

Blindfold Test: GARY BURTON

For Contemporary Musicians

# downbeat

August, 1989 \$1.95 U.K. £ 2.25

**WINNERS!**  
37th Annual  
International  
Critics Poll

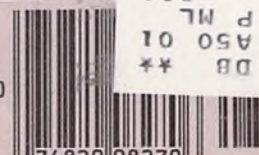
**BETTY CARTER**  
*Look What We've Got!*

**RAY ANDERSON**  
*Slidin' Into First*

**CAUGHT: 20th Annual**  
*New Orleans Jazz &  
Heritage Festival*

## THE PAT METHENY INTERVIEW

9 901101 089303 DB \*\*  
 00ST 9  
 HAKKERS 9  
 CHT METH  
 475  
 P ML  
 024  
 A50 01  
 74820 08270







Pat Metheny

ANDY FREEBERG



Chet Baker

WILLIAM CLAXTON



Betty Carter

HYOU VIELZ



Ray Anderson

## Features

**16 THE PAT METHENY INTERVIEW**  
It's been two years since *The Pat Metheny Group's* Grammy-winning *Still Life (Talking)* was released. A lot has happened since then for guitarist/composer/bandleader Pat Metheny, including new and ongoing collaborations, new musical influences and technology, and, finally, a new album. **Jim Roberts** talks with the highly influenced and influential virtuoso.

**20 37th ANNUAL down beat INTERNATIONAL CRITICS POLL**  
Perennial favorites retain their winning ways, but the surprises are many in this year's worldwide Poll. Chet Baker enters *The Hall of Fame* and Norman Granz receives *The Lifetime Achievement Award*.

**24 BETTY CARTER: LOOK WHAT WE'VE GOT!**  
Things are going great for vocalist Betty Carter: her catalogue is more available than ever, her latest LP won rave reviews last year, she's been on national TV, been touring, and has just won best Female Singer in this month's Critics Poll. Join **James T. Jones IV** as he shares a slice with "the greatest pure jazz singer."

**27 RAY ANDERSON: SLIDIN' INTO FIRST**  
"The really beautiful thing is the self-discovery that occurs." That's trombonist Ray Anderson talkin'. With a recent hot album and another first place finish in the Critics Poll, this guy has a lot on his mind, as **Jeff Levenson** discovers.

Cover photograph of Pat Metheny by Chris Kehoe.

## Departments

- 5 on the beat**, by John Ephland.
- 6 chords & discords**
- 11 news**
- 14 riffs**
- 30 record & cd reviews:** Joe Sample; Yellowjackets; Ben Webster; Michael Shrieve; Steve Roach; Ralph Towner; Oregon; Shorty Rogers; John Patitucci; Victor Bailey; Gerry Mulligan; Lee Konitz; Words Of Love; The Liebman Connection; Tommy Smith; Scott Robinson; Jack Bruce; Keith Jarrett; ABCs Of Swing On BBC; Sadoo Watanabe; Waxing On: Afro-Reggae Revival.
- 47 blindfold test:** Gary Burton, by Fred Bouchard.
- 50 profile:** Gerry Hemingway, by Howard Mandel; Armen Donelian, by Larry Birnbaum.
- 53 caught:** New Orleans Jazz & Heritage Festival, by Howard Mandel; Wayne Horvitz/The President, by Elaine Guregian; Matt Glaser's String Fling, by Fred Bouchard.
- 56 pro session:** "Chick Corea's 'Folk Song'—An Exercise In Arranging," by Andy LaVerne; book review: *Drumming Patterns*, by James Warrick.
- 58 pro shop**
- 59 book review:** *The Swing Era: The Development of Jazz—1930-1945*, by Jack Sohmer.
- 61 ad lib:** "East And West," by Dan Ouellette.
- 62 auditions:** Young musicians deserving recognition.

# down beat

For Contemporary Musicians

**AUGUST 1989**  
VOLUME 56 NO. 8

**CONTRIBUTORS:** Larry Birnbaum, Michael Bourne, Tom Copi, Lauren Deutsch, John Diliberto, Leonard Feather, Andy Freeberg, Art Lange, Howard Mandel, John McDonough, Bill Milkowski, Paul Natkin, Herb Nolan, Jim Roberts, Gene Santoro, Mitchell Seidel, Stephanie Stein, Pete Welding, Josef Woodard, Scott Yanow.

**CORRESPONDENTS:** Albany, NY: Georgia Urban; Atlanta: Dorothy Pearce; Austin: Michael Point; Baltimore: Fred Douglass; Boston: Fred Bouchard; Buffalo: John P. Lockhart; Chicago: Jim DeJong; Cincinnati: Bob Nave; Cleveland: C. A. Colombi; Detroit: Michael G. Nastos; Las Vegas: Brian Sanders; Los Angeles: Zan Stewart; Minneapolis: Mary Snyder; Nashville: Dave Jenkins; New Orleans: Joel Simpson; New York: Jeff Levenson; Philadelphia: Russell Woessner; Phoenix: Robert Herschen; Pittsburgh: David J. Fabili; San Francisco: Michael Handler; Seattle: Joseph R. Murphy; Toronto: Mark Miller; Vancouver: Vern Montgomery; Washington, DC: W. A. Brower; Argentina: Max Seligmann; Australia: Eric Myers;

Belgium: Willy Vanhassel; Brazil: Christopher Pickard; Finland: Roger Freunlich; Germany: Mitchell Feldman; Great Britain: Brian Priestley; India: Vinod Advani; Italy: Ruggero Stiasi; Jamaica: Maureen Sheridan; Japan: Shoichi Yui; Netherlands: Jaap Ludeke; Norway: Randi Hultin; Poland: Charles Gans; Senegambia: Olo Draime; South Africa: Howard Belling; Sweden: Lars Lystedt.

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

**ADMINISTRATION & SALES OFFICE:**  
180 West Park Ave.  
Elmhurst, IL 60126  
FAX: 312/941-3210

John Maher Advertising Sales  
1-312/941-2030

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

down beat (ISSN 0012-5768) is published monthly by Maher Publications, 180 West Park Ave., Elmhurst, IL 60126. Copyright 1989 Maher Publications. All rights reserved. Trademark

registered U.S. Patent Office. Great Britain registered trademark No. 719,407. Second Class postage paid at Elmhurst, IL, and at additional mailing offices. Subscription rates: \$21.00 for one year; \$35.00 for two years. Foreign subscriptions add \$7.00 per year.

Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Nothing may be reprinted in whole or in part without written permission from publisher.

Microfilm of all issues of **down beat** are available from University Microfilm, 300 N. Zeeb Rd., Ann Arbor, MI 48106.

**MAHER PUBLICATIONS:** down beat magazine, Up Beat magazine, Up Beat NAMM Show Dailies.

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

**POSTMASTER:** SEND CHANGE OF ADDRESS TO down beat, 180 W. Park, Elmhurst, IL 60126.

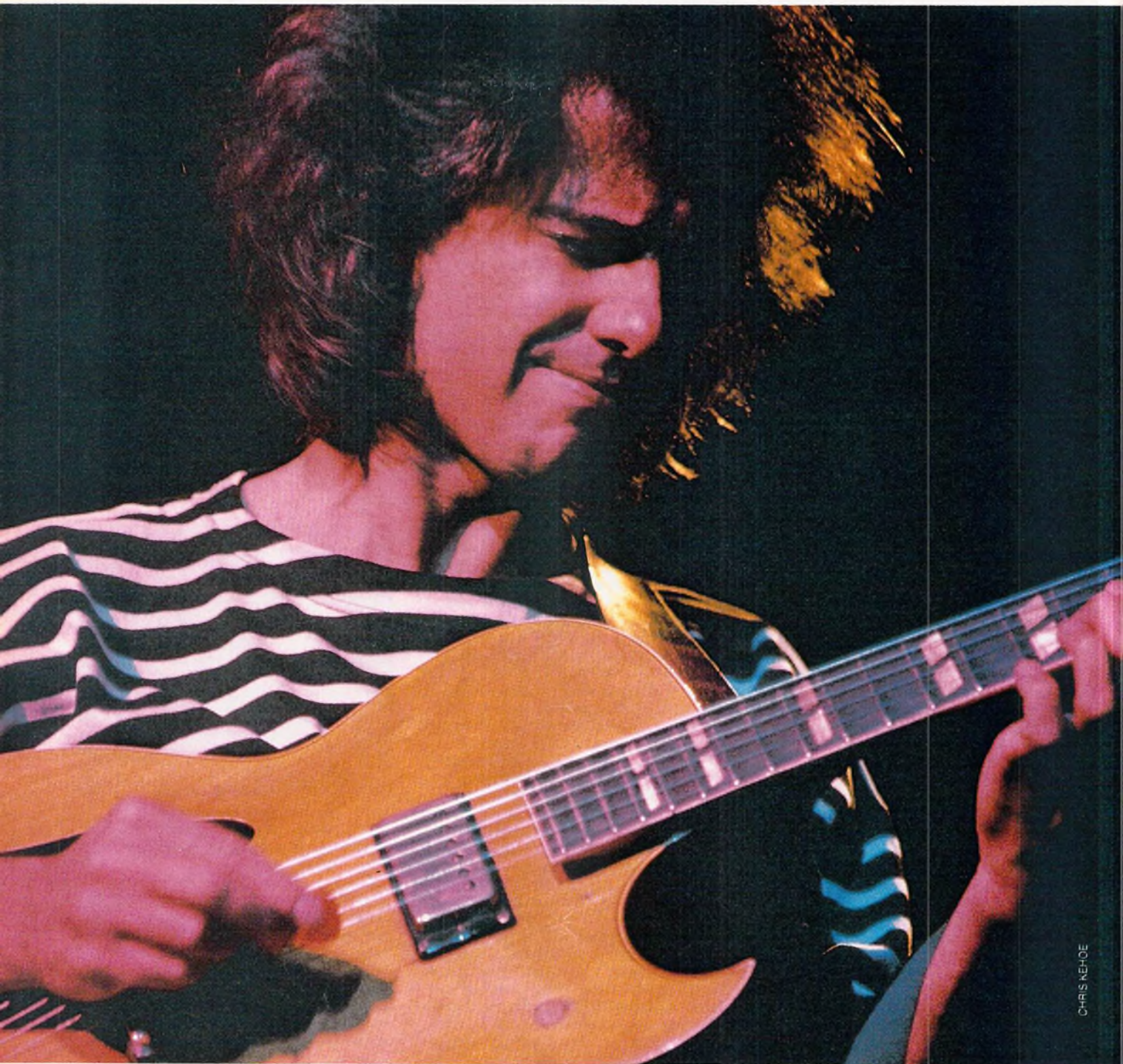
**CABLE ADDRESS:** down beat (on sale July 13, 1989)  
Magazine Publishers Association





# Pat Metheny

*The Interview from Home*



CHRIS KEHOE



**Y**our *Letter From Home* is here. The new album from The Pat Metheny Group, that is, the Group's eighth album and their first since the Grammy-winning *Still Life (Talking)* was released two years ago.

Like any good letter, this one has some elements that are familiar and some that are surprising. In many ways, the music connects directly to *First Circle* and *Still Life (Talking)*: the lyrical, ingenious tunes; the thick textures created by combinations of acoustic and electric instruments; the strong influence of Brazilian music; the soaring improvisations of Pat Metheny and Lyle Mays. Another familiar element is the voice of Pedro Aznar, the Argentinian virtuoso who contributed to the sound of *First Circle* and has rejoined the Group after a three-year hiatus.

But there are a lot of new developments as well. *Letter From Home* is the most rhythmically sophisticated album The Pat Metheny Group has ever made. Odd time signatures and shifting meters abound. They are never used self-consciously, though, and the Group plays within them with remarkable freedom. (After you've heard this album a few times, straight 4/4 time starts to sound a little cramped.) The arrangements have some surprises, too. Some tunes flow smoothly from beginning to end; others veer off in unexpected directions—and one, Lyle Mays' exploratory "Are We There Yet," is startling. There are also new twists on familiar ideas. For example: In addition to Aznar's wordless vocals, there are also two vocal tunes with lyrics.

The most remarkable thing about *Letter From Home*, though, is the attention to detail. Close listening reveals more and more about each tune: layers of harmony and rhythm emerge from the background, like the details in a great painting. "There are a lot of little things," explains Pat Metheny. "A lot of the time we spent making this record was for tiny little details that you might not hear unless you were wearing headphones and had it turned up pretty loud, so I always encourage people to listen that way."

One thing you can hear clearly, regardless of how you're listening, is the way that the Group plays together. The core of the band has been stable for most of the '80s (Metheny and Mays go back even further, almost 15 years), and they bring their mutual understanding to each tune. That kind of empathy gives *Letter From Home* impressive depth and staying power.

I spoke with Pat Metheny during a break from the final mixing of *Letter From Home*. Our conversation focused on the album, but it also touched upon some larger issues surrounding Metheny's music.

**JIM ROBERTS:** I saw you during your "mini-tour" earlier this year, when you were playing the tunes that are now on the album. Do you prefer playing the tunes in concert before you record them?

**PAT METHENY:** My philosophy has always been that if you can get everybody playing the music live for a while before you record it, it really helps. Sometimes, you can have an amazing experience when you discover something in the studio and get it real fresh. But the best experiences I've had are when people are in the studio playing music they know.

**JR:** When did you write the tunes?

**PM:** There are a couple of things on the record that were written as far back as four years ago, but most of it was written within the

last six to twelve months.

**JR:** How do you teach the tunes to the band? Do you write everything out or do you make a demo?

**PM:** At this point, most everything is written on the Synclavier, which is the same as making a demo. Then I write out pretty specific parts—which everybody then changes [*laughs*]. But the tunes really come alive on the tour we do before we record. Everybody, in the course of 10 or 12 nights, really develops what they're going to do. I had some bad experiences, early on, with some songs. What they sound like on the record and what we finally ended up doing live—they're completely unrelated.

**JR:** Your songs always evolve anyway. Most of the older ones sound quite different now than they did at first.

**PM:** I suppose that's the natural course of things. It's funny, having a band that plays a certain bunch of material over a long period of time. The tunes that you can play year after year sometimes surprise you. There are tunes that I thought were great tunes, but after six months, I never played them again. On the other hand, there are songs I've been playing for 10 or 12 years that I'm still not tired of. I'm still finding stuff. That part of the process is interesting.

**JR:** What's the oldest tune in the Group's repertoire?

**PM:** I think it's "Phase Dance." It's one of those tunes where there's no end in sight. It's only four chords or something, but those four chords have a resonance for me. I can always find something different to play.

**JR:** In listening to the new album, I hear some similarities between one of the new songs, "Beat 70," and "Phase Dance." Maybe it's just the mood of the song. It's very upbeat.

**PM:** It is a pretty up song, like "Phase Dance." They're two of the more positive-type melodies I've written over the years. And actually there is a similar type of harmonic thing—the chords move in a similar way.

**JR:** Emotionally, the new album is pretty optimistic overall. Some people have said that your music is too optimistic, too "nice." How do you respond to that?

**PM:** Years ago, I had a discussion with Larry Kart, who's a jazz critic in Chicago, and he laid that one on me. He said that jazz, unlike pop music, was a documentary type of music. That jazz tells it the way it is. I had to admit then, and I would now about the new record, that there's a lot of music that I play and that I'm interested in playing, that's idealistic. It's not so much the way it is, it's the way I wish it were. Especially as times get bleaker and bleaker, and as our society becomes less and less culturally attached to the world as I personally see it, it becomes more and more idealistic for us to be playing this real upbeat music. It's easy to get depressed and see that the cultural reference points that I believe in aren't really acknowledged by the vast majority of the public. But basically I play music the way I hear it. It's pretty simple. I can make this semi-political argument for the way I play, but finally what it boils down to is that when I sit down to write a tune, I think: "I've got a B flat. Now what?" It just comes out the way it comes out. Whatever it is, whether it's "nice" or "optimistic" or whatever, I can look at myself in the mirror in the morning and say that's the way I hear it.

**JR:** Sometimes people forget your connection to Ornette Coleman's music.

**PM:** Which to me is also pretty nice music. Whenever people say to me that this is some huge exception, that I've played Ornette tunes and made a record with Ornette, I don't see how that's so different from what I do. Essentially, I consider myself a melodic player. The shape of the melody is the main focus of what I do as an improviser. In terms of role models for melodic playing, Ornette would have to be near the top of the list. He's like a songbird. To me, his music is mostly about melody. That's certainly what attracted me to his playing and his tunes and his general concept.



All the players that I feel close to have that in common: Ornette, Wes Montgomery, Jim Hall, Sonny Rollins, Charlie Haden, Gary Burton, Paul Bley, even drummers like Billy Higgins, Jack DeJohnette, and Roy Haynes.

**JR:** *Your playing is also rhythmically sophisticated, especially on this new record. Do you think people miss that sometimes?*

**PM:** It doesn't seem to get discussed that much. And, having said what I just said about melody, I can follow that by saying that rhythm is even more important than melody. If you play with really strong rhythmic confidence, you can play almost anything. You can play almost any note or chord, as long as you can make it sit with the rhythm section. I've always been lucky to have been around great drummers, even from the days around Kansas City when I was first starting. I've tried to figure out how to get in there and really get inside where the drums are. It's funny, because there aren't that many guitar players in jazz who have managed to do it. There especially haven't been that many guitar players who can rhythmically get inside a contemporary type of jazz drumming and really play with it. Scofield is one guy who comes to mind. When I go hear him, I really get the sense that this guy is playing like a drummer.

**JR:** *You've got a very good drummer in the Group, Paul Wertico.*

**PM:** It's really been exciting for me to see him develop. He was great before he even joined the group, but of all the musicians I've been around, he's the guy who's improved the most. It's really something. Of all the great drummers that I've played with, I'd just as soon play with him as any of them.

**JR:** *Pedro Aznar is also an exceptional musician. When you started writing the tunes for this album, did you know that Pedro was coming back?*

**PM:** No, not exactly. I'd always hoped that he would come back, and for what we want to do with the voice, there's nobody who does it better. In terms of making his voice move around like an instrument, he's in a class of one.

**JR:** *On the album, Pedro also sings two songs with lyrics, one in Spanish and one in English. Will he be doing more of that in the future?*

**PM:** It's something that Pedro can do, and my basic philosophy as a bandleader is that I want to let people do what they do. He's such a good singer, and hearing him sing with words lets you hear a different side of his voice, a different quality. The one he sings in Spanish is a tune of mine that he wrote lyrics for, and the one that's in English, "Vidala," is his tune. It's based on an Argentinian Indian melody.

**JR:** *Do you write differently for him than you might for another singer?*

**PM:** When I found out that he was rejoining the band, I knew I could write more complicated things and he would be able to sing them. On the last record, the melodies were pretty simple. There weren't a lot of large intervallic leaps, but on this one there are. With Pedro, I can write as if I'm writing for another instrument, which is really cool.

**JR:** *So you can write almost like Duke Ellington did, writing parts for him that are based on his abilities.*

**PM:** Actually, that's one thing about the Group as a group: It is an ensemble, and the music has very much to do with who's in the band. It has been very stable, and that's given us the chance to develop together. As a writer, to know who you're writing for really does make a difference. Especially in this era, where the instruments have changed so drastically in such a short amount of time. When I think about what was available to me, as a bandleader and composer, in 1977, when I first started the band, compared to now, it's like—we've gone through five lifetimes of musical instruments. There were no guitar synthesizers or Synclaviers or samplers. Even polyphonic synthesis, at that time, was radically new. Compared to now, where we're like a NAMM show on

wheels, it's amazing. To me, the challenge has been to write music that's up to the level of these instruments. There's been so much bad music written for these instruments. The thing is, these instruments want to sound bad. You have to really work to make them sound good. Right out of the box, they sound really cheezy. On the other hand, there's some great stuff in there. There are some possibilities that we have as musicians and as a group that never existed before now. It's been really exciting to watch it develop over time, but I don't know that it would have happened if the personnel had been changing constantly as well. It's been nice to have the same group of guys—particularly the same core of me and Lyle—over a long period of time. I think it's important to keep a real strong musical focus and let the instruments find their musical functions without that focus, as opposed to what I often hear, which is people building a concept around a new instrument or a new technique.

**JR:** *When you record, do you use a click?*

**PM:** Almost everything we do is with the Synclavier, which isn't playing with a click, but it is, in essence, the same thing. The difference is that things like speeding up and slowing down are all taken into account. We're heavily into rushing [*laughs*]. Rushing is an important part of music, as far as I'm concerned. I don't personally think that drum machines and sequencers are essentially bad or anti-jazz or anti-feel. I think that there's a way to play with those things where the musical effect will even be enhanced. It's just different. It's not a foreign thing to me to get in there with a click track and mess around with it. It's really more of an issue for the rhythm section. We do things playing with sequencers, and sometimes when I tell other musicians that this tune or that tune is done with a sequence, they don't believe it. Steve Rodby said it's like having somebody in the band who has great time but doesn't listen very well. That's exactly what it is. That's why what happens under the guise of The Pat Metheny Group is really something different than what happens if I'm playing at the Vanguard with Charlie Haden and Billy Higgins. The Group thing is much more like a big band. It involves a lot of writing and a lot of conceptual ideas. To me, there's always been a place in jazz for a certain amount of preconception to go along with improvisation. What we're doing is just an extension of that. It's not even that controversial to me, although I think that to some people the idea of playing with a sequencer is pretty foreign to jazz. To me, it's the same as writing a chart.

**JR:** *So writing for a sequencer is like writing for a horn section?*

**PM:** It's exactly the same. You're setting up an environment for the solo to happen. We're just doing that with the means that we have at hand today in 1989. It's the natural thing to do, and I think it's a viable way of making music now.

**JR:** *By using this technology, you're also making a connection between jazz and contemporary pop music.*

**PM:** There's always been a certain part of the musical community that's dealt with what was available at a particular time in pop music. That's where we're at, too. Sometimes I feel uncomfortable calling what we do "jazz," but in my heart I know that's what it is, because the focus of what we do is always going to be improvisation. But on a technical level, we are much more like a pop group at this point, with PAs and Synclaviers and amps and all this stuff. But it's not that different from what happened in earlier periods when there was a strong movement in pop music in a certain direction and musicians used that as a starting place for what they were doing as improvisers.

**JR:** *The jazz standards were all pop tunes originally.*

**PM:** Right. Nowadays, rather than songs, it's techniques that come from pop music.

**JR:** *Have you ever considered doing an album of standards?*

**PM:** Sure. I should have done it a few times by now. I don't know why I haven't, actually. There's a whole bunch of tapes of me and Charlie and Billy playing at the Vanguard five or six years ago. I've





JESSE FROHMAN

### THE PAT METHENY GROUP'S EQUIPMENT

Pat Metheny plays guitar, but his primary instrument for composing and arranging is the Synclavier digital music system. He uses one of his Roland GR-303 guitars to interface with his Synclavier, which has 32 polyphonic voices, 32 FM voices, 32 megabytes of RAM, and eight tracks of direct-to-disc capability. In concert, Metheny favors his Gibson F-175 guitar. He also has a tiny soprano version of the 175, made by Ibanez. "It's a half-size replica," explains Metheny. "I think they made it as a goof, but it's a gem. It's really in tune, all the way up." (Metheny plays the tiny guitar on the song "Letter From Home.") His guitar collection also includes three Ibanez Artist Series electric 12-strings, a Coral electric sitar, an Ovation nylon string, and several six- and 12-string acoustic guitars made by Linda Manzer.

Lyle Mays has an extensive MIDI keyboard setup which includes a Korg DW8000, a Roland JX, an Oberheim Four-Voice synthesizer, an Oberheim Expander, a Kurzweil 250, and a Synclavier. He plays his solos on a Hamburg Steinway grand piano that's been modified with a Forte MIDI module.

Steve Rodby uses an old Czech acoustic bass "of unknown origin" and three electric basses: two modified Fender Precisions (a fretless and a fretted) and a Guild Pilot. Paul Wertico plays Drum Workshop drums and Paiste cymbals with Pro-Mark sticks. He also uses LP percussion instruments.

Pedro Aznar plays an Ovation nylon string guitar, Musser vibas and marimbas, a Hohner melodica, Deagan orchestra bells, a native Argentinian charango, LP percussion, and a tenor saxophone [brand unknown]. He runs his vocal mike through a Lexicon LXP-1.

Armando Marcal plays traditional Brazilian percussion items as well as instruments from LP.

### PAT METHENY SELECTED DISCOGRAPHY

LETTER FROM HOME—Geffen 24245  
 STILL LIFE (TALKING)—Geffen 24145  
 THE FALCON AND THE SNOWMAN (movie soundtrack)—EMI 17150  
 FIRST CIRCLE—ECM 823 342-1  
 TRAVELS—ECM 2-810 622-1  
 OFFRAMP—ECM 817 138-1  
 AMERICAN GARAGE—ECM 827 134-1  
 PAT METHENY GROUP—ECM 825 593-1

#### as leader or co-leader

SONG X—Geffen 24096  
 REJOICING—ECM 817 795-1  
 AS FALLS WICHITA, SO FALLS WICHITA FALLS—ECM 821 416-1  
 80/81—ECM 2-815 579-1  
 NEW CHATAUQUA—ECM 825 471-1  
 WATERCOLORS—ECM 827 409-1  
 BRIGHT SIZE LIFE—ECM 827 133-1

#### with Steve Reich

ELECTRIC COUNTERPOINT—Nonesuch 79176

#### with Milton Nascimento

ENCONTROS E DESPEDIDAS—Polygram 827 638

#### with Joni Mitchell

SHADOWS AND LIGHT—Asylum 704

#### with Gary Burton

PASSENGERS—ECM 835 016-2  
 DREAMS SO REAL—ECM 833 329-2  
 RING—ECM 829 191-2

#### with Jaco Pastorius, Paul Bley, and Bruce Dittmas

PASTORIUS/METHENY/DITTMAS/BLEY—Improvising Artists 373846

always wanted to put it out, but it just hasn't happened yet. That's the music that I've played the longest and feel most familiar with. The thing about it is, with those tunes, every time I play them, I play them differently. And making records can be such a drag. You've got to say: At this moment in time, this is the way the song goes. That's just such a weird proposition, especially for standards. Part of the reason that I may be reluctant to do a record of standards is that I'm afraid that I wouldn't get the best version of how I know I can play that style. At this point, maybe I've got a mental block about it. It's so strange to me that the music I've played more than any other doesn't really exist in any form other than on a bunch of tapes that I have. Which makes me think sometimes that I should just put out those tapes.

**JR:** The new album, like *First Circle* and *Still Life*, has a pretty strong connection to Brazilian music. When did you first come into contact with Brazilian music?

**PM:** I think it was when I was about eight years old and I saw Astrud Gilberto on TV. I totally fell in love with her, head over heels, and it's been going strong ever since. Later on, as a guitar player, the first contact I had with hip chords was on Jobim tunes. I learned those before I learned bebop.

**JR:** So it wasn't a matter of hooking up with Nana Vasconcelos at some point?

**PM:** No. To me, this is a myth: that all of a sudden in '81 I became crazy about Brazilian music. If you took *Bright Size Life*, overdubbed percussion and had somebody singing along with the melody, it wouldn't really sound that different from what I'm doing now. The trappings of what we do now make it more obvious. I have to follow that by saying that the Brazilian music I have been most influenced by is the music of Jobim and Milton Nascimento—and those two guys are probably the Brazilians who are most influenced by American music, particularly jazz. So it's a real exchange, a two-way street. What's happened with the Group, particularly in the past few years, is that we've started to use the voice in this wordless style. When I heard Milton on [Wayne Shorter's] *Native Dancer*, heard that sound and imagined that sound with what I did, I thought it would really be great. And with someone like Pedro in the band, capable of singing in that style, it was irresistible for me to try it. So there's that, and then there's another area, which is the rhythmic thing, having Nana in the band, and now Armando Marcal. Having Brazilians in the band makes everything sound more Brazilian [laughs]. On this record, there's a tune called "Better Days Ahead," which is actually a tune I wrote about 10 years ago. But with Marcal's treatment of it, it's Rio all the way. Then, on top of that, for the past four years I've practically been living in Brazil. I've spent almost all my time in Brazil when I haven't been working. It rubs off.

**JR:** There are things on the album that don't sound Brazilian at all, too. "Every Summer Night," for example, reminds me of Frank Zappa.

**PM:** Really? To me, it's that Beatles quarter-note thing—and Burt Bacharach. It's got a real Burt Bacharach bridge. He's one of my heroes. But, boy, if we can conjure up Frank Zappa and The Beatles and Burt Bacharach in one tune. . . [laughs].

**JR:** In addition to making this record, you also played on Jack DeJohnette's new album. Who else was on that?

**PM:** It's just a trio, him and me and Herbie Hancock. I've played with Herbie on four or five different occasions over the years, but this was the first time that we had a chance to spend three or four days together and really play. It was so inspirational for me to play with him, to feel the sensation of playing with those chords that he plays. It was really something. He's dealing with music on such a high level, so much higher than almost anybody else. Recently, he was playing with Al Foster and Buster Williams down at The Blue Note, and I went down one night. It was the best straightahead playing that I'd heard in about 15 years. Sometimes, you forget how good it can be. It was really deep playing. Hearing that is going to keep me inspired for a long, long time. dh



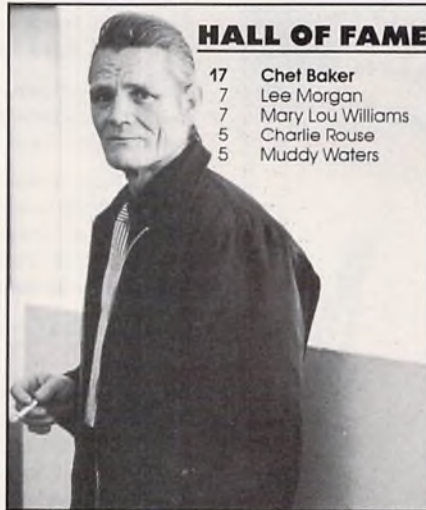
# 37TH ANNUAL INTERNATIONAL CRITICS POLL

## HALL OF FAME

**T**he down beat Hall of Fame this year admits Chet Baker, the ninth trumpeter to be cited in the Readers and Critics polls.

A fragile lyricism, the ability to swing, and an undercurrent of melancholy met in the playing and singing of Chet Baker. He was a romantic and the subject of legend. He played by ear, looked handsome (initially, at least), and lived carefree and dangerously. He was the eternal boy-man, even with his face lined and hollow, his voice a cracked shell, and his trumpet style a sketch of a sketch shortly before his death at 58.

The boy burst on the national scene in 1952 with Gerry Mulligan's pianoless quartet after two stints in the Army and a celebrated tour on the West Coast with Charlie Parker. This was the beginning of West Coast jazz, in which predominantly white musicians cooled down bebop's aggressiveness and took a detached, introspective approach. Baker's intuitive lyricism curled around Mulligan's thematically playful lines in a complementary counterpoint that



### HALL OF FAME

- 17 Chet Baker
- 7 Lee Morgan
- 7 Mary Lou Williams
- 5 Charlie Rouse
- 5 Muddy Waters

BRUCE WEBER

practically defined the genre.

The Mulligan quartet and Baker's next phase, his own quartet with pianist Russ Freeman, are well-documented on Mosaic Records. In the mid-'50s, Baker headed for Europe, which provided him both a haven and a police record for drug addiction during the next decade.

One sees in his European sojourns, then

and later, a respite from the fads of America. To chase trends, Baker would have had to alter his whole personality, because the trumpet and the voice and the boy-man were one. The timbral similarities between his horn and voice were uncanny.

Baker wasn't a technician. He relied on tone and nuance to create a mood. There was an element of muted tragedy in his style.

Tragedy struck him during a comeback in 1968, when he was beaten and lost most of his teeth in San Francisco. Recovered and on methadone for his addiction by the early '70s, he played out his career by charming his old fans and a second generation who knew him foremost as a legend.

In 1985, he sang and played on the soundtrack to *Round Midnight*. Two years later, he became the subject of Bruce Weber's documentary, *Let's Get Lost*. These, along with Clint Eastwood's *Bird*, glamorize the drug-filled jazz life, perhaps unintentionally. The gaunt figure on the album cover to *Let's Get Lost* and Baker's fall to death from a second-story hotel window in Amsterdam on May 13, 1988 deny the glamour. But his trumpet and voice point to a nostalgia we'll always hold.

—owen cordle



## RECORD OF THE YEAR

- 5 Jack DeJohnette, *Audio Visualscapes* (Impulse!)
- 5 Charlie Haden/Paul Motian/Geri Allen, *Etudes* (Soul Note)
- 5 Dave Holland, *Triplicate* (ECM)
- 4 John Carter, *Fields* (Gramavision)
- 4 Gil Evans/Steve Lacy, *Paris Blues* (Owl)
- 4 Cassandra Wilson, *Blue Skies* (JMT)
- 3 Betty Carter, *Look What I Got!* (Verve)
- 3 Joe Henderson, *An Evening With* (Red)
- 3 Wynton Marsalis, *Live At Blues Alley* (Columbia)
- 3 Cecil Taylor, *Live In Bologna* (Leo)

## REISSUE OF THE YEAR

- 19 Charlie Parker, *The Complete Charlie Parker on Verve*, (Verve)
- 6 Miles Davis, *Ascenseur pour L'échafaud* (Fontana/Polygram)
- 5 *The Complete Commodore Recordings* (Mosaic)
- 4 Duke Ellington, *Far East Suite* (RCA/Bluebird)
- 3 Duke Ellington, *Black, Brown And Beige* (RCA/Bluebird)
- 3 Thelonious Monk, *The Complete Riverside Recordings* (on CD) (Riverside)

## RECORD LABEL

- 12 Black Saint/Soul Note
- 6 GRP
- 5 RCA/Bluebird/Novus
- 4 Fantasy

## RECORD PRODUCER

- 12 Giovanni Bonandri
- 8 Michael Cuscuna
- 4 Steve Backer

## BIG BAND

- 115 Sun Ra
- 82 Mel Lewis
- 77 Toshiko Akiyoshi/Lew Tabackin
- 64 Count Basie
- 43 Gil Evans
- 20 Illinois Jacquet
- 18 Rob-McConnell's Boss Brass



## ACOUSTIC JAZZ GROUP

- 97 Phil Woods
- 61 Art Blakey
- 57 Henry Threadgill Sextett
- 39 Wynton Marsalis
- 30 Modern Jazz Quartet
- 26 Pullen/Adams Quartet
- 21 Art Ensemble of Chicago
- 11 Steve Lacy
- 11 Tony Williams
- 10 The Leaders



JEFF THIBEAULT

## Talent Deserving Wider Recognition

- 57 Willem Breuker Kollektief
- 25 Illinois Jacquet
- 20 Pierre Dorge's New Jungle Orchestra
- 19 Bill Holman
- 18 Loren Schoenberg
- 16 Buck Clayton
- 16 Vienna Art Orchestra

## TDWR

- 29 8 Bold Souls
- 28 Blanchard/Harrison Quintet
- 25 Steve Lacy
- 24 Harper Brothers
- 19 Henry Threadgill Sextett
- 19 Dave Holland
- 13 Turtle Island String Quartet
- 12 No Corporate Rubbish



# Lifetime Achievement Award



GIUSEPPE G. PINO

Impresario and producer Norman Granz was the invisible side of the great jazz revolution of the 1940s. For if Charlie Parker plowed an uncharted route through the diatonic scale and found a new way to play jazz, then Granz cut a fresh path through the business of jazz and found a new way to market it. By clustering great artists together in ad hoc, often imaginative combinations, he gave real jazz a commercial critical mass in the lean years after the swing era. The modern marketing concept of the jazz festival begins with Norman Granz.

In the beginning, however, his motives were neither monetary nor musical. They were sociological. In 1942, when he began producing Sunday jam sessions at Billy Berg's Capri and Trouville clubs in Los Angeles, he insisted on one rule—no color line at the door. When the Sunday sessions

quickly made money, he enforced another condition on Berg: get rid of the color line the other six days of the week or there'd be no more Sunday sessions. Berg desegregated, and Granz learned early the clout that money held for social progress.

If a session could play for 200 in a bar, he felt, it could also play for 2,000 in Philharmonic Hall. So on July 2, 1944 Granz decided to try it, too. But he added a couple of new twists. First, he didn't stop with one; within a year he was leading a concert "package" up and down California under the name Jazz At The Philharmonic (JATP). And second, he began recording his concerts. This not only publicized his JATP tours. It revolutionized the record business as well.

From its beginnings, the controlled environment of the studio was the one defining sanctity of the industry mindset. Granz dared to break it. Several days after the first JATP concert, he heard a set of recordings routinely made by Armed Forces Radio. He was struck by how vividly they caught the spontaneity of the event. It was a "documentary." He took them to RCA, Columbia, and Decca. But none could hear beyond the crowd noises and imperfections. Finally he sold an extended performance of "How High The Moon" to a distributor, who issued it in 1946 as *JATP Volume 1*. It was the first commercial record made before a live audience. The JATP records and concerts fed each other and helped make jazz one of the hot box office attractions in America well into the 1950s.

But the records, like all recordings, were both a blessing and a curse. If they helped draw millions of fans to the jazz concerts (which routinely included Coleman Hawkins,

Roy Eldridge, Flip Phillips, Benny Carter, Charlie Parker, Ella Fitzgerald, Oscar Peterson, and many more), they also locked in very specific expectations of what they'd hear. It tended to force the concerts into routines, undercutting JATP's original *raison de tre*—spontaneity. Moreover, when the crowds heard the expected riffs, the thrill of recognition turned them into cheering, whistling, often overbearing mobs. In bringing the jam session to the mass market, Granz had unwittingly institutionalized it. Critics attacked him, his audiences, and the musicians, whom they felt had traded their art for a brute power to incite pandemonium.

Yet, Granz outlived his attackers and created perhaps the largest catalog of important jazz recordings ever built by one person. This is all posterity will care about. His entrepreneurial skills were balanced by a prejudiced taste for excellence. Without Granz, we wouldn't have the Ella Fitzgerald song books. Without Granz, the body of work by Art Tatum, Billie Holiday, Oscar Peterson, Count Basie, Charlie Parker, and many others—including Fred Astaire—would be only a fraction of its size. Without Granz, who grew wealthy building three labels (Clef, Verve, and Pablo), many musicians of the '30s and '40s would not have known the prosperity they did in the '50s, '60s, and '70s. In 1953, when \$10,000 was a comfortable income, Lester Young earned \$50,000.

Today Granz is semi-retired. He is still the socially conscious intellectual who suffers fools with a cold contempt at worst, a distant indifference at best. He still cares enormously about jazz. —john mcdonough

## ELECTRIC JAZZ GROUP

- 107 Miles Davis
- 85 Ornette Coleman & Prime Time
- 44 Chick Corea's Elektric Band
- 44 John Scofield
- 26 Pat Metheny
- 18 Bass Desires
- 18 Bill Frisell
- 14 The President
- TDWR**
- 44 Bass Desires
- 27 John Scofield
- 22 Last Exit
- 15 Steve Coleman's Five Elements
- 13 Curlew
- 13 Ronald Shannon Jackson
- 13 The President

## COMPOSER

- 74 Henry Threadgill
- 48 Ornette Coleman
- 45 Benny Carter
- 34 Carla Bley
- 33 Wayne Shorter
- 32 Toshiko Akiyoshi
- 28 Abdullah Ibrahim
- 15 George Russell
- TDWR**
- 42 Henry Threadgill
- 21 Willem Breuker
- 14 Bobby Previte
- 12 Ed Wilkerson
- 11 Yusef Lateef

## ARRANGER

- 51 Benny Carter
- 43 Toshiko Akiyoshi
- 36 Henry Threadgill
- 30 Sun Ra
- 26 Frank Foster
- 26 George Russell
- 20 Carla Bley
- 20 Bill Holman
- TDWR**
- 32 John Zorn
- 29 Willem Breuker
- 26 Bill Kirchner
- 18 Mathias Ruegg
- 16 Henry Threadgill
- 13 Buck Clayton

## TRUMPET

- 102 Wynton Marsalis
- 95 Lester Bowie
- 44 Art Farmer
- 42 Clark Terry
- 36 Miles Davis
- 34 Dizzy Gillespie
- 32 Tom Harrell
- 30 Freddie Hubbard
- TDWR**
- 75 Tom Harrell
- 40 Wallace Roney
- 29 Paul Smoker
- 28 Claudio Roditi
- 23 Terence Blanchard
- 20 Roy Hargrove
- 19 Herb Robertson
- 18 Jack Walrath
- 17 Philip Harper
- 17 Olu Dara

## TROMBONE

- 105 Ray Anderson
- 98 J.J. Johnson
- 88 Steve Turre
- 39 Jimmy Knepper
- 37 Curtis Fuller
- 35 Craig Harris
- 31 Slide Hampton
- 18 George Lewis
- 15 Al Grey
- 11 Bob Brookmeyer



MITCHELL SEIDEL

- TDWR**
- 69 Robin Eubanks
- 52 Ray Anderson
- 46 Craig Harris
- 34 Dan Barrett
- 31 Frank Lacy
- 31 Steve Turre
- 20 Julian Priester
- 15 Delfeayo Marsalis
- 15 Bill Watrous
- 13 Albert Mangelsdorff

## SOPRANO SAXOPHONE

- 195 Steve Lacy
- 62 Branford Marsalis
- 60 Dave Liebman
- 55 Wayne Shorter
- 50 Jane Ira Bloom
- 45 Bob Wilber
- 23 Evan Parker
- 16 Greg Osby



THEO WESTENBERGER

- TDWR**
- 46 Jane Ira Bloom
- 32 Jan Garbarek
- 25 Greg Osby
- 24 Branford Marsalis
- 24 Bob Wilber
- 22 Dave Liebman
- 19 Lol Coxhill
- 19 Ira Sullivan
- 14 Courtney Pine
- 13 Jane Bunnett



## ALTO SAXOPHONE

- 120 Phil Woods
- 88 Ornette Coleman
- 56 Benny Carter
- 37 Frank Morgan
- 36 Lee Konitz
- 27 Arthur Blythe
- 23 Jackie McLean
- 22 Oliver Lake
- 18 Steve Coleman
- 18 Julius Hemphill
- 18 Bobby Watson



TDWR

- 54 Bobby Watson
- 48 Steve Coleman
- 40 Kenny Garrett
- 36 Frank Morgan
- 24 Greg Osby
- 19 Donald Harrison
- 15 John Zorn
- 13 Christopher Hollyday
- 13 Oliver Lake

## TENOR SAXOPHONE

- 112 Sonny Rollins
- 92 Joe Henderson
- 49 Stan Getz
- 48 David Murray
- 31 Branford Marsalis
- 29 George Adams
- 22 Johnny Griffin
- 21 Michael Brecker
- 16 Clifford Jordan
- 14 Wayne Shorter
- 13 Flip Phillips
- 12 Buddy Tate

TDWR

- 29 Courtney Pine
- 29 George Adams
- 23 Ralph Moore
- 22 Bennie Wallace
- 19 Branford Marsalis
- 16 Ricky Ford
- 16 Chico Freeman
- 16 Loren Schoenberg
- 13 Joe Lovano

## BARITONE SAXOPHONE

- 155 Gerry Mulligan
- 56 Nick Brignola
- 40 John Surman
- 31 Ronnie Cuber
- 30 Hamiet Bluiet
- 30 Cecil Payne
- 15 Howard Johnson
- 14 Glenn Wilson

TDWR

- 40 John Surman
- 29 Howard Johnson
- 27 Glenn Wilson
- 25 Nick Brignola
- 25 Peter Brötzmann
- 21 Mwata Bowden
- 21 Vinnie Golia

## CLARINET

- 123 John Carter
- 94 Eddie Daniels
- 65 Kenny Davern
- 62 Buddy DeFranco
- 41 Alvin Batiste
- 30 Jimmy Hamilton
- 26 Anthony Braxton

TDWR

- 32 Jimmy Hamilton
- 31 Bill Smith
- 30 Phil Woods
- 21 Anthony Braxton
- 20 Perry Robinson
- 19 Tony Coe
- 17 Ken Paplowski
- 16 Alvin Batiste

## FLUTE

- 157 James Newton
- 83 James Moody
- 68 Lew Tabackin
- 55 Frank Wess
- 19 Sam Rivers
- 17 Henry Threadgill
- 13 Bud Shank

TDWR

- 36 Sam Rivers
- 26 Henry Threadgill
- 23 Kent Jordan
- 19 Frank Wess
- 18 James Moody
- 16 Gary Thomas

## VIOLIN



- 135 Stephane Grappelli
- 85 Billy Bang
- 55 Leroy Jenkins
- 48 John Blake
- 31 Svend Asmussen
- 23 Michal Urbaniak
- 12 Jean-Luc Ponty

TDWR

- 42 Claude Williams
- 30 Billy Bang
- 29 Didier Lockwood
- 27 John Blake
- 25 Pete Compo
- 18 Johnny Frigo
- 16 Terry Jenoure

## MISCELLANEOUS INSTRUMENT

- 90 Toots Thielemans (harmonica)
- 52 Bob Stewart (tuba)
- 42 Howard Johnson (tuba)
- 37 Astor Piazzolla (bandoneon)
- 32 David Murray (bandoneon)
- 24 Steve Turre (conch shells)
- 18 Abdul Wadud (cello)
- 14 Hank Roberts (cello)

TDWR

- 36 Hank Roberts (cello)
- 22 Bob Stewart (tuba)
- 21 Andy Narell (steel drums)
- 20 Diedre Murray (cello)
- 20 Astor Piazzolla (bandoneon)
- 15 Vincent Chaney (french horn)
- 14 Michael Brecker (EWI)
- 14 Howard Levy (harmonica)

## VIBES

- 170 Milt Jackson
- 144 Bobby Hutcherson
- 103 Gary Burton
- 49 Lionel Hampton
- 25 Terry Gibbs
- 15 Khan Jamal

TDWR

- 52 Steve Nelson
- 47 Jay Hoggard
- 33 Karl Berger
- 33 Khan Jamal
- 19 Terry Gibbs
- 18 Tito Puente

## ACOUSTIC PIANO

- 87 Cecil Taylor
- 71 Tommy Flanagan
- 49 Kenny Barron
- 39 McCoy Tyner
- 31 Don Pullen
- 23 Herbie Hancock
- 22 Hank Jones
- 22 Oscar Peterson
- 17 Dave McKenna
- 16 Geri Allen



TDWR

- 51 Marcus Roberts
- 46 Geri Allen
- 28 James Williams
- 26 Muigrew Miller
- 20 Art Hodes
- 15 Michel Petrucciani
- 14 Harry Connick Jr.
- 14 Tele Montaliu
- 14 Renee Rosnes

## SYNTHESIZER

- 83 Sun Ra
- 80 Joe Zawinul
- 46 Herbie Hancock
- 46 Lyle Mays
- 30 Chick Corea
- 14 Don Preston
- 13 Wayne Horwitz
- 10 Marcus Miller

TDWR

- 27 John Surman
- 22 Wayne Horwitz
- 16 Don Preston
- 15 Richard Teitelbaum
- 14 Robert Irving III
- 14 Lyle Mays

## ORGAN

- 120 Jimmy Smith
- 99 Jimmy McGriff
- 44 Jack McDuff
- 31 Sun Ra
- 27 Carla Bley
- 24 Amina Claudine Myers
- 18 Charles Earland
- 18 Eddy Louiss

TDWR

- 52 Amina Claudine Myers
- 30 Big John Patton
- 25 Shirley Scott
- 22 Charles Earland
- 21 Don Pullen
- 13 Carla Bley
- 12 Geri Allen
- 12 Jimmy McGriff
- 11 Joey DeFrancesco

## GUITAR

- 86 John Scofield
- 78 Jim Hall
- 67 Bill Frisell
- 66 Joe Pass
- 42 Kenny Burrell
- 27 Pat Metheny
- 21 Jimmy Raney
- 20 John Abercrombie
- 20 Emily Remler
- 19 Herb Ellis
- 19 Tal Farlow



JULIE CORVELL

TDWR

- 39 Emily Remler
- 28 Bill Frisell
- 26 Howard Alden
- 21 Kevin Eubanks
- 19 Joshua Breakstone
- 18 Sonny Sharrock
- 18 Mike Stern
- 17 Peter Leitch
- 14 Rory Stuart
- 13 Fareed Haque

## ACOUSTIC BASS

- 107 Charlie Haden
- 83 Dave Holland
- 57 Ray Brown
- 54 Ron Carter
- 29 Red Mitchell
- 27 Milt Hinton
- 26 Niels-Henning Ørsted Pedersen
- 23 Cecil McBee
- 22 Rufus Reid
- 22 Buster Williams
- 21 Eddie Gomez

TDWR

- 38 Charnett Moffett
- 36 Marc Johnson
- 32 Cecil McBee
- 30 George Mraz
- 25 Frea Hopkins
- 22 Rob Wasserman
- 19 Red Mitchell
- 15 Rufus Reid

## ELECTRIC BASS



STEWART SCHUEHMANN

- 157 Steve Swallow
- 63 Jamaaladeen Tacuma
- 48 Marcus Miller
- 32 Stanley Clarke
- 32 Bob Cranshaw
- 30 Jack Bruce
- 20 John Patitucci



**TDWR**

- 32 Marcus Miller
- 30 Bill Laswell
- 24 Jonas Hellborg
- 24 Gerald Veasley
- 17 John Patitucci

**DRUMS**

- 95 Max Roach
- 77 Jack DeJohnette
- 54 Billy Higgins
- 49 Art Blakey
- 43 Elvin Jones
- 33 Tony Williams
- 22 Ed Blackwell
- 22 Ronald Shannon Jackson
- 22 Marvin "Smitty" Smith

**TDWR**

- 57 Marvin "Smitty" Smith
- 54 Kenny Washington
- 31 Terri Lyne Carrington
- 26 Jeff Watts
- 21 Joey Baron
- 18 Butch Miles
- 17 Bobby Previte
- 17 Steve McCall

**PERCUSSION**

- 114 Nana Vasconcelos
- 54 Airta Moreira
- 48 Tito Puente
- 35 Famoudou Don Moye
- 25 Pancho Sanchez
- 22 Daniel Ponce
- 21 Han Bennink

**TDWR**

- 31 Mino Cinelu
- 29 Gerry Gonzalez
- 27 Glen Velez
- 20 Trilok Gurtu
- 17 Pancho Sanchez
- 16 Marilyn Mazur



HERB SNITZER

**TDWR**

- 53 Cassandra Wilson
- 24 Lauren Newton
- 23 Sheila Jordan
- 20 Carla White
- 18 Jay Clayton
- 18 Dianne Reeves
- 17 Diane Schuur
- 16 Shirley Horn
- 14 Carmen Bradford
- 14 Patti Cathcart

**VOCAL GROUP**

- 110 Manhattan Transfer
- 84 Take 6
- 72 Hendricks Family
- 37 Jackie & Roy
- 31 Sweet Honey In The Rock
- 25 Singers Unlimited
- 13 Bulgarian State Women's Choir

**MALE SINGER**

- 114 Joe Williams
- 97 Bobby McFerrin
- 76 Mel Torme
- 44 Mark Murphy
- 28 Ray Charles
- 22 Jan Hendricks
- 17 Jimmy Witherspoon

**TDWR**

- 23 Dave Frishberg
- 19 Harry Connick Jr.
- 18 Mark Murphy
- 15 Scotty Wright
- 14 Jon Hendricks

**FEMALE SINGER**

- 132 Betty Carter
- 87 Sarah Vaughan
- 70 Sheila Jordan
- 55 Carmen McRae
- 35 Helen Merrill
- 34 Cassandra Wilson
- 31 Ella Fitzgerald
- 17 Diane Schuur

**TDWR**

- 41 Take 6
- 16 Rare Silk
- 15 Bobs
- 15 Sweet Honey In The Rock
- 12 Ladysmith Black Mambazo
- 12 Ritz
- 11 Kim Shaw & Marion Cowlings
- 10 Vocal Underground

**POP/ROCK**

- 43 Sting
- 29 Miles Davis
- 21 Stevie Wonder
- 20 Elvis Costello
- 16 Tracy Chapman
- 15 Living Color

**TDWR**

- 22 Brave Combo
- 16 Ry Cooder
- 13 Tracy Chapman
- 10 Toni Childs

**SOUL/R&B GROUP**

- 66 Ray Charles
- 47 Neville Brothers
- 41 B.B. King
- 22 Robert Cray
- 21 Aretha Franklin
- 19 Etta James
- 13 Prince



Take 6

EMPIRE STUDIO



**TDWR**

- 28 Jeannie Cheatham
- 25 Neville Brothers
- 14 Robert Cray
- 12 Dirty Dozen Brass Band

**THE CRITICS**

Following is a list of critics who voted in db's 37th annual International Critics Poll. Seventy one 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:

- Larry Birnbaum: contributor, db.
- Phillip Booth: musician; contributor, db; *Tampa Tribune*.
- Fred Bouchard: db correspondent [Boston]; *Jazz Times*, *Quincy Patriot Journal*, WMBR-FM [Boston].
- Michael Bourne: contributor, db; *Jazz Journal*, WBGO-FM [Newark].
- James Brinsfield: artist/critic.
- Pawel Browdowski: editor, *Jazz Forum* [Poland].
- W. A. Brower: writer/researcher/producer.
- Scott Brown: music director, WNOP [Cincinnati].
- Chris Colombi: db correspondent [Cleveland]; *Cleveland Alternative/Jazz Report*.
- Richard Cook: editor, *Wire* [England].
- Tom Copi: db correspondent [San Francisco]/photographer.
- Owen Cordle: contributor, db; *Jazz Times*, *Raleigh [NC] News & Observer*.
- Paul de Barros: *Earshot Jazz*, *Seattle Times*.
- Chip Deffaa: contributor, db; *New York Post*.
- Jim DeJong: db correspondent [Chicago].
- Lauren Deutsch: photographer.
- John Diliberto: contributor, db; producer/host, *Totally Wired Radio*.
- Len Dobbin: correspondent, *Jazz News* [Dublin]; CJFM [Montreal]; photographer.
- Bill Douthart: contributor, db; photographer.
- Jose Duarte: Portuguese radio, press.

- Lofton Emenari III: *Chicago Citizen*, WHPK-FM [Chicago].
- John Ephland: managing editor, db.
- Mitchell Feldman: db correspondent [Central Europe].
- Mort Fega: educator, WXEL-FM [West Palm Beach, FL].
- J. B. Figl: writer; program committee, Chicago Jazz Festival.
- Maurizio Franco: *Musica Jazz* [Italy].
- Leslie Gourse: contributor, db; author.
- Barbara Hackelf: director, Jazz In The Classroom; WBGO-FM [Newark, NJ].
- Frank-John Hadley: contributor, db; *Jazziz*.
- Michael Handler: jazz video producer.
- Dave Helland: associate editor, db.
- Patrick Henry: KSFM [San Mateo].
- Randi Hultin: db correspondent [Norway]; *Jazz Forum*, *Jazz Journal*.
- Niranjan Jhaveri: critic; producer, Jazz Yatra festival; secretary-general, *Jazz-India*.
- Gene Kalbacher: contributor, db; publisher, *Hot House*, columnist, *New Music Report*.
- L Leigh Kamman: *The Jazz Image*, Minnesota Public Radio.
- Jack Kolkmeier: program director, KLSK [Santa Fe/Albuquerque].
- Peter Kostakis: contributor, db.
- Art Lange: contributor, db.
- Jaap Ludeke: AVRO/NOS Radio [Netherlands].
- Kevin Lynch: contributor, db; WMSE-FM [Milwaukee].
- Lars Lyndell: db correspondent [Sweden].
- John McDonough: contributor, db; *Wall St. Journal*.
- Mark Miller: db correspondent; *Toronto Globe & Mail*.
- Dan Morgenstern: director, Institute of Jazz Studies, Rutgers University.
- Yasuki Nakayami: editor, *Swing Journal*.

- Michael Nastos: db correspondent [Detroit]; *Ann Arbor News*, WEMU-FM [Ypsilanti].
- Michael Point: contributor, db; *Pulse*, *Austin American-Statesman*.
- Doug Ramsey: author, *Jazz Matters: Reflections On The Music And Some Of Its Makers*.
- Jim Roberts: contributor, db; *Guitar Player*.
- Robert Rusch: editor, *Cadence*.
- Mitchell Seldel: contributor, db; *Jazz Times*, *Jazz Forum*; photo editor, *Hot House*.
- Chris Sheridan: contributor, db; *Jazz Journal*, Count Basie discographer.
- Joel Simpson: db correspondent [New Orleans].
- Jack Sohmer: contributor, db; *Jazz Times*.
- Stephanie Stein: contributor, db.
- W. Royal Stokes: contributor, db; *Jazz Times*, broadcaster.
- Andrew Sussman: *Fantasia*.
- Ron Sweetman: CKCU-FM [Ottawa].
- Robin Tallison: writer, drummer, playground basketball legend.
- Luis Vilas-Boas: producer, Cascais Festival [Portugal].
- Ron Welburn: contributor, db; *Jazz Times*.
- Brooke Wentz: associate editor, *Ear and Option*.
- Kevin Whitehead: contributor, db; *Cadence*, WHY-FM [Philadelphia].
- Russell Woessner: db correspondent [Philadelphia]; *Philadelphia City Paper*.
- Josef Woodard: contributor, db; contributing editor, *Musician*.
- Scott Yanow: contributor, db; *Cadence*, *Jazziz*, *Coda*.
- Shol Chi Yul: jazz critic.
- Rafi Zabor: "Big Wirkies."
- Dieter Zimmerle: editor, *Jazz Podium* [Germany]; Radio SDR [Stuttgart].



**I**t was three p.m. last February, the afternoon before the Grammys, and a typically frigid day in Brooklyn, N.Y. Jazz vocalist Betty Carter restlessly paced her three-story brownstone home.

A number of awards flanked her livingroom, from a Washington, D.C., salutation declaring a Betty Carter Day to an Indy award naming Bet-Car the nation's best independent label in 1981. The only thing missing was a Grammy, a conspicuously glaring omission for a performer both Carmen McRae and Sarah Vaughan have called the greatest pure jazz singer. But that accolade accompanies Carter's reputation of being difficult, unyielding, just down right bitchy. "The bitch is that I've been Betty Carter, that I'm seeking to be as creative as I can be, standing for what I believe in. If I'm a bitch, I'm a good one." Carter's uncompromising stance for pure jazz has kept record firms at bay. Undaunted, she formed Bet-Car in 1970 and released five albums. Two of them — *The Audience With Betty Carter*, and *Whatever Happened To Love?* — received Grammy nominations.

Both lost.

She was readying herself for a third defeat with *Look What I Got!*, her first recording in six years and her first with a major label in 2½ decades. Carter signed in 1987 with Polygram's reactivated Verve label, which has been snapping up jazz singers — Marlena Shaw, Nina Simone, and Shirley Horn — with a vengeance.

She became a bit more hopeful after learning her photo was in a special section of *Rolling Stone*, promoting the Grammys. Her photo was perched underneath Tracy Chapman and Terence Trent D'Arby. "Someone called and told me about that. He said I was becoming a commercial success. I said, 'What do you mean? I've never commercialized my music.' 'Yea,' he said, 'but *Rolling*

*Stone* proves your music is being accepted anyway. Look, you're underneath Chapman.'"

Indeed it has. That night, Carter won her first Grammy, climaxing what turned out to be the most visible year of her 40-year career. After decades of obscurity, her refusal not to "cop out" has been rewarded. "I feel great. I think it's the right time for me, considering my age and how long I've been out here. It's good to be doing something constructive when you're at this age. [She's 59.]

"I do believe the albums that I did on my own label were just as qualified as this one that won a Grammy. But because they were on Bet-Car and not on a major label, they didn't have a chance. But if this Grammy has done anything, it's shown young musicians to just hang in there and deal with what you love to do; eventually it will be rewarded. You don't have to compromise. I couldn't compromise."

That's been Carter's claim to fame throughout her career. Purism. Staunch dedication to bebop. As Carmen McRae once said, "This lady is the only one of us who hasn't copped out. She's the only jazz singer left."

Carter has been criticizing the Miles Davises and Herbie Hancocks long before Wynton Marsalis. In a **db** article (May 3, 1979) entitled *Bebopper Breathes Fire*, Carter tongue-slashed them, as well as Donald Byrd. "[They] know they're playing idiot music. They've got to know. It's all about money."

But, unlike Wynton, Carter hasn't been branded a close-minded, arrogant purist. The very musicians she criticizes respect her artistry, considering her more an instrumentalist than a vocalist.

"Betty is a good musician," says Miles Davis, "a helluva musician."

One of the first, and the most stubbornly independent, of

# BETTY CARTER

## *Look What We've Got!*

BY JAMES T. JONES IV





self-producing artists—*The Village Voice* once predicted she would die an unknown genius—Carter has, in the last months, become the most celebrated singer in jazz, a rediscovered icon on the brink of overexposure. Where before, you were lucky to find a Carter album in a record store, now there are whole sections. And where there was no such animal as a Carter compact disc (“Couldn’t afford to release them,” says Carter), record stores have been inundated recently with Carter CD reissues, from *Now It’s My Turn* to the classic, *Ray Charles And Betty Carter* collaboration.

Still relishing duets, Carter teamed up with McRae in January ’87 for an album recorded live during a week of sold-out concerts at The Great American Music Hall in San Francisco. The LP was released last year, the same time Verve, which bought out the majority of the Bet-Car catalog, reissued four recordings. Carter has even reissued her early ’60s classic, *Inside Betty Carter*, on Bet-Car.

Apparently, the public is mopping up this flood of recordings. Carter set a record with *Billboard* last year when the McRae and Charles duets and her Verve LP charted in the Top 15 simultaneously. Last year, *Look What I Got!* was No. 1 on *Billboard*’s jazz charts for six weeks. It remained in the Top 10 for 39 weeks. **db** gave it five stars (Oct. ’88).

Accompanying the recording blitz is a media onslaught. Front-page photos in *USA Today* and the *Christian Science Monitor*, a feature on NBC’s *Sunday Today*, Listerine commercials on KISS rock stations, trading fours with saxist Branford Marsalis on NBC’s *Michelob Presents Sunday Night*. She made her TV acting debut on *The Bill Cosby Show* this past Thanksgiving Day, where she played vocal coach Amanda Woods. The show ends with Carter performing *Look What I Got!* in a nightclub setting. In the background is a poster of the LP cover.

“People say I should have had [success] a long time ago. I don’t know. I shouldn’t have had it until I had it. That’s the only time you’re really ready for it. I worked and developed my craft. Otherwise, I wouldn’t be able to do what I’m doing now.”

**W**hat Carter does can be an eyeful—and rather shocking to someone who’s not familiar with her rather unusual, and quite original, visual and audio mannerisms. In her shows, the trio usually opens a set with two or three short tunes. Then Carter emerges from the rear and starts prowling the stage. (“The minute I start singing from a stool, I know it’s over.”) Bending way back, she’ll shape sounds with her left arm and caress the microphone with her right hand like a horn. Her whole body is involved in the song, dipping and weaving as she sings each line. She sings with her mouth wide open—like Bessie Smith or Louis Armstrong—and contorts her

face into an array of caricatures. All the while, Carter is improvising.

Suddenly, the tempo changes, and there’s Carter—elbows rolling, fingers snapping, hips rocking—still riding the beat. She’ll skip past whole lines of a song at a given moment. “When you sing spontaneously, you got to take chances.”

Her quirky voice, filled with whispers, sighs, and breath, is an acquired taste. She uses her chest and throat like a human echo chamber. She works her way through idiosyncratic phrasing, off-pitch notes, and sour harmony. If that weren’t enough, she picks the most unusual songs, off-Broadway show tunes no one knows, as well as her own non-melodic compositions. When she finally does standards like “The Man I Love,” the melody is so topsy-turvey the songs might as well be her’s.

On ballads, Carter uses her lush contralto voice with long pauses, much like Miles Davis, so that even silence becomes a musical statement. She holds herself back—often two measures behind the trio—then skips up to the last bar just in time for an a cappella ending, where she’ll roll a note up and down two octaves before letting it go with a low growl.

On uptempo songs, she sings at a neck-breaking speed which would leave other singers gasping for air. She feels “My Favorite Things” sounds better in 4/4 time when everyone from Julie Andrews to John Coltrane does it in 3/4.

The set seems to build up for the finale, a 20-25 minute scat-singing fest of “All Through The Day” or her composition “Sounds (Movin’ On).” The finale is her favorite part of the set, says Carter, because she can stretch out, revealing a rhythmic virtuosity comparable to Charlie Parker.

Carter estimates her audience ranges from ages 20 to 40, younger than those of Vaughan’s or Ella Fitzgerald’s. “Older people sometimes resent what I do to standards,” she says. “But the melodies have been done by a thousand singers. Everyone knows them. So why do it the same way? At least young people won’t compare my ‘The Man I Love’ with Billie Holiday’s. They’ll either like mine or they won’t.”

In recent years, she’s hired musicians practically right out of school. The average age of her current trio—pianist Darrell Grant, drummer Troy Davis, and bassist Tarus Mateen—is 23.

“If the audience sees me performing with three old people, they’re going to think it’s old-fashioned music. I pick young musicians for their enthusiasm and energy. They’re inexperienced, but that’s when I step in. They have the energy. I have the discipline.”

**C**arter learned her discipline during the bebop era of the ’40s. “Everybody was turned on to it,” Carter recalls about her teen years. “All the musicians in Detroit began to play it. I started my thing when I won at The Paradise. Afterward, I asked Parker and Diz if I could sit in. They agreed. The second time around, they asked me.”

Lionel Hampton thought so too, and asked her to join his band. She was 18. For three years, Carter was Hampton’s pet singer. If anything needed scatting, she was brought on stage. Hampton tried to needle her about her obsession with bebop, asking whose was the better band, his or Gillespie’s. Being such a bebop lover, she would say Gillespie’s and be fired. Hampton’s wife took a liking to her, though, and kept hiring her back.

Soon Hampton was introducing the singer, who had chosen Lorraine Carter as her pseudonym, as “Betty Bebop. I hated the name.” Although she loved the music, she didn’t want to be labeled as such because “bebop was connected to drugs.” But the nickname caught on. She finally compromised by switching from Lorraine to Betty. Meanwhile, she learned to arrange and entertain an audience.

After the Hampton stint, she headed to New York for a solo career. She worked in nightclubs and The Apollo Theatre with everyone from Tina Turner to T-Bone Walker. “Back in those days when people came out to see me, they caught me in a show. I grew up in show business where everybody worked hard to become a good performer and to be different. Ella was famous then. Sarah was, too. And there I was, another jazz singer. So



DARRYL PITTENCORE



becoming an individual was what I had to do. No way I could sing like Ella or Sarah and make it."

Interest in her snowballed. She received good reviews for her first two albums, *Betty Carter* on the Epic label in 1953 and *Out There* on Progressive Jazz 90 in 1958.

The early '60s were also good times—a record duet and tour with Ray Charles, a tour with Sonny Rollins in Japan in 1963, a good marriage and two sons, Myles and Kagle (now college graduates and working). But before Carter could reap the fruits, the music industry changed. British rock groups became commercialized hits. Record companies stopped recording jazz because the new rockers made more money for them. Struggling to make ends meet in the expensive town of New York, her husband wanted her to commercialize, arguing that she could resume her style once she made some money. She wrote the song "Open The Door" in dedication to him. "I was trying to get him to understand what I was all about, why I couldn't give up what I was doing to go for the money. He never heard me." At the end of the decade, he walked out the door.

Meanwhile the avant garde was raging. "Blacks turned free jazz off because it didn't swing. Instead, they began to listen to the new sounds of Motown. After a while, they thought free music was jazz. Jazz didn't evolve from bop to free because bebop never stopped swinging. The record companies wanted rock records, hit records," she states. "They wanted to make money and they wanted to make it quick. I decided that if I wanted to do what I want, the best thing to do was to do it myself."

The pressure was mounting: Ella began crooning Gershwin and Nancy Wilson sang Broadway tunes. Rather than compromise, Carter formed Bet-Car and retreated to college campuses and small clubs. Finally in 1975—25 years after Carter first arrived in New York, she got a break when a *Village Voice* writer discovered her at an off-broadway play in New York, *Don't Call Me Man*. The cover story resulted in a European tour. Soon afterward, *Newsweek* and *Time* heralded the discovery of the "unknown jazz genius." And in 1977, *Rolling Stone* declared that she was "winning them all over America." The next year, she did Broadway, just her and her trio.

If imitation is a sign of success, then Carter has definitely arrived. Like Sarah Vaughan, who has influenced a school of singers, the Carter influence can be heard in vocalists like Miche Braden, Dianne Reeves, Anita Baker (in her gestures), and especially Cassandra Wilson.

Carter is flattered, but she's still a believer in individuality. "Cassandra definitely has to find Cassandra. She can't make it dealing with me. She has to find herself. The best thing for anybody young to do is to find themselves as soon as they possibly can, so they can start creating their own thing."

Recently, Bill Cosby, an avid jazz fan, has taken a personal interest in Carter. The Carter TV episode was the first time he's featured a musician performing a song from a current album. He sponsored a video for *Look What I Got!* in which he, Carter, and Phylicia Rashad appear. And because he loves "Sounds" (the 25-minute version on *The Audience With Better Carter LP*) so much, he's working with Carter on a dance video for it. "Cosby says 'Sounds' is the best thing that could have happened to jazz vocals," says Carter. "Perfect, that's what he calls it."

Carter hopes this will inspire more jazz musicians to make videos. "My idea is to visualize stuff around jazz artists, like Miles Davis' old stuff. Use dancers, animation, actors; whatever it takes to enhance the song visually."

"Nothing will ever happen to jazz if the record companies don't come up with new ways of marketing the product, and putting more money behind artists that do a good job of selling records for them. [Verve has yet to distribute the *Look What I Got!* video.] Anyone who hits the charts should do everything they can for that artist. That should include a video. They need more money in the budget for jazz."

If it sounds like Carter has a personal beef, you're right. Verve has been doing a good job in making the product available, she



#### BETTY CARTER SELECTED DISCOGRAPHY

*The Audience With Betty Carter*—Verve  
835 684

*Whatever Happened To Love?*—Verve 835  
683

*The Betty Carter Album*—Verve 835 682

*Ray Charles And Betty Carter*—Dunhill  
Compact Classics DZL-039

*Carmen McRae-Betty Carter Duets*—  
Great American Music Hall 2706

*Inside Betty Carter*—Bet Car 1000

*Look What I Got!*—Verve 835 661

says, "but that's all they've done. I was hoping I had a chance to go to California to attend the Grammys, but they said it wasn't in the budget. And it surprises me that at my concerts, when I announce my album, 85 percent of the people haven't heard of it."

However, Carter says her crowd is still growing. "It lets young people know that if you concentrate on being a good performer, you don't have to depend on an album to draw an audience to see you."

The Bet-Car produced albums are vastly different from each other, as improvised as her performances. The first was taped live at New York's Village Vanguard. This is obviously Carter's first attempt at recording. The audience level is too high and the volume of Carter's voice varies from song to song. She followed up with a self-titled album, a collection of willowy ballads and scat-inspired swing that shows Carter growing in studio expertise. But the '80 *Audience LP*, recorded with her best trio to date—pianist John Hicks, bassist Curtis Lundy, and drummer Kenny Washington—shows Carter at the peak of her prowess. Recorded live at The Great American Music Hall, it captured the spontaneity and audience exchange that the self-titled LP lacked. Her *Whatever Happened To Love?* (1982), recorded with strings, is filled with tales of unrequited love. Still unmarried, Carter seems bitter over lost romance with tunes like "I Cry Alone" and "Goodbye."

With *Look What I Got!*, her first recording with a sax-fronted trio, Carter seems happily in love, a story-telling purveyor of romance on the title tune and "Make It Last." "Mr. Gentleman," the name of an after-hours club in Detroit, is dedicated to a boyfriend.

Forever challenging herself, always trying to be fresh and innovative, Betty Carter has managed to come up with yet another new format for her next album, due out in late fall. "A 10-piece horn section. That would be different for me. That would keep me thinking."

db



# Ray Anderson

## SLIDIN' INTO FIRST

By Jeff Levenson

**T**rombonist Ray Anderson's music, far from waxing ponderous, yet artistically no less solemn, winks at you and says, "Check me out!" It is music that gooses even those unprepared for its spunk, and it celebrates itself for being more than just cute and kissy—it's got brains, too. If you're hip enough to dig it, grab hold. It knows exactly where it comes from, and why.

Anderson raps about his music and his beloved, underappreciated instrument the way he might drive a Porsche: There he is, negotiating the treacherous hairpin turns of, say, Route 1, the coastal highway. He's hummin' along, cruisin' like he owns the road, knowing precisely that whatever his horn, er, his car, does is going to serve him well. He doesn't talk about what *he* does, exactly, but what his machine can do once he slides open the throttle and lets it wail.

He's a sly-dog wag who doesn't fully understand how the music filters through him and out his horn, but he knows that he has something to do with the process.

He talked about this one day recently, while in New York, in between jaunts to Europe: "The idea is to listen to the sound you're making and then let that dictate what the next sound should be. The process of making music is not conscious; not totally conscious, that is. My method of composition is to go for the feel. You get a kernel of an idea, and you ask yourself, 'What feels good? How do I develop this?'"

MITCHELL SEIDEL



Where does this music want to go? You try to get the music to write itself, to go where it naturally wants to.

"It's the same way with playing. When you're playing well, the music is playing itself. You look for the emotional reality that you're dealing with. That's more important than the notes. 'What am I playing about?' you ask. I mean, 'What am I playing *about*?' The power of the music comes from the emotional commitment that's in it. What's the feeling? Is it happiness, sadness, pain, anger, grief, nostalgia? You try to perceive what that reality is. Its intuitive and instantaneous. Therefore, there's no real thought process, as in thinking. The process is honing in on what you already know. And then you decide, for instance, its time for an F# or a Bb. The ammunition or fuel that fires that decision is your intuitive, emotional reality. When you get the right note, you know it because that's what the tune is about. You don't need to think about it; you just have to know it and be smart enough to jump on it when it appears.

"The really beautiful thing is the self-discovery that occurs. You hit that note and you say, 'Wow, I didn't know that's what it was.'"

Anderson's most recent bout of recorded self-discovery can be found in *Blues Bred In The Bone* (see **db** record reviews, Apr. '89), a release that finds him reveling in all kinds of emotions—most notably, affection, irony, and humor. It is his fifth album as a leader, and it marks a significant moment in his musical maturation.

It has been almost 20 years since he left his native Chicago for the California Institute of the Arts. Instead of finding a music program that could take him beyond the dixieland jazz his father favored in their household, he found adventurous souls who introduced him to styles of play that encompassed the music's entire history. He played with drummer Charles Moffett, saxophonists Keshavan Maslak and David Murray, and percussionist/educator Stanley Crouch, all the while developing not just chops but a fuller appreciation of his instrument's capabilities. While in San Francisco, he supported himself playing in funk bands (which, as it turns out, helped give shape to the wildly funkish group he formed years later, The Slickaphonics).

**T**he California experience lasted less than three years. By the time he moved to New York in 1972 (where he eventually settled), Anderson was well-versed in the trombone and its major players—from traddies Vic Dickenson and Trummy Young, up through bopsters J.J. Johnson and Frank Rosolino, to free-thinkers Roswell Rudd and George Lewis. He admired what each had to say and recognized that the various sub-genres of jazz all have something meaningful to offer. Too, they require different instrumental techniques and approaches, some of which

are exceedingly difficult to master.

Bebop, as he explained, is particularly problematic: "The kind of accuracy required in bebop, and the way bebop relates to scales and patterns, makes the trombone an incredibly difficult instrument to play. The trombone does not lend itself to the patterns of that music. Think of this: when you press buttons or valves on other instruments, your fingers have the same distance to move. The slide on the trombone is not like that. Playing something in F is nothing like playing it in F#. There are a lot of times when you have to extend your arm three feet. Its hard to do that fast. The instrument does not lend itself to quicksilver runs. Other styles—like dixieland or free-play—are far more accessible.

"In fact, if you invest all your time and energy in trying to learn bebop, you actually move away from what the trombone can be. There's a danger in working against the instrument. You wind up tagging along and being a dinosaur running after the fleet-footed saxophone or trumpet."

Anderson continued, "The two easiest things to do with a trombone are to clown and to be totally tragic. Of course, those are almost the same thing—behind the clown is the tragedy. Because of the slide, clown's like the instrument. And tragedy expresses itself in big, dark, mournful, slow-moving notes. It's fairly easy to do that on the horn.

"In general, however, the trombone is not a forgiving instrument. I bang up against it every day. And it's not getting any easier. It's probably equally difficult to play any instrument well. There's a level at which it makes no difference; it's still a bitch to become a truly original voice, whatever you play. That's a challenge. If you give one kid a saxophone and another a trombone, and then you come back a month later, the kid with the saxophone will produce a certain number of notes. Pretty quickly, he'll play a couple of octaves.

"But it takes a lot of music development before you can play two octaves on the trombone. It takes facial muscles. The lip has to vibrate. You have to build that up. I remember as a kid that it was a goal for me to play an F above the bass staff. Then it was on to the F#. Also, realize that the slide will only move seven half-tones. Everything else is the mouth. That's 90 percent of the whole deal. That's why the lip is critical, and why you really have to work hard if you want to play this instrument."

One equally daunting requirement in mastering any instrument and pursuing a signature style of play is a musician's willingness to allow his or her personality to shine through. It is no small issue, and it involves mustering courage and combating vulnerability. Anderson's work—as a leader, and with others, such as Anthony Braxton, John Scofield, Bennie Wallace,

and Mark Helias—indicates that he has negotiated those issues, in the process surrendering to the window theory of jazz: that is, what you play reveals who you are.

**T**he extent of Anderson's popularity (especially in Europe) and the critical acclaim he routinely garners (take note of this issue's Poll results: he's just been voted top trombonist in **db**'s Critic's Poll for the *third* straight year) suggest that his winning ways are no accident. He is totally comfortable with himself and with his ability to let the trombone communicate his innermost feelings. More than any words he might use, his notes are truer indicators of his emotional state of being. They are immediate, starting at his heart and welling through the tubing in his horn.

"For me," he explained, "I don't play at making music. I *play* music. As long as I do that, where the music goes is exactly where it should be. The goal is to get the music to perfectly reflect where I am at the moment.

"All you have to do is guard against being somewhere else when you play. You've got to be there—now! Don't go somewhere else and lose your concentration. Don't *not* care about the music. Take the stand that this has







meaning and it will truly reflect who I am at the moment. It will express what I've got right now.

"Specifically, I know that humor comes out in my music. I think humor is divine. I think human beings really learn something and are most true to a spiritual thing when they laugh, as opposed to when they get serious. I'm fascinated by that and I like any music that gives me that feeling. Slapstick is not really it. At some point it's got to move beyond that. Spike Jones is great but that wears out fast. You don't want to listen to those [records] more than once or twice. But check out Sonny Rollins and the way he uses irony. That kind of humor is his thing. That's what I'm interested in.

"I am very well-suited to the trombone in that it has those aspects of humor or burlesque or clowning attached to it. It always has. But the great clowns—Chaplin, for instance—had many levels to their humor, far more than watching somebody step on a banana peel and fall down. They have levels and levels of humor that apply not only to stepping on that banana peel, but to some overall human condition. I want to reach that.

"Ultimately, in order to play music successfully you have to learn to be alive successfully. That's the key to the whole thing. For any musician, especially a jazz player who needs to trust the instantaneous, the idea is to be who you are. When the being is *being*, the music is going to be there. There's no sense trying to mess with it, because it's real. And *real*, is something we're *all* looking for." db

### RAY ANDERSON'S EQUIPMENT

Anderson plays an old Conn 8H trombone, gold-plated, with a Bach 42 lightweight slide. His lead pipe is from the Brass Lab in New York City. In performance he uses a Fender M1 microphone that clips onto the bell of his horn.

### RAY ANDERSON SELECTED DISCOGRAPHY

#### as a leader

*BLUES BRED IN THE BONE*—Gramavision 18-8813-1  
*IT JUST SO HAPPENS*—Enja 5037  
*OLD BOTTLES NEW WINE*—Enja 4098  
*RIGHT DOWN YOUR ALLEY*—Soul Note 1087

#### with The Slickaphonics

*SLICKAPHONICS LIVE*—Teldec 26705

#### with John Scofield

*ELECTRIC OUTLET*—Gramavision 8405

#### with Henry Threadgill

*SUBJECT TO CHANGE*—About Time Records 1007

#### with Bennie Wallace

*BORDER TOWN*—Blue Note 7-48014-2  
*SWEEPING THROUGH THE CITY*—Enja 4078

#### with Gerry Hemingway and Mark Hellas

*YOU BE*—Moers Music 007

#### with Anthony Braxton

*COMPOSITION 98*—hat ART 1984  
*PERFORMANCE 9/1/79*—hat ART 2019

#### with George Russell

*LIVE IN AN AMERICAN TIME SPIRAL*—Soul Note 1049

#### with Tim Berne

*THE ANCESTORS*—Soul Note 1061

#### with Bobby Previte

*CLAUDE'S LATE MORNING*—Gramavision 18-8811-1

#### with Barbara Dennerlein

*STRAIGHT AHEAD!*—Enja 50771

MITCHELL SEIDEL



# record & cd reviews

★★★★ EXCELLENT

★★★★ VERY GOOD

★★★ GOOD

★★ FAIR

★ POOR



## JOE SAMPLE

**SPELLBOUND**—Warner Bros. 9 25781-1: SEVEN YEARS OF GOOD LUCK; SPELLBOUND; SOMEHOW OUR LOVE SURVIVES; ALL GOD'S CHILDREN; LEADING ME BACK TO YOU; U TURN; BONES JIVE; JUNA EN NEW YORK; SERMONIZED; LOOKING GLASS.

**Personnel:** Sample, MIDI acoustic grand piano, synths; Marcus Miller, John Pena (cut 3), Nathan East (6), Chuck Domanico (10), bass; Omar Hakim, John Robinson (3,6), drums; Michael Landau, guitar; Lenny Castro, percussion; Larry Williams, Jerry Hey, Robbie Buchanon, additional synth arranging and programming; Al Jarreau (3), Michael Franks (5), Take VI (6), vocals.

★★★★

Maybe Joe Sample's appeal isn't so much to the heady types, the intellectual jazz fans who demand a certain high dose of unbelievably difficult licks per five-minute track. Sample's more the player who goes for the gut with a combination of wisdom and home-bred soul. On *Spellbound* he uses his experience and maturity to set you up for the hook, without spilling the deck too early. He may make you listen for a minute, but you'll get more than a musical earful from Sample's keyboard antics.

The new solo album sees the pianist in such good company that it might be difficult for him to sound bad. But without going out of his way to try, just doing his own very cool, positive and direct thing, Sample distinguishes himself from the other blue-chippers. Vocal phenoms Take VI croon on an interesting ditty called "U Turn," and a number with Al Jarreau is as classy a pop tune as has been recorded in some time. Except for an overly sappy Michael Franks tune, the vocals are good; but Joe's instrumental skills are what *Spellbound* is all about.

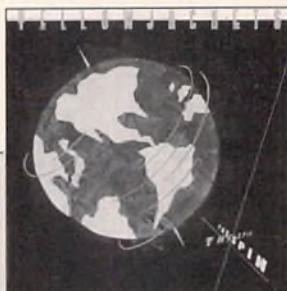
Sample was one of the first and best on the Fender Rhodes piano, pounding it out over fellow Crusaders Larry Carlton, Max Bennett, Wayne Henderson, and Wilton Felder since the 1960s. But on *Spellbound*, he's back to the crispness of the acoustic. Producer Tommy Lipuma (Miles Davis, Yellowjackets, David Sanborn) gets wonderful soundscapes in which to present some of the pianist's finest writing.

"Spellbound" is spellbinding, with a rich blend of gospel, blues, jazz, and classical—dubbed The Gulf Coast Sound—that Sample brewed while growing up in Houston. "Seven Years Of Good Luck" finds the piano standing out among various synth blasts and subway bass lines. "Bones Jive" and "Sermonized" have a delightful intensity and spontaneity, matched by grace and polish from all the

musicians. The ballad "Looking Glass" is a real class act to close out the record.

One theory is that anything and everything Marcus Miller plays on sounds great, and this LP doesn't disprove that. Omar Hakim has certainly been known to give 110 percent on sessions he plays, too; and his thoughtful jabs, weaves, and back-kicks are a large part of the rhythmic power of the record.

Overdub-itis shows its ugly head a few times, with synth programming on "All God's Children" threatening to max out a simple Ramsey Lewis-type groove. But on the whole, they strike up a nice balance. There's a sparseness of sound on the striking edge of Sample's jazz, and some aural candy to highlight his nice pop and funk sensibilities. They use some sweetening, but he has the smarts to let those beautiful blue chords breathe. (reviewed on LP) —robin tolleson



## YELLOWJACKETS

**THE SPIN**—MCAD 6304: GERALDINE; THE SPIN; STORYTELLERS; PRAYER FOR EL SALVADOR; WHISTLE WHILE YOU WALK; ENIGMA; DARK HORSES; BLUES FOR NIKKI. (46:21 minutes)

**Personnel:** Russell Ferrante, keyboards; Jimmy Haslip, bass; Marc Russo, saxophones; William Kennedy, drums.

★★★ 1/2

Through the first half of the '80s, the Yellowjackets' r&b-jazz nest was a cozy, secure place propped up by popular acceptance and impervious to the jabs of many a cranky critic's pen. Jabs, hell, a good swift kick seemed necessary in rousing the sleepy hive if one sought more than formulaic, synthetic-stingers amusement from the West Coast quartet whose members also dallied in the employ of various pop stars.

Finally, they're a-buzzing. Starting with *Four Corners* in 1987, the original Jackets Russell Ferrante and Jimmy Haslip—along with recent additions Marc Russo and Will Kennedy—took stock of themselves, found their creative wings wanting, and decided to follow a new musical course given over in noticeable part to spontaneity, imagination, daring; in a word, jazz. The aforementioned album and last year's *Politics*, then, revealed that the band could feel out the acoustic tradition agreeably without, oh no, abandoning commercial-jazz biases.

*The Spin* gyrates as the Jackets' most overt jazz enterprise to date; the album increases their credibility among skeptics at the same time it reaches out to long-term group fans who've grown older, fussier, jaded to decibels

and dazzle. The foursome's playing of eight originals on this set (a decent, if naively odd, Ellington/Bud Powell medley, "A Flower Is A Lovesome Thing/Hallucinations," adorns CD only) proceeds fairly roomily whether grounded in bop or freer, spatial jazz or cross-over variants of r&b, blues, and jazz. To their credit, they adroitly tackle the occasional daunting tonality, handle tricky tempos and rhythms with confidence, and generally succeed in extending their artistic purview. The entertainment level is high: the songs point up the Jackets' melodic largesse and benefit from Haslip's harmonic synthesizer sweetenings. Overdubs, though, happy to say, are few and far between.

Russo on alto saxophone is the primary soloist. He clothes most of his lines in a peppy, contemporary-r&b mood, but he's not so much beholden to David Sanborn as in the past. It's welcome when Russo turns up the jazz-after-burners on the audacious title number, and when he weds technical self-assurance to good ideas and ample feeling on "Whistle While You Walk." The optimistic joy carried by the tone of his horn on "Prayer For El Salvador" has the uplift of tenorman Jim Pepper's—something special. But too often his emotions seem rehearsed and several tunes find his blowing issuing affectedly as cold, jumpy phrases rather than profluent and sung-from-the-soul statements.

Ferrante coaxes acceptable music, sometimes jazz, out of a Steinway Grand piano while bassist Haslip also proves himself able. As the most convincing jazz player of the bunch, Kennedy stays alert providing propulsive fills and counterpoint on his stripped-down drum kit. Make note of his 4/4 percussive eddies moving against Haslip's murky 3/4 currents during "The Spin."

Mention need be made of the translucent and inviting sound worked out by engineer Jan Erik Kongshaug—he of ECM fame—in his Oslo recording studios; the Norwegian's sonant designs have his American visitors' electronic and acoustic instruments interworking airily yet never inconsequentially. A half-star has been added to the record's rating for his expertise. (reviewed on CD) —frank-john hadley



## BEN WEBSTER

**SOULVILLE**—Verve 833 551-2: SOULVILLE; LATE DATE; TIME ON MY HANDS; LOVER COME BACK TO ME; WHERE ARE YOU; MAKIN' WHOOPIE; ILL WIND; WHO; BOOGIE-WOOGIE; ROSES OF PICARDY. (49:12 minutes)

**Personnel:** Webster, tenor saxophone (cuts 1-



7), piano (8-10); Oscar Peterson, piano (1-7); Herb Ellis, electric guitar; Ray Brown, bass; Stan Levey, drums.

★ ★ ★ ★ ½

**STORMY WEATHER**—Black Lion 760108: *OUR LOVE IS HERE TO STAY; MY ROMANCE; BLUES FOR HERLUF; LONDONDERRY AIR; MACK THE KNIFE; I CAN'T GET STARTED; THE THEME; FRISKIN' THE FROG; STORMY WEATHER; TEACH ME TONIGHT.* (55:45 minutes)

**Personnel:** Webster, tenor saxophone; Kenny Drew, piano; Neils-Henning Ørsted Pedersen, bass; Alex Riel, drums.

★ ★ ★ ★

Who's that old-timey pianist, striding as he mashes Jerome Kerns "Who," stalking a darkly subdued "Boogie-Woogie," bouncing Monkish on "Roses Of Picardy"?

Ben Webster, that's who.

An avid fan of Harlem stride, the great tenor saxophonist often pounded the keys for fun; Rex Stewart called his style "typical Kansas City barroom piano." But Webster recorded on the instrument just once, the day in 1957 he cut *Soulville*. These elusive tracks now make their belated debut, appended to that album.

Webster had played piano before taking up saxophone. Of course a piano background enriches a horn player's harmonic sense. But Webster explored in the saxophone precisely those things you can't play on piano—the scoops, slurs, vibrating whispers, and choked shouts that made him the master of saxophone

attack. (Need one mention those qualities are displayed on both discs?)

Ben Webster was a paradox—a gentle man nicknamed The Brute, a fierce competitor who doted on his mother and grandma. By 1957, the roar that put him on the map with Ellington in 1940 had largely subsided into the heart-rending moan that made him the tenor's greatest balladeer. In a sense the expanded *Soulville* reveals a man divided. On tenor, he caresses; at the piano, he unleashes his exuberance, drive, and sense of humor.

Even without the addenda, *Soulville*'s a gem. Oscar Peterson wisely keeps his power in reserve. But Herb Ellis plays distorted road-house chords, like his amp speaker's cracked, on Ben's "Late Date," a catchy blues you could whistle. Together, *Soulville* and the later *Stormy Weather* confirm Webster's exquisite taste in standards (like Arlen and Koehler's "Stormy Weather" and its better-yet sequel, *Soulville*'s "Ill Wind.") Ben wasn't one to memorize the words to ballads, but his melancholy "Makin' Whoopee" is one of the rare performances to acknowledge the rueful fatalism in Gus Kahn's lyric.

*Stormy Weather* was taped in Copenhagen in January 1965, shortly after Ben had moved to Europe. (Minus the last three titles, it was issued in '74 as *Saturday Night At The Montmartre*.) It's a hair more exuberant. On the raspy blues "Friskin' The Frog"—spurred on by bassist NHØP, a seasoned vet at 18—Ben breaks into "Without A Song," as dramatically as an operatic tenor. He could still wail.

So one shouldn't generalize too much about

his latter-day mellowing; Webster wasn't that easy to pigeonhole. The way he takes one held tone and throttles it—on the head of "Where Are You" or ending "Ill Wind"—is somehow gentle and brutal at once. At such moments, he'd resolve the paradox of his character in a single note. (reviewed on CD)

—kevin whitehead



## MICHAEL SHRIEVE

**STILETTO**—Novus 3050-1-N: *SCRATCH; MOON OVER YOU; LAS VEGAS TANGO; GAUGUIN'S REGRET; STILETTO; FOUR WINDS; BELLA COOLA.*

**Personnel:** Shrieve, drums, electronic percussion; Mark Isham, trumpet; Andy Summers, electric and acoustic guitars; David Torn, electric guitar; Terje Gewelt, basses.

★ ★ ★ ★ ½

# The JAZZMOBILE ALLSTARS

## READY TO ROLL!

Dr. Billy Taylor reunites his long-time associates who have helped bring jazz to the streets, parks and schools of New York for the past twenty-five years. Nine never-before-recorded Taylor tunes confirm the Doctor's legendary status as a jazz composer and performer and showcase the prodigious talents of these all-star jazz men. Notes by Leonard Feather.

**CD: T1003 Cassette: TQ 1003 LP: TL 1003**

Also Available from Taylor-Made:

The Billy Taylor Trio: *White Nights and Jazz in Leningrad*; **CD: T1001; Cassette: TQ 1001; LP: TL 1001**

Billy Taylor: *Solo*; **CD: T1002; Cassette: TQ 1002; LP: TL 1002-**

**Bobby Thomas**, drums; **Ted Dunbar**, guitar; **Frank Wess**, soprano & tenor sax and flute; **Jimmy Owens**, trumpet & flugelhorn; **Victor Gaskin**, bass; **Billy Taylor**, piano



Taylor-Made Recordings are distributed by Arabesque Recordings 60 East 42nd St., New York, NY 10165



## MICHAEL SHRIEVE/ STEVE ROACH

**THE LEAVING TIME**—Novus 3032-1-N: *THE LEAVING TIME; MARCH OF HONOR; SAN DIEGO; THEME FOR THE FAR AWAY; TRIBES; BIG SKY; EDGE RUNNER; THE LEAVING TIME.*

**Personnel:** Shrieve, acoustic and electric drums, keyboards, drum programming; Roach, synthesizers, drum programming, Macintosh; David Torn, acoustic and electric guitars; Jonas Hellborg, electric bass (cuts 5, 7).

★ ★ ★ ★

Michael Shrieve powered Santana's smoldering brew from Woodstock until the mid-'70s. The drummer then founded the underrated metal-funk unit Automatic Man, and moved into pioneering electronic percussion with Stomu Yamashta. His growth as a drummer, composer, musician, has shown up recently on the soundtrack to *Bedroom Window* and these two albums, one with synthesist Steve Roach, the other with a band of his own design called *Stiletto*.

*Stiletto* may contain some of his best playing, while *The Leaving Time* offers his finest programming and sound choices, and is a hypnotic piece of work. It's huge, otherworldly at times.

There's a lot of form on *The Leaving Time*; not short segments, but long chants, over which percussion or synthesizer adds color and emphasis. "March Of Honor" features some tremendously powerful percussion from Shrieve, with a melodic tapestry behind by Roach. It's Eno's ambient music, only pumped up. Sequenced jungle music.

The variety of choice sounds makes *Leaving Time* a luscious affair—the deep, hollow marimbas plucking time underneath Torn's expressive guitar on "San Diego," the massive tom chant and added hi-hat from Shrieve on "Tribes," the series of flanged symphonic drones from Roach, moaning over the drummer's controlled chaos, part heavy-breathing man, part machine bursting at the bolts.

On *Stiletto*, the immediacy of things is what hits first, the chance in the playing. The improvisational side of Shrieve's playing hasn't been heard much, although he is said to have been a big jazz fan since his teenage years in Santana. Here his talents as wide-open jamming drummer and bandleader come into play.

It's among the more interesting bands put together this year, this unit with Summers' guitar etchings and Torn's vast, sweeping strokes filling the air. It's nice to hear Mark Isham where he can just concentrate on blowing the horn. The Miles-ish understatement and great intuitive, orchestral sense work well together. Chops and soul co-existing peacefully.

Aside from Shrieve's expertise in the studio—the "ear candy" on *Stiletto* is also terrific—the new record has a distinctly "played" sound. The sequencer was not hooked up for most of it. The mix is energetic—an almost Lounge Lizard-like brashness on "Scratch," the somber sigh of "Gauguin's Regret," with the drummer playing what sounds like table-tops and plumbing, the piercing trumpet and stab of Torn's guitar on the title track, and the galloping gait of "Bella Coola," with Shrieve at his most straightahead flamboyant.

In the process of maturing musically and growing with the technological times, Shrieve has captured his talents well on these two outings. There's a lot to appeal to modern musicians of any instrument, and to lovers of rhythm, sound, and musical magic. (reviewed on LP) —robin tolleson

## RALPH TOWNER GARY PEACOCK MARKUS STOCKHAUSEN PAUL McCANDLESS JERRY GRANELLI CITY OF EYES

### RALPH TOWNER

**CITY OF EYES**—ECM 837 754-2: *JAMAICA STOPOVER; CASCADES; LES DOUZILLES; CITY OF EYES; SIPPING THE PAST; FAR CRY; JANET; SUSTAINED RELEASE; TUNDRA; BLUE GOWN.* (47:31 minutes)

**Personnel:** Towner, classical and 12-string guitars, piano, synthesizer; Markus Stockhausen, trumpet, piccolo trumpet, fluegelhorn (cuts 2,4,9); Paul McCandless, oboe, english horn (2,4,9); Gary Peacock, bass (2-4,6,8,9); Jerry Granelli, drums, electronic drums (2,4,6,8,9).

★ ★ ★ ★

### OREGON

**45th PARALLEL**—Portrait 44465: *PAGEANT; HAND IN HAND; KING FONT; RIDING ON THE D TRAIN; BENEATH AN EVENING SKY; CHIHUAHUA DREAMS; URUMCHI; LES DOUZILLES; BOMBAY VICE; PAGEANT (EPILOGUE).* (49:40 minutes)

**Personnel:** Ralph Towner, piano, synthesizers, 12-string and classical guitars; Paul McCandless, piccolo sax, soprano sax, oboe, english horn, bass clarinet; Trilok Gurtu, tabla, drums, percussion, voice; Glen Moore, bass; Nancy King, vocal (6).

★ ★ ★ ★ ½

The two most significant events to occur in Oregon's 19-year history thus far have been the sudden death (in 1984) and replacement of percussionist/sitar player Collin Walcott with percussionist Trilok Gurtu, and Ralph Towner's conversion to electronic keyboards. Both events have resulted in major stylistic changes.

The loss of Walcott's sitar has been supplanted by Gurtu's more aggressive ensemble of percussive means, including a squat-on-the-floor-style of drumming, minus bass drum. The tablas remain; it's the stick work, and its jazzier implications, that come, ironically, from the Bombay-born percussionist. Perhaps it's Towner's penchant for a jazzier, pop music feel, aptly demonstrated on both albums, that helps to gear Gurtu in this direction.

In any event, the most striking sound, and the hardest for these ears to get used to, comes from Towner's synthesizers. Gurtu surfaced on '87's more electric *Ecotopia*, and Towner's experiments with electronics played a major role on his '83 solo album, *Blue Sun*.

Certainly, his keyboard voices now express a sheer power and force his acoustic instruments lack.

"Pageant" is a good example of both the jazzier side of Oregon and Towner's synth work. Gurtu's drumming provides the backbeat and crisp accents to some loose, beboppy phrasing by McCandless, Towner, and Moore. Ditto on "King Font." "Hand In Hand," "Beneath An Evening Sky," and "Pageant (Epilogue)" all showcase Towner's consistent knack for melodic invention in a more ballad-like vein. (Seven of the 10 tunes are written by him, as are all of the compositions on *City Of Eyes*). "Bombay Vice" is a Gurtu showcase, complete with peppy intrigue on drums.

A final note on *45th Parallel*: Portland, Oregon's Nancy King's sassy and amazingly well-suited vocals are a first for Oregon on record. Another noteworthy event.

Surprisingly, *City Of Eyes* is Towner's first album since *Blue Sun*. (The ensemble pieces were recorded in early '86.) Mixing solo guitar with ensemble pieces, Towner continues to cross familiar territory here. His *Old Friends, New Friends* (from '79) with Kenny Wheeler, is somewhat similar, what with its mix of ballads, up-tempo jazz, slightly outside blowing, and varied instrumentation. The one repeat tune from *45th Parallel*, "Les Douzilles," is done as a duo with Gary Peacock at a slower tempo. Both takes work, but this one has more room to breathe, and yet, Peacock sounds like he gets lost in his solo towards the end. Towner's dreamy pianos (electric and acoustic) play it loose and slow with his 12-string and rhythm section on the haunting and lovely "Far Cry."

Granelli adds some nice touches to *City Of Eyes*, likewise with Stockhausen. McCandless knows Towner like a blood brother (as does Moore). Not surprisingly, however, it's composer/player Towner (with able assistance from Peacock) who rightly shines here, including four solo guitar pieces; whereas *45th Parallel* is really a band album.

Oregon has strayed some distance from its Paul Winter Consort roots. Their pioneering approaches to rhythm, arrangements, and composition continue to set them apart, and make it more difficult than ever to categorize them. Towner, despite his occasional return to a more woody, baroque sound, is unabashedly a jazz writer and player, if a category is to be found. Oregon's and Towner's innovation continues to be gradual, yet steady. (reviewed on CD) —john ephland



**SHORTY ROGERS**



**THE COMPLETE ATLANTIC AND EMI JAZZ RECORDINGS**—MOSAIC MR6-125: *POPO; DIDI; FOUR MOTHERS; OVER THE RAINBOW; APROPOS; SAM AND THE LADY; SHANK'S PRANKS; CASA DE LUZ; LOTUS BUD; LEFT BANK; JASMINE; JUST A FEW; ISN'T IT ROMANTIC; NOT REALLY THE BLUES; MARTIANS GO HOME; plus 39 other cuts, including an unissued take of PAPAUCHE.*

**Collective Personnel:** Rogers, trumpet, flugelhorn; Harry Edison, Conte Candoli, Pete Candoli, Don Fagerquist, trumpets; Bud Shank, Jimmy Giuffre, Herb Geller, Art Pepper, Bill Holman, reeds; Jahn Graas, french horn; Gene Englund, tuba; Hampton Hawes, Pete Jolly, Lou Levy, piano; Don Bagley, Curtis Counce, Ralph Pena, Leroy Vinnegar, bass; Shelly Manne, drums.

★ ★ ★ ★

In the 1950s, the American middle-class dream intersected with its budget. The men and women who had fought their way through depression and war as young people now emerged into a post-war world that handed them everything it had denied their parents: fancy cars, leisure time, shiny floors, drip-dry shirts, suburban living, throwaway convenience—all styled in what advertisers liked to call "a smart contemporary look." In short, the '50s was a utopia of modernity.

This brings us to Shorty Rogers and this four hours and 15 minutes of smart, wrinkle-free modernity that Mosaic has pulled together. Here are the fruits of seven Rogers Atlantic LPs, three from Pacific Jazz, two Capitols, and a Nocturne LP to fashion a near definitive picture of what was hip and happening in the clean air of the California jazz scene. I don't mean to be smug, though. It's marvelous listening.

It was characteristic of the cool times that Rogers' music was driven by intelligence, not passion—or more properly, a passion for intelligence. It was dry, with a flair for subtle inquiry. But there was more to it than that. In its way, it captured something of the larger '50s culture too. It seemed to embody a national consensus of self-satisfaction that was the epitome of the American Century after World War II. It was in tune with the aspirations of the times. Like swing and bop, its four-four thrust was sleek and streamlined, like a missile in motion into the future. But it was softer, smoother, more modern than its predecessors.

The West Coast movement was to jazz what the boomerang and parabolic curve were to industrial design, what Audrey Hepburn and spiked heels were to fashion, what Julie London and Chris Connor were to girl singers. It was bourgeois bop in a veneer of perfection that was the essence of mid-century modernism. Its elegant, see-through pastel textures had none of the sense of cultism or anger we've since come to think new music ought to have. Its rebellion was sly, between the lines, and often irresistibly clever, like a Nichols and May routine. Its audience was select, but influential.

Rogers and his colleagues—Jimmy Giuffre, Shelly Manne, Pete Jolly, Lou Levy, Bud Shank, et al.—had much to be grateful for. They had been young in the swing era and come of age with the birth of bop. But their music wasn't one or the other. It embodied the hospitality of swing and the sophistication of bop. Rogers

loves to name drop in his solos. Listen to him quote verbatim Lester Young's "Miss Thing" solo as he opens his second chorus on "March Of The Martians." The rhythm section often shows its Basie roots, too ("Dickie's Dream").

The music, which is mostly bright and quick under Shelly Manne's clean, chrome-plated drumming, runs with the precision of a watch—even when Giuffre's stealthy clarinet creeps through minor blues on tiptoes like a stick creature out of the mind of micro ("Martians Go Home," "Martians Come Back," and "Chant

Of The Cosmos"). The solo lines are endlessly fertile and literate, especially Levy and Jolly's piano. So are Rogers'.

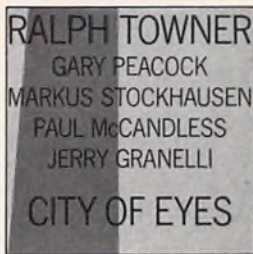
Yet, he's more primarily the music's shaper. His arrangements for himself and Giuffre are always resourceful. But it's in the larger ensembles that his unique signature (which was as influential and distinct as Gil Evans at his height) is boldest. His four-brass writing is crisp with a gentle, air-brushed swing ("Serenade In Sweets"). The final eight cuts are with a Geller-Shank-Holman-Giuffre reed section,



John Abercrombie  
JOHN ABERCROMBIE  
MARC JOHNSON  
PETER ERSKINE  
837 756-1/2/4

## Guitar Monsters on ECM

JOHN ABERCROMBIE  
RALPH TOWNER  
TERJE RYPDAL



Ralph Towner  
CITY OF EYES  
837 754-1/2/4



Three brand new albums  
Available on LP, cassette and compact disc



Terje Rypdal  
THE SINGLES COLLECTION  
837 749-1/2/4



but no particularly memorable section work results, despite fine solos. For other essentials of the early '50s period, go to the RCA/Bluebird collection, *Short Stops* (Bluebird 5917-1-RB) (reviewed on CD) —*john mcdonough*



## JOHN PATITUCCI

**ON THE CORNER**—GRP 9583: *ON THE CORNER*; AVENUE "D"; VENETIAN MOONLIGHT; A BETTER MOUSETRAP; VAYA CON DIOS; KINGSTON BLUES; PAINTING; STRENGTH TO THE WEAK; FLATBUSH AVE; THE STORYTELLER; BERTHA'S BOP. (53:41 minutes)  
**Personnel:** Patitucci, 5-string bass, 6-string bass, acoustic bass; including Michael Brecker, tenor saxophone (cuts 2, 10); Chick Corea, piano (3, 11); Dave Weckl, drums (1, 4, 8, 9); Vinnie Colaiuta, drums (2, 6, 10); John Beasley, piano and synths (1, 2, 5-10); Dave Witham, piano and synths (1-3, 5-10).

★ ★ ★ 1/2

## VICTOR BAILEY

**BOTTOM'S UP**—Atlantic 81978-2: *KID LOGIC*; JOYCE'S FAVORITE; MILES WOWS (LIVE); ROUND MIDNIGHT; BOTTOM'S UP; HEAR THE DESIGN; IN THE HAT; FOR WENDELL AND BRENDA. (48:13 minutes)  
**Personnel:** Bailey, bass guitar, synthesizers, vocals, drum programs; including Michael Brecker, tenor saxophone (cut 1); Jim Beard, acoustic piano, synths (1, 4, 7); Omar Hakim, drums (1, 2); Dennis Chambers, drums (3); Marcus Miller, bass (2); Terence Blanchard, trumpet (2, 3); Donald Harrison, alto saxophone (3, 6); Branford Marsalis, soprano saxophone (4); Wayne Shorter, soprano saxophone (3); Bill Evans, tenor saxophone (7); Alex Foster, tenor saxophone (3); Clyde Criner, acoustic piano, synths (2, 6).

★ ★ ★ 1/2

John Patitucci's *On The Corner*, his second as a leader for GRP, works for a number of reasons, notwithstanding his abundance of chops on the six-string. He displays a wider palette as a composer this time out, working in Brazilian ("Vaya Con Dios"), reggae ("Kingston Blues"), and gospel ("Strength To The Weak") grooves in addition to the requisite Elektric Band-influenced fusion ("Avenue 'D'") and funk ("Flatbush Avenue," "On The Corner") that appeared on his first album.

As a player, Patitucci has a serious slap technique which he underlays effectively on the title cut while soaring on top with his signature six-string voice. On other tunes like "Avenue 'D'" and "Vaya Con Dios," where he

doesn't lay down a conventional bass line beneath, there's a noticeable lack of bottom, since he tends to play his six-string almost exclusively in the upper register, like a guitarist or like Stanley Clarke's piccolo bass. There lies the fundamental flaw, as those from the hard-core bass-is-base school see it. Perhaps Patitucci could fill in those gaping holes by adding a second (maybe upright) bass player, just as Ornette Coleman supplemented Jamaaladeen Tacuma's treble bass lines with the fatter bottom of Al MacDowell's bass in his Prime Time band.

Patitucci himself is a superb upright bassist, as he displays here on the lyrical ballad "Painting," which features Judd Miller playing a Toots Thielemans harmonica sample on his EVI (Electronic Valve Instrument). And he further demonstrates his upright prowess on two bonus CD cuts, "The Storyteller," an evocative ballad with some testifying tenor by Brecker, and on "Bertha's Bop," a loose, swinging trio romp with Chick Corea, featuring a great drum solo by Al Foster. To counter the all-technique-and-no-feeling argument, I offer "Strength To The Weak," a gospel number in which Patitucci exchanges some heartfelt call-and-response with saxist Kirk Whalum, and "Kingston Blues," on which John bends strings and phrases with daring and conviction.

After Jaco Pastorius left Weather Report, Joe Zawinul and Wayne Shorter decided they wanted to have their next bass player just play bass and not steal their melodic thunder. Victor Bailey was recruited for that pedestrian role and he served them well for four albums, all the while just itching to break loose with his own take on that post-Jaco shtick. He finally gets his chance on *Bottom's Up*, his debut as a leader on Atlantic Jazz. And not only does Victor get to sing melodies on his instrument ("Joyce's Favorite," "Round Midnight," "For Wendell And Brenda"), but he also has big fun along the way, revealing his ebullient personality by injecting bits of humor into the party-time grooves ("Miles Wows," "Kid Logic").

Only one cut, the quasi-metaphysical fusion of "Hear The Design," recalls the heady pretensions of Weather Report. The rest of the album is steeped in a sense of groove with solid pocket drumming offered up by the likes of Omar Hakim and Dennis Chambers (representing the East Coast school of fat, bottom-oriented drumming as opposed to the lighter, busier toms-and-cymbals approach of the West Coast school, exemplified by Patitucci's cohorts, Dave Weckl and Vinnie Colaiuta). What Victor and Chambers do on "Miles Wows," which features absurdly funky, dissonant horn pads by Blanchard, Harrison, Foster, and Mark Ledford with Wayne Shorter's soprano floating over the top, recalls the heyday of P-Funk.

On the title cut, a paean to the joys of popping (and an homage to Larry Graham), the bass is so squarely in-your-face that you can just picture Victor smirking mischievously during the mixdown. And for those skeptics who feel that the bass should not stray from the tonic and under no circumstances be played above the eighth fret, steer clear of Victor's rendition of Monk's "Round Midnight," in which he trades lyrical licks with Branford's soprano; or "Joyce's Favorite," in which he plays unison lines with Blanchard's muted trumpet while Marcus Miller holds down the

bottom with his inimitable thumb.

Two different stylists, each with strong ideas and chops to spare. They'll no doubt catch lots of flak for their renegade ways but their ambitious experiments have helped liberate the bass for generations of players to come. (reviewed on CD) —*bill milkowski*



## GERRY MULLIGAN/ LEE KONITZ

**CALIFORNIA CONCERTS, VOL. 2**—Pacific Jazz/Capitol CDP7-64864-2: *MAKIN' WHOOPIE*; NIGHTS AT THE TURNTABLE; BLUES FOR TINY; FRENESI; LIMELITE; PEOPLE WILL SAY WE'RE IN LOVE; WESTERN UNION; I KNOW DON'T KNOW WHY; RED DOOR; POLKA DOTS AND MOONBEAMS; I'LL REMEMBER APRIL; THERE WILL NEVER BE ANOTHER YOU; IT DON'T MEAN A THING; IN A SENTIMENTAL MOOD. (68:38 minutes)  
**Personnel:** Mulligan, baritone saxophone; Jon Eardley, trumpet; Bob Brookmeyer, valve trombone, piano; Zoot Sims (cuts 6-14), tenor saxophone; Red Mitchell, bass; Chico Hamilton (1-5), Larry Bunker, drums.

★ ★ ★ ★

**KONITZ MEETS MULLIGAN**—Pacific Jazz/Capitol CDP 7-46847-2: *TWO MARVELOUS FOR WORDS*; LOVER MAN; I'LL REMEMBER APRIL; THESE FOOLISH THINGS; ALL THE THINGS YOU ARE; BERNIE'S TUNE; ALMOST LIKE BEING IN LOVE; SEXTET; BROADWAY; I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME; LADY BE GOOD (2 takes). (37:45)  
**Personnel:** Konitz, alto saxophone; Mulligan, baritone saxophone; Cher Baker, trumpet; Carson Smith, Joe Mandragon, bass; Larry Bunker, drums.

★ ★ ★ ★

**LEE KONITZ: ROUND AND ROUND**—MusicMasters CIJD 60167M: *ROUND AND ROUND*; SOMEDAY MY PRINCE WILL COME; LUV; NANCY; BOO DOO; VALSE HOT; LOVER MAN; BLUSETTE; GIANT STEPS. (54:07)  
**Personnel:** Konitz, alto saxophone; Fred Hersch, piano; Mike Richmond, bass; Adam Nussbaum, drums.

★ ★ ★ ★

Gerry Mulligan's music of the early 1950s remains a model of taste and musical flow today—this considered on the evidence of *California Concerts* recorded 35 years ago at a San Diego high school. Although a few of the arrangements may sound a bit too pat ("Frenesi") and the original LP had a brighter

CONTINUED ON PAGE 36



## WORDS OF LOVE

by Jack Sohmer

It all started with Ma Rainey and Bessie Smith, to be sure, but the lady who proved to be the most significant influence on subsequent jazz singers was never considered a blues stylist at all. Ethel Waters, at her best, was a unique interpreter of jazz- and blues-tinged popular songs, whose clear "northernized" diction and perfect intonation inspired countless younger artists during the '20s and '30s, chief among them Billie Holiday, Mildred Bailey, Connee Boswell, and **Lee Wiley**.

Lee was truly a magnificent performer who could captivate the hearts of all who had ever heard or, especially, seen her. Tall, superbly groomed, and with her long, wavy blond hair tastefully framed by a wide-brimmed picture hat positioned at just the right angle, Lee was the epitome of post-WWII Hollywood glamour. But this outer image never quite concealed the inner vulnerability and little-girl-lost quality that her voice always revealed. Oklahoma-born and blues-bred, Lee came by her professional persona just as honestly as did Billie with her trademarked gardenia and long-sleeved gowns. Her entry here, *Lee Wiley—Ellis Larkins Duologue* (Black Lion 760911, 35:23 minutes), dates from 1954, when she was still in her prime. The title of the CD is a bit misleading, though, for while Lee sings eight Rodgers and Hart standards backed by an excellent quartet featuring Ruby Braff, the other four tunes are piano solos by Larkins, with no connection whatsoever with the Wiley date. The CD is, of course, drastically short on time, but her only work for the original label, Storyville, consisted of just one 10-inch LP. We can only assume that Black Lion did the best they could with the material at hand, for there is still a bit of surface crackle to be heard here and there.

**Sarah Vaughan** was and still is a pacesetter in the difficult art of jazz singing. But, unlike Lee, she found her inspiration in the modern harmonies of early '40s bebop. Thirteen of her 1946-'47 solo recordings have once again become available (Musicraft 57, 38:15). Entitled *Tenderly*, the album presents Sarah at her earliest, least arty, stage, when her attention was more clearly directed toward inventiveness rather than virtuosity. Soloists on the variously-dated tracks include George Treadwell, Charlie Ventura, Teddy Wilson, and the legendary Freddie Webster.

Once known only for her participation in a very popular jazz vocalese trio, **Annie Ross** has nevertheless always been a far more varied singer/performer/actress than most stateside fans ever realized. Her credits abound in the United Kingdom, but few Americans appreciate the full range of her versatility. *Annie Ross And Zoot Sims—A Gasser!*, which is now available on Pacific Jazz (CDP-7-46854-2, 64:21), brings together for the first time 15 1959 tracks which had initially been released on six different World Pacific LPs and EPs. Her accompanists include Zoot, who appears on all of Annie's 10 titles, except for two, upon which he is replaced by Bill Perkins; additionally, Zoot is featured on four titles of his own

Russ Freeman, who is present throughout, also has one rhythm quartet title to himself. The other participants are Jim Hall and Billy Bean, Monty Budwig, and Mel Lewis, with Frankie Capp subbing for the latter on one title. This album is a swinger all the way through and is highly recommended.

The remainder of the CDs were all recorded during the past year, and they will be treated in order of their relevance to jazz. Foremost within this group is Shirley Horn's *Close Enough For Love* (Verve 837-933-2, 56:34), a quick follow-up to last year's *I Thought About You*, which was this 25-year recording veteran's first release on Verve. Here, the singer/pianist is backed by her regular rhythm team of bassist Charles Ables and drummer Steve Williams, and also, on five of the 13 titles, the deep-throated tenor of fellow-D.C.-er, Buck Hill. The latter is an especially important addition, because in the 35 to 40 years of his pre-eminence among Capitol City jazzmen he has only appeared on a handful of records. Listen to his extended solos on "Beautiful Friendship," "Come Fly With Me," and "Memories Of You," and then ask yourselves where the recording moguls were all of that time.

Next, we have **Stephanie Haynes With The Cedar Walton Trio** (Trend 556, 64:25), upon which the singer offers 14 Jimmy Van Heusen songs under the umbrella title of *Here's That Rainy Day*; and thanks to the vibrant support of veteran bassman Al McKibbin and drummer Billy Higgins, Haynes and Walton prove themselves a well-matched pair. The singer has a pleasantly husky timbre, a good ear for jazz inflection, and an appropriately swinging sense of phrasing, all of which are shown to good advantage on this admirably selected mix of the familiar and the obscure. In a similar groove is **Jane Schockter's I've Got My Standards** (DRG 711, 43:31), but here the singer chooses a broader repertoire upon which to apply her Ella-styled artistry. All of the 12 tunes are well-known staples from the pens of such giants as Arlen, Schwartz, Rodgers, Gershwin, and Porter; so who could go wrong?—especially with the firm, inspired support of Mike Renzi, Jay Leonhart, and Grady Tate.

**Lena Horne** pops up again most recently on *Lena—The Men In My Life* (Three Cherries 64411, 54:43), upon which she is joined on each of two of the 14 tracks by Sammy Davis, Jr. and Joe Williams, respectively. Her accompaniment is large and string-laden in traditional "big-time show biz" glitzy style, but the arrangements, primarily by Frank Owens, Mike Renzi, and Frank Foster, are appropriately sympathetic to the premise of the album. The few instrumental solos are played by Houston Person and Lew Soloff. This release, although peripheral to jazz, does offer some swinging moments to appease the more hip of the easy-listening crowd.

Up to this point, we have gone from the really real to the almost, but not quite, real jazz. And what we have now is the most unreal of all—**Julie Wilson Sings The Kurt Weill Songbook** (DRG 5207, 56:58). Wilson, a veteran supper club chanteuse who can also claim some musical comedy roles in her background, is simply not a jazz singer at all. What she is is what you will hear on this CD—a highly theatrical diva who capitalizes on her husky, mature

## HAT HUT RECORDS PRESENTS



### SATO MICHIIRO • RODAN hat ART CD 6015

Recording directed and produced by John Zorn

Sato Michihiro	tsugaru shamisen on all tracks
Bill Frisell	electric guitar
Fred Frith	electric guitar
Tenko	voice
Mark Miller	bass
Nicolas Collins	electronics
Christian Marclay	turntables
Steve Colemann	alto saxophone
Toh Ban Djan:	
Ikue Mori	drums, drum machine
Luli Shioi	bass, voice
Semantics:	
Elliott Sharp	double neck guitar/bass
Samm Bennett	drums
Ned Rothenberg	alto saxophone
Tom Cora	cello
Joey Baron	drums
Mark Dresser	bass
Gerry Hemingway	drums

Most concerts of traditional Japanese music is attended by old men and women with no teeth. Sato Michihiro is fed up with this. He wants a younger audience. After breaking with his sensei ("teacher") he began actively pursuing this aim, breaking new ground and breathing new life into the highly improvisational music of the Tsugaru shamisen. We met in 1986 and recorded our first record together GANRYU ISLAND documenting our duo performances. With RODAN, Sato has been grouped in duo, trio and quartet formats with 16 of the most exciting young musicians living in New York today. They all share a passion for improvisation.  
—John Zorn/January 1989



### NEWS FOR LULU — hat Art CD 6005

★★★★★

This recording has been made possible by a generous financial assistance of Swiss Bank Corporation.  
Hat Hut Records LTD, 4106 Therwil/Switzerland



voice to inject, in artfully concocted doses, exactly the right amounts of poignancy, humor, cynicism, world-weariness, and anguish into her already dramatic material. Accompanied throughout by pianist William Roy, Wilson is at her best on the chilling "Surabaya Johnny," "Barbara Song," and "The Bilbao Song" (yes, the same one that Gil Evans did); but when she intoned "September Song," I could not shake from my mind's eye the vision of Walter Huston in full drag, wearing Wilson's customary black feathered boa and form-fitting sequined gown—a chilling thought, indeed! All seriousness aside, please note that the unusual lyrics for the three titles mentioned above were written by the famous German playwright, Bertolt Brecht.

On a brighter note is **Rosemary Clooney's** *Show Tunes*, an LP released on Concord Jazz (CJ-364) that features in spotlighted roles her accompanists from a few earlier albums: cornetist Warren Vache and tenorman Scott Hamilton. The rhythm section is equally compatible, what with the incisive bass work of John Clayton and the expert feeds and fills of pianist John Oddo and drummer Jeff Hamilton. The 11 well-known tunes on the album include several that may seem unlikely candidates for jazz treatment, but this hardly fazes Rosie, who has the knack of finding hidden crannies where few others would even bother to look. **db**

CONTINUED FROM PAGE 34

sound, the pastel ensembles and spacious contrapuntal weaves (i.e., Mulligan and Zoot Sims on "Red Door") have an airy openness about them, even at fast tempos ("Blues For Tiny," "Western Union").

These were among the performances that descended from the Miles Davis/Gerry Mulligan nonets of 1949-'50. They brought an ensemble fullness back to small group jazz without crowding spontaneity. The minimal arrangements here fan some thoroughly elegant breezes of improvisation from the leader, Sims, Bob Brookmeyer, and the lesser-known Jon Eardley, who followed Chet Baker in Mulligan's quartet. Chico Hamilton listens as closely to them as he does to his own drums, which sometime manage to anticipate notes before they appear. And Brookmeyer's brooding, dissonant piano on "People Will Say We're In Love" sometimes peeks around corners to find shadows of Cecil Taylor's wonderful early Transition sides of 1955.

Although it was one of the most natural pairings of the period, posterity is left with only the 38 minutes of Lee Konitz and Gerry Mulligan together. (Four years later they recorded again in a Mulligan big band.) And it's all collected on *Konitz Meets Mulligan*, which is quite something. (All these sides were issued, and are still available, on Mosaic's 1983 five-

LP Mulligan set.) Konitz sat in with Mulligan's working quartet in the spring of 1953 and dominated the occasion. He inspired so many disciples—including Paul Desmond, who reached a huge general audience through The Dave Brubeck Quartet—it's always necessary to remind ourselves of the originality of these sides. I'd suggest "These Foolish Things" for Konitz at his most mesmerizing. But you can pretty well take your pick. At middle and fast tempos, the length, design, and precision of his lines are consistently gorgeous. They cut into the wind like a zephyr. There is a wholeness of mood, feeling, and overall excellence to these dozen miniatures that is one of jazz's more enduring marvels.

Not only have these records endured, but so have the players. Case in point: Konitz, who has just released a good new quartet CD. Its nine tunes are in 3/4 time, but many of Konitz's solos have a pretty straight 4/4 feel, despite the occasional clutter of time signatures, comping, and ride cymbal patterns. Konitz's thoughtful improvisations will not be pushed. They meander past in a loose, leisurely flow. Fred Hersch's piano is cultivated, but dense, and drummer Adam Nussbaum has quick ears and hands. Both have things to say. Konitz's fans, however, might have preferred a more roomy, self-effacing rhythm section for the leader. (reviewed on CD) —*John McDonough*

## rhapsody films

### Special Summer Sale of all Rhapsody Videos

FOR A  
LIMITED  
TIME ONLY

(Only Available Directly From Rhapsody Films, Inc.)

**\$19.95**

CHECK OR MONEY ORDER TO:  
**RHAPSODY FILMS, INC.**  
P.O. BOX 179  
NEW YORK, NY 10014

NEW YORK RESIDENTS ADD SALES TAX  
SHIPPING & HANDLING  
\$4.00 PER ORDER

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE / ZIP \_\_\_\_\_ A

PLUS an additional 10% discount  
when you purchase 3 or more titles.

**\$29.95**

THE LAST OF THE BLUE DEVILS (Count Basie, KC Jazz)  
CHICAGO BLUES (Muddy Waters)  
MINGUS (Charlie)  
ABDULLAH IBRAHIM: A Brother with Perfect Timing  
BORN TO SWING (Count Basie Alumni)  
ERNE ANDREWS—BLUES FOR CENTRAL AVENUE  
JAZZ IN EXILE (Dexter Gordon)  
ART BLAKEY—THE JAZZ MESSENGER  
JAZZ IS MY NATIVE LANGUAGE (Toshiko Akiyoshi)  
TALMAGE FARLOW  
STEVE LACY: LIFT THE BANDSTAND  
MAXWELL STREET BLUES  
TIL THE BUTCHER CUTS HIM DOWN  
SUN RA—A JOYFUL NOISE  
GEORGE CRUMB—VOICE OF THE WHALE  
BATOUKA—FESTIVAL OF PERCUSSION

BILL EVANS ON THE CREATIVE PROCESS  
AFTER HOURS (Coleman Hawkins & Roy Eldridge)  
JAZZ HOOFER (Baby Laurence)  
SONNY ROLLINS LIVE  
ZOOT SIMMS QUARTET  
L.A. ALL STARS (Big Joe Turner)  
JACKIE McCLEAN ON MARS  
LES McCANN TRIO  
BLUES LIKE SHOWERS OF RAIN  
SIPPIE WALLACE  
JAZZ SHORTS  
JAZZ IS OUR RELIGION  
JAZZ (Earl Hines & Coleman Hawkins)  
SOUND? Rahsaan Roland Kirk and John Cage)  
DIFFERENT DRUMMER (Elvin Jones)  
ORNETTE COLEMAN TRIO—1966  
ANYTHING FOR JAZZ (Jaki Byard)  
BARRY HARRIS—PASSING IT ON  
NEW MUSIC (John Carter)  
SHELLY MANNE QUARTET  
PERCY MAYFIELD  
AN AMERICAN SONGSTER (John Jackson)  
BIG CITY BLUES  
MUSIC OF THE UNITED FRONT



## THE LIEBMAN CONNECTION

by Jim Roberts

Of all the distinguished graduates of the University of Miles, **Dave Liebman** has proven to be one of the most versatile and prolific (he has played on over 100 albums, leading or co-leading about a third of them). He is a major talent, not only as a saxophonist but also as a composer, arranger, producer, and music educator. Yet Liebman has received scant recognition for his achievements, especially here in the United States. Many of his albums have been ignored by both critics and the public, and he's usually pigeonholed as just another exponent of post-Coltrane saxophone calisthenics.

Well, it's time we all listened a little closer. I recently received five Liebman CDs—three new releases and two reissues—and listening to them pointed out the need for a fresh assessment of Liebman's work.

If *They Only Knew* (MCA/Impulse 33108, 44:13 minutes) is a reissue of a 1980 session for Timeless Records. It documents Liebman's working group at that time: John Scofield (guitar), Terumasa Hino (trumpet), Ron McClure (bass), and Adam Nussbaum (drums). Some of it sounds a little dated now, but the group's rhythmic chemistry is still impressive. So is the strength of Liebman's playing. As he has done throughout his career, Liebman lifts up ordinary material with extraordinary blowing. He's so expressive, so emotionally direct, he makes you listen. That's what sets him apart from so many other saxophonists of equal technique and ability—they just don't *connect* as Liebman does.

If *They Only Knew* is also notable for Liebman's work on tenor saxophone, an instrument he later dropped in favor of complete devotion to the soprano saxophone. His tenor sound on "Autumn In New York," the only standard, is especially revealing. Post-Coltrane or not, Liebman sounds more like a devotee of Ben Webster here. His tone is full and breathy; he uses vibrato effectively; and his improvised choruses (backed up only by Scofield's guitar) swing like crazy. My only gripe is that the tune fades out—given the extra time available on a CD, it would have been nice to hear all of it.

Liebman's 1986 solo album *The Loneliness Of A Long Distance Runner* (CMP 24, 56:16) is a remarkable achievement—every sound on the album was made on soprano saxophone—and the CD release is a fine illustration of how digital technology can enhance some music. The album is divided into 11 sections, all of them based on two themes that Liebman states at the beginning. In some places, Liebman uses multiple overdubs to create accompaniments that are almost orchestral, but there are also long stretches where only a single horn line is heard. These passages are even more effective without the distraction of surface noise.

As for the music itself, it's some of the most personal, direct playing that I've ever heard. It's as if Liebman used the recording studio as a confessional where he could spill his feelings on struggle, pain, and redemption. Fred Bou-



Dave Liebman

chard, reviewing the original record in the July 1987 issue of *db*, said that he found the music to be "compelling, cumulative, and successful in its depiction of the passion of life's true strivers." I agree.

*Tribute To John Coltrane/Live Under The Sky* (Columbia 45136, 48:55) is a co-operative album featuring Liebman and Wayne Shorter (both on soprano sax) with pianist Richie Beirach, bassist Eddie Gomez, and drummer Jack DeJohnette. It was recorded live in Tokyo in August 1987 and originally released in Japan on King Records. In the context of Coltrane's music, Liebman shows both how much he owes to Trane and how much he has become his own man. Liebman's originality is especially evident on the medley of "After The Rain" and "Naima," performed as a duet with Beirach (his longtime alter ego). Rather than attempting to recreate Coltrane's interpretation of these tunes—a hopeless task—Liebman uses the *mood* of the originals as a starting point for his own improvisations. It would be hard to imagine a performance more in the spirit of Coltrane's legacy.

Of the two other new Liebman releases here, *The Energy Of The Chance* (Heads Up 3005-2, 56:09), is the less substantial one. It's a more-or-less conventional fusion date, co-led by trumpeter Dave Love, where Liebman's role is essentially that of featured soloist. There's a little of everything here—a Latin tune, some straight rock, a ballad, some new age noodling, a heavy-handed "message" song—but Liebman's saxophone again gives the music substance. He sounds relaxed, and his phrases are long and fluid. In this context, where the rhythms are sometimes mechanical, the voice-like quality of his playing is especially apparent—and especially moving.

Since 1981, Liebman's primary vehicle for straight-ahead playing has been Quest, a co-operative group that also includes pianist Richie Beirach as well as bassist Ron McClure and drummer Billy Hart. Their latest release is called *Natural Selection* (Pathfinder 8839, 54:36), and it's superb.

The music, all of it composed by group members, is tightly-focused "chamber jazz" that emphasizes subtle shifts in timbre and rhythm. The closing tune, "Nighty-Nite," is the exception; it sounds like one of Weather Report's uptempo electric stomps. In other hands, this kind of jazz can sound bloodless, but here it's vital and warm. Liebman can't take all the credit for that—this is clearly a group effort—but his ability to reach down deep and *connect* to his own feelings (and thus to his audience) is a tremendous asset. **db**



## TOMMY SMITH

**STEP BY STEP**—Blue Note B1-91930: *ALLY THE WALLYGATOR; STEP BY STEP; GHOSTS; PILLOW TALK; TIME PIECE; SPRINGTIME.*

**Personnel:** Smith, tenor saxophone; John Scofield, guitar; Mitch Forman, piano, keyboards; Eddie Gomez, bass; Jack DeJohnette, drums.

★ ★ ★ ½

## SCOTT ROBINSON

**WINDS OF CHANGE**—Multijazz 202: *NIGHT LIGHTS; RAPTURE OF THE DEEP; TENOR TWELVE; JEREMY; EAST HARLEM SCUFFLE; FOR SOMEONE I ONCE KNEW; YOU'VE CHANGED; LIFE WISH.*

**Personnel:** Robinson, C-soprano, B-flat soprano, alto, tenor, bass saxophone, flute, bass flute, trumpet, alto valve trombone; Neils Lan Doky, piano; Ira Coleman, bass; Terri Lyne Carrington, Klaus Suonsaari (cuts 2,3,8), drums; Roberto Sanabria, Latin percussion (5).

★ ★ ★ ★ ★

Smith is 21, a veteran of Gary Burton's band, and a native of Scotland. You can hear the sound of bagpipes in his tone.

Robinson is 30, a multi-instrumentalist, and a native of Virginia. Every time he changes instruments, he changes styles. He is convincing on each instrument, in each style.

Neither player is widely known, but their presence reminds us of the reach and scope of jazz. Their album titles remind us of the idea of progress in the arts, an arguable idea that allows for evolution more than revolution.

These are evolutionary albums. *Step By Step* shows that Smith has arrived at a fusion of sorts. The ingredients are his Scottish heritage (including the dark side of the Scottish soul), austere ECM-like folk melodies (offset by flashes of Monk and Steely Dan), strong bass figures, cautious use of electronic keyboards and guitar, and a tenor concept mixing Jan Garbarek's long notes and Mike Brecker's soulful intensity. You couldn't accuse him of selling out with this fusion, but it is contemporary.

*Winds Of Change* shows that jazz can now accept the renaissance man or woman, musicians such as Chick Corea, Brecker, Branford Marsalis, Ms. Carrington, and Robinson, who perform believably in several idioms. Unlike the others, Robinson does not include rock or fusion—at least not on this album.

His instrumental switch-hitting is not a gimmick. And he does not dabble in idioms; he jumps into each with full knowledge and assurance, whether it's a '50s-like bop outing on trumpet or a Coltranesque freak-out on tenor. His exemplary program goes thus: "Night Lights," wistful bossa nova flute, liquid un-Trane-like soprano; "Rapture," exotic bass saxophone, breathy bass flute; "Tenor Twelve," the



blues on compressed-tone tenor and early bop trumpet; "Jeremy," a sweet alto ballad; "East Harlem," Latin-bop valve trombone; "For Someone," evocative big city-sadness tenor changing to mean-streets harshness; "You've Changed," Cannonball alto and Dorham trumpet; "Life," swirling soprano. Five stars for Robinson's chops, concept, versatility, feeling, and rhythm section.

*Step By Step* is darker by comparison. Gomez's bass lines dominate several arrangements, and Smith's tenor casts a heavy spell. He can bristle and roar (in "Pillow Talk," for example, a title that's the antithesis of the performance), but a chilling melancholy mood dominates the album. ("Ghosts" is the most haunting example.) This side of Smith did not surface with Burton—on record, at least.

Burton, who wrote the liner notes, observes, "All great musicians have a certain flair for playing their instruments and for communicating with their listeners." He sees this greatness in Smith. Certainly the potential is present, but this album leaves you wanting more of a sense

of playfulness and abandon rather than the structured darkness. (reviewed on LP)

—owen cordle



## JACK BRUCE

**WILLPOWER** — Polydor 837 806-2: *WILLPOWER; AS YOU SAID; WHITE ROOM; ROPE LADDER TO THE*

*MOON; THEME FOR AN IMAGINARY WESTERN; NEVER TELL YOUR MOTHER SHE'S OUT OF TUNE; CAN YOU FOLLOW?; MORNING STORY; FOLK SONG; KEEP IT DOWN; PIECES OF MIND; WITHOUT A WORD; HOW'S TRICKS; JET SET JEWEL; MICKEY THE FIDDLER; THE BEST IS STILL TO COME; SHIPS IN THE NIGHT. (73:44 minutes)*

**Personnel:** Bruce, vocals, bass guitar, acoustic guitar, keyboards, cello, harmonium; with 21 other musicians including guitarists Eric Clapton, Chris Spedding, Steve Hunter, and Hugh Burns; drummers Ginger Baker, John Marshall, Jon Hiseman, Simon Phillips, and Stuart Elliot; keyboardist Tony Hymas.

★ ★ ★

What a bringdown. This could have been a *great* collection—Jack Bruce is a singular talent, and he's certainly had one of the most interesting careers of any musician alive. So when I heard that Polydor was assembling a "retrospective" of his recordings, I imagined that it would present the full range of Bruce's work, from his early days in Alexis Korner's Blues Incorporated to his recent outings with The Golden Palominos. Silly me. . . .

Rather than giving us the big picture, *Willpower* focuses on Bruce's erratic solo albums from the '70s. After a cursory nod in the direction of Cream—the magnificent "White Room" and the eccentric, if not memorable, "As You Said"—there are 10 cuts culled from the albums *Songs For A Tailor*, *Harmony Row*, *Out Of The Storm*, *How's Tricks*, and the unreleased *Jet Set Jewel*. As representations of Bruce's best work, perhaps four or five of these songs should have been included.

Think about what was left out. For one thing, how could any Jack Bruce collection not include "Sunshine Of Your Love"? Maybe the psychedelic lyrics sound a little silly today, but it was one of the biggest hits of the '60s, and it launched dozens of imitations, all of them inferior.

A strong case could be made for about a half-dozen other Cream tunes, and even a few of the cuts that Bruce recorded with Robin Trower and West, Bruce & Laing. But that's just the *pop* side of his career. What makes Jack Bruce so interesting is the fact that he's a rock musician with genuine jazz roots, and that he's always stayed in touch with those roots. He played acoustic bass before he ever touched an electric bass, and he even recorded a straightahead jazz album, *Things We Like* (with John McLaughlin), in 1968, at the height of Cream's popularity. (Ignoring that album here is especially curious, since Polydor just released it on CD.) Then, not long after Cream said, "Goodbye," Bruce surfaced in the Tony Williams Lifetime. That was a move that may have baffled some of his fans, but it produced one outrageous album, *Turn It Over* (which is, of course, not represented here). Shortly after that, Bruce played an important role in the recording of Carla Bley's monumental *Escalator Over The Hill* (similarly ignored).

*Willpower* opens and closes with two 1987 recordings, the title cut (a feeble attempt to recreate the Cream sound) and the lumbering "Ships In The Night," both with solos by Eric Clapton. These tunes mesh with the earlier solo selections, but they are hardly representative of Bruce's recent work, which has included performances and recordings with Mi-

## JAZZ at CalArts

Internationally known faculty

Charlie Haden, bass

James Newton, flute

Paul Novros, sax

David Roitstein, piano

Peter Sprague, guitar

Advanced studies in jazz.

Emphasis on small ensemble performance and composition.

Adjunct programs in World Music, Composition, and Electro-Acoustic Music. BFA and MFA degree programs.

For more information contact CalArts,

Office of Admissions toll free

1-800-292-ARTS (California)

1-800-545-ARTS (other states).

# NEW

CD RELEASE  
From Reservoir

# Nick Brignola RAINCHECK

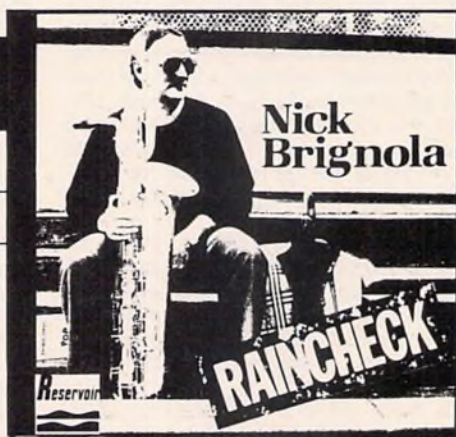
with

Kenny Barron

George Mraz

Billy Hart

"Featuring over 71 minutes of music"



★ *Second Place - Baritone Saxophone*  
*1989 Critics Poll*



WRITE FOR FREE CATALOG  
AND MAIL ORDER INFORMATION.

**Reservoir Music**

276 Pearl Street  
Kingston, New York 12401





Jack Bruce

JAN PERSSON

Judith Mendenhall, flute; Henry Schuman, oboe; Barbara Allen, harp; Elizabeth Defelice, celesta; Aleck Karis, tackpiano; Benjamin Herman, tam-tam; Eugene Moye, Lanny Paykin, cello; Michael Willens, contrabass.

★ ★ ★ ★

Keith Jarrett's reimmersion into classical music in the '80s has been his saving grace, springing him from the dead-end documented by *Personal Mountains*. It gave him a legitimacy a zillion *Sun Bear* megaboxes could never begin to approach—you think Lou Harrison wrote his 1985 *Piano Concerto* for Jarrett on the merits of *Belonging* or *My Song*? Most importantly, Jarrett's strices as a classicist—evidenced by his no-shit *Well Tempered Clavier*—have spilled abundantly into his work with his *Standards Trio* and such solo programs as *Book Of Ways* and *Dark Intervals*.

Like *Nude Ants*, recorded a week after this 1979 Tokyo concert, *Personal Mountains* is more heated and expansive than the European Quartet's studio albums, but ultimately plagued by the soporific lyricism that was largely the European Quartet's stock in trade. "Prism" and "Innocence" are innocuous enough to be slipped into an episode of *thirtysomething*. The guttier material—the robust title piece, and the sly "Late Night Willie"—rises above the formulae of Jan Garbarek's primal scream-capped solos, Palle Danielsson's bottomless bass lines, and Jon

Christensen's surgical precision.

*Dark Intervals* has little of the patented pristine ambiance of earlier solo programs; it is an album that lives up to its name. From the dynamically charged, foreboding rubato groundswells of "Opening," through the spare, melancholic voicings of "Recitative," Jarrett pursues a sensibility of grey areas, devoid of easy tranquility. In between these emblematic bookends, the passages of pointed affirmation—the descriptively titled "Hymn" and "Americana"—are the least cogent, while the anxiety-tinged harmonic extensions of "Parallels," and the urgent attack of "Fire Dance," are engaging.

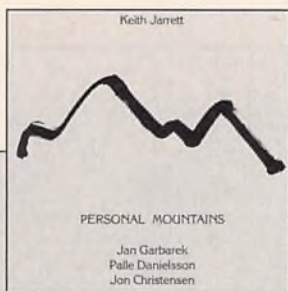
Lou Harrison's *Piano Concerto* forwards his synthesis of musics from different continents and eras, while giving Jarrett a well-tailored showcase. While Jarrett flushes out the late-Romantic majesty of the first movement, the unique tuning of the piano—the white keys are justly intoned; the black produce exact 4ths and 5ths—gives it an Eastern, bell-like undercurrent. "Stampede"—the aptly named second movement featuring piano and percussion—is riveting; Jarrett and his colleagues do not walk a tightrope between precision and intensity, they race across it. Throughout the "Concerto," and the early, Gamelon-influenced "Suite For Violin, Piano, And Small Orchestra," Jarrett is in his element . . . or, at least, one of his elements. (reviewed on CD)

—bill shoemaker

chael Mantler, Kip Hanrahan, and The Golden Palominos—as well as a concert singing Kurt Weill songs with orchestral backing.

The exclusion of Bruce's work with Hanrahan is especially grating. His vocals and bass playing sparked both *Desire Develops An Edge* and *Vertical's Currency*, and inclusion of something (*anything*) from either of those albums would have said a great deal about Bruce's flexibility and range as a musician. Maybe Polydor will consider another Bruce set, one that documents "The Other Side of Jack Bruce." I hope so—there's plenty of good material available. (reviewed on CD)

—jim roberts



## KEITH JARRETT

**PERSONAL MOUNTAINS**—ECM 1382/837 361-2: *PERSONAL MOUNTAINS; PRISM; OASIS; INNOCENCE; LATE NIGHT WILLIE*. (61:19 minutes)

**Personnel:** Keith Jarrett, piano; Jan Garbarek, soprano and tenor saxophones; Palle Danielsson, bass; Jon Christensen, drums.

★ ★

**DARK INTERVALS**—ECM 1379/837 342-2: *OPENING; HYMN; AMERICANA; ENTRANCE; PARALLELS; FIRE DANCE; RITUAL PRAYER; RECITATIVE*. (68:02 minutes)

**Personnel:** Keith Jarrett, piano.

★ ★ ★

**WORKS BY LOU HARRISON**—New World 366-2: *PIANO CONCERTO (I. ALLEGRO; II. STAMPEDE; III. LARGO; IV. ALLEGRO MODERATO); SUITE FOR VIOLIN, PIANO, AND SMALL ORCHESTRA (OVERTURE; ELEGY; FIRST GAMELON; ARIA; SECOND GAMELON; CHORALE)*. (51:03 minutes)

**Personnel:** Keith Jarrett, piano; Lucy Chapman Stoltzman, violin (cut 2); Naoto Otomo (1), Robert Hughes (2), conductors; New Japan Philharmonic (1); on cut 2—Robert Stallman,

# ALL THAT JAZZ!



Freddie Hubbard  
*Minor Mishap*  
760122



Earl Hines  
*Blues in Thirds*  
760120



Cecil Taylor - Buell Neidlinger  
*New York City R & B*  
79017



Dexter Gordon  
*Body and Soul*  
760118



Thelonius Monk  
*The London Collection (Vol. 2)*  
760116

## P&O Compact Disc USA, Inc.

For Free Catalog, call, write or FAX P&O Compact Disc, USA, Inc.  
995-D Mansell Rd., Roswell GA 30076 404-651-0110 FAX 404-651-0867



## ABCs OF SWING ON BBC

by Jack Sohmer

The first indication stateside collectors had that something new was happening in classic jazz reissues came a few years ago, when BBC released three anthologies devoted to New Orleans, Chicago, and New York jazz of the '20s, as well as six single artist collections from the same period, all remastered in "digital stereo" by Australian sound engineer and jazz enthusiast Robert Parker. Without going into the technicalities of his unique process, let it suffice to say that, although the results of his experimentation do not produce pure stereo separation—for that would be physically impossible when dealing with a monophonic source—he has succeeded in not only isolating the timbres of individual sounds in orchestral settings, but also in bringing closer to the realm of realistic expectations the tones of the instruments themselves. In short, he has devised a system by which he can re-record mint condition 78s in such a way that the resultant sound would be rewarding to both confirmed traditionalists and newer listeners as well.

Since the last time Parker's BBC releases were reviewed in **db** (Dec. '87), several more on CD have come to hand. *Swing—Big Bands: 1929 To 1936* (BBC 655, 45:39 minutes) offers a wide-ranging picture of some better-known orchestras of the period and their featured soloists—Benny Goodman's "King Porter Stomp" with Bunny Berigan, Tommy Dorsey's "Jada" with Bud Freeman, and Duke Ellington's "Exposition Swing" with Cootie Williams, Tricky Sam Nanton, Barney Bigard, Johnny Hodges, and Harry Carney—as well as a series of glimpses of such other great, but not so well remembered names as Fletcher Henderson ("Blazin'"), Don Redman ("Hot And Anxious"), Earl Hines ("Copenhagen"), Chick Webb ("Don't Be That Way"), Mills Blue Rhythm Band ("Congo Caravan"), Andy Kirk ("Corky"), and Jimmie Lunceford ("Harlem Shout"). Since anthology buyers should by nature be wary, they can take comfort in the fact that none of the 16 titles in this issue duplicates anything reissued on *The 1930s—Big Bands* (Columbia 40651).

Happily, the same can be said for this album's sister disc, *Swing—Small Groups: 1931 To 1936* (BBC 666, 47:52). Even though "Shoe Shine Boy" by Jones-Smith Incorporated, Lester Young's very first record, appears on both this release and *The 1930s—Small Combos* (Columbia 40833), Parker wisely used the equally good but much rarer alternate take. The other 15 tracks are highlighted by some seldom heard items of interest, such as Red Nichols' "Fan It," Wingy Manone's "Never Had No Lovin'" (with Bud Freeman, Artie Shaw, and Jelly Roll Morton!), Freddie

Jenkins' "Toledo Shuffle" (with Albert Nicholas and the great stride pianist, Joe Turner), The Mound City Blue Blowers' "Muskkrat Ramble," and Mezz Mezzrow's "Mutiny In The Parlor" (with Frankie Newton, Bud Freeman, and Willie The Lion Smith), as well as some classics of the genre: The Charleston Chasers' "Beale Street Blues," Bud Freeman's "The Buzzard" (with Bunny Berigan), Gene Krupa's "Swing Is Here" (with Roy Eldridge, Benny Goodman, and Chu Berry), Barney Bigard's "Frolic Sam," and Teddy Wilson's "Warmin' Up" (with Eldridge, Berry, and Buster Bailey).

*Fletcher Henderson—Swing: 1929-1937* (BBC 682, 48:18) should be regarded as a Volume II, because a similarly conceived collection dealing with this orchestra's earlier period of 1925-'28 (BBC 720) has already been announced for release. At any rate, some of the most formidable soloists of this or any time make their presence felt on this all too brief CD. These include Coleman Hawkins, Ben Webster, and Chu Berry on tenor; Rex Stewart, Bobby Stark, Red Allen, Roy Eldridge, and Emmett Berry on trumpet; Jimmy Harrison, Claude Jones, Sandy Williams, Benny Morton, and J.C. Higginbotham on trombone; Benny Carter and Hilton Jefferson on alto, and Buster Bailey on clarinet. Henderson himself was responsible for the majority of the arrangements, but he also commissioned charts from such other gifted writers as Bill Challis, John Nesbit, Benny Carter, Russ Morgan, and his brother, Horace Henderson. Titles include "Shanghai Shuffle," "Wang Wang Blues," "Chinatown," "Clarinet Marmalade," "Sugarfoot Stomp," "Big John's Special," "Wrappin' It Up," in addition to nine others.

*The Blues: 1923 To 1933* (BBC 683, 49:25) is apparently the first CD issued by any company that comes close to covering even part of the wide variety of singing styles rampant during the heyday of the blues craze. Included, of course, are familiar examples of Ma Rainey ("Prove It On Me Blues"), Bessie Smith ("Nobody Knows You When You're Down And Out"), Ida Cox ("Give Me A Break Blues"), and Victoria Spivey ("Moanin' The Blues"), but the oddities in this mixed bag are what will most intrigue the seasoned blues collector. It is unlikely, for example, that many people have ever heard of Cleo Gibson, who only recorded two titles in her whole career, but listen to her "Nothin' But Blues" and discover a voice as deep and rich as Bessie's own, with an intonation and sincerity of delivery to match. However, all of the surprises on this album are not vocal, per se. Louis Armstrong, during the mid- and late '20s, appeared in the role of accompanist and soloist on dozens of blues classics, but none so curious as the single occasion when he backed up the pioneer "hillbilly" singer, Jimmie Rodgers. "Blue Yodel No. 9," besides being an extreme rarity in the Armstrong oeuvre, is also an inspiring example of how a great jazzman can surmount any musical situation, no matter how dire. Other singers

represented in this collection are Rosa Henderson, Mamie Smith, Ethel Waters, Eva Taylor, and Frances Hereford.

*Bing Crosby: 1927 To 1934* (BBC 648, 52:53) cannot truly be said to be a jazz album, since the majority of the records chosen for this release do not reflect the more swinging side of this important artist's personality. But even when he was not singing in a hot ambience, he almost unconsciously imbued his material with a jazz-like flavor. That, combined with his rich baritone voice and natural-sounding vibrato, his behind-the-beat phrasing and pitch-bending, his flawless ear and his unflagging sense of time, is what has continued to endear him to decades of jazz lovers. All of these qualities can be heard on most of the selections here, but in particular "Mary" (with Paul Whiteman's Orchestra featuring Bix Beiderbecke on cornet), "St. Louis Blues" (with Duke Ellington's 1932 band featuring Cootie Williams, Tricky Sam Nanton, Johnny Hodges, and Barney Bigard), "I Surrender Dear," "Please," "Thanks," and "Someday Sweetheart."

BBC albums, cassettes, and CDs are distributed by Mobile Fidelity Sound Lab, 1260 Holm Road, Petaluma, CA 94952. **db**



## SADAO WATANABE

**SELECTED**—ELEKTRA 9 60803-1: *MY DEAR LIFE; SAY WHEN; RENDEZVOUS; ROAD SONG; TIP AWAY; DESERT RIDE; GOOD TIME FOR LOVE; I LOVE TO SAY YOUR NAME; ROUND TRIP; PASTORAL; SALVADOR; MADE IN CORACAO; ELIS; CALIFORNIA SHOWER; ORANGE EXPRESS.*

**Personnel:** *Watanabe, soprano, alto sax, percussion (cut 8); including Don Grusin (4,5,6), Soichi Noriki (8,14), Russell Ferrante (9-11), Cesar Camargo Mariano (12,13), keyboards; Paul Jackson, Jr. (1,11,15), Carlos Rios (4-6), Dan Huff (9,10), Heitor Teixeira Pereira (12,13), guitar; Abraham Laboriel (1,9-11,15), Nathan East (4,5), Ken Watanabe (8), Nico Assumpcao (12,13), bass; Harvey Mason (4-6), Vinnie Colaiuta (9,10), drums; Alex Acuna (1,9,10,15), Jimmy Cliff (7), Papeti (12,13), Kenneth Nash (14), percussion.*

★ ★ ★ 1/2

*Selected*, an Elektra greatest hits retrospective, follows the saxman through many of his musical adventures of recent years—to Rio de Janeiro to record one album, to George Duke's studio in Los Angeles, collaborating with mem-



bers of the Yellowjackets, to New York to team up with the cream of the Big Apple crop—Steve Gadd, Marcus Miller, Eric Gale, Richard Tee, and the cats—and finally to Tokyo for studio work and live recordings with the best of his Japanese and American touring bands.

There are touches of Fathead Newman and Ben Webster in Watanabe's recent work—not the low sound of Ben's tenor, but the smoothness, the tone that tries to soothe. "Round Trip" has some fascinating melodies playing off each other, strong bass and synth work, and good movement. And Sadao sounds inspired, playing at his most pointed and fiery. The alto really gets humming on "Say When" (from 1983), a solid, straightforward funk that just gets sharper and tighter for his solo, a commanding romp with the Stuff band pumping it out underneath. "Pastoral" is a lovely example of his control and lyricism on the soprano.

Percussion is sprinkled throughout the clean rhythm tracks, subtle woods and metals by master Ralph MacDonald on "Rendezvous," Paulinho da Costa's trimmings that just make the music move, and the kick-but! stuff, like Alex Acuna teaming up with Chester Thompson (of Genesis fame) on the live version of Watanabe's pop-jazz theme song, "Orange Express."

The packaging of Sadao Watanabe in more accessible musical terms over the past 10 years has had its successful moments, as *Selected* shows. But those interested in seeing the more expansive jazz talents of the saxman, and where he really came from, should try to find the 1974 Vanguard release *Round Trip* (VSD 79344), with Chick Corea, Miroslav Vitous, and Jack DeJohnette. As a contrast to the pre-fabricated sound of some of his current work, that more experimental, outside record (featuring Watanabe's soprano work) is fascinating listening. (reviewed on LP)

—robin tolleson

## Waxing On

### AFRO-REGGAE REVIVAL

by Larry Birnbaum

**ZIGGY MARLEY AND THE MELODY MAKERS:**

*CONSCIOUS PARTY* (Virgin 7 90878-1) ★★

**ASWAD:** *DISTANT THUNDER* (Mango 9810) ★★½

**STEEL PULSE:** *STATE OF EMERGENCY* (MCA 42192) ★★

**JOE HIGGS:** *FAMILY* (Shanachie 43053) ★★★★★½

**ALPHA BLONDY:** *COCODY ROCK!!!* (Shanachie 64011) ★★★★★½

**YOUSOU N'DOUR:** *IMMIGRÉS* (Virgin 7 91020-1) ★★★★★

**KANDA BONGO MAN:** *AMOUR FOU/CRAZY LOVE* (Carthage 4432) ★★★★★

**VARIOUS ARTISTS:** *HEARTBEAT SOUKOUS* (Virgin 7 90883-1) ★★★★★½

**BHUNDU BOYS:** *TRUE JIT* (Mango 9812) ★★

**ZANI DIABATE & THE SUPER DJATA BAND**  
(Mango 9814) ★★★★★½

**VARIOUS ARTISTS:** *ZIMBABWE FRONTLINE* (Virgin 7 91001-1) ★★★★★½

**MAHLATHINI AND THE MAHOTELLA QUEENS:**  
*THOKOZILE* (Virgin 7 90920-1) ★★★★★½

**THE BOYOYO BOYS:** *TJ TODAY* (Rounder 5036) ★★★★★

**DUDU PUKWANA:** *IN THE TOWNSHIPS* (Virgin 7 90884-1) ★★

**JOHNNY CLEGG & SAVUKA:** *SHADOW MAN* (Capitol C1-90411) ★★★★★½

**VARIOUS ARTISTS:** *THE HEARTBEAT OF SOWETO* (Shanachie 43051) ★★★★★

**W**ith Bob Marley leading the way, reggae music won international attention in the '70s, opening the door for African and other third world styles later lumped together as "world beat." Reggae has since insinuated itself into every musical category from rap to punk to jazz to mainstream pop, but it's paid the price of success: in absorbing and being absorbed by other genres, it's lost much of its musical and lyrical integrity, not to mention its distinctive Jamaican character. African pop, despite infectious rhythms and accessible harmonies, has been slower to find a Western audience; though still comparatively fresh and vital, it already shows signs of incipient commercialization as it

### STEVE LACY FOUR MORNING JOY

(Live at Sunset Paris)



Steve Lacy soprano sax  
Steve Potts alto- & soprano sax  
Jean-Jaques Avenel bass  
Oliver Johnson drums

1. EPISTROPHY	WEEK	9:10	6. IN WALKED BUD	WEEK	11:30
2. PROSPECTUS	LACY	7:37	8. AS USUAL	LACY	13:00
3. WICKETS	LACY	16:00	TOTAL TIME		68:33
4. MORNING JOY	LACY	10:15			ADD

Recorded live at Sunset Paris on February 18, 1986 by RADIO FRANCE (Robert Triquet & Caroline Recurt); Remix and tapetransfer to DIGITAL by Peter Pfister; Linear Notes by Leo Jeske; Cover painting: Causerie, 1985 by Jean Zuber; Design by Walter Bosshardt; Produced by Pia and Werner X. Uehlinger.

What we have here is a one-nighter by the Steve Lacy Quartet at Paris' Sunset Club. The four members of the Quartet get a chance to stretch out and you can feel the club's energy clearly in the recording - it's a good night at the Sunset. In this era of homogenization - of jazz players who are filled with technique but have gotten their sound from textbooks - there is not enough attention that can be focused on an uncompromising jazz individual like Steve Lacy. "Morning Joy" is yet another distinguished addition to a substantial and important body of work.  
Leo Jeske, NYC/July, 1986

hat ART CD 6014

This recording has been made possible by a generous financial assistance of Swiss Bank Corporation.



Hat Hut Records LTD, 4106 Therwil/Switzerland

## Jerome Callet Makes An Unprecedented Offer!

At the New York Brass Conference we announced that Jerry is so sure that the New *SOLOIST* Trumpet is the best horn in the world that he wants every loyal Callet owner to play one. Therefore **WE ARE BUYING BACK ALL CALLET TRUMPETS SOLD PRIOR TO THE INTRODUCTION OF THE SOLOIST FOR 100% OF THE ORIGINAL PURCHASE PRICE** to be applied to the price of the *SOLOIST*.

Since then, we have gotten calls from owners of other horns asking what we can do for them. So . . . **WE WILL ALLOW A MINIMUM OF \$600 AND UP TO \$800 AGAINST A NEW SOLOIST FOR YOUR BACH, BENGE, SCHILKE, CALICCHIO OR MONETTE HORN REGARDLESS OF AGE OR CONDITION!!**

1-800-JCS-HORN

New York Call Collect 212-694-1520

Jerome  
Callet

633 West 130th Street • New York, N.Y. 10027



reaches out for wider acceptance.

Marley's 20-year-old son **Ziggy Marley** has leaped to the head of the reggae class with his chart-topping third album, *Conscious Party*. Produced by Tina Weymouth and Chris Franz of Talking Heads, it features Ziggy's younger brother and two sisters, the Ethiopian reggae band Dallol, Jamaican studio stalwarts Earl "Chinna" Smith and Franklyn "Bubbler" Waul, members of the South African cast of the Broadway musical *Sarafina!*, and Anglo-American guests Lenny Pickett, Jerry Harrison, and Keith Richards. Ziggy captures his dad's vocal inflections, if not his cheeky insouciance—with digital fidelity, but aside from a catchy hook or two, the material is flat and overproduced, with lyrics that reduce righteous indignation to a fashionable pose.

**Aswad**, a first-generation reggae trio from England, has survived by modifying its formerly hard-edged, Wailers-like sound to suit the times. Aswad's latest release, *Distant Thunder*, opens with its strongest track, "The Message," packing less punch than the version recorded by the British-based West Indian group Cymande in 1972. The rest of the album consists mainly of bland pop-soul songs fitted with a reggae beat and tricked out with electronic gimmickry. Another veteran British band, **Steel Pulse**, takes a similar dance-pop approach on *State Of Emergency*, tackling topics from airplane hijacking ("A flight of terror

can't be no fun, no") to getting kicked out of a disco for wearing dreadlocks. No revelations here.

By contrast, **Joe Higgs** preserves the vital spirit of early reggae on his fourth album, *Family*—occasional synthesizer effects notwithstanding. Higgs, one of the music's founding fathers, taught the Wailers how to sing, and his own lilting melodies are reminiscent of their best tunes. The title track, with its striking vocal harmonies, is an instant classic, while "Upside Down" and "There's A Reward" are re-recordings of Higgs singles that helped put reggae on the map. Producers Lee Jaffe and Edgy Lee use electronics to spice up the Alan Arkin/Harry Belafonte chestnut "Day O" and the contemporary anthem "Africa-Can," but Higgs is more effective on traditional arrangements like "Mother Radio," where he delivers calypso-style social commentary in the gently chiding tones of a concerned parent.

Reggae has made a deep impression in Africa, where bands have absorbed it into their own styles or adopted it whole hog. **Alpha Blondy** from the Ivory Coast, models himself after Bob Marley, and to judge by his first two U.S. albums, *Apartheid Is Nazism* and *Jerusalem*, aspires to Marley's status as a world-pop messiah. His third American release, *Cocody Rock!!!*, is in a lighter vein. Recorded in Kingston and Paris with African and Jamaican musicians, including the brothers Aston

and Carlton Barrett of the Wailer's band, it's a sleekly produced piece of pop craftsmanship, with Blondy singing coolly in English, French, and Dioula. Despite such titles as "Super Powers" and "Interplanetary Revolution," *Cocody Rock!!!* is less stridently political than its predecessors, sticking mainly to sophisticated dance grooves. Shrewdly calculated, Blondy's sound is undeniably appealing, and commercially promising.

**Yousou N'Dour**, from Senegal, appeared on Paul Simon's *Graceland* and Peter



Yousou N'Dour

Gabriel's *So* albums, and toured the U.S. with Gabriel. His first American album, *Nelson Mandela*, introduced his *mbalax* style—a combination of Senegalese polyrhythms, Westernized harmonies, and N'Dour's soaring, Arabic-inflected tenor. Now Virgin has released his earlier, less pop-oriented but more powerful LP *Immigrés*. Here, partially blended ingredients—Nigerian *juju* and Afro-beat, Zairean *soukous*—are still readily identifiable, but there are no English lyrics or watered-down rhythms. Instead, N'Dour and his percussionists (led by "talking" *tama* drummer Assane Thiam) lock into a mesmerizing beat that steadily builds momentum.

**Zani Diabate** was born into a family of griots in Mali, switching from the traditional *kora*, or harp-lute, to electric guitar. He assimilated the pop styles of neighboring countries as well as American rock and funk. His U.S. debut album, *Zani Diabate & The Super Djata Band*, sizzles from start to finish, with Diabate flashing from minimalist trance riffs to psychedelic blues while lead vocalist Daouda "Flani" Sangare sings in a plaintive style similar to Yousou N'Dour's.

Zairean singer-bandleader **Kanda Bongo Man** is based in Paris, where a progressive core of French-speaking musicians from Africa and the Caribbean is creating some of the freshest sounds in world pop. On *Amour Fou/Crazy Love* he and his superb band, including the great lead guitarist Diblo Dibala, present modern *soukous* at its hottest, with Kanda's light, high vocals floating over supersweet harmonies, hypnotic riffs, and quick-stepping rhythms. Diblo's swirling salsa-cum-c&w licks are spotlighted, but it's the skintight grip of the whole ensemble that makes this album a knockout.

**Heartbeat Soukous** is a compilation of the latest Zairean sounds from Paris, performed by an extended family of studio regulars that

— The One and Only —

# DUKOFF



HAND CRAFTED

## "SUPER POWER"

CHAMBER

Saxophone Mouthpieces

# 1<sup>ST</sup> CHOICE

See your Local Dealer or write to: Bobby Dukoff Mouthpieces P.O. Box 561002 Kendall, FL 33156 (305) 238-0553 Foreign Inquiries Invited





includes members of the Caribbean zouk band Kassav'. Zouk, though its rhythms come from Guadeloupe and Martinique, was born in the Paris studios of the early '80s, and its high-tech pop gloss has rubbed off on soukous, syn-drums and all. Kanda Bongo Man's "Belle Amie" is amiable enough, but Nyboma and Pepe Kalle's more up-to-date "Zouke-Zouke" better reflects the cosmopolitan disco feel of newer soukous. Syran Mbenza's "Sauce Bloque" has a more traditional, and more satisfying, flavor. And yet it's Lokassa Ya Mbongo's "Marie Jose," with its synthesized string section and simple, saccharine melody, that more likely represents whatever future soukous may have as a crossover phenomenon.

Zimbabwe's **Bhundu Boys** exemplify crossover commercialism run amok. The group's 1986 album, *Shabini*, was a solid sample of Zimbabwean *jit*, a hook-filled style poised halfway between Zairean soukous and South African *mbaqanga*. *Shabini* became a hit in England, and now the Bhundus have followed it with *True Jit*, a diluted, Anglicized self-parody of world beat that'll probably outsell the genuine article. The English lyrics are pure hokum, the British horn charts ridiculously inappropriate, and the electronics so heavy it's hard to tell the guitar from the keyboards. There are a few moments of spectacular high camp, and also some savory grooves, but mostly it's just mediocre.

For those who want their Zimbabwean pop unadulterated, there's **Zimbabwe Frontline**, an excellent follow-up to the first such Virgin/Earthworks compilation, the stunning *Viva Zimbabwe*. Here the lyrics, in Shona, are humorously—at times, painfully—down-to-earth; the beat is tight and snappy, and the call-and-response vocal and guitar lines are irresistibly buoyant. Thomas Mapfumo, the musical leader of Zimbabwe's struggle for self-rule, models his "Pidgori" after traditional Shona *mbira* (thumb piano) music, but he's alone in his neo-tribal approach. Even Zexi Manatsa's eloquent plea for rain, "Muti Usina Zita," which uses *mbiras* in its introduction and mentions them in its lyrics, is otherwise straightforward *jit*, similar in character to South African township "jive" of the '60s. Patrick Mkwamba and the Four Brothers rock out on guitar and bass over typically moralistic lyrics on "Emeriya Usanyengedzwe" ("Men of today lie, Emeriya . . . they might have you lose your job"), but Jonah Moya and Devera Ngwenya steal the show with their rollicking "Taxi Driver," a woman's frantic appeal to a cabbie to snitch on her cheating spouse.

Paul Simon's *Graceland* gave South African pop greater worldwide exposure than any other African style. But except for Ladysmith Black Mambazo, South African artists remain little-known in the West. Simon's "**Mahlathini**" Nkabinde, a frog-voiced "groaner," first teamed up with **The Mahotella Queens**, a female vocal trio, and with The Makgona Tshohle Band, in the '60s; together and separately, they've been among the country's most successful performers ever since. Recently they cut a reunion album, *Thokozile*, that reaffirms the glories of classic *mbaqanga*—modern township jive—in the face of latter-day competition from disco and reggae. The title track hits with juggernaut force, and the rest of the first side maintains the same joyous momen-

tum, with Mahlathini's rasping low moans and the Queens' surging high harmonies alternating over the band's patented "indestructible beat." Particularly noteworthy are the clipped, trebly fills of guitarist Marks Mankwane, whose tastefully understated approach inspired a whole generation of South African pickers. Side two opens with the disco-fied "I Wanna Dance," a sellout so remarkably authentic it evokes awe rather than scorn. On the next cut, "Uyavutha Umlilo" ("Music Inferno"), a band member shouts in English over the pogo-stick rhythms: "Are you satisfied? Or do you still want some more?" To both questions, the answer is yes.

**The Boyoyo Boys**, the South African group whose records first caught Paul Simon's ear, play in an older, all-instrumental *mbaqanga* style that developed in Soweto's *shebeens*, or *speakeasies*. The foundation—springy guitar, rubbery bass, and throbbing, skipping drums—is the same as in vocal jive, but the distinctive township melodies are carried by saxophones or pennywhistles. *TJ Today* (the initials stand for "Township Jive" or "Transvaal Johannesburg") is the Boys' second U.S. release; it captures the indomitably buoyant spirit of vintage jive while adding a touch of electronics, as well as the more intriguing novelty of Noise Khanyile's skittering violin in place of the usual organ or accordian. The

riffing saxophones of Lukas Pelo and Thomas Phale have a vaguely Caribbean lilt, though their wailing intonation is unmistakably South African; Vusi Xhosa's soukous-influenced lead guitar is bouncy and sophisticated, and the rhythm section lays down a propulsive up-tempo groove that never falters.

Township jive originated as township "jazz" in the 1920s after American jazz was introduced. While South African black pop later turned toward r&b and rock, as well as tribal folk music, some musicians kept up their own genuine jazz tradition, incorporating bebop, modal, and free jazz influences in their turn. A few, like Abdullah Ibrahim (Dollar Brand) and Hugh Masekela, became international stars. Alto saxophonist **Dudu Pukwana** has lived in London since 1964, performing with other South African expatriates and with British jazz men like Chris MacGregor, whose Brotherhood of Breath he helped launch. On *In The Townships* he leads a quintet that includes his longtime colleagues Louis Moholo, on drums, and the late Mongezi Feza, on trumpet, in a set of jive-style tunes played from a jazz perspective. Although the material is drawn from township pop, the loose ensemble textures, jagged rhythms, and bluesy motifs clearly owe more to bop. The players seem uncomfortable with their repertoire: the music is too simple and repetitive for their expansive

## Figure out hot licks! Slow 'em down to half speed

### 2-Speed Music Study Recorder from *Workshop Records*

THE CASSETTE RECORDER FOR LEARNING MUSIC  
the only recorder available with this unique combination of features



RETAIL - \$299.95

OUR PRICE - \$249.95\*

#### TWO SPEEDS

Switch back & forth from full to half speed. At full speed, listen to the tune normally. At half speed listen to the tune slowly and exactly one octave lower, so you can pick out those "fast licks."

#### PITCH CONTROL

Lets you fine-tune the speed of any tape so that it will be in tune with your instrument.

#### CUE & REVIEW

Permits you to repeat a phrase with only a single touch of the rewind button.

**PLUS:**  
BATTERY OR A.C. OPERATION  
BUILT-IN MICROPHONE AND SPEAKER  
RCA-TYPE LINE JACKS (IN AND OUT)

#### GIVE US A CALL TODAY FOR SAME-DAY SERVICE

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (\_\_\_\_\_) \_\_\_\_\_ - \_\_\_\_\_

Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Workshop Records • P.O. Box 49507 • Austin, TX • 78765 • (512) 452-8348 or 1-800-543-6125

\*Plus \$3.00 shipping  
(Write for shipping info outside continental U.S.)  
TX residents add \$14.40  
( ) Check  
( ) Money Order  
( ) VISA/MC

U.S. funds only



techniques, and they strain grimly to reproduce the effortless exuberance of the real thing.

**Johnny Clegg** is a British-born white South African who fronts a black South African band, **Savuka**. Combining contemporary rock rhythms, mbaqanga harmonies, and carefully veiled anti-apartheid lyrics, they've become the country's leading pop group, at least among whites. Clegg is a sort of African Sting, using mbaqanga the way The Police used reggae—more as flavoring than substance. He even sings like Sting, and generally favors a Police-like pseudo-reggae pulse over the loping jive beat. With *Shadow Man*, his American debut, he's received the major-label push and media exposure that's so far eluded his black countrymen; but that's not too surprising, given the album's high-gloss production, vaguely liberal sentiments, and ineluctably catchy hooks. But even if Clegg's material is second-hand and his approach opportunistic, there's no denying his talent as a songwriter. And one can only hope his airy, agreeable sound will tempt new listeners to delve more deeply.

**The Heartbeat of Soweto**, a compilation of Zulu, Shangaan, and Tsonga jive from South Africa, makes no concessions to American tastes. Shangaan and Tsonga music is

ever, less familiar to Westerners than the dominant Zulu school; and the lyrics, in a variety of African languages, are relentlessly downbeat, telling stories of domestic strife and bitter poverty. Shangaan jive, represented here by Thomas Chauke and The Shinyore Sisters, is virtually identical to Zimbabwean jiti; most of the other groups perform in a crude, rural mbaqanga style, sometimes using accordion or pennywhistle in addition to electric guitar and bass. Despite slower tempos and less virtuosic instrumentals, this music, with its heartfelt, unpretentious vocals, is often more affecting than the slicker, shallower output of more celebrated township artists. Most poignant are two tracks by Armando Bila Chijumane, who sings with only his acoustic guitar and a female chorus for accompaniment. His folkish strumming is dazzling on "Kamakhawana," but his message is bleak: "Without my family, I'll seek a new life in another part of the country./ I'll leave the disasters of my homeland that have left me in pain and frustration." On "Mashamba," another woeful tale, the chorus jumps in with a collective wail that simultaneously expresses the depth of despair and the implacable determination to carry on. It's a triumph of the human spirit. **db**

**ECM/JMT:** Terje Rypdal, *The Singles Collection*. Keith Jarrett, *Personal Mountains*. Strata Institute, *Cipher Syntax*. Cold Sweat, *Plays J.B.* Bob Stewart-First Line Band, *Goin' Home*. Ralph Towner, *City Of Eyes*.

**SHANACHIE:** June Tabor, *Aqaba*. Steeleye Span, *Portfolio*. Cheb Mama, *Prince Of Rai*. Ritmia, *Perhaps The Sea*.

**WARNER BROS:** Miles Davis, *Aman-dia*. Gail Ann Dorsey, *The Corporate World*. Earl Klugh, *Whispers And Promises*. Dr. John, *In A Sentimental Mood*.

**STEEPLECHASE:** Joe Bonner Quartet, *The Lost Melody*. Dexter Gordon: *After Hours; After Midnight*. Jackie McLean, *Tune Up*. Boulou Ferre Trio, *Nuages*. Tom Harrell, *Open Air*. Pierre Dorge & New Jungle Orchestra, *Johnny Lives*. Paul Bley & Jesper Lundgaard, *Live*. Chet Baker, *When Sunny Gets Blue*.

**NINE WINDS:** Kim Richmond Ensemble, *Looking In Looking Out*. Vinny Golia, *Out For Blood*. Tom Gruzo, *Say When*. Steve Adams/Ken Filiano, *Anacrusis*.

**QUICKSILVER:** Pepper Adams, *Urban Dreams*. Denny Zeitlin, *Tidal Wave*. David Friesen, *Amber Skies*. Linda Hopkins, *How Blue Can You Get*. Continuum, *Mad About Tadd*. Elvin Jones, *Brother John*.

**CONCORD JAZZ:** Charlie Byrd w/ Scott Hamilton, *It's A Wonderful World*. Ray Brown, *Bam Bam Bam*. Ken Peplowski, *Sonny Side*. Phil Woods, *Bouquet*. Ruby Braff, *Me, Myself And I*. Ed Bickert, *Third Floor Richard*. Howard Alden, *The Howard Alden Trio*.

**COLUMBIA/PORTRAIT:** Liebman, Shorter, DeJohnette, Gomez, Beirach, *Tribute To John Coltrane-Live Under The Sky*. Full Circle, *Myth America*. Joey De-Francesco, *All Of Me*. Illinois Jacquet, *Banned In Boston*. Horace Silver, *Silver's Blue*. Earl "Fatha" Hines and his Orchestra, *Harlem Lament*. Red Norvo, *Featuring Mildred Bailey*.

**AMPLITUDE:** Double Six, *Evening In Paris*. Act Big Band & Guests, *Extremes*. Baker/Catherine/Rassinfosse, *Strollin'*. Clark Terry, *Brahms Lullabye*. Raphaël Schille-beeckx, *Without Side*. Frank Foster, *Joy Spring*. Matthieu Michel, *Blue Light*. Various Artists, *Europa Jazz*.

**TAKOMA:** Tom Rigney, *Rigo*. Mottoretti, *First Generation*. Daryle Chinn, *From The Closet*.

**MCA/CHESS:** Bo Diddley, *Is A Gunslinger*. Chuck Berry, *After School Session*. Little Milton, *If Walls Could Talk*. The Dells, *There Is*. Etta James, *The Second Time Around*. Muddy Waters, *Brass And The Blues*. Various Artists, *The Blues Vol 4*. Preston Reed, *Instrument Landing*. Giles Reaves/Jon Goin, *Letting Go*. Booker T. Jones, *The Runaway*. Larry Knechtel, *Mountain Moods*. Justo Almarino, *Family Time*.

## 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.)

**ATLANTIC / EAST - WEST / SAJA / ANTILLES / MANGO / ISLAND:** The Reggae Philharmonic Orchestra, *The Reggae Philharmonic Orchestra*. Jeff Beal, *Perpetual Motion*. Los Van Van, *Songo*. Lost Boys, *It's Time For A Change*. Blue Rodeo, *Diamond Mine*. Adrian Belew, *Mr. Music Head*. Dick Bauerle, *Measure For Measure*. David Newman, *Fire!* Herbie Mann, *Push Push*. Danny Gottlieb, *Whirlwind*. Hannibal, *Visions Of A New World*. Michal Urbaniak, *Urban Express*. Victor Bailey, *Bottom's Up*. James Morrison, *Postcards From Down Under*. Chris Connor, *The George Gershwin Almanac Of Song*. Big Joe Turner, *Greatest Hits*. Milt Jackson, *Plenty*. Plenty Soul. John Coltrane, *Olé Coltrane*. Charles Mingus, *Three Or Four Shades Of Blues*. Modern Jazz Quartet, *The Complete Last Concert*. The American Jazz Orchestra, *Ellington Masterpieces*. Duke Ellington: *Dance Dates California 1958; Studio Sessions 1957 & 1962; Studio Sessions 1957-1967; Studio Sessions 1968; Studio Sessions New York & Chicago*.

**PICKWICK:** Lena Horne, *Stormy Lady*. Joe Marsala and Etta Jones, *Greenwich Village Sound*. Woody Herman, *Blowin' Up A Storm*. Cab Calloway and Scatman Crothers, *King Of The Cotton Club*. Connie Boswell, *An Evening With*. Mel Torme, *Smooth As*

*Velvet*. Les Brown and Jerry Gray, *Dancin' To The Big Band Sounds*. Various Artists: *Dixieland Cajun Style; Masters Of The Black & Whites; Black & White & Reeds All Over; The Great Tommy Dorsey Vocalists; Playing The Black & Whites; Radio Days; The Full Spectrum Of Music; Greenwich Village Jazz*.

**CANDID/BLACK LION/MOOD:** Don Ellis, *Out Of Nowhere*. Freddie Hubbard, *Minor Mishap*. Kolbe/Ilgenberger, *Waves*. Dollar Brand, *Round Midnight At The Montmartre*. Wardell Gray, *One For Prez*. Earl Hines, *Blues In Thirds*. Dexter Gordon, *Body And Soul*. Thelonious Monk, *The London Collection Vol 2*.

**A&M/CYPRESS:** Tim Weisberg, *Outrageous*. Simple Minds, *Street Fighting Years*. Brian Gallagher, *Coming Home*. Various Artists, *Live At The Knitting Factory*. Herb Alpert & Hugh Masekela, *Herb Alpert/Hugh Masekela*. Quincy Jones, *Gula Matari*. George Benson: *The Other Side Of Abbey Road; Tell It Like It Is*. Wes Montgomery: *A Day In The Life; Road Song*. Herbie Mann, *Glory Of Love*. Jim Hall *Commitment*. Gil Evans, *Where Flamingos Fly*. Sonny Terry and Brownie McGhee, *Sonny & Brownie*. Billy Hart, *Enchance*. The Paul Winter Consort, *Road*. Antonio Carlos Jobim, *Wave*. Milton Nascimento, *Courage*. Thad Jones/Mel Lewis, *The Thad Jones/Mel Lewis Quartet; New Life*. Charlie Haden, *The Golden Number*. Charles Lloyd, *Waves*. Paul Desmond, *From The Hot Afternoon*. Mel Lewis, *And Friends*.

**MESSIDOR:** Itamar Assumpção, *Intercontinental!* Lito Vitale, *Cuarteto*. Gonzalo Rubalcaba, *Mi Gran Pasion*. Los Van Van, *Sandunguera*. Henri Guedon, *L'Opera Triangulaire*.



Nitty Gritty Dirt Band, *Will The Circle Be Unbroken, Vol. Two*. Larry Carlton, *On Solid Ground*. Strength In Numbers, *The Telluride Sessions*. Acoustic Alchemy, *Blue Chip*. Steve Morse, *High Tension Wires*. Michael Paulo, *One Passion*.

**INDEPENDENTS:** Bill Evans, *The Complete Fantasy Recordings* (Fantasy). Sadao Watanabe, *Selected* (Elektra). Don Pullen, *New Beginnings* (Blue Note). Eliane Elias, *So Far So Close* (Blue Note). Boogie Bill Webb, *Drinkin' And Stinkin'* (Flying Fish). Wild Child Butler, *Lickin' Gravy* (Rooster Blues). Various Artists, *Low Blows* (Rooster Blues). Horace Silver, *Music To Ease Your Disease* (Silveto). Clark Terry, *Live 1964* (Silveto). Brian Priestley, *Love You Gladly* (Cadillac). Roy Ayers, *Wake Up* (Ichiban). Crossings, *Childs Play* (Iris). Barry Romberg, *2nd Floor Please* (Unity). Vikrama, *Hands On* (Unity). Bernie Senensky, *Friday The 14th* (Unity). Steve Reich, *For Taylor Storer* (NMDS). Aretha Franklin, *Through The Storm* (Arista). Ordinaires, *One* (Bar None). Lou Ann Barton, *Read My Lips* (Antone's). Holly Hofmann, *Take Note!* (Capri). Various Artists, *The Artful Balance Collection* (Artful Balance). Jared Stewart, *Jared Stewart* (Sedona). Stix Hooper, *Lay It On The Line* (Artful Balance). Djivan Gasparian, *I Will Not Be Sad In This World* (Opal). Marc Wagnon, *Shadowlines* (Sun Jump). Kitty Margolis, *Live At The Jazz Workshop* (Mad-Kat). Anthony Braxton Ensemble, *Victoriaville 1988* (Victo). Schmitz/Stabenow, *Basspartout For Guitar* (Bassic). Billy Foster, *Reflections* (Equister). Various Artists, *Deep In The Soul Of Texas* (Home Cooking). Billy Bizzor, *Blowing My Blues Away* (Home Cooking). Spencer Bohren, *Live In New Orleans* (Great Southern). Joanna Connor, *Believe It!* (Blind Pig). Connie Crothers-Lenny Popkin Quartet, *Love Energy* (NMDS).

Soundings Ensemble, *Instruments Of Peace* (Soundings Of The Planet). Roger Eckstine, *Live It Up—Live It Down* (EMA). Warren Bernhardt, *Hands On* (DMP). Sathima Bea Benjamin, *Lovelight* (Ekapa). David Liebman/Dave Love, *The Energy Of The Chance* (Heads Up). Rev. Billy C. Wirtz, *Deep Fried And Sanctified* (Hightone). Amaphisi & Uthwalofu Namakentshane, *City Shoes, Rural Blues* (Kijima). Ron English, *From Now To Then* (Hot Doc). Culture, *Cumbolo* (Shanachie). Mutabaruka, *Any Which Way . . . Freedom . . .* (Shanachie). The Fabulous Thunderbirds, *Powerful Stuff* (CBS). Neal Schon, *Late Nite* (Columbia). Kirk Whalum, *The Promise* (Columbia). Emil Viklicky, *Homage To Joan Miró* (Supraphon). Heikki Sarmanto, *Music From Felix The Great* (EMI). Jali Musa Jawara, *Soubindoor* (Mango). Chaba Zahouania, *Nights Without Sleeping* (Mango). Chaba Fadela, *You Are Mine* (Mango). Ali Farka Toure, *Ali Farka Toure* (Mango). David Murray, *Deep River* (DIW).

Chet Baker, *Live In Sweden* (Dragon). Bob Brookmeyer and the Stockholm Jazz Orchestra, *Dreams* (Dragon). Robert Kraft, *Quake City* (Sonic Edge). Buck Clayton, *A Swingin' Dream* (Stash). Lee Wiley, *Rarities* (Jazz). Alvin Batiste, *Bayou Magic* (India Navigation). Philip Glass, *A Thin Blue Line Sound-*

*track* (Elektra/Nonesuch). Soviet Jazz Ensemble, *Boomerang* (Melodia). Zusaan Kali Fasteau, *Worlds Beyond Words* (Flying Note). Frank Mantooth, *Suite Tooth* (Optimism). Max Groove, *Midnight Rain* (Optimism). Emiel Van Egdome, *This Is For You* (Optimism). Tuck and Patti, *Love Warriors* (Windham Hill). Nylons, *Rockapella* (Windham Hill). Chiz Harris, *Confirmation* (Cexton). Red Rodney, *No Turn On Red* (Denon). Benny Goodman, *Big Band In Europe Vol. 3* (Musicmasters). Capercaille, *Sidewalk* (Green Linnet). The House Band, *Word Of Mouth* (Green Linnet). Robert

Musso, *Absolute Music* (Mu). Various Artists, *A Taste Of DMP* (DMP). Bob Mintzer, *Urban Contours* (DMP). Warren Bernhardt, *Heat Of The Moment* (DMP). New York Voices, *New York Voices* (GRP). Mal Waldron/Marion Brown, *Much More!* (Free Lance). Judy Niemack, *Blue Bop* (Free Lance). Paul Bley, *Solo* (Justin Time). Al Jarreau, *1965* (Bainbridge). Didier Petit, *Sorcier* (Leo). Celestial Communication Orchestra, *My Country* (Leo). Kenny Neal, *Devil Child* (Alligator). Robby Krieger, *No Habla*. (I.R.S.) Pato Banton, *Visions Of The World* (I.R.S.). db

## SAXOPHONISTS

### DAVE GUARDALA MOUTHPIECES, INC.



Dave Guardala Mouthpieces are created using yesterday's handcraftsmanship coupled with today's state of the art computerized equipment. This enables us to manufacture a product whose design was previously impossible to obtain, and with a consistently controlled quality unmatched by any other mouthpiece. Each mouthpiece is manufactured using the finest quality solid brass alloy available. Of course, each mouthpiece is completely handfinished and individually tested.

"Truly the best mouthpieces I've ever played."

Hear Mike Brecker on his latest album "Don't Try This At Home"



MICHAEL BRECKER

### JOIN MANY OF TODAY'S TOP SESSIONMEN AND RECORDING ARTISTS:

Mike Brecker, Dave Liebman, Bill Evans, Dave Tofani, James Moody, Bobby Malach, Bill Perkins, Kirk Whalum, Nathan Davis, Bob Rockwell, Julius Hemphill, Joel Peskin, and Bob Sheppard.

\*\*\*\*\* Write For a Free Brochure \*\*\*\*\*

containing detailed information on our complete line of Soprano, Alto and Tenor Saxophone Mouthpieces. Watch for our Baritone model coming soon.

**DAVE GUARDALA MOUTHPIECES, INC.**

P.O. Box 926, Hicksville, NY 11802, USA

Phone: 516-254-2220

Worldwide inquiries invited.



**1 CAL TJADER.** "Mamblues"  
(from *MAMBO WITH TJADER, Fantasy*)  
Tjader, vibes; Edgard Rosales, congas.

This is Latin à la Cal Tjader. I used to hear him back in the '60s. It was catchy, had a nice feel. Cal always had the best Latin guys, and combined Milt Jackson's jazz sound with Latin. He did a lot for this emerging genre. The sound might have been Terry Gibbs', but I don't remember him playing much Latin. Because I've always respected what Cal's done, four stars.

**2 TERRY GIBBS.** "The Song Is You" (from *DREAM BAND, VOLUME 2, Contemporary*) Gibbs, vibes; Bill Holman, arranger.

I've been hearing about Terry Gibbs' Big Band from L.A. This must be it. I recognize Bill Holman's writing: running lines through sections. He's a musicians' favorite: hot playing, best studio musicians. I've met Terry, but he became inactive when I got started; he was Steve Allen's music director, then got into real estate. I've never thought of the vibraphone as being the ideal instrument to be surrounded by a big band; it doesn't blend, it has to be a separate voice out front, like a singer. That's what Hamp does, what Red did with Woody [Herman]. I would list five players as having left their mark, having defined styles, on vibraphone: Hamp, Red, Milt, Bobby Hutcherson, and myself. There will be others, of course. In spite of the fact that Terry yells a lot, four.

**3 MARIMOLIN.** "Marimolin"  
(from *MARIMOLIN, GM*) Nancy Zeltman, marimba; Sharan Leventhal, violin; Thomas Oboe Lee, composer.

That nice recording sound on both instruments made me jealous. I wanted it to be me! I've always loved the violin—it's pure magic. If I were reborn, I'd like to play violin or sing; I'm infatuated with its expressiveness. Mature dynamics and phrasing. Big, full, strong sound, and well-rehearsed. The only established group I'm aware of is a local group, Marimolin? I think they record for Gunther Schuller, my role model as dean. I've never heard them, but I'm greatly impressed. First rate: five stars. That's also my kind of piece: strong melodies, very original, it sweeps and soars. I would listen to and enjoy this many times.

**4 PAUL BLEY.** "0 + 1" (from *SOLEMN MEDITATION, GNP*) Bley, piano; Dave Pike, vibes.

That could be early Modern Jazz Quartet. It's their instrumentation and sounded like

**GARY BURTON**  
by Fred Bouchard

The lanky Indianan's four-mallet technique is widely recognized as the chief innovation on the vibraphone of this generation; all the more remarkable since he is self-taught. While a student at Berklee College (1960), Burton led dates on RCA; after work with George Shearing ('63) and Stan Getz ('64-'66), he formed his first groundbreaking quartet, which owed as much to country & western as to urban blues.

Today, he's back at his alma mater as dean of curriculum, but manages to juggle his performing career with deceptive ease. "I keep telling myself I'll cut back," said Burton, "but that moment hasn't arrived."

Burton's ear for young sidemen (Pat Metheny, Makoto Ozone) and penchant for exploratory duos (Chick Corea, life-



long colleague Steve Swallow) have kept him atop the heap (see **db**, Apr. '89). Burton was told nothing about the music played.

Kenny Clarke or Connie Kay's brushwork, though the piano didn't strike me as John Lewis. A nice performance. I followed them more when I was younger, not that much in the last decade. As a student, they were one of my favorite groups. Four stars.

**5 ANTHONY DAVIS.**  
"Opening Dance, Wayang No. 5"  
(from *THE GHOST FACTORY*) Davis, piano, composer; Kansas City Symphony; William McGlaughlin, conductor.

This opens the subject of orchestral jazz, always a tricky challenge. The orchestra played much better than I usually encounter in such projects, due to lack of rehearsal time. The jazz guys kept a low profile [no solos] on this piece; the orchestra did the main playing and they kept a time feel for them—a nice effect for me. The voicings and melodic figures reminded me of Samuel Barber, or Mike Gibbs. Having done projects of this kind myself, I know how much work goes into them and I'm impressed. Four; I reserve five for something that is not only well-done, but touches my heart.

**6 THELONIOUS MONK.**  
"Misterioso" (from his *COMPLETE BLUE NOTE RECORDINGS, Mosaic*) Monk, piano; Milt Jackson, vibes.

That's Monk and Milt—two people who are important to me. I haven't heard this before, but it's a Monk tune. Since the piano was mic'd higher, I knew it was either the

pianist's date or it was an old recording where the vibes sound mic'd-off in the distance somewhere. I got to know and love Monk's playing immensely because my quartet worked opposite him at the Vanguard for weeks on end. We somehow made a good match, working two months a year there, with a big tour for George Wein. The great thing about Monk was his wonderful ability to play totally unconventionally and still be understood. His approach was 180 degrees opposite most pianists, yet listeners clearly followed him. Most originals leave people scratching their heads. Monk communicated right then and there.

Milt was the dominant player when I came along, and the player I listened to most. Though I didn't end up following his stylistic direction, I've always had tremendous respect for him. Were I asked to name my favorite vibes player, it would be Milt Jackson. He made the single greatest contribution to the instrument: he showed that it could be played expressively and with beauty; not to demean the introductory contributions of Lionel Hampton and Red Norvo. Milt found the instrument being played with hard mallets in a percussive way and played it with soft mallets in a much more flowing, expressive, horn-like way. He changed forever the future of the vibraphone, made it turn the corner from a novelty to a full-fledged instrument.

They got right down to business here and made well-formed solos. I'm always telling students to shape what they say. It's been the struggle of my life to leave things out and get to the point. Five stars. **db**



## GERRY HEMINGWAY

THE OUTWARD-BOUND SOUNDS OF THIS DRUMMER ENCOMPASS A WHOLE WORLD OF MUSIC.

by Howard Mandel

**G**erry Hemingway strives to explore and expand on the pulse and its patterns, which he perceives as overlapping and interconnecting, like a web, everywhere. Systematizing and extending musical techniques he's learned from jazz masters, the best of '60s rock, Asian and African traditions, his own experiential research and years of association with dedicated improvising structuralists, Hemingway recognizes and/or projects trajectories of time and the sound of reverberant objects colliding as an ambitious and imaginative soloist, bandmember and leader, tape and combo composer, loose-limbed yet precise, powerful and swinging drummer.

Touring Europe for three weeks in May with a quintet playing repertoire from *Outerbridge Crossing*, his most recent Sound Aspects album, Hemingway comes off breakthrough gigs with Anthony Braxton's soon-to-be legendary quartet and Reggie Workman's exemplary ensemble at Manhattan's Knitting Factory. At New Music America-Miami, he performed Anthony Davis' concerto *Maps*, a set in an Art Deco hotel featuring some of the distinctive studies recorded on his LP *Tubworks*, and his processed tape and amplified percussion piece "Aivilik Rays." This complex *music concrete* piece is the polar opposite of the raucous, fullbodied quintet music he hopes to perform in the U.S. and Canada this summer, which debuted in New York at Kraine Gallery in February.

"I recorded *Outerbridge Crossing* in 1985," Hemingway reports. "It took me a year to sell, another year to get it out, and '89 is the first time I've gotten the group—not quite the same as the one on the record—to perform. David Mott, a baritone saxophonist who, like me, has developed an entire solo music with extended techniques, is an incredible improviser, fast and interesting—but he can't make the European dates. Don Byron's going to take his chair on clarinets. I'll have cellist Ernst Reisinger, from Holland, as on the record. Wolter Wierbos is playing trombone, and Mark Helias, bass." Trombonist Ray Anderson and Helias, Hemingway's partners in the long-standing trio Bass-Drum-Bone, made the album.

"The issue of instrumentation, though important to me, becomes less important than how the players come together, how



NANCY BLEWEISS

they work," Hemingway maintains. "My music is not for every player. It's not easy, it requires a lot of discipline and understanding of my concept. I've got 10 or 12 people, a core group I can draw upon who are familiar with my language and my ideas and who have strong, individual and interesting voices themselves that are compatible with what I'm doing."

Since his teens in New Haven, Connecticut, Hemingway has enjoyed just such a compatible milieu. He started on drums at age 11 and began collecting records with Frank Zappa's *Freak Out!* "I was very attracted to strange covers, things that looked a little obscure. When I went to prep school in New Jersey, I heard New York radio—WBAI, which played a lot of electronic music and WRVR, featuring bebop and Miles and '50s jazz. Then I got involved in more creative music. I alienated my friends by listening to the Art Ensemble's *Les Stances a Sophie*, and Coltrane's *Ascension*."

Hemingway made new friends: he met fellow New Haven native Anthony Davis by placing an ad in the personals of *Rolling Stone*. Trombonist George Lewis, flutist Robert Dick, and eventually bassist Helias came to town to attend Yale. Clarinetist Wes Brown and vibist Jay Hoggard went to Wesleyan University. Reedist Dwight Andrews, drummer Pheeroan akLaff, vibist Bobby Naughton, trumpeter Leo Smith, and the incomparable Braxton also were drawn to the area.

"I'm mostly self-taught," the drummer declares. "I went to the Berklee School of Music for one semester, but I hated it. I couldn't read. I'd studied music but my training as a drummer was nil. I'd understood by listening to records the importance of Duke Ellington, Monk, Bill Evans; and I found the back door to the Jazz Workshop in Boston, so I saw Ornette Coleman's quartet, Tony Williams, Cannonball Adderley with Bobby Timmons, Cecil Taylor,

Pharoah Sanders, Chick Corea. Live music helped me realize what I wanted to do. I returned to New Haven as the scene there started to grow.

"Leo Smith played me records by Fletcher Henderson and King Oliver, which gave me more of a historic overview, and he inspired my interest in solo music. In '74 I dedicated a series of solo concerts to Chick Webb, Max Roach, Sunny Murray, and Tony Williams. By '78, I'd studied for two-and-a-half years with Boston drummer Alan Dawson—one of the reasons I went to Berklee in the first place, and I couldn't get him when I was there. I audited courses at Wesleyan in West African and Javanese music and the South Indian *mrindingnam* tradition, and absorbed basics of big band orchestration from Mott, who was a Berklee graduate-level teacher. But what really developed my sense of solo music was when I moved to New York in '79.

"One of the first people I met was Earl Howard, a saxophonist and composer. He cared a great deal about form and structure, and understood clearly that my extended techniques weren't just experimentation, but were actually legitimate vocabulary which, if developed and refined, could make really exciting, coherent compositions."

Stroking a cymbal's edge with a violin bow, turning a snare on its side to attack each head separately, slipping metal objects between the halves of a hi-hat, tapping complex rhythms with his fingertips, slapping his toms with towels—Hemingway documented and categorized these techniques with Howard's help. Both composed works exploiting these directions which Hemingway recorded for his own Auricle Records as *Solo Works*.

Within a year of relocating, during which he lived off savings he'd earned teaching, Hemingway resumed his collective trio with Helias and Anderson, players equally at ease with solid progressivism, far-flung abstraction, and dixieland-like cacophony. Hemingway's post-modern eclecticism won him another outlet after the Connecticut-based Creative Musicians and Improvisers Forum (CMIF) produced a concert with the Association for the Advancement of Creative Musician (AACM) members in Hartford.

"I'd met Braxton quite a few times, and people had been recommending me to him, hoping he'd hire me. But this particular event brought us together." Hemingway soon toured and recorded with Braxton, George Lewis, Anthony Davis, and bassist John Lindberg; shortly thereafter Lewis and Davis dropped out, and pianist Marilyn Crispell joined the quartet. Mark Dresser replaced Lindberg, and Braxton's band has become one of the most quicksilver sensitive and high-level *substantive* ensembles of the '80s.

"People often ascribe cold, scientific qualities to Braxton's music," Hemingway well



knows, "but those who have the wherewithall to make it to the gigs usually come away with quite a different experience. Braxton's band encompasses a whole world of music. It's unpredictable what you might encounter, but one thing it's *not* is vacant, cold, and unemotional. Emotion is about the most important word I could ascribe to it. And it's honest music: it doesn't have any bullshit whatsoever. If there's any quality I'm drawn to in music of any kind, it's that quality."

The mass audience may not be ready for Braxton, but Hemingway considers his music particularly rewarding.

"When one is involved in creating art, one is not going to be concerned in the first stage of creation with what the market deems is happening, will it make money and advance your career. It's important first to understand what you're drawn to *musically*. One cannot be naive about the marketplace, but regarding the music as heady, the kind of thing you flip on after a hard day's work to relax, suggests a way of listening that distances itself from what the purpose of music really is. I think people have forgotten that music is an experiential thing."

By which Gerry Hemingway means one must take music in like any experience—hear it, feel it, think about it, live with it. "In my solo pieces, probably the first thing a listener notices is they don't reflect the general nature of what you consider a snare drum when you hear a snare drum, or a cymbal when you hear a cymbal. They go beyond the normal bounds of what that instrument is created for, or made to do, and how we're familiar with it.

"For me, there's a world to explore in those instruments. And that applies to just about everything. I guess what distinguishes me from a lot of drummers is that I care about extending the vocabulary, and trying to legitimize it through the way I use it." db

where in the avant garde world. But it's a whole world; I try always to create unity in my music. It's like taking a gem and rotating it through different angles—it's still one thing, but it's got a lot of different facets."

Donelian has performed and/or recorded with, among others, Sonny Rollins, Chet Baker, Paquito D'Rivera, Paul Motian, Billy Harper, Dave Liebman, Ted Curson, Lionel Hampton, and Mongo Santamaria. He's cut four albums as a leader: *Stargazer* (Atlas 27-1011), with Eddie Gomez and Billy Hart; *A Reverie* (Sunnyside 1019), for solo piano; *Secrets* (Sunnyside 1031), a sextet session that placed third in the 1989 French *Jazz Hot* critics' poll, and *Trio '87* (ODIN 4024-2), featuring a Norwegian rhythm section. Lately he's been teaching at the New School for Social Research and leading his own sextet and trio on gigs around Manhattan. He also works as a sideman with Rory Stuart and Anne-Marie Moss and as a member of the Middle East-fusion group Night Ark.

For all his experience, plus rave reviews on both sides of the Atlantic, the 38-year-old Donelian remains little-known. A classically trained player who cites McCoy Tyner, Herbie Hancock, and Chick Corea as prime influences, he is most often compared to Bill Evans, a similarly airy, brooding, impressionistic stylist. However, says Donelian, he hardly listened to Evans until he was in his mid-20s. Instead, he attributes his dark, introspective approach to his studies of Bartók and to his Armenian background.

The son of a nuclear physicist and former violinist, Armen showed early musical talent: he started piano lessons at age seven and studied classical music until he was 19. "I was involved in every kind of musical activity as a child," he says. "I got into dixieland and blues when I was a teenager, and I got into Art Tatum and Bud Powell when I was a senior in high school." Donelian then majored in music at Columbia University, meanwhile studying the music of John Coltrane, Miles Davis, Herbie Hancock, and

Chick Corea by taking records out of the Lincoln Center Library and transcribing solos. "There was no jazz curriculum at Columbia," he says, "so I had to do it on my own."

At the suggestion of his friend and fellow musician Marc Cohen, Donelian took lessons with pianist Richie Beirach after graduation. "He helped me to synthesize what I knew about classical music and jazz into a more coherent approach," says Armen. Later, Donelian studied with Ludmila Ulehla at the Manhattan School of Music. "We analyzed the Bartók string quartets," he says. "My use of different kinds of intervals has to do with my studies of that music, and that's what gives it a dark quality."

Following in the footsteps of his idols Chick Corea and Herbie Hancock, Donelian apprenticed in Mongo Santamaria's group. "When I got the gig I was really honored," he says, "because I was filling some shoes that had been filled by some very heavy people. And I learned quite a bit from Mongo about time and rhythm, and Latin culture, and about performing night after night. It was like going to school."

Donelian spent two years and cut four albums with Santamaria, then worked briefly with Ray Barretto; but little direct Latin influence shows up in his later playing. "I specifically try to avoid playing in those typical styles," he says, "because I *was* doing that for a few years, and people began to pigeonhole me. That's one thing I've always tried to avoid. I try to incorporate a spectrum of sound in my music, and at the same time try to express who I am as an individual. I've just tried to remain true to the sound and style I hear within myself."

From 1979 to 1983, Donelian worked with former Max Roach tenor man Billy Harper. "I have a lot of respect for Billy," he says. "He's a unique and very powerful player, and I think because I played with him I really came into my own, because I was given an opportunity to stretch out. He takes these 20-minute solos, and you have to solo after

## ARMEN DONELIAN

IN IT FOR THE LONG RUN, THIS PIANIST'S DIVERSITY AND PERSISTENCE ARE STARTING TO PAY OFF.

by Larry Birnbaum

**W**hat I try to do is present a spectrum in my music," says pianist Armen Donelian. "I've got one foot in the bebop world, one foot in the classical world, one foot in the Middle Eastern world, one foot in the Latin world, and one foot some-





him, and then you really find out who you are as a player, because you have to dig inside yourself for something to say after all the clichés are gone. We went to Europe four or five times; we went to Japan, and California a couple of times. I appeared on four records with him, and it gave me an exposure in a lot of different places where I'd never been able to go on my own."

In 1980, Armen recorded *Stargazer*, his first album as a leader. "I had been working on my own music from my college days, and the one thread that ran through all these

different engagements was my own work as a composer and a player. That was a very important foundation that led up to the recording date with Eddie Gomez and Billy Hart. When I put out *Stargazer*, I made the tape myself and sent it out to about 30 record companies, and most of them just ignored it. It finally got released on the Japanese Atlas label, but it wasn't distributed here, and a lot of people don't know about it; they think my first album was *A Reverie*, which came out in '86.

"When I did *A Reverie*, it was the same

business—getting ignored, getting turned down, it's too esoteric, this and that. Finally, Francois Zalacain of Sunnyside Records in New York had the sensitivity to appreciate the music, and I'm really happy that I hooked up with Francois, because he's honest, which is unusual in this business, and he's forthcoming with information. He's interested in building a catalog based on integrity; he's not worried about quick results. I just believe that if you keep persisting, you'll eventually find or attract the company that's right for you."

Donelian's next Sunnyside LP was *Secrets*, with a sextet including saxophonist Dick Oatts, trumpeter Barry Danielian, bassist Anthony Cox, drummer Bill Stewart, and Turkish-born percussionist Arto Tunçboyacı. "On that album," says Armen, "I tried to arrange the pieces so that they would project a balanced yet varied group sound, where every individual would have a chance to be heard as a soloist and also as an ensemble player, but where the group itself would have an identity as a unit. And it was also very gratifying to get those particular compositions recorded, because some of them go back 10 years, although others are very recent. I felt that as a composer, I was able to express myself better than on any of the albums I've done so far."

His most recent album is *Trio '87*, a CD-only release on the Norwegian ODIN label featuring bassist Carl Morten Iversen and drummer Auden Kleive. "Those two guys have been working together a lot over there," says Donelian. "I've played with Carl Morten since about '81, when I made my first tour there as a soloist. But we recorded the album there in '87 after about three weeks of performing together, so we were really well-oiled, so to speak, and the music and the fingers were moving. I think Europeans have a slightly freer approach to jazz, in terms of concept; they're not as locked into a format or style. But there aren't that many European musicians who can preserve that conceptual freedom and at the same time really swing, and that's why I feel good about these guys—because they can."

Though frustrated at his slow road to acceptance, Donelian refuses to compromise his music. "I'm not interested in one-shot listening," he says. "The music I love is the music that draws me back time and again. I know I can always go back and listen to Beethoven's late quartets or Coltrane's *Meditations* or Miles Davis' *Filles de Kilimanjaro* or Chick Corea's *Now He Sings, Now He Sobs*. Music like that keeps you coming back; you know that when you go back and listen to it again, you're going to hear something you didn't hear before. I would like people to keep coming back to my music year after year, and not to be the fad one year and in the dustbin the next. I'm in it for the long run."

db

NOW IN STOCK  
CONTRABASS SAXOPHONE  
WORLD'S LARGEST SAXOPHONE  
1 1/2 YEARS IN THE MAKING  
6' 2" TALL \$40,000 45 LBS.



**LARGEST SELECTION NEW-USED-RESTORED  
BRASS & WOODWIND INSTRUMENTS**  
REEDS, MOUTHPIECES & ACCESSORIES  
**FULL DISCOUNTS**

WE BUY — SELL — TRADE  
REPAIR — RENT

EXCLUSIVE DISTRIBUTOR  
KEILWERTH SAXES—Soprano, alto, tenor, baritone  
Regular and black anodized lacquer finishes

BERKELEY Cases—available again  
in sparkle finish  
For the flamboyant sax player!!

INTERNATIONAL WOODWIND & BRASS CTR., INC.  
ROD BALTIMORE MUSIC, INC.  
151 W. 48TH ST.  
NEW YORK, N.Y. 10036

212-840-7165 212-575-1508

**Order by Phone**  
1-800-247-4782  
NY (716) 694-1176


**MUSIC  
IN TIME**

The musician's watch/dial shows scale intervals. Hands tell time. Quartz movement, one year warranty, leather strap, goldtone.

Accompanying booklet explains use of watch for instant reference to interval patterns of all scales and modes.

To order send name, address, and \$49.95 plus \$3.00 shipping/handling (plus sales tax for New York State residents) in check or money order.

Mastercharge or VISA add number, signature and expiration date. Specify men's or ladies model.



**Satisfaction Absolutely Guaranteed**

If you are not completely satisfied we will replace the item or refund your money in full.

CHROMATIC WATCH CO.  
POST OFFICE BOX 13  
N. TONAWANDA, NY 14120