the bass in front of the group. The piccolo bass is nice, halfway between cello and bass, but to use it to walk doesn't make sense to me—it's too thin. Mingus made his

statements in that voice, at the top, but he seldom walked there. Bassists think it's their responsibility to keep time, and that the whole band should quiet down when it's their solo. I look forward to when those things change.

Did Ron overdub this? It's too much his approach on the bass. I want to hear Buster Williams.

## 6 DAVE HOLLAND. WAITS FOR WEIGHTS (from THE RAZOR'S EDGE, ECM) Holland, bass; Steve Coleman, composer, alto saxophone; Marvin "Smitty" Smith, drums; Robin Eubanks, trombone; Kenny Wheeler, trumpet.

That's Craig Harris' band, isn't it? With Pheeroan akLaff drumming? It's groovin', whoever it is. Definitely fresh spirit energy. The altoist is among the best young cats. This goes to show how much music is out there I have to listen to.

## 7 CHARNETT MOFFETT. MIZZOM (from NETMAN, Blue Note)

**Moffett, acoustic bass; Mino Cinelu, percussion.**

Sounds good—I don't know who it is. I like the way he's using his overtones, and his top and bottom impressed me. He overdubbed the chant; at times it was impossible he could hit the low E 'cause he was in the middle of a thought. Charnett? That's a good step for him. db

## DAVE TAYLOR

PLAYING WITH BIG BANDS, CLASSICAL ORCHESTRAS, OR CHAMBER GROUPS, THIS INVENTIVE BASS TROMBONIST IS IMPROVISING HIS WAY INTO ANY MUSICAL SITUATION HE COMES ACROSS.

by Michael Bourne

"I don't think of myself as a jazz player or a classical player," said David Taylor, master of the bass trombone. "I hate to even think in terms of the bass trombone. It's like a painter with a brush or a writer with a pencil. It's a tool. Yeah," he laughed, "it's a hammer. Call me a hammer!"

He's commissioned (or inspired) many of the best contemporary composers to create works for bass trombone: Charles Wuorinen, Frederic Rzewski, George Perle, and Alan Hovhaness, among others. He's a regular with the big bands, often with Gil Evans and Bob Mintzer, also with George Gruntz or anyone else gathering the best players around New York. He's won the Most Valuable Player award five times, the most times NARAS honors a musician. "They've retired the number," he laughed. "I'm proud of that—not so much how many times I got it, but that they didn't have a category for bass trombone before."

So why this particular, er, hammer? "I was a tuba player in high school. I love the tuba. I picked up the trombone very late. I played tenor trombone, then somebody put the bass trombone in my hand and it was great. This was me! You know it when you know it. I took to the bass trombone immediately. This was my instrument."

Taylor, born in Brooklyn, grew up interested in music but was never serious until Julliard. There he studied with Hall Overton and Davis Shuman. "When I grew up I never studied music. When I got to Julliard I knew nothing, couldn't find middle C on the piano. They told me it's between the S and T of Steinway," he laughed, "but I always loved music." He studied at Julliard from 1962 through 1968, earned BS and MS degrees, and all the while was playing. "After about six months of the bass trombone I was up at Stokowski's house, hanging out! He had the American Symphony Orchestra. He needed a bass trombone. I auditioned at his place. He gave me a rating and I played with him. It was amazing. This was about 1966, between my bachelor's and my master's. I played with Stokowski's orchestra, with Ernst Ansermet and some other great conductors.



JACK MITCHELL

I played with the Philharmonic some."

Taylor also played jazz, especially with the big bands of Chuck Israels, George Russell, Larry Elgart, Thad Jones and Mel Lewis. "I was trained classically at Julliard but it was more immediate to play in the clubs. If you play bass trombone in a classical orchestra, you play in the back, play sparse stuff. Everyone is competing at school and you don't know why you're playing. But when I got to the clubs and played with Thad and Mel, I knew why I wanted to play."

While at Julliard, he married his wife Ronnie, and his family soon became his greatest inspiration. "I've been married 20 years now. We had kids right away. Scott is 19 and Jessica is 14. They're a great help. When things are going well and you get full of yourself, they keep you humble. When things are down, they keep you up. It's real life."

Taylor's family life determined another musical direction. "I was doing the big band/classical thing. Then, when I got married, I started doing the big band/classical/commercial thing. I started doing sessions. The first big hit I was on was *Midnight Train To Georgia* with Gladys Knight and the Pips. I was doing that kind of thing for years." Taylor recorded albums with everyone from Duke Ellington (*The New Orleans Suite*) to Aretha Franklin and the Rolling Stones. "They used to bring Sinatra to the Golden Nugget and spike the band with me, Ronnie Cuber, Lew Soloff, Alan Rubin, George Young. I did the Sinatra album project with Quincy Jones. They did a movie. I open the movie, walking in," he laughed, "but they call me Urbie Green!"

Taylor's sound is unmistakable for anyone else's, especially when he's soloing. When he played with Dino Betti van der Noot last year in New York, his unaccompanied solo

was a highlight of the concert, a solo both humorous and virtuosic, extending beyond the limits of his instrument. Taylor was also featured (also wonderfully) soon thereafter with George Gruntz. Ironically, after more than 20 years of being a pro, it's only in the last several years that he's become a soloist. "When I was playing with Thad and Mel, Jon Faddis was always trying to get me to solo, but I never could understand the language, the vocabulary of solo-making. It never felt comfortable to me. It wasn't my way. I took one of my first solos with George Russell. He was always trying to push me out there. He heard me solo with Gil's band and came up and said 'Didn't I tell you?!' I've always had great encouragement to follow my course."

Through the years it's fascinated (and strengthened) Taylor to listen to music uncategorically. "To this day when I hear Glenn Gould play Mozart piano sonatas, it's Miles. Or when I hear Coltrane playing solos with Miles, it's the same intensity as Edgard Varese. Ron Carter made a record, the one with the Indian head on the cover. When I heard that record I was studying the Pablo Casals recording of Bach cello suites. I made a tape that was Carter/Casals/Carter/Casals. You wouldn't believe the similarities! I don't separate. I don't try to copy Gil or George or these guys I play with. I don't look at the notes. I try to use the guy's voice, the intensity, the beauty, as an inspiration. And my style is developing, being myself."

Taylor's breakthrough, both musically and emotionally, as a soloist happened in 1984 when he played his first solo recital. "Gil got me playing recitals. I remember walking with Gil in Venice. I said to Gil 'You really inspire me and help me change.' Gil said 'Duke Ellington told me that you never know when it's going to happen, but if you keep yourself open somebody is going to come along and point you another way.' Playing with Gil, with Thad and Mel, with all these guys, made my classical playing more vital, more personal, more spontaneous."

His first recital was nonetheless a struggle. "I was 40. It was very difficult for me, never having done that. I'd never given a student recital at Julliard. It was unbelievably frightening. Carnegie Recital Hall sponsored it. I had what became my band. I did everything from unaccompanied things to things for six or seven people. I gave another recital at Merkin Concert Hall and it started to come together easier."

When he played the Kaufmann Concert Hall last year, Taylor's program was typical of his recitals: something original (the premiere of George Perle's *Sonata a cinque*, also music of Rzewski), something classical (works of Ravel and Satie), and one of Taylor's own arrangements. Instead of the

usual transcriptions of works from one instrument to another, Taylor delights in creating suites. *Five Songs With Benediction And Divertissement* features a benediction by Heinrich Schütz and a divertissement by Eric Ewazen with songs of Ellington, Ravel, and Ives. "I've got a Meet The Composers grant for a group in Bennington. I'm taking Ives with Orlando Gibbons and some Elizabethan songs and I'm composing and superimposing my own stuff."

David Taylor, Bass Trombone, his first recording as a recitalist, features works of Ewazen, Rzewski, Wuorinen, and David Liebman's *Remembrance*. (It's available from Triple Letter Brand, P.O. Box 396, Tenafly, NJ 07670.)

*The Taylor/Pugh Project*, a 1984 compact

disc (DMP CD-448), features Taylor together with tenor trombonist Jim Pugh. "That was something, to improvise with Jim Pugh. I said 'I can't improvise like him!' Then I realized 'I won't improvise like him!' That recording said 'This is it!' to me." Taylor's invented a variety of mutes for colors. One of the mutes (for buzzing effects) he has played on a Kirk Nurock number called *Creature Memory*—some of the more "outside" music of the Project. Taylor is all the more pleased that even though the music isn't exactly the jazz expected, it's selling anyway. "We've sold over 10,000. There's a magazine called *Absolute Sound* that's voted it one of the 10 best compact discs ever made. There's no other jazz record on the list." They're now

working on another Project—"this time more inside!"

Meanwhile, he's always working. "To be a player," he laughed, "you've got to play!" If he's not playing with the bands, he's playing with the Lincoln Center Chamber Society or the New York Chamber Orchestra or playing festivals in Santa Fe or Switzerland. And whatever he's "hammering," David Taylor is always being himself. "I've been lucky. Besides the stability, the nourishment, the responsibility of having a family, I've stayed in New York where the action is. The only way I've left New York was to play with chamber groups or the bands. My goal was never to go on the road. I've built my musical growth here at home. And now I have the chance to play my thing all the time!" db

## down beat 53<sup>rd</sup> annual readers poll

HALL OF FAME (see rules)

JAZZ MUSICIAN OF THE YEAR

POP/ROCK MUSICIAN OF THE YEAR

SOUL/R&B MUSICIAN OF THE YEAR

TRUMPET

TROMBONE

FLUTE

CLARINET

SOPRANO SAX

ALTO SAX

TENOR SAX

BARITONE SAX

ACOUSTIC PIANO

ELECTRIC PIANO

ORGAN

SYNTHESIZER

GIUITAR

ACOUSTIC BASS

ELECTRIC BASS

DRUMS

PERCUSSION

VIBES

VIOLIN

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MAIL TO down beat/RPB, 180 W. Park, Elmhurst, IL 60126 USA

## instructions

Vote for your favorite musicians in down beat's annual Readers Poll. *The Poll* for 52 years.

Your favorites want your support. Vote! You need not vote in every category. Cut out the ballot, fill in your choices, sign it and mail to down beat/RPB, 180 W. Park, Elmhurst, IL 60126 USA.

### VOTING RULES:

1. Vote once only. Ballots must be postmarked before midnight September 1, 1988.

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

3. **Jazz, Pop/Rock, and Soul/R&B Musicians of the Year:** Vote for the artist who, in your opinion, has contributed most to jazz, pop/rock, and soul/r&b in 1988.

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

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

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

7. Only one selection counted in each category.

here's your ballot