

DOWN BEAT

Jazz, Blues & Beyond

April 1990, \$1.95 U.K. £2.25

Night Music

IT'S HIP,
IT'S ECLECTIC, BUT
CAN IT SURVIVE?

MARCUS ROBERTS
PIANO JAZZ GROOVE

ED WILKERSON'S
PIONEER SPIRIT

NEW BLOOD
FOR A NEW BLUES

**MAYNARD
FERGUSON**
BACK TO BOP

Night Music Host
David Sanborn





Hiram Bullock and Bootsy Collins

JOHN BELLIS/MORETINA, LTD.



Ed Wilkerson

TERRI GARDNER



Kenny Neal



Maynard Ferguson

MITCHELL SEIDEL

Features

16 NIGHT MUSIC: SOMEBODY SAVE NIGHT MUSIC

The hip and eclectic after-hours show, *Night Music*, has set a new standard for quality music on TV. The show's short history reads like a musical who's-who for the 20th century. But *Night Music's* future is uncertain. Huh? Join **Brooke Wentz** in the cheering section.

20 MARCUS ROBERTS: DEEP IN THE GROOVE

"You pay homage to the great tradition established by Bird, Duke, and Monk. . . ." This is the starting point for pianist Marcus Roberts, whose new album takes an engaging trip through the blues. **Philip Booth** relates.

22 ED WILKERSON: TOGETHERNESS IS EVERYTHING

Here is a renaissance man of jazz if there ever was one. Chicago's own Ed Wilkerson leads, composes, produces, blows, but most of all, inspires the many who he comes in contact with, including **John Corbett**.

24 NEW BLOOD FOR A NEW BLUES

They're a fresh generation playing with love for the tradition and a passion for some kinda new blues. **David Whiteis** offers up a rundown on a select group well worth checking out.

28 MAYNARD FERGUSON: BACK TO BOP

Trumpet master Maynard Ferguson is back, prompted by "the urge to play with other horns again." The high-voltage bandleader keeps tabs on a younger generation, as **Scott Yanow** discovers.

Departments

6 on the beat, by Frank Alkyer.

8 chords & discords

10 news

14 riffs

30 record & cd reviews: Roy Rogers; Frank Mantooth; Dave Samuels; Chick Corea Elektric Band; Clifford Brown; Daniel Lanois; Billy Strayhorn Septet; Bill Coleman; Steve Roach; Kevin Braheny; Michael Stearns; Steve Roach; Sheila Jordan; Sheila Jordan/Harvie Swartz; Sonny Boy Williamson and Big Joe Williams; Leadbelly; Fats Waller and His Rhythm; Hariprasad/Zakir Hussain; L. Shankar; Tenor Tales.

51 blindfold test: Greg Osby, by Kevin Whitehead.

52 profile: Louie Bellson, by Scott Yanow.

53 caught: The Blackwell Project, by Gene Santoro.

56 pro session: "Herbie Hancock's 'Butterfly'—A Keyboard Transcription," by Adam Holzman.

58 pro shop

61 ad lib: "Willner's Wonderland," by Howard Mandel.

62 auditions: Young musicians deserving recognition.

Cover photo of David Sanborn, Andy Freeberg. *Night Music*: Chelsea All Mobile Studio; Set Design, Eugene Lee; Wardrobe, Susan Brown; Hair Stylist, Randy Mercer.

DOWN BEAT

Jazz, Blues & Beyond

APRIL 1990
VOLUME 57 NO. 4



PUBLISHER John Maher
EDITORIAL DIRECTOR Frank Alkyer
MANAGING EDITOR John Ephland
ASSOCIATE EDITOR Dave Helland
ART DIRECTOR Anne Henderick
PRODUCTION MANAGER Gloria Baldwin
CIRCULATION MANAGER Elaine Ritzleris
PRESIDENT Jack Maher



ALBUM REVIEWERS: Jon Balleras, Larry Birnbaum, Fred Bouchard, Owen Cordle, Baine Guregian, Frank-John Hadley, Peter Kostakis, Art Lange, John Litweiler, Howard Mandel, John McDonough, Bill Milkowski, Ben Sandmel, Gene Santoro, Bill Shoemaker, Jack Sohmer, Robin Tolleson, Ron Welburn, Pete Welding, Kevin Whitehead, Josef Woodard.

CONTRIBUTORS: Larry Birnbaum, Michael Bourne, Tom Copi, Lauren Deutsch, John Dikerto, Leonard Feather, Mitchell Feldman, Andy Freeberg, Art Lange, Howard Mandel, John McDonough, Bill Milkowski, Paul Natkin, Herb Nolan, 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. Nastas; 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 Henschel; Pittsburgh, David J. Fabilli; 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 Freundlich; Great Britain, Brian Priestley; India, Vinod Advani; Italy, Ruggero Shassi; Jamaica, Maureen Sheridan; Japan, Shaichi Yui; Netherlands, Jaap Ludeker; Norway, Randi Hultin; Poland, Charles Gans; Senegambia, Oka Drame; South Africa, Howard Belling; Sweden, Lars Lystedt.

EDITORIAL/ADVERTISING PRODUCTION/OFFICE/ ADMINISTRATION & SALES OFFICE:
180 West Park Ave.
Eimhurst, IL 60126
FAX: 708/941-3210

John Maher Advertising Sales
1-708/941-2030

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., Eimhurst, IL 60126. Copyright 1990 Maher Publications. All rights reserved. Trademark

registered U.S. Patent Office. Great Britain registered trademark No. 719407. Second Class postage paid at Eimhurst, 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 Microfilms, 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, Eimhurst, IL 60126.

CABLE ADDRESS: **downbeat** (on sale Mar. 9, 1990)
Magazine Publishers Association





YAMAHA DX7

JOHN BELLUSSIMO



SOMEBODY SAVE NIGHT MUSIC

TV'S MOST INTRIGUING MUSIC SHOW HANGS IN THE BALANCE

By Brooke Wentz

*"Some of the choices
have aggravated people,
but I would prefer
to be pushed a
bit and pissed-off than
bored and put to sleep."*



Q. Quiet on the set. David, silent bumper till music. 10, 9, 8, 7, 6, 5, 4. . . . "Enter theme music. "Applause"

lights flash. Audience claps. 3 . . 2 . . Rolling. Fade to dapper-dressed host David Sanborn. "Good evening and welcome to *Night Music*," beams Sanborn. "Tonight's music spans the globe and beyond. From Saturn we have Sun Ra and his all-stars . . . (applause) . . . from Hollywood, which we all know is another planet, Syd Straw . . . (applause) . . . also a great new band from Boston, The Pixies . . . (applause) . . . and a man who would be welcome on any planet . . . the Reverend Al Green. So let's welcome . . . Al Green."

Green breaks into a soulful "Love Is The Message" and the band begins, groovin' hard. Forty-five minutes later, the Reverend returns to join Sun Ra on "Space Is The Place." Not knowing what to do, the amazed and confused Reverend picks up a tambourine, later a cowbell, and attempts to contribute something to Ra's cacophonous stew.

For almost two years, *Michelob Presents Night Music* has brought together notables in music with relative unknowns. In one sitting, viewers can see guitarist Pat Metheny play with avant garde turntable artist Christian Marclay, funkmeister Bootsy Collins together with songwriter supreme Allen Toussaint, harmonica virtuoso Toots Thielemans wail with jazz fingerman Charlie Haden, and bizarre video stars The Residents snap their fingers to country vocalist Conway Twitty singing "When You're Cool." Film snippets of music history—a 1955 cut of Hazel Scott with Charles Mingus playing "Foggy Day," or Miles playing "So What" with John Coltrane, or a 1966 version of Jimi Hendrix singing "The Wind Cries Mary"—are cut in. Climaxing with all invited guests jamming together, the grand finale inevitably produces very unique combinations—Sonny Rollins with Leonard Cohen, Charlie Haden with rock vocalist Nick Cave.

opposite page: Sun Ra & Co. sizzle with host David Sanborn.

Host With The Most

Having played with Gil Evans, David Bowie, Bruce Springsteen, Paul Simon, Paul Butterfield, The Brecker Brothers, and Bob James, and recording 11 records for Warner Bros., saxophonist David Sanborn has proven himself very adept at quite a variety of music styles.

Starting his musical career playing r&b gigs around St. Louis, his home town, Sanborn studied music theory at Northwestern University and later at the University of Iowa. He joined The Paul Butterfield Blues Band in 1967 with the help of drummer Philip Wilson and toured with The Rolling Stones and David Bowie between 1972 and '74. Sanborn released his first solo album, *Taking Off*, in 1978, winning him critical acclaim and numerous record gigs, such as Rickie Lee Jones' *Pirates*, Bruce Springsteen's *Born To Run*, and a duet with Bob James, *Double Vision*.

Sanborn has made regular guest appearances on *Late Night With David Letterman*, and aside from hosting *Night Music*, since '86 he's been hosting a syndicated weekly two-hour radio program called *The Jazz Show* (Westwood One Networks), featuring new releases and CD reissues, as well as discussions with guest artists.

Heard on 156 stations across the United States, the show became popular partly because rock and pop stations were turning to jazz on the weekends. Sanborn, a recognizable figure to both jazz and rock audiences, and producer Andy Denmark program a wide variety of musical styles, from hard-bop to fusion to brassy big band to world music. Sometimes it works, sometimes it doesn't. The unconventional format was lost on some. As Sanborn states, "When [Pat Metheny and Ornette Coleman's] *Song X* came out, I said, 'We got to play this record.' But sure enough, we got all these calls, and a few stations dropped the show because of that."

Overall, however, *The Jazz Show* seems to have found a winning approach and remains on solid ground. "Most people don't react negatively to the stuff if you introduce it properly," explains Sanborn. "If you say this is John Coltrane, Ornette Coleman, and give some history, easing them into an understanding of what the music is, it seems to work."

Despite the intriguing and creative mix of musical talent on display, however, a very interesting tango has begun between the show (and its eclectic approach) and its sponsor, with *Night Music's* regular crew serving as collective ringmaster. Ratings compete with major artists, unconventional TV formats, and a non-prime-time slot. Consequently, this classic tug-of-war between art and commerce has placed the show's future in jeopardy.

"We are not going to be PBS and we will never have a budget like Saturday Night Live, but we are also not going to be a mainstream show. That is not what Night Music is all about."

"We're pushing the limits of good taste here on television," says Sanborn after the taping. "The funny thing is, what we are doing is not that 'out,' to me. It may be strange, but it's not that inaccessible. We thought we would push them [Michelob] over the edge with Sun Ra, but afterwards they said, 'Gee, that Sun Ra guy was really far-out.'"

Night Music does not promote an artist's latest single or suggest they lip-synch to TV tracks. The show allows artists to play live, with or without the help of the *Night Music* band—guitarist Hiram Bullock, keyboardist Philippe Saisse, drummer Omar Hakim, percussionist Don Alias, and bassist Tom Barney.

Sponsored by Michelob and directed and produced by individuals who hold music close to their hearts (executive producer Lorne Michaels, producer John Head, David Sanborn, and music producer Hal Willner), *Night Music's* link to Michelob and the NBC network makes for a daring duo. The nature and format of the show goes against the grain of commercial television, and yet, the program's funding source is a major corporate sponsor: what would seem to be quite the coup for Michelob.

At times, Sanborn feels it is a struggle to keep the show on. "Perry Mason reruns get better ratings." Michelob is hoping for a 2 share (2 million homes) rather than the current 1.5 million. A contributing factor to the show's rating is its usual time slot: Sundays, around 12:15 am EST. At that hour, you are either asleep or out doing something you shouldn't. As a result, viewership is not as high as Michelob would like and, unfortunately, they have no other way to judge the show. "Ultimately, anything like this is a business," comments associate producer Bibi Green. "I think Michelob would like to see Eric Clapton, or someone of that stature, on every week. Hal won't because it isn't his concern. Maybe it should be, but he has a vision and he imposes that vision on the show, and the producers have chosen to say, 'Go ahead.'"

"Anheuser Busch has been associated mainly with sports, but beer is associated with other places, like entertainment," explains Michelob group brand director Bob Goughenour. "We sponsored the show for two reasons: first, to have a closer link with music and second, for ownership of the program with its connection with Lorne Michaels. We like the chance he took with *Saturday Night Live*. We also like the idea of having the show on Sunday night because we felt what was currently available, like sitcoms, was boring and we were interested in good adult programming." On the other hand, what is the purpose of having a show that does a terrific job of exposing the unexposed and entertaining audiences with fantastic music if it is aired at an entirely inconvenient time? For example, Seattle airs the show on Saturdays at 2:30 am, Milwaukee, Atlanta, and Miami on Sundays at 1:15 am, Denver on Fridays at 2:00 am, and Philadelphia on Mondays at 1:30 am. Anyone for 3:00 am?

Today, the future of *Night Music* belongs to Michelob. At press time, there were no indications whether or not Michelob would renew its contract with *Night Music* for another season. Sanborn comments about potential changes: "We are not going to be PBS and we will never have a budget like *Saturday Night Live*, but we are also not going to be a mainstream show. That is not what *Night Music* is all about. It is an alternative music show where music that doesn't ordinarily get seen finds national exposure. Some people even think we are too mainstream." Without *Night Music*, how will such worthy artists as The Microscopic Septet, The President, Jean Paul Bourelly, or Chunk ever make it to TV? Should Michelob renew its contract, they *could* potentially have a major impact on the future of consumer musical taste.



Bluesbaskers:

Eric Clapton and Robert Cray.

Liberation music:

Charlie Haden flanked by Sharon Freeman and Makanda Ken McIntyre.

Hal Willner, *Night Music's* musical producer, leaves quite a mark on each show. Stepping in one night during the first season to guest-produce a show with NRBQ, Marianne Faithfull, John Zorn, and Rob Wasserman, followed by another show with Leonard Cohen, Sonny Rollins, Ken Nordine, and Was Not Was, Willner had all heads turning. Sanborn, familiar with Willner's finesse for disparate elements as a record producer (*Amarcord Nino Rota*, *That's The Way I Feel Now/A Tribute To Thelonious Monk*, and *Stay Awake*—see Howard Mandel's "Ad Lib," p. 61), thought he would be a natural for the show. "Hal doesn't have an affinity towards commercial music," states Bibi Green. "Anything that is synthesized and not 'real' to him is very alien. We moved away from that and have taken more risks than the first season." Drummer Omar Hakim agrees, "The shows used to be contemporary jazz-oriented. We had progressive r&b artists—Dizzy Gillespie, Dianne Reeves, and David Peaston—on the first season.

"But in the second season, Hal brought in NRBQ and Sonic Youth. Today, the shows are more world beat-oriented and have different sorts of rock acts." Guitarist Hiram Bullock adds, "This year, the show seems to have a definite character and artistic choice. Pretty weird things that you would never see, like Phil Woods playing with NRBQ." Sanborn, aware of potential artistic differences says, "Some of the choices have aggravated people, but I would prefer to be pushed a bit and pissed-off than bored and put to sleep."

Willner enjoys throwing in "monkey wrenches," as he puts it.

ALL NIGHT LONG

Conceived in mid-1988 as a crazy concoction by Sanborn and his manager Patrick Rains, *Night Music* became a glimmer of light for emerging and often rarely exposed artists. "Herbie Hancock and I did a show called *Coast To Coast* on cable television," recalls Sanborn. "Joni Mitchell, Bobby McFerrin, Wayne Shorter, Herbie, and myself were taped in a recording studio, rehearsing and hanging out. I thought what a great idea to have musicians together who wouldn't normally be associated together. I said to Pat, 'That kind of thing would be great if it were on television.' So we talked about different ideas and how we would structure it; got a house band and made it sound loose—somewhere between a performance and a rehearsal."

Shortly after, Rains sold the idea to NBC-owned-and-operated stations. They approached production company Broadway Video to develop the idea into a TV show and worked out a format. Sanborn explains, "The idea was to have artists on the show who wouldn't ordinarily be on television—naturally jazz musicians, blues players, and bands perhaps without a record deal."

Originally intended to be the reverse of *Saturday Night Live's* format with 80 percent comedy and 20 percent music, *Night Music* aimed for 80 percent music and 20 percent comedy. The first season had as co-hosts ex-Squeeze pianist Jools Holland and Sanborn. They bantered and introduced acts together, Holland talking most of the time as Sanborn held his saxophone. An attempt at comedic writing was presented by comic Kevin Meaney, but after six shows he was dropped. And at the end of the first season, Holland's contract ended. According to Hiram Bullock, "The general feeling was that audiences, including my mother, couldn't understand Jools. His whole style was very British. Even though he was a player, he wasn't a session player able to play every style."

The split between Holland and Sanborn was amiable and the second season started up with a demure, fairly stiff Sanborn attempting to try his chops at hosting, getting some flack from avid watchers. Today, Sanborn has loosened his style considerably and feels more at home.

First-season's music director and bassist, Marcus Miller, left because of increasing outside commitments. George Duke stepped in for awhile and then the job was handed over to Hiram Bullock and Philippe Saisse. "Everyone has suggestions about what songs to do," explains Saisse, "but we have to be concerned about the television aspect of the show. Everything must be perfectly timed. So we make some edits within songs, make sure the tempos are always the same and the artist is happy."

After guest-hosting two shows, eclectic record producer Hal Willner joined the team for the second season as music producer. "Willner brought in a much broader spectrum of music which has opened me up to a lot of new styles," says Saisse. "It is relentless, and now my repertoire is huge, from Dizzy Gillespie to Sonic Youth."

Willner, Sanborn, and John Head choose artists at the beginning of the season. "Everyone participates and comes up with names of artists they would like to have on the show," says Sanborn. "Everyone participates in the process, but Hal shapes the show." As drummer Omar Hakim says, "For me, it is comfortable to play the music. It is a great gig to play drums because I have always made a point to play different styles and try to make them a part of my musical vocabulary."

"I think music on TV works very well when done properly. It shows that you can take a viewer on a journey. I think it is even easier than records, because people flip their dials past [programs]. They just sit and watch it. It is not like taking a record that has Los Lobos, Aaron Neville, Sinéad O'Connor, and Benny Carter and trying to find out where to put it in a record store."

Jazz critic Nat Hentoff recalls the experience of *The Sound Of Jazz*, a program sponsored by Revlon and produced by Robert Herridge in the 1950's. "One difference between *Sound Of Jazz* and *Night Music* is that *Sound Of Jazz* was cut live, adding tremendous excitement," recalls Hentoff. On *Night Music*, the artists rehearse and shoot live, choosing the best take. "Bob Herridge, the show's director, believed jazz was spontaneous and he had enormous respect for the musicians," continues Hentoff. "He had the best cameraman in the business and would say 'Shoot what you want. We'll take care of the shots in the control room.'" Sure enough, *The Sound Of Jazz's* shots have proven to be quite innovative compared to much of today's fare on TV.

In comparison to its contemporaries like *Late Night With David Letterman* and *Saturday Night Live*, *Night Music* (originally called *Sunday Night*, but changed to *Night Music* to give local programmers more flexibility) orients itself around music. Dick Clark's *American Bandstand*, a Top 40 countdown show focusing on the kids' and the host's enthusiasm as opposed to the music, has always been a taped, lip-synched show. *Saturday Night Live* is taped live and MTV provides vignettes where viewers see the directors' interpretation of music. "All these shows—*Night Music*, *Saturday Night Live*, and *Bandstand*—are aimed at different audiences," explains Green. "*Night Music* is not directed towards that 16-year-old audience that wants to see Bon Jovi. Although, if Bon Jovi wanted to come on and play something that was completely out of what they normally do, I am sure we would be happy to have them."

Members of the band maintain that *Night Music* is the only show where the house band has to perform and play continually. Don Alias, who joined the group in October, feels, "It is so diversified that you never know what you will have to play when you rehearse. You're hired for your musicality. It enables us, especially me, to incorporate my roots and play all kinds of music. We had Van Dyke Parks on once and he came with a full orchestra and a full percussion part written out. But then Pharoah Sanders lets you do your own thing—totally improvised."

To band members, *Night Music* means exposure. Hiram Bullock asserts, "It is like an elite session gig. We do every kind of music from Conway Twitty to African singers to old blues guys to whatever, and we must be able to do every kind of music quickly. So I find it kind of a boost to my self-esteem." Bassist Tom Barney, a three-year veteran of the *Saturday Night Live* band, says it this way: "It gives us an opportunity to work with people we wouldn't ordinarily work with. I like the fact that David [Sanborn] brings in old artists like Stanley Turrentine or Curtis Mayfield. I grew up with that. I never thought in my wildest dreams that I would have a chance to work with Curtis Mayfield! That music takes you back to the good times in your life."

Good times aside, the recurring headache of how to be creative and savvy from a business point of view persists. As if ratings and a healthy budget weren't enough to distract, artists themselves can, and do, join in the tango. For example, there was the time reedist/composer Yusef Lateef canceled the day of the taping. After rehearsing for two days, Lateef, being a devoted Muslim, spotted a letterhead with "Michelob Presents *Night Music*." Obviously unfamiliar with the show's sponsor (did he ever bother to watch *Night Music*?), Lateef refused to participate because of the beer connection and walked off the set. . . .

Leaning back in his chair behind the lighting board console, technician Lachlan McLaren smiles, and says, "So what if Michelob doesn't renew, there will always be another one."

Oh yeah?

DB



MITCHELL SEIDEL

Fast-forward, in a southerly direction, to New Orleans. May 1989. Midway through a performance at the Jazz and Heritage Festival's new River Tent, pianist Roberts proves by turns introspective and demonstrative on a piano feature piece, Monk's "Misterioso." The relative rookie, in his typically graceful, understated fashion, nearly steals the show from his Grammy-showered boss. *The Truth Is Spoken Here*, Roberts' widely-praised debut that year, tops *Billboard's* jazz chart and sells nearly 60,000 copies, impressive figures for a newcomer.

Cut east to Tallahassee, Florida, in the first January of the new decade. Roberts, 26, seated in a modest, spartanly decorated apartment in a quiet, woody section of the town where he attended college, is a day away from a Wynton Marsalis tour of China and Australia. He's awaiting the scheduled mid-March release of *Deep In The Shed*, the second recording in a five-record deal that the pianist has signed with the RCA/Novus label. "As far as I'm concerned, I'm purely

MARCUS ROBERTS

DEEP IN THE GROOVE

By Philip Booth

Chicago Jazz Festival. September 1987. Soundcheck completed, Wynton Marsalis rushes from the Grant Park stage to his hotel room at the Blackstone. His right-hand man during the brisk walk back is Marcus Roberts, the Florida-born musician who has already staked a claim as jazz piano's youngest master in the making, via first-place honors at several high-profile piano competitions.

An impertinent interviewer questions the trumpeter's motives for releasing an all-standards album. "Why did I do that, Marcus?" Wynton asks, deferring to his handmate: "So that you could pay homage to the

great tradition that's been established by Bird and Duke Ellington and Monk and all the people who could really play. And they played standards," Marcus replies, ever so softly. And Wynton repeats it, just in case the reporter didn't catch all the words.

interested in being associated with the people who built our music, people like Duke, Coltrane—people who are serious musicians and who are serious men, people who represent the whole concept of America," Roberts declares, deep inside a two-hour conversation about his roots in gospel music, his education at a state school for the deaf and blind in St. Augustine, his work with Leonidus Lipovetsky at Florida State University, his working graduate-school residency with Wynton, and his ambitions as a serious, young jazz artist.

During the talk, Roberts, who lost his sight due to cataracts at age four, often



.....
Fellowship of friends: Roberts with (from left) producer Delfeayo Marsalis, the late Charlie Rouse, Elvin Jones, and Wynton Marsalis during the recording of *The Truth Is Spoken Here*.

presses his fingers against his gray corduroy pants, absentmindedly working out silent piano passages. "The only thing that I can do is play the music that I'm trying to get together and to pay homage to the musicians who I consider to be personally motivating forces behind the philosophy that I'm trying to develop. I can only hope that the people who come into contact with that find some inspiration."

Roberts, both from the distance of the concert stage and here at home, near his girlfriend of four years, his parents, and within the inner chamber where he writes most of his original compositions ("We're not hassled by anybody and you can work. If you want to go to New York, it's only a three-hour flight away."), exudes a kind of ultra-devotion, a quiet, slow-burning intensity about his work that borders on the spiritual. And without a shred of one-way arrogance or superiority. That quasi-religious inner drive, a quest for the wisdom and knowledge of his music's forefathers and innovators, works its way into some of the titles—"Spiritual Awakening," "Nebuchadnezzar"—found on his new *Deep In The Shed*, so named because "that's just to send out the message that you gotta always practice and work to come closer to a certain level of excellence and quality dealing with this music."

If chops, swing, maturity, inspiration, and compositional skills are the qualifications, Roberts has arrived, or at the minimum, has established himself as one young jazz pianist with much to offer. His sophomore release, recorded last year in New York and New Orleans, offers solid evidence. Backed by a team that includes players who toured with the pianist last summer—bassist Chris Thomas and drummer Maurice Carnes, both from St. Louis, and trumpeter Scott Barnhart—and members of the Marsalis group, the leader shows off an engaging set filled with deep-rooted grooves, Ellingtonian horn-section designs, and thoughtful solo work from all the players on hand. The program, an engrossing trip through six blues numbers, was purely deliberate. "It was something that I definitely conceptually wanted to do. What I'm trying to do is to deal with blues in a number of ways. There are blues which are reminiscent of people like Robert Johnson—Delta-type blues; and then there are blues pieces which have more of a Middle-Eastern type of sound and character," says Roberts.

"There's only one straight standard-type 12-bar blues on there, and then the others that are 12 bars have either altered progressions or rhythmic devices. That's one of the reasons why I wanted to do this record. Because any great musician could do that—obviously Louis Armstrong, Trane, if you're listening to Jimmy Blanton or Paul Gonsalves, or if you're listening to Stan Getz play. The ones who really could play—they could play blues, and they could swing, they could groove. To me, the groove represents the

vibrance of a piece. That's the whole reason why people would use Duke Ellington's music to dance to. Because when you're dancing, that's rhythm, that's groove."

Roberts' own improvisations, too, inspired by recent obsessions (Jelly Roll Morton) and long-term ones (Oscar Peterson, Art Tatum, McCoy Tyner), are highlighted on the album. "One thing I like to work on, which is a Duke Ellington and Monk conception, is the whole idea of thematic conception, where you try to develop melodies throughout the entire solo—actual real, true melodies while you're playing, which are developed and extended. But it's certainly difficult for me to speak on whether it's new or not. I don't know. I hope so. I'll tell you this: I learned an awful lot through preparing the music, and I certainly feel much less nervous about doing records. This record was not nearly as difficult for me to deal with as the first one. The first one is the



MITCHELL SEIDEL

MARCUS ROBERTS' EQUIPMENT

Roberts' piano of choice, when he can get it, is a Steinway D, a nine-foot grand, although he often has to settle for the seven-foot B model. "They offer the most, in terms of tone production and consistency of sound, especially from a voicing standpoint," he explains. "Those pianos, to me, tend to have more of a richer, balanced type sound from register to register."

For now, it's thumbs down on electric keyboards, synthesizers, or sequencers. "I bought a lot of that stuff a couple of years ago. I have a whole stack of them. I haven't found anything to do with them as far as jazz music, yet. But I have figured out that if I want to use it, I think I could use it in a movie soundtrack rather well."

MARCUS ROBERTS SELECTED DISCOGRAPHY

as a leader

DEEP IN THE SHED—RCA/Novus 3078-1-N
THE TRUTH IS SPOKEN HERE—RCA/Novus 3051-1-N

with Wynton Marsalis

CRESCENT CITY CHRISTMAS CARD—Columbia FC 45287
THE MAJESTY OF THE BLUES—Columbia OC 45091
LIVE AT BLUES ALLEY—Columbia PC2 40675
MARSALIS STANDARD TIME, VOL. 1—Columbia FC 40461
J MOOD—Columbia FC 40308

first one. It's like your first girlfriend. You don't know nothin' about girls."

As he tells it, Roberts' life seems like a series of learning experiences, all of which he has found specific, practical uses for. Born to a gospel-singing mother who had lost her sight as a teenager, he banged on a church piano at age eight, and soon after began taking lessons. In St. Augustine, he studied classical piano, theory, and harmony with Hubert Foster, and was turned on to jazz at age 12, after hearing Ellington on the radio.

He came to terms with his handicap at an early age: "I never felt as a result of me being in a situation without sight that people owed me something or that they necessarily should cater to my situation, because if you talk to any person long enough you will find that their life dealt out many unexpected sets of circumstances that *they* had to deal with. They may not be visually apparent to you or physically apparent to you, but they're just as real. That's how I looked at that."

While touring abroad in the summer of 1981 with a group of high-school jazz musicians, Roberts encountered a 19-year-old Wynton at the Montreux Jazz Festival, and a year later heard and met the trumpeter at a National Association of Jazz Educators convention in Chicago. The two subsequently began an extended telephone relationship that arrived at its logical conclusion when Roberts, whose entire jazz-concert experience had been limited to a handful of shows with high school and college bands and piano competitions (Monk in 1987, Jacksonville's Great American in 1982), was asked to join the band in June 1985.

The young pianist has exhibited remarkable musical growth ever since, beginning with *J Mood*, his first album with Wynton, continuing through a pair of solo albums, with a multi-disc set expected to be released by Marsalis later this year. His immediate game plan includes the release of a long-form video, some of which was filmed at New Orleans' historic Saenger Theater, as a tie-in to *Deep In The Shed*; an unaccompanied solo album featuring the music of Ellington, Monk, and Morton, and his own solo and group-led dates beginning this summer.

"The more active you are in the many aspects that the music allows you to participate in, the better chance you have as an artist to develop something original and special," he says. "I'm just starting to really see how complex dealing with art is, and the many variables that—especially when I was a kid—I had no idea were necessary, in order to play. Now it's becoming more apparent to me.

"What I'm starting to do in these next few years is just continue to work on my philosophy as a person, as well as a philosophy as an artist. Hopefully, if I'm doing that, I'll be able to come up with something with concrete substance for the people who check it out."

DB

ED WILKERSON

TOGETHERNESS IS EVERYTHING

By John Corbett

A big-shouldered wind-man in the city of big shoulders, the Windy City—from the outset there are clear connections between tenor saxophonist Ed Wilkerson, Jr. and his hometown, Chicago. And the parallel goes well beyond the surface. Since the mid-'60s, the central task for Chicago jazz musicians has been the construction and maintenance of a community, a protective network fostering experimentation with an attitude of trust and respect. By its rightful name, this is the Association for the Advancement of Creative Musicians, and such values are likewise at the heart of Ed Wilkerson's music.

In this, he embodies several subtle contradictions: a band-leader bent on emphasizing the ensemble, a record producer whose true love is to play live, and a composer concerned with making the score invisible. In each case, the issue revolves around a reconciliation of individual expression and community interchange. Wilkerson relates this to an ongoing theme: "It's a tradition in Black music that has certain social implications, purposes beyond 'good music.' It has function in people's lives. The loft thing in New York came about because people needed a place to go to be stimulated intellectually that wouldn't cost \$50 per person. That's always going to be the case, whether it's the AACM, musicians in New York, or a rent party in the '30s."

It was an encounter with the AACM that drew Wilkerson more deeply into the Chicago scene. The Art Ensemble of Chicago's legendary Mandel Hall performance inspired Wilkerson to begin studying in the AACM school, and in 1975 he fulfilled the then-grueling association membership requirements. The 1970's saw the settling in and eventual dispersion of the first-wave AACM-ers. Fred Anderson led powerhouse groups, Henry Threadgill broke ground with Air, and later in the period grand-père Muhal Richard Abrams had a working big band that included a young tenor player named Wilkerson. "Muhal's band had an ability to go through so many different areas seamlessly," he reflects. "That group performed every Monday night for three years and it never released a record."

In the face of U.S. labels' blank indifference, European labels like Red Records, Black Saint/Soul Note, Moers, and others attracted many of the best and brightest, among them Kahil El Zabar's Ethnic Heritage Ensemble. A 1978 tour of Europe cemented Wilkerson's position in this group, one of three that form the nucleus of his current activity. Shrank down from a sextet to a quartet and finally trio ("I think Kahil and I have both settled on the idea of a trio format for the group, with that triangular type of exchange"), The Ethnic Heritage Ensemble is the environment in which Wilkerson's considerable improvising skill is given the longest leash. "A lot of things we do will be based on rhythmic things, things in meter, or a poem, and won't necessarily be a composed line," he explains.

Cutting a broad tone, his tenor work comes out of Coleman Hawkins via Archie Shepp, a well-developed, highly vocal sound aptly described as "muscular." Wilkerson doubles on clarinet, which opens up a range of coloristic possibilities, and the Ensemble will often graze a riff, reveling in the combination of timbres inherent in a two-horn/percussion lineup.



Four discs (all on European labels) span a decade of shifting third members that now includes trombonist/Defunkt-leader Joseph Bowie. Wilkerson clearly likes the present group and its latest record, *Ancestral Song*. "That's a killer-diller! This group is so heavy-hitting, moves so fluently, and has such good rapport, it's like the music is automatic. And playing with Joe is like getting in the ring with Mike Tyson. I feel like I've been getting body-punches after a concert, and after a tour with them I'm in great shape!" Pugilistics aside, the Ensemble's concept is still communal, albeit intimate and loose—a great talk between close friends.

Contrary to the paring-down of the Ethnics, in 1981 Wilkerson conjured his own big band out of a trio, Shadow Vignettes. Or, as he puts it, "I got a little carried away with adding people." Performing to a poem written by John Toles-Bey, "Honky Tonk Bud," the trio turned into nine, then 11, and eventually an enormous 25-strong ensemble, with a string section and several percussionists.

After composing for and conducting the group over several years, Wilkerson decided to take recording matters into his own hands, and, AACM self-determination firmly in mind, in 1986 Sessoms Records (P.O. Box 6812, Chicago, IL, 60680) released the Shadow Vignettes LP, *Birth Of A Notion*. In this context, we hear nothing directly from him (he conducts, doesn't play), but his compositional sense, which centers on a buoyant treatment of section interplay and brassy forthrightness, betrays its heritage in the big bands of Lunceford and Gillespie as much as in the open-ended work for the larger ensembles of Abrams or Roscoe Mitchell. For Wilkerson, these represent distinct strategies for mediating player contributions, located along a continuum rather than as opposites, "straight" vs. "avant garde." "I'm moving away from saying 'this is bebop' or 'this is blues.' What Ornette [Coleman] does is important, but what Stanley Turrentine does is also important. And Hank Crawford. I played with The Temptations last summer and it was an honor, you know. I'd do it again."

Wilkerson has fashioned his big band out of the rich variety of Black culture, musical and personal. "Shadow Vignettes is like travelling with a little village. All different types of people, different religions. In the bus, I just sit and listen, and it's never dull. I've tried to model the music on that." Citing film shorts of Cab Calloway and acknowledging the opportunities opening up in the world of visual production, Wilkerson conceives of the band as a performance troupe, more theatrical and multi-media-oriented than his other groups. Already, the Vignettes have released a videotape version of "Honky Tonk Bud," and they are at work on a film with Floyd Weber. Last fall, they played at Brooklyn Academy of Music, and in May they will tour Japan.

Cultivating the Vignettes also gave Wilkerson a bird's-eye view on virtually all of the Chicago players, from whom he could

handpick a smaller group. In '85, he organized an ensemble to do a one-shot series of concerts of music he had been writing for mid-sized group. "It was a way of getting to know people better," he explains, "people who I didn't have a chance to play with much in a small-group setting where we'd have that kind of musical interaction." Calling the series "New Music for 8 Bold Souls," Wilkerson was hardly ready for the response it received. "I had no idea of keeping the group together at the time. When we finished the last concert, I said 'Okay, that's it.' But people kept calling me up, 'Why don't you play for this?' I said, 'Dag, people kind of like this!' So we just kept playing by virtue of the fact that people kept calling. I started thinking about it, and I really enjoyed the fact that it was the same eight people. I heard the pieces growing and being reinterpreted, people were challenging themselves with how they played the music."

Hence, the birth of 8 Bold Souls, the group that most clearly demonstrates Wilkerson's integration of self-effacing sociality with compositional and instrumental virtuosity. Like Threadgill's Sextett ("We share a common love for Ellington"), the Souls' instrumentation is extraordinary, with a tuba-bass-drum bottom-end linked by cello to the front line of two reeds, trumpet, and trombone allowing them to split up into unusual sub-groups, matching bass-to-tuba, tuba-to-bone, cello-to-bass, and so on. Wilkerson attributes this emphasis on timbral overlap to his study with composer Hale Smith: "He reinforced things that I was feeling, that you can make one sound. But after a while you want to write music that is made up of combinations of sounds. Like using a box of crayons, using the primary colors after a while you begin to mix them together. More and more I'm mixing the colors."

Originally including the late, great Steve McCall on drums and Richard Brown on bass, the lineup has otherwise remained the same, Dushun Mosley taking over percussive duties at an early date and Harrison Bankhead recently filling the tough shoes of Mr. Brown. Mosley comes by way of Detroit, bringing the popular punch of Motown and the stinging precision of Roscoe Mitchell's



TERRI GARDNER

Creative Arts Collective. A wellspring of experience, Bankhead has spent years playing in Fred Anderson's groups. Clarinetist/multi-reedman Mwata Bowden was the most familiar member to Wilkerson, due to their AACM connection and apprenticeship with Muhal. On tuba, Wilkerson writes specifically for "Chicago legend" Aaron Dodd, a stalwart session-man for '70s stars like Donny Hathaway and Roberta Flack and a mainstay of the AACM.

From his experience with them in the Vignettes, Wilkerson selected trombonist Isaiah Jackson and trumpeter Robert Griffin, with whom he had also played in a few smaller settings. Cellist Naomi Millender is the only non-Chicago resident, breezing in from Gary, Indiana, where she is a section-leader in the

symphony. "Having a woman in the group, it really makes a difference," Wilkerson explains. "She adds another kind of spirit to the group, and her solos are like that: relaxed, patient. That's the type of person she is." Jackson concurs, adding, "It changes how we react to the audience, which is mostly male. Instead of proving how hard and fast we are, we have to pace ourselves and adjust to a different kind of energy."

Two years ago, Wilkerson decided to appease the mounting curiosity of the non-Chicago world by releasing an 8 Bold Souls record. Still unable to garner the interest of other labels, he again adopted the DIY approach, putting out *8 Bold Souls* on Sessoms. Critical praise was virtually univocal. The record has things in common with the new group of jazz composers writing "architecturally" for chamber-sized ensembles, like David Murray, John Carter, Anthony Davis, and especially Threadgill. But it is unique, both in Wilkerson's singular compositional style and in its evidence of the developing group dynamic. Evocative textures float elegantly through shifting meters, easily slipping into another funky world. The Souls' sense of cohesion has grown, as has its repertoire. "For an eight piece, I think we have a *oneness*," says Wilkerson. "I'm interested in having the group take predominance over the individual players. The only way you can get that is by playing together a lot."

Nonetheless, the individual players have grown immensely as well, and Wilkerson's soloing seems to bloom in the Bold Souls' greenhouse. Where first-contact music may have the thrill of the unexpected, there is a different kind of elation involved in the Souls. "I've come to like having the same people. There's a certain newness about playing with people you've never played with before, but there can also be this other kind of knowing. We've become very comfortable with each other and confident about things on stage. As people become more relaxed, they'll take more chances." Perhaps Dodd put it best, "There's no ego-trippin' in this group—just a lot of love."

Letting the ensemble grow together is part of the sound Wilkerson is looking for. For instance, in rehearsing a new composition the horns are encouraged to "add something, it doesn't need to be a run, it can be a shape." Anywhere else, such a phrase might be ambiguous, but in this context it is loaded with meaning—and lo and behold, the Souls draw it out successfully.

Wilkerson focuses on transitions, choosing difficult passages and, with the help of the group, finding ways to navigate them. "Everybody can write great episodes or moments, but going from one moment to another moment, that separates the good from the great. Threadgill's groups do that. In writing, that's where I spend the most time: how do I get from here to there?"

The difficulty of getting here to there in the industry has similarly strengthened Wilkerson's commitment to record production. Openly looking for another label to record the Souls and Vignettes this year, he plans to continue releasing more personal projects on Sessoms. "With records I like to be in on the ground floor, to have as much control as possible. And I think I've developed a genuine interest in production." A CD project ("We're going with the numbers!") is in the pipeline, grouping Wilkerson with flutist James Newton, clarinetist Douglas Ewart, Don Moye, and the poetry of Haki Madhubut, known in the '60s as Don L. Lee. Wilkerson's involvement in the AACM continues during this, its 25th year, and he is spearheading a movement—hopefully not a pipe dream—to put out a CD of previously unreleased material, spotlighting some of the undocumented groups once thought lost to the public.

Nevertheless, Wilkerson doesn't see records as the ends, but the means of music. "I look at them as a promotional device, a thumbnail sketch of what the band can do. The experience is to sit in front of the group and be at the concert, and everything else is an attempt to get that to happen."

Along those lines, Wilkerson shares a story about Charlie Parker: "I was talking with a guy who said, 'I would sit in the first row and listen to him play, and it was like someone dripping little drops of wisdom on your forehead.' Such a nice way of thinking about it, just absorbing the music."

DB

ED WILKERSON'S EQUIPMENT

Wilkerson plays a Klingsor tenor, a prototype horn he picked up in Europe. His mouthpiece is custom-made, and he plays Van Doren #5 reeds. He also plays a Buffet R-13 soprano clarinet, a Selmer alto clarinet, and a Conn Artiste alto saxophone.

ED WILKERSON SELECTED DISCOGRAPHY

with The Ethnic Heritage Ensemble

IMPRESSIONS—Red Records 156
THREE GENTLEMEN FROM CHIKAGO—
Moers Music 01076
WELCOME—Leo (Finland) 014
ANCESTRAL SONG—Silkheart SHLP-108

with 8 Bold Souls

8 BOLD SOULS—Sessoms Records 0002

with Shadow Vignettes

BIRTH OF A NOTION—Sessoms Records
0001

with Clarinet Choir

RED HILLS (Aarawak Records, cassette)

Love Of The Old-- PASSION FOR THE NEW

THE NEW GENERATION OF BLUES MUSICIANS

By David Whiteis

The driving sounds of a young musician, abrim with energy and out to conquer the world—these are images usually associated with the adolescent realm of rock rather than blues. Stereotypically, blues are played by an elderly gentleman picking his guitar on a porch or blowing harmonica in some forsaken back-alley gin mill, hardened by oppression and neglect yet vibrant with worldly wisdom. Although many have ended up that way, it's sometimes forgotten that even they were once young. Most blues standards were created by artists in the full flush of youth.

But those were different times. What would a young man's or young woman's blues sound like today? Indeed, is it even possible, in this age of relentless media onslaught and "get up and boogie" exhortations from high-octane party masters, to create music that's both danceable *and* imbued with the kind of emotional intensity—not to mention maturity—usually associated with blues expression?

The good news is that a new generation of players are, indeed, creating music that's good for both the head and the feet. People like Stevie Ray Vaughan and Robert Cray have re-awakened a popular interest in the blues (see *DB* May '88 for more on Cray); following behind are a legion of others, ready and eager to add their talents and souls to the music's development.

Purists shudder at the incorporation of "inauthentic" elements—funk and reggae rhythms, rock-laden percussion patterns, even synthesizers and electronics—but the musicians themselves seldom worry about such technicalities. "Authentic," as Chicago

drummer Robert Covington has said, "is *what the cat plays!*" It's in this spirit of adventurous exploration that the blues continue to grow and that we take a look at some of the young artists perpetuating and re-inventing this quintessential American music form.

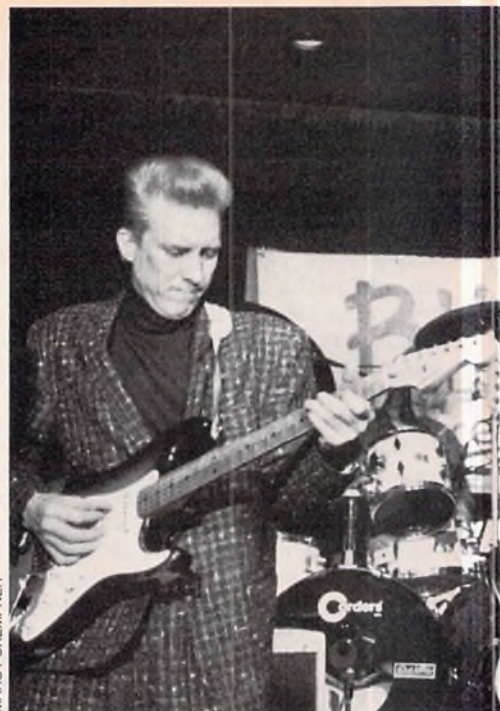
People may not consider Dallas a blues capital, but it has a rich blues history extending back over 70 years. In the '60s there was even a circuit of mostly white "Push clubs"—social groups where people did a local dance called the Texas Push to the driving sounds of blues and r&b. "You had to play blues," remembers guitarist **Anson Funderburgh**. "These people listened to Ray Sharpe; the main Push song back then was something like 'Honky Tonk' by Bill Doggett. Also Ray Sharpe's 'Linda Lou'—that style of music."

"If you ever saw them dance, man, you'd flip over it! The man and the woman actually hold hands and dance and he'd dance in a slot, and only the man generally leaves the slot and the woman just stays in the slot and they do all the throwing through-the-legs and over-the-shoulder stuff. It's the type of dance that you can really ad-lib with—it's a fun dance!"

Funderburgh had been exposed to blues records as a child; by his teens he was gigging throughout Dallas in both black and white venues. These days he concentrates on the slick-picking postwar Texas style popularized in Houston by Johnny "Guitar" Watson, Albert Collins, Clarence "Gatemouth" Brown, and others. Since 1986, he and his band, The Rockets, have also featured veteran Mississippi harmonica man Sam Myers in a joyful blend of Delta grit and jaunty Texas exuberance.

The leather-lunged Myers pours out his raucous harp phrases and deep-blues roar with vintage Delta urgency while Funderburgh, lithe and supple, fires crisp musical sparks into the spaces left open for him by the rhythm section. As their latest album, *Rack 'Em Up* (Black Top 1049) shows, classic styles can remain vital if artists avoid the purist "museum piece" trap, opting instead for a rare combination of integrity and delight.

MARC POKEMPIER



Guitar-totin' Texan Anson Funderburgh and "leather-lunged" Sam Myers.



Steve Freund pushes and pulls a riff like it was Play-Doh.



Mississippi man: Johnny B. Moore.



Harpist **Billy Branch**, taught by Chicago masters like Big Walter Horton and Carey Bell, has a profound love of heritage, but he also looks forward. His band's name, The Sons of Blues, signifies his attitude of respect combined with a son's restless determination to take his father's gifts and go farther.

Billy is on a self-appointed mission: he feels it's essential to rekindle blues interest among young black listeners. "A major portion of our [black] audience is in their 30's," he says. "We get the comment, 'I didn't like the blues 'till I heard you guys.' Or some of my friends bring their girlfriends: 'She says she doesn't like the blues; *get her!*' And then after, she's, 'Well . . . I liked *that!*'"

It succeeds largely because of Billy's happy disregard for distinctions among genres. He maintains, in fact, that such distinctions are foreign to core African-American cultural values. "That's an exact example of a cultural difference. One group wants things specific, labeled, in a box, filed; another group just says 'everything is beautiful.'"

Thus he brings equal passion to a slow-grinding Jimmy Reed lode and a jazzy improvisation on "Rainy Night In Georgia," his tone, strident and tender by turns, supported by the limber solos of guitarist Carl Weathersby and the solid comping of the Sons. "The blues always kept up with the climate, the social climate of what was happening then," he notes. "What's happening now isn't the same thing, so the music has to reflect that change. But at the same time, you cannot call yourself a blues artist and just ignore the tradition."

"I'm a Mississippi man; I don't have

anything to do with much that's not about Mississippi." Guitarist **Johnny B. Moore's** succinct statement of musical and personal philosophy shouldn't be taken to mean that he's riveted to some purist's notion of authenticity. Just as Robert Johnson interspersed blues with everything from polkas to "Tumbling Tumbleweed" for Delta audiences in the '30s, Moore brings his vast knowledge and emotional commitment to a wide range of styles. His leads on Sleepy John Estes' "Liquor Store Blues" or Tampa Red's "Don't Blame Shorty" lope lightly atop the band's hokum shuffle, but he's also capable of fusion-like audacity on the harsh funk of "The World Is A Ghetto," or a cool-chording sensuality on soul ballads and breezy blues instrumentals.

Immersed in living history and the churning musical cauldron of the current Chicago scene, Moore uses his eclecticism to good advantage: for a South Side Sunday afternoon picnic crowd, he concentrates on contemporary r&b standards by the likes of Tyrone Davis or Little Johnnie Taylor, with a dash of B.B. King and Bobby "Blue" Bland thrown in. On the North Side, playing for a mostly white audience, he'll dig out rarely-heard gems by the likes of John Lee "Sonny Boy" Williamson and knuckle-popping extended jams on dance tunes like "The World Is A Ghetto."

Moore is still developing both his talent and his band; he's still primarily a live musician, although his album, *Hard Times* (B.L.U.E.S. R&B 3604) is a good, if flawed, introduction to his eclectic skill. Many feel he's a break away from being one of the most important musicians to emerge from Chicago in years.

Californian **Roy Rogers** is attempting a precarious musical balancing act: to be totally contemporary by remaining as true as possible to tradition. He still remembers first hearing Delta master Robert Johnson on an early '60s Columbia reissue. "I said, 'Well, I'll check this out—and that was *it!*'"

Rogers lays the keening sensual whine of his slide guitar over a mixture of country blues, rockabilly, and the occasional New Orleans r&b backbeat; it's one of today's more unique stylistic blends. For one whose muse was Johnson—the archetypical

tormented blues poet—he's certainly a happy-sounding man; his uptempo shuffles are absolutely rollicking, and he graces his slow blues with an affirming aggressiveness. He's even managed to make a running joke out of his name (*Blues On The Range*, Blind Pig 73589, is his latest—see "Record & CD Reviews").

But he can be starkly emotional when necessary. He's the only modern bluesman I can think of who's attempted Johnson's "Hellbound On My 'Trail," one of the most violently wracked examples of soul-baring in the entire blues canon. Rogers manages to add his own personality to the tune while remaining true to the tormented, intense spirit of the original.

Likewise, Rogers fuses passionate ebullience with reverence for the old masters. He considers such updating the essence of blues creativity. Roy, like Branch, sees himself as both a devoted follower and a blazer of new trails. "It's all borrowed stuff," he concludes. "It just depends on how you put it together."

Son of Louisiana harpist Rafal Neal, **Kenny Neal** fuses screaming blues guitar virtuosity with a unique melodic sense. Especially tasty are his slow blues; few fiery young guitarists can turn down their jets and let the music speak for itself as effectively. Kenny's also been putting together an impressive body of original material, marking him as a growing creative force as well as an important stylist.

The pride of Buffalo, New York, **Lucky Peterson** is a multi-instrumentalist prodigy (guitar, bass, drums) who's at his best when his furious enthusiasm is held in check, allowing his underlying musicality to shine. Astonishingly young (about 26) and blessed with more talent than he knows what to do with, Lucky just might conquer the world before he's ready to have it.

Soft-spoken guitarist **Steve Freund** is



Blues ranger Roy Rogers.

among Chicago's most-requested session men as well as a bandleader in his own right. He augments diverse influences, from Otis Rush to Boogie Bill Webb, with his own delightful imagination. When he's in the mood, he'll prod, push, and shape a riff like Play-Doh, his puckish creativity amazing both himself and the audience.

Guitarist **Joanna Connor**, the lady with the heavy-metal mojo, strides like a sonic warrior-maiden along the churning border between blues and rock. Her slidework packs a wallop that will knock out your solar plexus at 500 paces while bandsman Anthony Palmer's fleet fretwork provides a slightly more subtle counterpoint to Connor's furious energy. Not for the timid, but definitely a force to be reckoned with

in the '90s.

These artists, of course, are just a sampling; the ranks swell continuously. Perhaps better-known are The Kinsey Report, "The Nevilles of the North," with their formidable mix of reggae-Afro-pop-funk and harsh urban blues. There's also Lil' Ed, whose slashing slide guitar and throat-gutting vocals bring the raw sound of the street to the mainstream scene (see **DB** Feb. '89 for more on the Kinseys; July '87 for more on Ed). Meanwhile, Little Charlie and The Nightcats, walking a slightly gentler side of the blues street, put forth a riotous melange of blues and good-time r&b novelty tunes, buoyed by a bluesy harmonica and an irrepressible sense of fun (see Dec. '89).

Two newcomers are Bobby Radcliffe, widely hailed as one of our hottest young fire-on-the-fretboard pickers, and dreadlocked Chris Thomas, son of veteran Tabby Thomas and another purveyor of hip, urban blues with a hard-driving dash of funk. They're the kind of bold-spirited improvisers who are molding and re-shaping the blues to meet the needs and sensibilities of a new, forward-looking generation.

What will the blues sound like in the year 2000? We don't know, but rest assured that these artists will play a major part in the answer. Meanwhile, all that's certain is that the late slide guitarist J. B. Hutto was right: "Blues will be blues," he said, "until the world ends." **DB**

A Discography of Today's Young Blues Musicians

Following is a list of 15 of the albums I've found to be both most indicative of what the younger generation of blues musicians are doing these days and the most enjoyable to listen to. The order is arbitrary, not in any ranking of preference. The recordings listed here cover a wide range of styles and musical philosophies; all of them aren't for everyone's taste, but taken as a whole and considered alongside those mentioned above they'll provide a good taste of what's happening in the blues today, and where the music is probably headed in the future. It should be noted that a lot of our finest young musicians haven't recorded yet; others are best experienced in live performance. So in addition to what's here, the old admonitions to "check your local listings" and "support live music" apply in this case, as always.

Big Daddy Kinsey & The Kinsey Report, *Bad Situation*—Rooster Blues 2620

Donald and the boys' musicianship lends a modern flavor to Big Daddy's relentlessly traditional interpretations; the old meets the new with unique and successful results.

The Kinsey Report, *Midnight Drive*—Alligator 4775

Every boy must leave home: here are the sons with a vengeance, looking forward and incorporating some roots as well; the future looks funky, with a hard-driving blues sensibility thrown in.

Robert Cray, *False Accusations*—Hightone 8005

Pre-superstar Cray: slick, for sure, but impeccably played and featuring some surprisingly mature, worldly lyrics; Cray's guitar picking is deeply melodic and also capable of exploding with passionate blues fire.

Steve Freund, *Romance Without Finance*—Red Beans 011

Straight-ahead blues guitar and vocals, enhanced by a unique improvisational imagination and a deep commitment to blues expression; meat & potatoes music with a savory garnish of serious wit.

Professor's Blues Review, *Featuring Karen Carroll*—Delmark 650

"Professor" Eddie Lusk's wide-fingered keyboard attack is complemented by vocalist Carroll's deeply emotional, churchy way with blues and r&b, complete with backing choir and a hard-punching rhythm section to move the body as well as the soul.

Bob Margolin, *The Old School*—Powerhouse 105

Margolin demonstrates the flawless technique and deep musical feeling you'd expect from a Muddy Waters band alumnus, playing with an in-the-pocket rhythmic sense and an obvious dedication to blues tradition, even as he stretches out in more modern directions.

Kenny Neal, *Devil Child*—Alligator 4774

Louisiana fire and blues grit, all mixed in with one of the hottest rhythm sections around and laced with Neal's unique ability to bring subtlety to even his most string-searing creations.

Roy Rogers, *Slidewinder*—Blind Pig 2687

Passionate Delta-style slide guitar laid over a rhythm section that manages to provide enough bounce to please modern sensibilities (dig that crazy collaboration with Allen Toussaint!) and more than enough blues to do justice to Rogers' adopted Mississippi roots.

Little Charlie and The Nightcats, *The Big Break*—Alligator 4776

Serious fun and goofy r&b novelty numbers brought to earth by the occasional hardcore shuffle or down-home blues; their forte, though, is good-time humor with an underlying worldliness that may have you thinking in spite of yourself.

Robert Covington, *The Golden Voice Of Robert Covington*—Red Beans 012

Solid blues drummer and singer who really shines on soul ballads and slow blues; a good-natured purveyor of both contemporary and vintage standards, given added impetus by a band of top Chicago sidemen.

Johnny Dollar, *J.D.'s Blues*—B.L.U.E.S. R&B 3063

Strutting, porkpie hat-clad guitar slinger with an arrogant smirk and a killer technique, part urban bluesman and part second-generation Isaac Hayes, goosed with charged-up horn arrangements and crystal-clean production.

Lil' Ed and The Blues Imperials, *Roughhousin'*—Alligator 4749

Nothin' but a party—Ed's screaming slide guitar cuts into you like a razor, and his voice grinds like a broken whiskey bottle underfoot; beneath the raucousness there's a heap of talent here, exemplified by Ed's distinctive (and occasionally outrageous) way with lyrics.

Sons Of Blues, *Featuring Jimmy Walker, Where's My Money?*—Red Beans 004

Billy Branch and his young co-horts, fusing their aggressively contemporary blues with the classic Chicago piano stylings of octogenarian Walker, demonstrating perfectly their love for the old and passion for the new.

Lucky Peterson, *Lucky Strikes!*—Alligator 4770

Reigned-in genius, doubling on guitar and keyboards in a restrained studio atmosphere, chomping at the bit to really let go but showcasing ample talent and passion to warrant his "prodigy" billing.

Philip Walker, *The Bottom Of The Top*—Hightone 8020

Crisp, T-Bone Walker/B.B. King influenced guitar picking, chunky horn charts and a unique, smooth voice with just a hint of the church (via Sam Cooke and Ray Charles), and a few savory tastes of acoustic picking thrown in.

MAIL ORDER SOURCES

If your local record store doesn't carry these records, try writing the Jazz Record Mart, 11 W. Grand, Chicago, IL 60610; Red Beans, 2240 N. Magnolia, Chicago, IL 60614; B.L.U.E.S. R&B, 2519 N. Halsted, Chicago, IL 60614 or Powerhouse, Box 2455, Falls Church, VA 22042.

Back To BOP

Maynard FERGUSON

By Scott Yanow

Forty years after he first came to prominence with Stan Kenton's orchestra, Maynard Ferguson is back on the road again, renewing ties with his roots by leading Big Bop Nouveau. A nine-piece unit that emphasizes straight-ahead blowing in a "little big band" setting, Big Bop Nouveau is much more jazz-oriented than its predecessor, a funk combo that Maynard named High Voltage. "When I formed High Voltage a few years ago," remembers Ferguson, "I enjoyed that music for quite awhile; it was an adventurous group for me to lead. But after sometime, I got bored with the direction it was heading and I had the urge to play with other horns again." Maynard's most recent Intima release (also titled *Big Bop Nouveau*) signals the 61-year-old trumpeter's return to bop and features a pair of swinging originals ("Cruisin' For A Bluesin'," "Caught In The Current"), a torrid feature on "Cherokee" for altoist Matt Wallace, a blues ("Blue Birdland"), the ballad "But Beautiful," and the audience-pleaser "M.F. Hit Medley."

A mythical all-star band can easily be formed from the alumni of Maynard Ferguson's many orchestras (including trumpeters Don Ellis and Bill Chase, trombonists Slide Hampton and Don Sebesky, altoist Lanny Morgan, Joe Farrell, the tenors of Don Menza and Wayne Shorter, baritonist Ronnie Cuber, and pianists Jaki Byard, Bobby Timmons, and Joe Zawinul, among many others), but Ferguson would prefer to talk about his current sidemen, all but one (17-year-old bassist Nathan Berg) of whom are still in their 20's. "I've been very fortunate in recent years to have so many great young players want to be in my band. Chick Corea originally recommended Mike Fahn to me. I think he is one of the great new jazz trombone players. He mostly plays valve trombone but is starting to double on slide. I consider Walter White, who is 24 or 25 at the oldest, to be one of the best young trumpet soloists around, and our lead player, Craig Johnson, is also a very good jazz player.

"Matt Wallace led the opening band at one of our concerts and when Dennis DiBlasio left my group, I remembered him. He's the only holdover from High Voltage and is a very versatile musician who switches between alto, tenor, and EWI. Glenn Kostur plays baritone sax with the natural sound of a baritone player rather than sounding like a tenor player stuck on baritone. In a small big band like ours, it's best to have the bottom instruments carry a lot of weight so they can cut through. Glenn is also a strong bebop tenor player and both saxophonists play great lead alto, complementing each other very well."



With pianist Christ Ishee, bassist Nathan Berg, and drummer Anthony Cerabino as the rhythm section, Ferguson leads a talented unit of relative unknowns. What qualities does he look for in potential sidemen? "If it's a smaller big band like this one, I take a closer look at the solo abilities of the players, but if I were leading a fuller orchestra, I'd prefer not to have too many anxious soloists. Nowadays with all of the jazz education, one finds that all of the young players are potentially fine improvisors, so I enjoy not leading too large a big band because I don't want to have a lot of bored sidemen."

Despite his band's youth, during performances it often appears that their enthusiastic leader is actually the youngest one on stage. "I learned at a very early age to enjoy playing with my musicians. I recall years ago, when Willie Maiden played saxophone in my band, there was one day when our bus had two blowouts. We didn't have time before the concert to check in, eat, shave, or get cleaned up—and the weather was awful. We had every reason to sound bad because the musicians were exhausted, but when we hit the stage, the band sounded great on the opening number. Willie looked up to me and said, 'Oh, that's why we go through all this!'" Ferguson laughs.

Maynard Ferguson has been "going through all this" for a long time without a loss of enthusiasm or power. Born in Montreal, Canada, Maynard started on piano and violin at four. "My mother was sure that I was going to be the next Isaac Stern; but I heard a cornet player perform in church. I turned to my father, a school principal, and said, 'Get me one of those, please!' Fortunately he bought me a trumpet and my brother a saxophone, and that ended my career as a pianist. If I were Leonard Feather, I would have given myself a half star on piano! My brother led a little high school jazz band and Oscar Peterson was the pianist; we both went to Montreal High School. Oscar can attest to the fact that I'm a lousy piano player!"

Luckily, Maynard proved to be better on trumpet and was a bandleader while still a teenager. "I led the warmup band in Canada for all of the great orchestras when they passed through Montreal, including Basie, Ellington, Woody Herman, Kenton, Dizzy, and both Dorsey brothers. I received a lot of different offers. Three different times Duke Ellington offered me a job, and his is the one band that I wish I had joined, but each time I was committed elsewhere."

In 1949, at age 21, Maynard Ferguson came to the United States, ostensibly to join Stan Kenton's orchestra. "Stan had given me a standing offer, but when I moved to the States he had just decided to take a year off. In the long run this was good because I gained experience with three other bands. I enjoyed playing with Boyd Raeburn's hip group. There was almost no

money but the music was artistically brilliant. When they had a lot of layoffs, I accepted an offer to join Jimmy Dorsey. His orchestra was very commercial but he had a great dixieland group from within the band that featured trumpeter Charlie Teagarden. Jimmy also tried to form a little bebop band taken from the orchestra with me and a different altoist but the rhythm section had problems trying to switch between dixieland and bop. I did enjoy Jimmy's playing a lot."

After leaving Dorsey, Ferguson was part of a shortlived bebop edition of Charlie Barnet's orchestra. "That was a marvelous band. Doc Severinsen, myself, and Rolf Ericson played third, fourth, and fifth trumpets! The lead was actually taken by Ray Wetzel with Johnny Howell playing relief lead. It was quite a section and a remarkable band. When Charlie decided to get out of the business and break it up at the end of the year, a lot of us were quite saddened."

Next was a highly visible three-year period as one of the stars of Stan Kenton's orchestra. "Kenton was such a great bandleader, he knew how best to feature all of his guys. He used to introduce me every night when I did my feature by saying, 'Here's a guy who someday in the future will have his own big band as he did in Canada.' I try to be that way with all the young guys in my band, encouraging them in their careers. I always say that I'm only mad with people that leave my band if they are not successful afterwards; I learned that from Stan."

After leaving Kenton's orchestra, Ferguson worked in the movie studios for three years and then in 1956 he received a call to put together the "Birdland Dream Band" for a two-week gig that lasted six and resulted in a pair of records. Maynard followed this venture with the formation of a more permanent orchestra that toured constantly for nine years, recorded quite a few high-quality dates for Roulette Records, and established his reputation as a bandleader. "It was very enjoyable for most of that period, but near the end I felt that I was merely reproducing what I'd done the year before and that I was no longer evolving. I decided that it was time to see what the rest of the world was like."

FROM THE DB ARCHIVES

TOOTIN' THRU THE ROOF? —

At Haig's, for the first meeting at the Chamber Music Society of Lower Wilshire Blvd., was Maynard Ferguson, high-note and winner of the 1951 **down beat** Readers Poll, who keeps his wilder flourishes under wraps when he is leading his own band. Like many other top stars who have toned down their product for public consumption, he likes to blow the roof off when he plays at sessions, but this roof wouldn't budge—it's a heavy plate glass mirror.



Between 1967 and '73, Ferguson lived abroad, including a year in Spain and periods of time in England and India. "As a foreigner living in India, I wasn't allowed to legally earn money in that country, so I would fly back to England and lead a British orchestra. We recorded *MF Horn* and in the early 1970's toured the U.S. Soon the tours became longer and longer and since I had missed the road, I eventually moved back." Maynard's recorded version of "MacArthur Park" became a surprise hit and was succeeded by his version of "Gotta Fly Now" (the theme from the movie *Rocky*), which ranked high in the pop charts. More commercial recordings followed, including several with studio orchestras. "It's really fun for any jazz musician to suddenly get a taste of being a top 10 artist; it's an amazing experience.

"I did enjoy the *Rocky* chart, but I can now look back at some

MAYNARD FERGUSON'S EQUIPMENT

Maynard has, for quite a few years, used horns that he designed for Holton Leblanc. His main axes are his MF 302 trumpet and the MF Superbone (a combination valve/slide trombone). He also owns but rarely uses his MF Firebird (a valve/slide trumpet) and a Yanagasawa soprano sax.

MAYNARD FERGUSON SELECTED DISCOGRAPHY

as a leader

BIG BOP NOUVEAU—Intima 73390
HIGH VOLTAGE II.—Intima 73360
HIGH VOLTAGE I.—Intima 73279
BODY AND SOUL—Black Hawk 50101
LIVE FROM SAN FRANCISCO—Palo Alto 8077
STORM—Palo Alto 8052
HOLLYWOOD—Columbia FC 37713
IT'S MY TIME—Columbia JC 36766
HOT—Columbia JC 36124
CARNIVAL—Columbia JC 35480
NEW VINTAGE—Columbia JC 34971
CONQUISTADOR—Columbia PC 34457
PRIMAL SCREAM—Columbia 25AP-8
CHAMELEON—Columbia KC 33007
MF HORN IV & V.—Columbia KC 32732
MF HORN III—Columbia KC 32403

MF HORN II.—Columbia KC 31709
MF HORN I.—Columbia KC 30466
SIX BY SIX—Mainstream MRL 372
THE BLUES ROAR—Mobile Fidelity MFCD 843
A MESSAGE FROM NEWPORT/NEWPORT SUITE—Roulette RR-116
THE BIRDLAND DREAMBAND—Bluebird 6455
STRATOSPHERIC—EmArcy EMS-2-406

with Stan Kenton

CITY OF GLASS/THIS MODERN WORLD—Creative World ST 1006
KENTON PRESENTS—Creative World ST 1023

with Shorty Rogers

SHORT STOPS—Bluebird 5917

of the other recordings I did in the 1970's and have to admit that I don't like some of them. I was a bit restricted by the power of the CBS advance royalty," Ferguson laughs. "For some of those albums it was just the producer, the engineer, and me in the studios with everything having been laid down for me while I was with my band on the road. I'm very proud that those albums were not my hits; any other decent trumpeter could have played my parts just as well. However, I do think that I'm a lot more flexible than many of the players of my generation. I've always tried to play a large amount of jazz with each of my bands without ignoring current styles."

The 1980's brought the eventual breakup of Maynard Ferguson's orchestra, the formation of the short-lived High Voltage funk group, and the birth of Big Bop Nouveau. Through it all, Ferguson has toured on a steady basis. "We're on the road around eight and a half months a year, broken up into tours of approximately six weeks at a time with a couple of weeks off. I love playing our music in public, and when the jumps between gigs are longer than I wish, I think of the old Tibetan saying that 'there is a snake in every garden.' I come from a period of time when traveling was a lot rougher than it is now. For example, our buses today have little things like TV's, ice boxes, and tapes to listen to. I think that we learned a lot from the rock & roll world on how to travel; they were among the first to start customizing their buses. It's not like it was back in 1949 with the bad roads."

Ferguson always finds time to conduct a large number of clinics on a yearly basis. "When I was young I listened to as many different trumpeters as possible and tried to learn from each of them. If a student is a Maynard Ferguson freak, I immediately tell him to go out and buy some records by Dizzy, Miles, Freddie Hubbard, Wynton Marsalis, and Louis Armstrong. I try to teach them that one of the funnest rewards of playing music is when you start sounding like yourself."

Has Maynard Ferguson at 61 lost any of his range, and how high can he actually hit a note comfortably? "I'm fortunate that I haven't lost any notes in my range. I can hit a double-B flat concert and sometimes I'll reach above that if it feels good and creative. But music should not be like a sporting contest. If I hit high notes too often, everyone gets used to it and the excitement lessens. High notes are a part of my sound but hopefully not the only thing I'm known for."

Final question: It is too late to team up with the late Cat Anderson (Ellington's high-note trumpeter), but will Maynard Ferguson someday record a tradeoff with Jon Faddis? "I think if we did that, we'd both start laughing. Jon and I were both at the recent Jazz Educators Convention [in New Orleans], and at a clinic he was imitating different trumpeters, including me. One of my sidemen heard him, found me, and I walked into the room as he was playing. I made him do me again, and it was quite funny. He does a great Maynard!"

DB

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



ROY ROGERS

BLUES ON THE RANGE—Blind Pig BP73589: *BLACK CAT BONE; CRAWFISH CITY; BLUES ON THE RANGE; BABY, PLEASE DON'T GO; YOU BETTER RUN; SPANISH BLUES; SHE'S COLD AS ICE; DREAMIN' AT THE JUKE; HELLBOUND ON MY TRAIL; RAMBLIN' BLUES.* (43:04 minutes)

Personnel: Rogers, vocals, slide guitar, guitars, maracas, tambourine, and stumpfiddle; Ed Michaels, drums; Steve Evans, bass; Scott Matthews, drums, bongos, and percussion; Mark Naftalin, piano and accordion.

★ ★ ★ ★

In old Western flicks, cowboys easily tracked one another by reading clues in the sand and dirt of the chaparral. A similar tracking process takes place with musicians when an influence is so conspicuous that it renders their music derivative. While Roy Rogers (the slide-guitar ace, not the cowboy crooner) has garnered a reputation as one of the leading contemporary exponents of Mississippi Delta blues, it's by no means easy to trace his trail back to that source exclusively. Rogers openly cites Robert Johnson as one of his mentors and even goes as far as paying homage to the legendary bluesman by closing *Blues On The Range* with two of his compositions (the slow, plaintive "Hellbound On My Trail" and the rowdy r&b shuffle "Ramblin' Blues"). But as Rogers shows in this album, his third and best to date, he cuts a wide path across the blues genre, avoiding the pitfall of predictability.

Backed by his touring band, The Delta Rhythm Kings (which includes veteran blues keyboardist Mark Naftalin for this gig), Rogers runs through a variety of blues-derived and blues-based numbers. "Crawfish City," a celebration of New Orleans' rich musical heritage, is a funky r&b number spiced by a rumba bass beat and a Cajun accordion cadence. Then there's "Dreamin' At The Juke," a snarling full-till rocker, and "You Better Run," a kick-up-your-heels tune that has a jug band feel to it. Rogers also throws in a couple of instrumental gems, the melancholic title cut and the melodic, Caribbean-flavored "Spanish Blues."

It doesn't really matter that Rogers' rough-edged voice never quite achieves a bluesy soulfulness. What elevates this CD is his guitar mastery. Rogers explores the possibilities and range of the slide, giving himself (as his own producer) lots of opportunity in each song to show off his licks. He rips into blistering solos on the fast-tempo numbers, scrapes out tart excursions in the creeping, down-and-out country blues tunes, and serves up smooth and expressive riffs on the quieter pieces. Rogers also works his slide to create a distinctive swing in his improvised runs (he attributes

this to how much bebop saxophonists have influenced his slide playing).

Rogers has been receiving a lot of attention lately for producing John Lee Hooker's "come-back" album (see **DB** Feb. '90). Based on the impressive collection of songs he has put together for *Blues On The Range*, Rogers' own work deserves just as much a listen. (reviewed on CD) —*dan ouellet*



FRANK MANTOOTH

SUITE TOOTH—Optimism CD-3217: *SUITE TOOTH—IF THE SHEW FITS (MOVEMENT I), FOR THE SAKE OF ART (MOVEMENT II), IF I WERE A BELLSON (MOVEMENT III); SCAM AND EGGS; I ONLY HAVE EYES FOR YOU; LAURALISA; SQUASH.* (44:15 minutes)

Personnel: Mantooth, leader/keyboards/arranger; Howie Smith, Bill Sears, Ed Petersen, Jim Massoth, Scott Robinson, saxophone, flute; Bobby Shew, Art Farmer, Danny Barber, Art Davis, Mike Steinel, trumpet, flugelhorn; Scott Bentall, Tom Garling, Mark Betcher, Mike Young, trombones; Sam LiPuma, guitar; Kelly Sill, acoustic bass; Curt Bley, electric bass; Louie Bellson (cut 3), Steve Houghton (1-2, 4-7), drums; Tim Kitsos, percussion.

★ ★ ★ ★

If you've played in any kind of big band during the past decade, you've undoubtedly helped give voice to one of Frank Mantooth's eminently musical (and playable) charts. In the tradition of writer/arrangers like Neal Hefti, Shorty Rogers, and Ernie Wilkins, Mantooth's work has a wide and immediate appeal because everything swings regardless of tempo, meter, or texture.

Mantooth's continuing popularity also reflects his ability to incorporate contemporary sounds without any sacrifice or bowdlerization of the original. His reframing of Harry Warren's "I Only Have Eyes For You," for example, starts out like a sonic storm à la John Scofield; when Art Farmer's flugelhorn enters, the misterioso pedal-point coils the tension in preparation for a frontal assault punched in by the entire band.

The centerpiece is the tripartite "Suite Tooth," conceptualized, as Mantooth notes in the liners, as "three stylistically contrasting musical tributes to three of the gentle giants of jazz and jazz education: Bobby Shew, Art Farmer, and Louie Bellson." "If The Shew Fits" is a churning funkster with Shew's acrobatic trumpet dancing on a high wire; Farmer's burnished flugel lights the flame under the sophisticated bossa beat of "For The Sake Of Art"; concluding is the aptly explosive "If I Were A

Bellson" with Louie's well-aimed volleys firing in all directions.

The band and soloists are all in top form. And so is Mantooth. The album is hot from start to finish. And, if you want to play Mantooth's charts for yourself, they're readily available from accessible sources listed in the notes. (reviewed on CD) —*chuck berg*



DAVE SAMUELS

TEN DEGREES NORTH—MCA D-6328: *WHITE NILE; TEN DEGREES NORTH; REAL WORLD; PARA PASTORIUS; RENDEZVOUS; (INTRO TO IVORY COAST); IVORY COAST; WALKING ON THE MOON; FREETOWN; ANGEL FALLS; FOOTPATH.* (46:39 minutes)

Personnel: Samuels, vibes, marimba, xylophone, balifone; Steve Khan, guitars; John Patitucci, electric, acoustic bass; Alex Acuna, drums, percussion, vocals; Eddie Daniels, clarinet; Cliff Carter, piano; Julio Fernandez, guitars (cut 3); William Galison, harmonica; Jay Beckenstein, kalimba; Barry Danelian, trumpet, flugelhorn; Scott Kreitzer, tenor sax, flute, bass clarinet; Randall Andos, trombone, bass trombone.

★ ★ ★ ★ ½

The Spyro Gyra (and former Zappa) malletman goes global, and that's not a musical surprise—you get a good hint about it from the cover artwork of *Ten Degrees North*. What is so enjoyable is the way it all works together. Producer and Spyro main man Jay Beckenstein does a good job of letting the music breathe, keeping it lean and still giving all the players room.

And the players *were* brought in. Patitucci drives a funky Tower of Power line that would have had Jaco jumpin' on "Para Pastorius," and Acuna's drumming brings back his spryest with Weather Report. Sting's "Walking On The Moon" is spiced up by Samuels' triggered steel drum sound and a slightly haunting harmonica, but the song fades out just when the leader gets cooking with one of his more interesting MIDI-ed tones. "Freetown" could have turned into just another Latin-fusion groove, but Acuna's antics and the interplay of Daniels and Samuels keep things moving.

Steve Khan, fresh off some of his best work with Eyewitness and now Public Access, brings in a fresh melodic voice. On the title track, and again on the ballad "Angel Falls," the ice-cool edge offsets Samuels' warmer tones well. The marimba's cross-pulsating rhythm on "Ivory Coast" keeps a steady boil going until the chorus, when Acuna gets to mess around with the time a bit. Eddie Daniels takes charge of

"A way of thinking about jazz..."

"...The Harper Brothers display more maturity than most. The band knows how to savor the reflective moment before unleashing the chops..." ☆☆☆ 1/2

down beat,
March 1990



THE Harper Brothers

Remembrance
LIVE at the Village Vanguard



PolyGram

DIGITAL ©1990 PolyGram Records

891 723

the out-vamp and never lets up, as the rhythm stays hot and playful. This is well-written stuff, and interpreted with daring. (reviewed on CD)

—robin tolleson



CHICK COREA
ELEKTRIC BAND

INSIDE OUT—GRP GRD 9601: INSIDE OUT; MAKE A WISH, PARTS 1 & 2; STRETCH IT, PARTS 1 & 2; KICKER; CHILD'S PLAY; TALE OF DARING, CHAPTERS 1-4. (46:41 minutes)

Personnel: Chick Corea, MIDI piano and synthesizers; John Patitucci, electric bass; Dave Weckl, drums; Eric Marienthal, saxophone; Frank Gambale, guitar.

☆☆☆ 1/2

Over the weighty course of his discography, Chick Corea's unwritten mandate has been to navigate as wide a course as possible without losing aim. He wants to do it all, while maintaining a kind of brute determination and fastidiousness. The wavering results keep us in suspense as to what's next. What will Chick "wear" this year? Will he plug in, turn on and MIDI-fy, or—as with last year's surprise-hit Akoustic Band album—re-explore the nuances of life without electricity? Will he call on his melodic muse or devise hall-of-mirrors song structures?

The answer, this year, is many of the above. *Inside Out* is an ambitious consolidation effort that rallies the energies of previous Elektrik Band albums. Corea has more or less retreated from synths and plays grand piano, well, grandly. Gambale's electric guitar flash supplies both rock-oriented adrenaline and also shows further refinement of his dazzling arpeggiation techniques. Saxist Marienthal's input connects with the sax craze of late and drummer Weckl's fluid, deceptively light touch dances around Patitucci's firm, bass gridwork.

Compositionally, Corea's music often consists of "suites" (reminiscent of Return To Forever work) rather than the short, compact, airplay-friendly material of *Light Years*. The title of "Stretch It" may refer to the hallowed act of blowing; it could also refer to stretching boundaries. Opening with a signature Corea fanfare, it then quickly swerves along a shifting landscape of bold unison lines and swing passages, during which time Patitucci solos with his customary bravura.

Corea's own soloing is continually a wonder, teeming with invention and internal drive. One series of cascading arpeggios during his solo on "Kicker" evokes Franz Liszt as much as Bud Powell. A beautifully fast, tangled solo in "chapter two" of "Tale Of Daring" sounds, for a

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



CALL FOR
CURRENT PRICE*

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.

QUICK 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 _____
Street Address _____
City _____ State _____ Zip _____
Phone (____) _____
Card # _____ Exp. Date _____

(Write for shipping info outside continental U.S.).

() Check
() Money Order
() VISA/MC

U.S. funds only

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

BIG MAN ON THE B-3.

fleeting moment, like Conlon Nancarrow merging into Art Tatum.

As stigmatized and standardized as the term fusion has become, Corea still epitomizes the fusion aesthetic, if that can mean to expose common grounds between seemingly disparate idioms. In Corea's case, the happy median is between jazz brinkmanship, art rock's glowering intensity, intricate quasi-classical structures, and a Latin attitude owing as much to flamenco music as to samba. *Inside Out* is — pardon the catch phrase — a fusion album for the '90s: eyes forward, chops in order, a steely sense of purpose, little room for ambiguity or emotional fragility.

Inside Out may lack gray zones and relaxation, but it's a striking portrait of a band in its prime, precision-gearred and energetik to a fault. (reviewed on CD) —josef woodard



CLIFFORD BROWN

BROWNIE: THE COMPLETE EMARCY RECORDINGS OF: —EmArcy 838 306-2: 109 cuts, including 10 previously unreleased alternate takes by the Brown-Roach quintet. (10 hours, 4:02 minutes)

Personnel: Brown, Clark Terry, Maynard Ferguson, trumpet; Herb Geller, Joe Maini, alto saxophone; Harold Land, Sonny Rollins, Walter Benton, tenor saxophone; Richie Powell, Kenny Drew, Junior Mance, piano; George Morrow, Curtis Counce, bass; Max Roach, Osie Johnson, drums; Helen Merrill, Dinah Washington, Sarah Vaughan, vocals; Neal Hefti, Quincy Jones, Todd Dameron, arrangers.

★ ★ ★ ★ ★

Killed by a car crash at 25, Clifford Brown was ready-made for canonization: a great guy, generous, and drug-free. But his music's why we remember. Along with Fats Navarro, Clifford was the most prodigious technician among bop trumpeters. As an improviser, he could be amazingly surefooted at insane tempi ("I Get A Kick Out Of You"), stately and lyrical at a medium gait ("Joy Spring"). True, he never totally escaped the thinness of tone and rough edges that were the price bop trumpeters paid for their facility. But on the dozen ballads with strings Neal Hefti arranged, you can hear the influence (or at least spirit) of Bobby Hackett: a big warm sound and full vibrato.

Brownie's singing attack gave him a special rapport with the three singers here, despite widely varied styles and settings: his fat sound counterbalances Helen Merrill's wispieness and Quincy Jones' low-key backing charts; it compliments Vaughan's full-bloodedness (his dark-toned dancing on "September Song" blows



JOEY DE FRANCESCO



"The kid swings..." *downbeat*
 "The kid's got chops... Joey DeFrancesco plays the B-3 with the kind of fire and seasoned touch that belies his 18 years." *Jazziz*

Experience Joey's critically-acclaimed skills on the Hammond B-3 Organ. For high-energy excitement, his new album "Where Were You?" is where it's at.

JOEY DE FRANCESCO Where WERE You?

Featuring special guests Kirk Whalum, Milt "The Judge" Hinton and Illinois Jacquet. On Columbia.

Produced by Horace Ott. Illinois Jacquet appears courtesy of Atlantic Records. "Columbia" Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. © 1990 CBS Records Inc.

ARTMUSIK

Carol Lian *piano* Ronnie Bedford *percussion*



MOMENTS

SOLO AND DUO IMPROVISATIONS

- | | |
|------------------|-------------------------|
| <i>Side 1</i> | <i>Side 2</i> |
| 1. Beijing | 1. Moments* |
| 2. Visions* | 2. Pinnacles & Zephyrs |
| 3. 8's of 2005 | Pinnacles Equus Zephyrs |
| Part I Part II | 3. The Great Blue** |
| 4. Aspens** | 4. Kestral** |
| 5. In the Night | 5. My 20th Love Song |
| | 6. Castle Rock |

*solo piano **solo percussion

UNICHROM RECORDS 1007

Cassette only. Send \$12 (check or money order) to:
Unichrom Productions, P.O. Box 150-243,
Van Brundt Station, Brooklyn, N.Y. 11215
(718) 768-4053

HARVIE SWARTZ plays



THE MERCHANT VERTICAL BASS.

Hear the Merchant Vertical Bass on Harvie Swartz's new record release on Blue Moon Records "Full Moon Dancer"

Bill Merchant's ten years as an acoustic bass repair specialist in N.Y.C. gave him the knowledge and expertise to design the Merchant Vertical Bass — THE compact, lightweight electric upright bass.

Used by Harvie, Eddie Gomez, Kim Stone, the Jon Faddis Band and many other fine bassists.

THE BASS SHOP INC.
write or call:
The Bass Shop
69 W 23 St., NYC 10010
(212) 989-2517
Bass Centre
11818 Ventura Blvd.,
Studio City, CA. 91604
(818) 992-7865

Features LaBella strings.

The Vertical Bass features Spruce spring bars (U.S. patent #4,635,523).

photo by Lisa Bogdan

Herbie Mann's weak flute away). On a celebrated studio jam with Dinah Washington and fellow trumpeters Terry and Ferguson, the inspiration was reciprocal—everyone egged-on everyone else: high-powered Terry and Brown shine on a brisk "Lover." That jam also features Max Roach (in absolutely peak form as an orchestrator of the drums) and the fine West Coast Herb Geller. Altoists Geller and Joe Maini and big-sounding tenor Walter Benton are on an L.A. blowing session with Drew/Counce/Roach rhythm; there's some very playful Clifford on three takes of a fast blues.

But the core of his work was the Brown-Roach quintet heard on four of these 10 CDs. Pace Blakey and Miles, that '54-'56 quintet was the quintessential hard-bop band, due to the feverish interplay of the leaders, to two fine tenorists (Land and his replacement Rollins), and pianist Richie Powell, Bud's brother and disciple and the band's underestimated chief arranger. At various times, the quintet showcased elaborate charts (a polymetric "Love Is A Many Spondored Thing"), blazing speed ("... Kick..."), firm but light swing reminiscent of the best West Coast bands (the quintet was born in California, home to Land and bassist Morrow), and wit even Mingus admired. Compare his comic "Foggy Day," '56, with their '54 "Parisian Thoroughfare."

Reissue king Koyoshi Koyama's vault-scavenging has as usual unearthed some new stuff—including three new quintet takes (and six minutes of rehearsal, on a bonus mini-CD) of Tadd Dameron's "Flossie Lou." (Inevitably, this box overlaps with Koyama's exhaustive Merrill, Vaughan, and Washington sets.) Collectors pressed for space will like the smaller-is-better packaging, too. This isn't the complete Clifford. There are other Brown-Roach recordings, and his four earlier albums recorded in Europe for Prestige (now on OJC) are another lode. But this is Brownie's best. (reviewed on CD)

—kevin whitehead



DANIEL LANOIS

ACADIE—Opal/Warner Bros. 25969-1: *STILL WATER; THE MAKER; O MARIE; JOLIE LOUISE; FISHERMAN'S DAUGHTER; WHITE MUSTANG II; UNDER A STORMY SKY; WHERE THE HAWKWIND KILLS; SILIUM'S HILL; ICE; ST. ANN'S GOLD; AMAZING GRACE.*

Personnel: Lanois, guitar, bass omni chord, and vocals; Malcolm Burn, keyboards, guitars, treatments, and background vocals; Brian Eno, keyboards and vocals; Tony Hall, bass; Willie Green, drums; Adam Clayton, bass; Larry Mullen Jr., drums; Pierre Marchand, keyboards; Mason Ruffner, guitar; Roger Eno, piano; Ed Roth, accordion; James May, trumpet; Cyril Neville, percussion; Art Neville, piano; Aaron Neville, vocals; Bill Dillon, guitar.

★ ★ ★ ★

Daniel Lanois' special (and spatial) touch is the common denominator for his successes as producer for the likes of Peter Gabriel, U2, and Robbie Robertson. Of late, he set up shop in New Orleans and wrought the best work in years from The Neville Brothers and Bob Dylan. The secret? Lanois concocts evocative pop music in an age where a craving for folkish purity coincides with the finest atmosphere digital reverb can buy.

Not surprisingly, Lanois' own solo album resonates with the kind of textural subtleties and artful treatments that don't present them-

June 24-July 6, 1990

JAZZ

at the
Skidmore
College
Summer
Jazz Institute

Contact: Gerald Zaffuts, Director
Office of the Dean of Special Programs
Skidmore College
Saratoga Springs, NY 12866-1632
(518) 584-5000, ext. 2264

Enjoy two weeks of intensive jazz study with six of the world's finest jazz musicians/educators. This unique opportunity involves combo rehearsals, improvisation, theory, history & listening sessions, and instrumental master classes, each coached or taught by our distinguished faculty. You will also have the opportunity to attend the Newport Jazz Festival in Saratoga, June 30 & July 1.

Faculty

Dick Katz <i>Piano</i>	Ed Shaughnessy <i>Drums</i>
Milt Hinton <i>Bass</i>	Buddy Baker <i>Trombone</i>
Don Menza <i>Reeds</i>	Vince DiMartino <i>Trumpet</i>

Typical Daily Schedule

9:00 Combo Rehearsal	2:30 Faculty Master Class
10:30 Improvisation/-Theory	4:00 Instrumental Master Class
12:00 Lunch	5:00 Dinner
1:00 History/-Listening	8:00 Concert

selves on casual listening. This is not a slap-dash effort: piecing the album together slowly, recording in New Orleans and in the UK, drawing on the talents of the Nevilles, the Eno's (Brian and Roger), and others, Lanois has crafted handsome inventions to complement his voice.

Although *Acadie* is a "roots" album with a strong French-Acadian connection (sung in both French and English), Lanois brings his near-cinematic sensibilities to bear in dressing up songs that sound both traditional and contemporary—no mean feat. "The Maker" is an especially haunting number, the origin of which was typically Lanois-esque: Willie Green's drum work was salvaged from an unused track for The Neville Brothers project. The refreshing sound of Tony Hall's elegantly layered bass parts contrasts the plainsong simplicity of the melody.

Acadie is, more than anything, a collection of quietly compelling mood pieces. The plaintive guitar pluckings of "Fisherman's Daughter," flecked with a distant cloudy synth drone and underscoring a narrated poem, recall the evocative quality of Ry Cooder's *Paris, Texas* soundtrack. Even the loping honky-tonk gait of "Under The Stormy Sky" is underpainted with eery pedal steel parts and an ambiguous electronic drone.

With the glacial shimmer effects on "Ice" illustrating the title, Lanois demonstrates the aural poetry possible with gadgetry. In a surreal coda to the album, Aaron Neville sings "Amazing Grace"—subdued in the mix—while Lanois and Brian Eno spin swirling minor-key webs around the ageless hymn.

Lanois has the good sense and poetic ear to resist gaudier temptations and make elegiac music for a hurried time. *Acadie* is an album with the muted glow of a reverie-at-dawn, the tail end of a long night's journey into day. (reviewed on LP) —josef woodard



BILLY STRAYHORN'S SEPTET

CUE FOR SAXOPHONE—London 820 604-2: *CUE'S BLUES NOW*; *GONE WITH THE WIND*; *CHERRY*; *WATCH YOUR CUE*; *YOU BROUGHT A NEW KIND OF LOVE TO ME*; *WHEN I DREAM OF YOU*; *ROSE ROOM*. (40:31 minutes)

Personnel: Strayhorn, piano; Harold "Shorty" Baker, trumpet; Quentin "Butter" Jackson, trombone; "Cue Porter" (Johnny Hodges), alto saxophone; Russell Procope, clarinet; Al Hall, bass; Oliver Jackson, drums.

★ ★ ★ ½

Hot Licks® Video Tapes

The tapes that really teach

LONNIE MACK

Rhythm and Lead Blues Guitar

Take a master class with one of the most powerful and influential blues players ever! Jammed with hot rhythm and lead licks, string-bending, vibrato and whammy tricks. Get down with the "Memphis" man! (one hour)



JOE PASS

Solo Jazz Guitar

Solo jazz from its pre-eminent practitioner! From chord substitutions to walking bass lines, all the fingerstyle you need is here! Add jazz playing to your repertoire! (one hour)

EMILY REMLER

Bebop & Swing Guitar

Learn jazz-style blues, turnarounds, practice tips, passing notes & chords, octave styles, and more! (one hour)

Advanced Jazz & Latin Improvisation

Emily shows you true Bossa nova, samba, syncopation, passing chords, improvising over various chord changes & more! (one hour)



ARLEN ROTH

Chicago Blues Guitar

Let the man behind the movie "Crossroads" show you blues string bending, solos, licks, and how to get the most feeling out of your guitar! (one hour)

STUART HAMM

Slap, Pop & Tap For the Bass

Advanced slapping, popping, tapping, arpeggios, contrapuntal playing, funk, chords and more from the masterful bassist with STEVE VAI, JOE SATRIANI and DAVID + DAVID. (one hour)



Order yours now by calling the **HOT LICKS HOTLINE 914 763-8013**

Yes! please send me:

- | | |
|--|---|
| <input type="checkbox"/> JOE PASS—SOLO JAZZ | <input type="checkbox"/> REMLER—BEBOP & SWING |
| <input type="checkbox"/> ARLEN ROTH—CHICAGO BLUES | <input type="checkbox"/> REMLER—ADV. LATIN & JAZZ |
| <input type="checkbox"/> LONNIE MACK—RHYTHM & LEAD BLUES | <input type="checkbox"/> STUART HAMM—SLAP, POP & TAP |
| | <input type="checkbox"/> VHS <input type="checkbox"/> BETA <input type="checkbox"/> PAL/VHS |

Each video is \$49.95 plus postage.

Postage: In US & Canada \$4; Europe & S Amer. (air) \$7; Asia & Aust. (air) \$9. Checks allow 3-4 weeks. Checks accepted on US banks only and in US dollars

I enclose \$_____ check or M.O. payable to: Hot Licks Productions, Inc.
(US currency only. NYS res. add local tax)

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Charge to my Visa Mastercard

Account no _____

Exp. date _____

Cardholder's signature _____

CONTACT HOT LICKS FOR NEAREST DISTRIBUTOR 914 763-8013 FAX 914 763-9453

HOT LICKS PRODUCTIONS INC, PO BOX 337, POUND RIDGE NY 10576

BILL COLEMAN

THE GREAT PARISIAN SESSION—Polydor 837 235-2: *FROM BOOGIE TO FUNK (PART 1 AND PART 2); BILL, BUD AND BUTTER; AFROMOTIVE IN BLUE; COLEMANOLOGY; HAVE BLUES, WILL PLAY 'EM.* (47:34)

Personnel: Coleman, trumpet; Quentin "Butter" Jackson, trombone; Budd Johnson, tenor saxophone; Patti Bown, piano; Buddy Catlett, bass; Joe Harris, drums; Les Spann, electric guitar (cuts 1,5).

★ ★ ★ ½

Billy Strayhorn is rightly esteemed as a great composer, of lush romantic music as well as the rousing "Take The 'A' Train." But his 1959 Felstead album *Cue* is no composer's showcase. It's a loose blowing date—it even ends with a dixieland chorus. The program's a mix of riff blues ("Cue's") and antiques like Allie Wrubel's "Gone With The Wind," which shows how much of Duke's ballad piano rubbed off on Billy. Despite the album's title, it's not really a showcase for altoist "Cue Porter," revealed by any two notes to be the incomparable Johnny Hodges. Certainly Hodges gets his choruses, but the plan seems to have been to

showcase some Ellingtonians (like the leader) who didn't always get deserved attention.

Or like Russell Procope, who on this date plays clarinet, Jimmy Hamilton's main axe in the big band. Procope's thick chalumeau sound is reedier and more vibrato-laden than Hamilton's: less fleet and modern, but full and haunting, out of Bigard and Bechet. The real ear-grabber here was just finishing up 15 years with Duke, during which he should become much better known: trombonist Quentin "Butter" Jackson. Butter so thoroughly mastered Tricky Sam Nanton's characteristic sound—the talking "ya-ya" of manipulated plunger over an inserted pixie mute—that it became his own. He was arguably the greatest exponent of the style after Nanton himself. It's one of the most compelling sounds in the music, and amply displayed here.

By the following January, Butter had left Duke to join Quincy Jones, who was in Paris when some of his players were drafted for a date by expatriate trumpeter Bill Coleman. (*Parisian Session* was originally issued as *From Boogie To Funk*). This album too is loose and blues-oriented, with a couple of dixie endings. There are fine contributions by the formidable Hawkins disciple (and Earl Hines aide) Budd Johnson, blues-tickler Patti Bown, gritty guitarist Les Spann, and the leader. Coleman's "Bill, Bud And Butter" solo sounds very much like Quentin's style transferred to trumpet. Still, Butter himself is again the scene-stealer. As above, he doesn't restrict himself to wah-wah ya-ya: he indulges in subtone growling and slippery (almost sloppy) open-horn work. But when he starts working that plunger, you can't take your ears off him. If you don't know Butter, these are great places to get acquainted. (reviewed on CD)

—Kevin Whitehead

EXPLORE THE WORLD OF ENJA



GEORGE GRUNTZ CONCERT JAZZ BAND

FIRST PRIZE (Enja 79606)

George Gruntz has gathered once again his unique all star international big band featuring: Marvin Stamm, Mike Mossman, Howard Johnson, Vinny Golia, Larry Schneider, and Chris Hunter for another outstanding session of hard-driving bop, modern classic, and riotous dixieland.



MICHELE ROSEWOMAN & QUINTESSENCE

CONTRAST HIGH (Enja 79607)

One of the most engaging new voices of the jazz piano, Michele covers an adventurous aural landscape supported by sax-greats Greg Osby and Gary Thomas, bassist Lonnie Plaxico, drummer Carl Brooks, and Latin percussionist Eddie Bobe.



SATHIMA BEA BENJAMIN

LOVE LIGHT (Enja 79605)

South African vocalist Sathima Bea Benjamin displays her distinctive vocal style and heartfelt lyrics on this fine collection, with tributes to Winnie Mandela, and Duke Ellington, and the able assistance of tenor Ricky Ford, drummer Billy Higgins, and Larry Willis.



BARBARA DENNERLEIN

STRAIGHT AHEAD (Enja 79608)

Organist Barbara Dennerlein, with this amazing debut, emerges as a talent of tremendous depth on a tight set of originals and blues backed by trombonist Ray Anderson, guitarist Mitch Watkins, and drummer Ronnie Burrage.



JERRY GONZALEZ & THE FORT APACHE BAND

OBATALA (Enja 79609)

A gifted trumpeter and respected percussionist, Jerry Gonzalez combines the musical influences of jazz, Puerto Rican and African rhythms for a fully digital recording that features compositions by Wayne Shorter, Thelonious Monk, and Miles Davis, and the piano of Larry Willis.



STEVE ROACH/KEVIN BRAHENY/MICHAEL STEARNS

DESERT SOLITAIRE—Fortuna 17070-2: *FLATLANDS; LABYRINTH; SPECTER; THE CANYON'S EMBRACE; CLOUD OF PROMISE; KNOWLEDGE & DUST; SHIPROCK; HIGHNOON; EMPTY TIME; FROM THE HEART OF DARKNESS; DESERT SOLITAIRE.* (65:12 minutes)

Personnel: Roach, Oberheim, Emax, Arp synthesizers, among others; Braheny, Serge and Prophet synthesizers, soprano sax; Stearns, Roland, Oberheim, Serge synthesizers, among others, guitar; others.

★ ★ ★ ★

STEVE ROACH

STORMWARNING—Soundquest OXCD 2165.

Marketed by Mesa/Bluemoon Recordings

enja

© 1990 Mesa/Bluemoon Recordings, Inc. Distributed by Rhino Records, Inc.

DAY ONE (5.10.85); DAY TWO (1.17.87). (52:20)

Personnel: Roach, Arp, Oberheim, Roland synthesizers, among others.

★ ★ ★ ½

The titles tell you everything you need to know. *Desert Solitaire* is a dry, desolate, lonely work by synthesists Steve Roach, Kevin Braheny, and Michael Stearns, working singly and in combinations. The album is a follow-up to the similarly arid *Western Spaces* (1987), with a familial resemblance to Roach's outback-influenced *Dreamtime Return*.

This is what it sounds like: Winds blow; clouds pass; the sun rises and sets; sands shift; rocks erode; continents drift. This is slow music for the long run.

Stearns' Serge synthesizer adds clouds of texture to Roach's quiet spaces and Santa Ana winds of sound. The melodies are spare and slow to form. Environmental sounds, acoustic instruments, and percussion add color. I confess that I thought of the sequence in *Close Encounters of the Third Kind* where the spacecraft arrive in the desert. *Desert Solitaire* would have made a good soundtrack for that movie, blending earthly, natural sounds with otherworldly effects.

The feel of the work is spacious, dry, sometimes forbidding, in contrast to the drippy sweetness and contrived sentimentality that pervade many "new age" albums, making them sound like melting popsicles.

Roach's solo project, *Stormwarning*, generates an entirely different atmosphere. Recorded live, it recreates the energy of Roach's performances. (Kinetic performances are unusual for many electronic musicians, who rarely move from the wrists up.) Taut, ominous stretches give way to charging sequencer rhythms which recall Roach's earlier work (e.g., *Empetus*, *The Leaving Time*) as much as the classic speed-synth albums of Klaus Schulze. The kick and power of the performances remind you that Roach once raced Motocross. (reviewed on CD) —jon andrews



SHEILA JORDAN

PORTRAIT OF SHEILA—Blue Note CDP 7 89002 2: *FALLING IN LOVE WITH LOVE*; *IF YOU COULD SEE ME NOW*; *AM I BLUE*; *DAT DERE*; *WHEN THE WORLD WAS YOUNG*; *LET'S FACE THE MUSIC AND DANCE*; *LAUGH, CLOWN, LAUGH*; *WHO CAN I TURN TO?*; *BALTIMORE ORIOLE*; *I'M A FOOL TO WANT YOU*; *HUM DRUM BLUES*; *WILLOW WEEP FOR ME*. (39:38 minutes)

Personnel: Jordan, vocals; Barry Galbraith, guitar; Steve Swallow, bass; Deniz Best, drums.

★ ★ ★ ★ ★



MAYNARD FERGUSON

BIG BOP NOUVEAU

23

**Maynard's First Big Band
Album In Eight Years
Delivers Straight Ahead Bop
With A Nineties Punch**

23

Featuring "Blue Birdland" and
"The Maynard Ferguson Hit Medley"

Produced by Maynard Ferguson and Jim Exon

ALBUM 7 72008 1 CASSETTE 7 72008 4 COMPACT DISC 7 72008 2
© 1990 MOTOWN RECORDS. ALL RIGHTS RESERVED.



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

DAVE STAHL BAND **Live At Knights**



Live At Knights—new release by Dave Stahl and his 15 piece New York Band recorded "Live" and in digital. 10 new charts, over 61 minutes of music covering the spectrum of big band jazz.

PLEASE SEND ME:
 _____ copy(ies) of LIVE AT KNIGHTS on CD @ \$14 ea = _____
 _____ copy(ies) of LIVE AT KNIGHTS on Cassette @ \$12 ea = _____
 _____ copy(ies) of MIRANDA on CD @ \$16 ea = _____
 _____ copy(ies) of MIRANDA on double LP @ \$16 ea = _____
 _____ copy(ies) of ANACONDA on single LP @ \$10 ea = _____

(Allow 2 to 4 weeks for delivery)

PLEASE make check or money order payable to:
ABEE CAKE RECORDS, PO Box 117, New Berlinville, PA 19545

Name _____
 Address _____
 City _____ State _____ Zip _____

**SHEILA JORDAN/
HARVIE SWARTZ**

OLD TIME FEELING—Muse MCD 5366: *I MISS THAT OLD TIME FEELING; SLEEPING BEE; HOW DEEP IS THE OCEAN; THE THRILL IS GONE; TRIBUTE (QUASIMODO); IT DON'T MEAN A THING; LAZY AFTERNOON; WHOSE LITTLE ANGRY MAN ARE YOU?; LET'S FACE THE MUSIC AND DANCE; SOME OTHER TIME; BARBADOS.* (48:19)

Personnel: Jordan, vocals; Swartz, bass

★ ★ ★ ★

Sheila Jordan epitomizes the tenacity required

of jazz artists. Despite the stalling of her career for nearly 20 years while she headed a single-parent household and held down a full-time job, she persevered, and, in the past dozen years has reasserted an unique status among jazz singers. For years, 1962's *Portrait Of Sheila* sustained Jordan's reputation, even after it was long out of print, as it commanded megabucks on the collector's market. Jordan reemerged in the early '80s with intriguing voice/bass duets and a productive stint with Steve Kuhn's quartet, anchored by Harvie Swartz, Jordan's counterpart on *Old Time Feeling*, from 1982.

In retrospect, it is nothing short of amazing

that *Portrait Of Sheila* was Jordan's first recording as a leader. The components of her interpretative prowess—chiseled phrasing, sensitive use of dynamics, and clear enunciation—are fully formed. The authority of her singing, and the ease of her interaction with Barry Galbraith, Steve Swallow, and Denzil Best, would suggest that Jordan had years of steady performing and recording under her belt, rather than sporadic gigs and scant recording experience. Her affinity with the bass is also in evidence; it is an effective foil for both opening verses, as on the sublime, lightly swinging "Falling In Love With Love," and a duet reading of Bobby Timmons' soulful "Dat Dere." *Portrait Of Sheila* is a basic library title.

Old Time Feeling was originally issued, sans the lively "Barbados," on Palo Alto, but no mention of it is made on Muse's packaging. Whether sprinting through bebop changes or languishing in the crevices of a ballad, there is both warmth and fastidiousness in the rapport between Jordan and Swartz, a true sharing. Still, *Old Time Feeling* is not as timeless as *Portrait*. Take the respective treatments of "Let's Face The Music"—the newer version is four times longer, but less incisive, than the brilliant 1:12 miniature on *Portrait*. The duo's pliant, dovetailing, conversational performances are engaging and endearing, nevertheless. New recordings by Sheila Jordan are long overdue. (reviewed on CD) —bill shoemaker

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, Branford Marsalis, 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.



SONNY BOY WILLIAMSON AND BIG JOE WILLIAMS

THROW A BOOGIE WOOGIE—RCA 9599-2-R: *GOOD MORNING SCHOOL GIRL; SUGAR MAMA BLUES; GOT THE BOTTLE UP AND GONE; EARLY IN THE MORNING; BLACK GAL BLUES; MOONSHINE; WHISKEY HEADED BLUES; YOU GIVE AN ACCOUNT; ROOTIN' GROUND HOG; BROTHER JAMES; PEACH ORCHARD MAMA; CRAWLIN' KING SNAKE; HIGHWAY 49; PLEASE DON'T GO; NORTH WIND BLUES; THROW A BOOGIE WOOGIE.* (44:23 minutes)

Personnel: Sonny Boy Williamson, vocals (cuts 1-8), harmonica (1-10, 13-16); Big Joe Williams, vocals (9-16), guitar (1-3, 6-16); Robert Lee McCoy, guitar (1-5, 9, 10); Henry Townsend, guitar (4, 5); Yank Rachell, mandolin (6-8); William Mitchell, imitation bass (11, 12); Alfred Elkins, imitation bass (13-16).

★ ★ ★ ★ ★

LEADBELLY

ALABAMA BOUND—RCA 9600-2-R: *PICK A BALE OF COTON; WHOA, BACK BUCK; MIDNIGHT*

SPECIAL; ALABAMA BOUND; GOOD MORNING BLUES; THE RED CROSS STORE BLUES; ALBERTA; YOU CAN'T LOSE-A ME CHOLLY; GRAY GOOSE; STEWBALL; CAN'T YOU LINE 'EM; ROCK ISLAND LINE; EASY RIDER; NEW YORK CITY; ROBERTA; I'M ON MY LAST GO-ROUND. (48:12)

Personnel: Leadbelly, vocals, guitar; The Golden Gate Jubilee Quartet (Willie Johnson, William Langford, Harry Owens, Arlandus Wilson), vocals (1-12).

★ ★ ★ 1/2

Not until the folk-blues revival of the 1960s did the priceless legacy of African-American roots music begin to be compiled on LPs. As that monumental task finally approaches a semblance of completion, the advent of the compact disc requires that it start all over again. RCA, once the major label most laggard in mining its catalog treasures, is now leading the way with a couple of CD-only reissues on its new Heritage Series—one disc showcasing master folk singer Leadbelly, the other pairing blues greats Sonny Boy Williamson and Big Joe Williams.

RCA's choice of Leadbelly material for *Alabama Bound* was limited to the tracks he cut at a single 1940 session for the Victor label shortly after finishing one of his many jail terms. Despite his enthusiastic reception in academic and music-industry circles, Leadbelly was reportedly crestfallen when his early, independent recordings failed to make him a pop star. In a clumsy stab at commercialism, half the songs here, including "Midnight Special" and "Rock Island Line," feature The Golden Gate Jubilee Quartet, whose smooth vocal harmonies—anticipating those of The Weavers and Peter, Paul and Mary—take much of the edge off Leadbelly's fierce, declamatory style. Still, the group manages to work up a fair head of steam on the chain-gang song, "Can't You Line 'Em," and there are powerful solo performances of "Alberta," "New York City," and others, accompanied only by Leadbelly's trademark 12-string guitar.

Unlike Leadbelly, whose antiquated music was marketed to educated whites, Sonny Boy Williamson and Big Joe Williams were in their prime during the decade they recorded for Victor's "race" subsidiary, Bluebird. John Lee "Sonny Boy" Williamson single-handedly turned the blues harp into a lead instrument and paved the way for the electrified blues of postwar Chicago; his relative obscurity can be laid to his untimely death in 1948 and to the filching of his moniker by Aleck "Rice" Miller, who won fame hosting the *King Biscuit Time* radio show and lived long enough to record with the '60s English rock band The Yardbirds.

Williamson's 1937 debut session, with guitarists Big Joe Williams and Robert Lee McCoy (later known as Robert Nighthawk), produced "Good Morning School Girl," a classic since covered by Ten Years After and The Grateful Dead, not to mention Muddy Waters, John Lee Hooker, and Junior Wells. It's the opening track of *Throw A Boogie Woogie*, and its sheer majesty overshadows everything else on the album, even Big Joe's original version of "Crawlin' King Snake" (covered by Waters, Hooker, and The Doors) and his second recording of "Please Don't Go" (covered by Waters, Them, and The Amboy Dukes). But, despite the glaring omission of Williamson's

Jazz Plus

Jazz Plus at Long Island University's Brooklyn Campus gives Jazz students a quality education plus professional performing experience with world-renowned jazz artists.

Take classes and study privately in New York City with top pros like Frank Wess, Benny Powell, Peter Yellin, Eddie Henderson, Keith Copeland, Bernard Purdie, and clinicians like Bob Brookmeyer, Slide Hampton, Tito Puente, and Michael Brecker. Choose from 3 courses of study — the B.F.A. in Jazz, the B.A. in Music or the Certificate of Performance. Scholarships, work-study and campus housing are available. For details write Jazz Plus, Admissions Office, Long Island University, Brooklyn, NY 11201 or contact Chairman Bob Aquino, (718) 403-1051.

LONG ISLAND UNIVERSITY

A Great Education . . . And More.™

BROOKLYN CAMPUS

Break the Sound Barrier!



Paul Wertico
Pat Metheny Group

pro-mark

The World's Class Drumsticks

10707 Craighead Drive
Houston, TX 77025 (713) 666-2525

Any Recording By Mail

Discover the convenience of shopping from home for any CD, LP or Tape. Bose Express Music is the world's largest music catalog, with over 45,000 Rock, Jazz, Blues, Classical & Pop titles. Now you can order any recording in print from a single reliable source.



We carry the complete catalog of all the major labels plus independents like OJC, Pausa, Concord Jazz, Alligator, Rounder, Pablo, Fantasy and many more. All music videos are available as well.

Send \$6.00 (refundable on your first record order) for one year of monthly updates, covering new releases and music specials, plus a FREE copy of our 200-page Annual Catalog with \$50 in merchandise credits.

Absolutely no obligation and no unrequested shipments.

Special down beat Offer

You can order any title reviewed or advertised in this issue of *down beat* from Bose Express Music, for our usual subscriber low price of only \$13.99/CD or \$7.99 LP/CA, when you subscribe.

Subscription / Mail Order Form

Start the Updates & send Catalog (\$6.00/yr.)
 Send me the attached list of recordings (include artist, title, & format — CD/CA/LP) Please include payment + \$3.65 for Shipping & Handling per order
 Check or Credit Card Visa MC AMEX
 # _____ EXP _____
 Name _____
 Address _____
 City/State/Zip _____

CALL OR MAIL WITH PAYMENT TO:

Bose Express Music, 50 W 17th St., NYC, NY 10011
 ☎ 1-800-233-6357 40

Berklee



Music Study Publications
from one of the world's
leading colleges of
contemporary music.

Guide to Improvisation/LaPorta

C Book (treble clef)	50488906	\$12.95
C Book (bass clef)	50449940	\$12.95
B ^b Book	50449950	\$12.95
E ^b Book	50449960	\$12.95

Chord Studies for Trombone/Wilson, Viola

50449910 \$10.95

Technique for the Saxophone/Viola

Scale Studies
50449820 \$10.95

Chord Studies
50449830 \$10.95

Rhythm Studies
50449840 \$10.95

Improvisation for Saxophone/McGhee

50449860 \$10.95

Chord Studies for Electric Bass/Appleman, Viola

50449750 \$10.95

Reading Contemporary Electric Bass Rhythms/ Appleman

50449770 \$10.95

Now available from your local music dealer; or, enclose payment with order plus \$2.00 handling charge and write:



7777 West Bluemound Road Dept. DBT1
P.O. Box 13819 Milwaukee, WI 53213

later sides and Williams' earlier ones, there are ample helpings of Sonny Boy's note-perfect harmonica and Big Joe's deep-fried Delta guitar (a customized nine-string), and of both men's insidiously potent singing. And thanks to the miracle of digital technology, Sonny Boy's heavily slurred vocals are almost comprehensible. (reviewed on CD)

—larry birnbaum



FATS WALLER AND HIS RHYTHM

THE LAST YEARS (1940-1943)—RCA/Bluebird 9883-2-RB: 63 cuts, including 10 takes/selections not previously released by RCA in the U.S.: YOU RUN YOUR MOUTH, I'LL RUN MY BUSINESS (TAKE 1); MY MELANCHOLY BABY; PANTIN' IN THE PANTHER ROOM (TAKE 1); COME DOWN TO EARTH, MY ANGEL (TAKE 1); SHORTNIN' BREAD (TAKE 2); I UNDERSTAND (TAKE 1); AIN'T NOTHIN' TO IT; YOUR SOCKS DON'T MATCH (TAKE 2); REALLY FINE; ROMANCE A LA MODE. (3 HOURS, 13:45 minutes)
Personnel: Waller, piano, vocals, organ, celeste; John Hamilton, Herman Autrey, or Benny Carter, trumpet; Alton Moore, trombone; Gene Sedric or Gene Porter, reeds; John Smith, Al Casey, or Irving Ashby, guitar; Cedric Wallace or Slam Stewart, bass; Wilmore Jones, Arthur Trappier, or Zutty Singleton, drums; Kathryn Perry, The Deep River Boys, vocals; other musicians on eight orchestra cuts.

★ ★ ★ ★ 1/2

You can't fault producer Orrin Keepnews' logic: since "complete" chronological reissue series (like RCA's '70s two-fers) almost never run to completion, the last stuff an artist recorded rarely surfaces in such programs. So for this box he "literally started at the end and counted backwards." Excepting five 1941 tracks already out on the Waller Piano Solos (Bluebird 2-5518), this three-CD/cassette set includes one take of everything Fats cut for Bluebird or Victor from 4/11/40 to 1/23/43. (Where previously unreleased alternates exist, they appear instead of the originally issued takes.) Waller died of pneumonia in December, at 39; the only recordings he made after these were for armed forces-only V-Discs.

It's customary to decry this stuff as the pits: a serious artist had been forced to play the clown by crass producers and a shallow public. Like Dinah Washington, Fats had the double curse of being able to sing anything, and always being asked to prove it. But Waller's verbal comedy was too lively for someone just going through the motions, and he enjoyed subverting weak material, undermining love songs with rather too much breathless aban-

don. He garbles the juvenile-cute "Eep, Ipe, Wanna Piece Of Pie" as if coached by Mel Blanc, making it sublimely ridiculous. He also wrote a lot of the deceptively witty nitwit ditties he performed. "Old Grand Dad" is a genial double-entendre song; ostensibly a nostalgic look at a beloved elder, à la Hoagy Carmichael's sentimental Americana, it (Of course) plays on Fats' well-known unslakable thirst ("Who's the one that I adore/Though he beats me to the floor? . . . When I'm wrong he gives me kicks . . . You must act right, you must live right/If you want to meet him in the promised land"). For the war effort, he wrote "Swing Out To Victory" and an environmental anthem ripe for recycling, "Cash For Your Trash."

Come to think of it, that last title's a metaphor for Waller's artistic and commercial success. He always found something of value in the rubbish. Whether the tunes are good or bad, they often start with a long solo that confirms Fats' status as the most graceful and modern of stride pianists. His comedy wasn't merely verbal: he conveyed sly humor with rolling piano triplets, bright rips up the keyboard's top octaves, and amply buoyant rhythm. But the electric organ features here—including "Let's Get Away From It All" and his final version of "Jitterbug Waltz"—don't compare favorably with his surreal pipe organ sides of the late '20s (overdue for reissue *en masse*, dear RCA).

Another misconception about Waller's quickie pop sides is that Fats' band—His Rhythm—was merely adequate. Bunk. "Bugs" Hamilton's trumpet obbligati shadow the singer like a good detective. (The two-tune last session, by the way, has Benny Carter on trumpet.) Waller's buoyant rhythm was self-contained, but a band that couldn't keep up would have broken his stride. This gang stuck to him like rye on ice. (reviewed on CD) —kevin whitehead



HARIPRASAD/ ZAKIR HUSSAIN

venu: CLASSICAL FLUTE OF NORTH INDIA—Ryko RCD 20128/RACS 1028-2: RAG AHIR BHAIRAV—ALOP AND JOR; RAG AHIR BHAIRAV—SLOW GAT IN RUPAK TAL, FAST GAT IN TEENTAL. (65:53 minutes)
Personnel: Hariprasad, bansuri (bamboo flute); Hussain, tabla.

★ ★ ★ ★

L. SHANKAR

NOBODY TOLD ME—ECM 839 623: CHITHAM IRANGAAYO; CHODHANAI THANTHU; NADRU DRI

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

J A Z Z

1990 Summer Session

Players

**JAZZ PERFORMANCE WORKSHOP
JUNE 25-30**

Big Band; Master classes; Improvisation; Jazz theory; Open faculty demonstrations and discussions. **Allan Vizzutti**, trumpet; **Jiggs Whigham**, trombone; **Ramon Ricker**, saxophone; **Bill Dobbins**, piano; **Gene Bertoncini**, guitar; **Harvie Swartz**, bass; **Keith Copeland**, drums.

**SAXOPHONE WORKSHOP
JULY 14 AND 15**

Saxophone practice techniques; tools and tricks of the trade; improvisation techniques; coached ensembles; master classes. **Ramon Ricker**, saxophone.

**SIX-WEEK COURSES
JUNE 25-AUGUST 3**

Basic Jazz Theory; New Concepts in Linear Improvisation; New Concepts in Jazz Theory; Contemporary Improvisation; Guitar Workshop; Private Jazz Guitar Lessons. **Bill Dobbins**, **Ramon Ricker**, **Gene Bertoncini**.

Arrangers and Composers

**SIX-WEEK COURSES
JUNE 25-AUGUST 3**

Basic Arranging I & II; Contemporary Techniques in Jazz Composition. **Bill Dobbins**.

**THREE-WEEK COURSES
JULY 9-27**

Intermediate Arranging Techniques; Advanced Arranging Techniques. **Manny Albam**, **Bill Holman**.

Synthesists

**SYNTHESIZER AND SAMPLER
PROGRAMMING
JULY 23-27**

Howard Massey.

**MIDI APPLICATIONS
JULY 30-AUGUST 3**

Howard Massey.

Teachers

**BUILDING A JAZZ PROGRAM
JULY 30-AUGUST 2**

Ramon Ricker, **Bill Dobbins**, and guests.

High School Students

**JAZZ STUDIES
JULY 9-AUGUST 3.**

Private lessons; jazz theory and ear-training; jazz improvisation; jazz history; jazz arranging; jazz ensemble; vocal jazz ensemble. **Ramon Ricker**, Director.

For applications and more information, write to: Jazz Summer Session, Dept. J3 (college-level programs) or Dept. CED5 (high school-level programs), Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604

The Eastman School of Music of the University of Rochester provides equal opportunity.

record & cd reviews

DHOM—TILIANA. (34:11)

Personnel: Shankar, double violin, vocals; V. Lakshminarayana, violin, double violin, vocals; Ganam Rao, vocals; Zakir Hussain, tabla; Vikku Vinayakram, ghatam (clay pot); Caroline, vocals, tamboura.

★ ★ ★ 1/2

Back in the '60s, when sitarist Ravi Shankar cut the first *West Meets East* album with classical violinist Yehudi Menuhin, many of us thought Indian music a novelty, something that went with incense and paisley bedspreads. Ravi set a high standard and convinced listeners that classical Indian music was more than that. With his playing, he laid the groundwork for violinist L. Shankar's generation.

L. Shankar's latest release, his fourth on ECM, is a group effort, not a solo vehicle. These players succeed at blending forces; in fact, it's hard to even distinguish between the singers (except by sex), and the voices match the wiry, nasal quality of the strings. This is a family outing, with Shankar joined by his father, V. Lakshminarayana, and sister, Ganam Rao. Shankar plays double violin (a 10-stringed instrument with a range stretching from double bass up through violin). Subtlety counts for everything here. The melodic/scalar pattern of the *raga* can always be heard: with just a drone accompanying it, no harmony clutters the texture. But in repeating the melody, these players continually twist it into new melismatic tangles. The cyclical repetitions built into the time measurement concept called *tala* create a sense of regularity amid the variations. Throughout, the players support each other gracefully, each contributing to a polished whole. *Nobody Told Me* has not been westernized for marketing purposes. If you want authenticity, look no further. While the disc gets high marks for musicianship, I deducted half a star for the short playing time. I thought the reason record producers gave for charging so much for CDs was that consumers would get more for our money.

Venu, on the other hand, offers nearly twice the time and some of the most compelling flute playing I've heard. Hariprasad shades the tone of the bansuri, making it a mournful cry or a double-tongued tornado. The intonational accuracy he commands from this ancient instrument is amazing, as is his imaginative ability to stretch out with nothing more than a drone as backup. On the first track, for example, Hariprasad plays solo for 29 minutes without any down time. (And you thought Trane's solos were long.) It's all part of the plan, though; when the tempo finally accelerates and Zakir Hussain enters on tabla, the change in character is that much more noticeable by contrast.

Hussain, who also plays on the Shankar recording reviewed here, recorded this CD with Hariprasad in 1974. The tapes were recently remixed, to good advantage for both players. The tabla drums pop out, and the flute has a strong presence. Hussain makes it all sound easy, shifting tempos effortlessly and backing up the flute's accents with emphasis of his own. The music on *Venu* doesn't let you in easily; it takes time to absorb the layers. But it repays your efforts. This duo could make a convert out of any sincere listener. (reviewed on CD)

—elaine guregian

THE GREAT JAZZ PIANISTS ON STEEPCHASE RECORDS

Distributed by Rick Ballard Imports



SCS SCCD 1253 **Stanley Cowell** with Ron McClure and Keith Copeland
Sienna



SCS SCCD 1251 **Larry Willis** with Bob Cranshaw and Kenny Washington
Just in Time



SCS SCCD 1255 **Walter Davis, Jr.** with Sami Debrano and Ralph Peterson
Scorpio Rising

Dealer inquiries welcome. For a free catalog and mail order information, call, write or FAX:

Rick Ballard Imports ■ P.O. Box 5063 ■ Berkeley, CA 94705 ■ Phone/FAX (415) 832-1277

FRANZ KOGLMANN

ORTE DER GEOMETRIE

NEW MUSIC FROM EUROPE:
THREE VIEWS

What is "New Music"? Since the *Ars Nova* of the 14th century, the term has been all but impossible to define, and the music harder to categorize, as generation by generation, European composers have added an ever wider, wilder, array of outside influences to conventional practices. And the 20th century alone has seen, in theory and in use, more radical alterations and additions than over the previous 500 years combined: serialism, ethnic musics, electronics, expanded instrumental techniques, and, from America, jazz - which reintroduced improvisation to the European classical sensibility.

But what remains constant in "New Music," from century to century or, as the 20th century accelerates into the 21st, decade to decade, is the individual composer's willingness to explore uncharted territory, find fresh sonic combinations, reveal meaningful experiences in compositional energy. Among those European composers who have accepted this challenge, three of the most personal, provocative, and prismatic are Franz Koglmann, Maaarten Altena, and Georg Gräwe.

Franz Koglmann's music (hat Art CDs 6003, 6018 & 6033) cannot be divorced from its environment - Vienna, a city of immense musical, philosophical, and literary traditions. Thus his compositions are haunted by apparitions - his Second Viennese School forefathers; painters and poets who see fantasy where reality ends; Freud, who sought the key to consciousness in dreams - to a noirish soundtrack of ghost waltzes, echoes of classicism, and surrealist jazz.

The Dutch bassist/composer Maaarten Altena's compositions (hat Art CD 6029) have the wiry, circuitous logic and wit of a Calder mobile - continuity hanging by an attentive thread - with a new view displayed every time inspirational winds blow a new solo. But Stravinsky's influence - both his pre-Second World War scores and post-Webern conversion - has infiltrated Altena and cohort's music, so that lean, concise structures and pungent expressions prevail.

Georg Gräwe's dynamic piano - an expansive amalgam of Charles Ives and Cecil Taylor - plants the motivic seeds for his ensemble's fireworks... (hat Art CD 6028) brilliant explosions of mercurial voicings and events. The German composer emphasizes gestural immediacy; the basic vocabulary may be 20th century European, but the heroic polyphony speaks Free Jazz, and Phil Minton's expanded vocal techniques improvise a daedalus mock-opera.

Koglmann, Altena, and Gräwe share little, stylistically, save perhaps the ability to obscure the distinction between composition and improvisation, and the desire to extend the resonances of European musical tradition into the future, each in his own way. Such imagination and integrity preserves the "new" in New Music.

- Art Lange, August 1989

hat ART: A WORK IN PROGRESS

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



TENOR TALES

by Art Lange

Armstrong, Bird, Monk, and the host of other influential instrumentalists notwithstanding, the tenor sax is frequently cited as the epitome of the "jazz" sound. "The tenor is a rhythm instrument, and the best statements Negroes have made, of what their soul is, have been on tenor saxophone." So said Ornette Coleman, quoted in the liner notes to his *Ornette On Tenor* album. Until the emergence of John Coltrane as a third alternative, the tenor's stylistic territory was considered to be divided between Coleman Hawkins and Lester Young; Prez, however, traced his manner back to Bud Freeman and Frank Trumbauer.

But there's no denying that **Coleman Hawkins** instigated the tenor's pedigree—the proof is on *Hawkins/Webster/Carter: Three Great Swing Saxophonists* (RCA/Bluebird CD 9683-2; 69:07 minutes: ★★★★★½). The eight Hawkins selections—taken from recordings with the likes of Fletcher Henderson, Lionel Hampton, and the Mound City Blue Blowers—are among those which forged his earliest reputation. Take the two-sided classic "Hello

(London CD 820 600-2; 39:54: ★★★★★½), Hawkins' powers had broadened. His rhythmic and dynamic prowess can be heard in a memorably architectonic solo on "Bird Of Prey Blues," and the traces of gruffness in his tone grabs your attention on ballads like "My One And Only Love." Unfortunately, his majestic sound and shouting choruses seem incongruous elsewhere over the genteel rhythm section backing of Hank Jones & Co. There are so many classic Hawk recordings that this one falls somewhere into the middle of the list. As for Webster, his live 1960 concert *At The Renaissance* (Contemporary/OJC CD 390-2; 67:57: ★★★★★½) reveals how he abdicated his uptempo aggression in favor of breathy, rhapsodic eloquence. On doughy romps like "Ole Miss Blues" and "Mop Mop" (where he even quotes "Cotton Tail") he seems to ooze into slow-motion phrases while the accompaniment whizzes by. Much more to his taste are ballads like "Stardust," which contains some of the most deliciously delicate tenor playing you'll ever hear. Other advantages here are the subtly engaging rhythm section led by the understated Jimmy Rowles, and the half-hour bonus added to the CD.

There's no paucity of uptempos on *Swinging Like Tate* (London CD 820 599-2; 40:50: ★★★★★), a '58 date by **Buddy Tate**, a reliably excitable ex-Basieite. The opening "Bottle It" boots along in Texas tenor fashion, and there's a comfortable feeling of unanimity on the first three cuts courtesy of the experienced members of Buddy's Celebrity Club octet. The rest of the program betrays a Basieish tinge—not surprising given the participation of Buck Clayton, Dicky Wells, Earle Warren, and Jo Jones. Clayton and Tate are especially spirited on this otherwise unassuming album.

The likewise reliable if underrated **Al Cohn** and Norwegian tenorman **Totti Bergh** make a compatible pair on *Tenor Gladness* (Gemini CD 53; 48:45: ★★★★★½). Though Cohn was long considered a disciple of Lester Young, his harder edge and digital Dexterity is un-Lesterian; it's Bergh who displays a measure of Prez's light, floating tone and relaxed demeanor. The session's a model of moderate tempos, thoughtful solos, and tranquil moods; they swing, but seldom threaten to overheat. "Skylark," for example, isn't cloyingly sweet, and benefits from the sinew in Cohn's phrasing. Mainstream fans with a curious bone might investigate this one.

Scott Hamilton's appearance on the jazz scene just over a decade ago spurred a controversy whose flames have simmered but not died out (see "Raiders Of The Lost Art?," "News," DB, April '82 for alternate views of an argument that has been redirected at Wynton Marsalis). Since that time he's grown into an assured, poised player, with no outright mimicry noticeable, but no startling insight or originality in his chosen style either, which makes him—regardless of age—a swing-styled journeyman. On his latest recording *He Plays Ballads* (Concord Jazz CD 4386; 56:06: ★★★★★), and seems to be trying to capture a mood rather than make a statement. He knows how to phrase effectively—witness "Laura" and "In A Sentimental Mood"—but there's no tonal distortion à la Hawkins or Webster, no exaggeration or elasticity of phrase. The result

CONTINUED FROM PAGE 48



Lovely music: Coleman Hawkins & admirers.

Lola/One Hour," from 1929; the former finds him freeing the instrument's phrasing for the first time, straddling the past and future, while the latter anticipates his enormously influential "Body And Soul" of 1939 (also included here). No one, in 1931, played with the swagger, freedom, and control he exhibits on "Sugar Foot Stomp." Of course, his urgent influence shot out like a laser, and in his seven selections you can hear how **Ben Webster** developed his own identity out of Hawkins' example, by the time of his 1940 masterpieces with Ellington, "All Too Soon" and "Cotton Tail"—a mellower tone that could toughen up with the slightest provocation. (The CD's seven cuts led by altoist Benny Carter fall outside of this discussion... though for a beautiful example of the outrageously contrasting styles capable of coexisting under the jazz umbrella, compare Carter's meticulous trumpet solo on "Dinah" with the ferocious Hot Lips Page on "Lafayette.")

By 1958, and *The High And Mighty Hawk*

NICK BRIGNOLA SAYS IT THIS WAY...

"Runyon mouthpieces give me a consistent sound and equal response in all registers including the extreme upper register and the extreme lower register. I also find that by using Runyon mouthpieces on all my horns it makes for easier doubling. The Spoiler and the innovative inserts just add more flexibility and potential to each mouthpiece. I recommend them highly!!"

"And once again Runyon has solved a problem that plagues most saxophone players with his palm key risers. It makes playing up there so much easier. The thumb rest makes the horn feel more secure and is definitely more comfortable! Bravo!!"

Nick Brignola

Listen to Runyon Mouthpieces on Nick Brignola's Album "RAINCHECK". Reservoir Records RSR-CD-108



MOUTHPIECES & ACCESSORIES
P.O. BOX 1018 • LEWISBURG ROAD • OPELOUSAS, LA. 70570
Phone (318) 948-6252 1-800-843-4078

PATENT NOS. #4345503, #4212223

Interlochen means the best in Jazz instruction * With master classes, individual and group instruction and frequent performing opportunities * In traditional and progressive Jazz

* We nurture your talent, for life * Call us at (616) 276-9221.

from
New Orleans
to
Newport

Interlochen

Interlochen Center for the Arts, P.O. Box 199, Dept. DB, Interlochen, MI U.S.A. 49643

YES! I would like information on Arts Academy (co-ed boarding school, grades 9-12) National Music Camp (June - August, ages 8-high school) Scholarship opportunities.

Name _____
Address _____
City _____ State/Province _____
Country _____ Postal Code _____
Student's Age _____ Grade Level _____ Arts Interest _____

Interlochen admits students of any race, color and national or ethnic origin.



Supported by the Michigan Council for the Arts

CONTINUED FROM PAGE 45

is a sensitive, unadventurous atmosphere; no false steps, but no magic. In stark contrast is the program of ballads waxed in '79 by **Chico Freeman** (*Spirit Sensitive*, India Navigation CD 1045; 63:35: ★★★½), where there's a real sense of spontaneity and surprise audible. Taking Coltrane's *Ballads* album as a model, Freeman invests tunes like "Autumn In New York" and "It Never Entered My Mind" with a vulnerability that risks solipsism but adds breadth. He's aided by some slippery support from bassist Cecil McBee, and pianist John Hicks lends a rhapsodic hand.

The r&b offshoot of jazz tenor playing is embodied by Indianapolis' **Jimmy Coe** on *After Hours Joint* (Delmark DL-443: ★★★), a reissue of material from obscure labels from the '50s. This is jukebox sax; thus you'll hear some "novelty" sides including heavy-duty double-entendre dialogues, ballads for slow grinding, and romps through blues changes. The album's jazziest outing, "Lady Be Good," finds Coe quoting rival Dexter Gordon. Coe may not stand with giants of the genre like Big Jay McNeely or Hal Singer, but aficionados of the bar-walkin' school of sax may enjoy this.

Such seemingly outlandish tenor behavior has a noble tradition among jazzers. From Illinois Jacquet to Willis Jackson, Red Holloway, Al Sears, Arnett Cobb, and even Johnny Griffin, r&b has been a source of inspiration and extra cash. **Eddie "Lockjaw" Davis** was a practitioner in his early days, and carried quite a bit of the style's exaggerated flavor into some of his "legitimate" gigs. A live date at *Montreux '77* (Pablo/OJC-384: ★★★½) is a case in point. There's expressive grit in his tone, but, despite the indications of high-speed savvy on a burner like "Blue Lou," too often the effect of Jaws' aggression is forced excitement. I've never been fond of Oscar Peterson's brand of extravagant gestures and florid fingerwork, and he and Davis don't blend well. "Angel Eyes" is an exception; a thoughtful, passionate performance without excessive flash which shows off Jaws' idiosyncratic harmonic sense. But overall, this album stresses the harsh, pushy side of Lockjaw, and he was much more.

George Coleman can be a convincing, at times awesome, stylist; his past recordings with Miles take a backseat to no tenorman. An '87 evening *At Yoshi's* (Theresa LP-126: ★★★) doesn't reach such exalted heights. Though there are moments of rugged melody carving, there are also passages of double-timed roller-coaster arpeggios for their own sake. Harold Mabern anchors a dependable rhythm section. **Junior Cook** also served memorably with a world-class leader (Horace Silver); on *The Place To Be* (SteepleChase CD 31240: 60:59: ★★★) his playing varies from an enthusiastic caper ("Cedar's Blues") to passive, going-through-the-motions competence. The compositions and players' attitudes explore a narrow range of expression, with the uptempo tunes scoring the most points. Pianist Mickey Tucker picks his spots with alacrity. (A few words about the production are in order. The sound, even for CD, is over-realistic for my taste, including an annoying creaking of the bass strings. Also, "Cup Bearers"—here titled in singular—listed as penned by "McIntyre," is actually by Tom McIntosh, and "Harry Arlen" seems a bit familiar for the man who wrote

"Over The Rainbow.")

The passing of **Bill Barron** was one of last year's losses; a consistently strong player and writer of modernist design, he seemed primed to reach a larger listenership. *The Next Plateau* (Muse LP-5368: ★★★★★) would have helped, with its attractive, bracing themes and biting articulation by the tenorman and his pianist brother Kenny. Barron is never at a loss for ideas—possibly because his well-developed compositions contain unexpected chordal curves that surprise and delight soloist and listener.

The late **Warne Marsh** shared Barron's unfortunate neglect during his lifetime; we're fortunate to have recordings of his estimable art. *Noteworthy* (Discovery CD-945; 68:58: ★★★★★) is a well-stocked sampler; three dates from '56-'79, ranging from tenor/piano duos (with the wry Sal Mosca), pianoless trio, quartet, two-tenor quintet (alongside Ted Brown), even an overdubbed duet with himself. From Lester Young's legacy via Lennie Tristano, Marsh created a liquid phrasing of endlessly long lines detailing his unique melodic logic. You'll find many recognizable tunes—"Indiana," "Blue Lou," "All Of Me," "All The Things You Are"—set into inventive relief by their reharmonization (and retitling). On *A Ballad Album* (Criss Cross CD 1007; 65:04: ★★★★★½) from '83, the normally knotty but nice Marsh waxes some of his most accessible, uncomplicated, warmly emotive playing



Warne Marsh

on disc; the artistry lies in the way he worms his way inside the stated melody. This is surreptitiously seductive. Finally, comes *For The Time Being* (Hot Club CD 44; 64:10: ★★★★★½), recorded two months before Marsh's passing in '87. The ringer in an unobtrusive sextet of Norwegians, Marsh provides characteristically serpentine solos. The tunes are thinly veiled standards in the best Tristano tradition, and the arrangements are suitably

underwrought, with an occasional maze of counterpoint. Bjørn Alterhaug's title tune stands out, a deftly delivered paraphrase of George Russell's "Stratusphunk."

Marsh's '56 cohort, **Ted Brown**, issued at least one exceptional album as a leader, 1957's *Free Wheeling* (deserving of reissue). Thirty years later he cut *Free Spirit* (Criss Cross CD 1031; 68:20: ★★★★★), an intimate drummerless trio date stressing a sane style of improvising. Lacking Marsh's extreme intervallic invention, Brown remains in a Lesterian mode, reluctant to erupt. His "Body And Soul"—pace, Hawkins—is lucid, lyrical, a Getzian indication of his romantic undercurrent. Throughout a well-chosen program of undisguised classics, he remains on an even keel. Meanwhile, though in his early 30's, **Greg Marvin** studied with both Tristano and Marsh. His *Workout!* (Criss Cross LP-1037: ★★★★★½) is a hotter affair, due to Marvin's agile exhilaration and trumpeter Tom Harrell's added dash. Adept at Tristanoid principles—note the avoidance of the stated melody on "Everything I Have Is Yours," the rewritten "Lover Man," and the two-part inventions à la Konitz/Marsh—Marvin wears his influences on his sleeve. But figure in some fine Kenny Barron, and a requisitely driven "Dickie's Dream" (you know the Basie original, don't you?), and you have a successful date.

Ellery Eskelin, as a product of the '60s, understandably has his roots in Coltrane and

BILL MAYS RAY DRUMMOND
ONE TO ONE



**THERE'S A MEETING AT DMP!
BE THERE!**

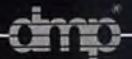
It's a meeting of two extraordinary jazz artists—pianist Bill Mays and bassist Ray Drummond. Together they offer inspired and individual readings of eight jazz classics—and two of Bill's originals.

BILL MAYS, PIANO
RAY DRUMMOND, ACOUSTIC BASS

Available on CD (CD-473) and Cassette (CS-473)

DIGITAL MUSIC PRODUCTS INC.

© 1991 DMP INTERNATIONAL



Rollins, and on *Setting The Standard* (Cadence Jazz LP-1044: ★★), he stretches seven such tunes into expressionist contortions, without losing sight of the original shape. The Coltrane influence is especially evident in the capella "I Want To Talk About You" and the freeish extroversion of "All The Things You Are" in duet with drummer Phil Haynes. His recasting of "I'm Getting Sentimental Over You" as a threnody, and the elusive, non-referential reworking of "Witchcraft" peg Eskelin, at this early stage in his career, as a commendable, if occasionally ungainly, risk-taker.

Another pianoless *Trio* (SteepleChase CD 31242; 63:28: ★★), led by expatriate **Bob Rockwell**, is similarly conceived but exhibits a tad more thought and fewer rough edges. Rockwell's beefy tone and rigorous technical expertise are deceptive; you can be swept up into the maelstrom of notes while losing track of the surroundings. But there's no gainsaying his assured and personal blues sensibility on "Bird Feathers," or the control and concentration (aided by Rufus Reid's firm walking bass) that mitigates the schmaltz potential of "Prisoner Of Love."

Anyone familiar with his work in various Mingus, Gil Evans, and Adams-Pullen aggregations knows the strength and passion of **George Adams**. But a cursory glance at the song titles on *Nightingale* (Blue Note CD 7 91984-2; 49:57: ★★) might give you the wrong impression. Though these are mostly "popular" tunes, Adams approaches them with a broad, expressive urgency—as might, say, the Rev. Vernell Johnson, a saxophonist of the Sanctified Church. Thus, "Bridge Over Troubled Waters" receives the same spiritual force as "Precious Lord, Take My Hand," while "Cry

Me A River," "Ol' Man River," and "Moon River" (do I sense a theme here?) shed their Holiday Inn lounge connotations in Adams' (and complementary pianist Hugh Lawson's) soulful sincerity.

A soulful sincerity also elevates **Stanley Turrentine's** *La Place* (Blue Note CD 7 90261-2; 41:38: ★★½) above much of today's commercial trash. As produced by Bobby Lyle, this is still conventional, homogenized "lite" jazz, but Mr. T's experience shows—he invented many of the licks that other "popular" saxists learn and mimic, and his sophistication and soul separate him from the score of Johnny-come-lately's. "Touching" is a syrupy, soap opera soundtrack that even Turrentine can't salvage, but "La Place Street" is out of a Jimmy Smith bag (Lyle supplies the keyboards), and "Terrible T" is a hipper shuffle than most pop-jazz confections. T's been walking this commercial lightrope for years now, and *La Place* finds him on familiar turf. **DB**

Stan Getz, *Dynasty*; *Anniversary!* Harper Brothers, *Remembrance*. Compact Jazz: *Heleen Merrill*; *Billy Eckstine*; *Cal Tjader*; *Arthur Prysock*; *Quincy Jones*. Ella Johnson, *Swing Me*. Clifford Brown, *The Complete EmArcy Recordings*.

CAPITOL/BLUE NOTE: Coleman Hawkins, *Hollywood Stampede*. Duke Ellington, *Piano Reflections*. Art Tatum, *The Complete Capitol Recordings, Vols. One & Two*. Leo Parker, *Let Me Tell You 'Bout It*. Miles Davis, *Volume 2*. Ornette Coleman, *New York Is Now!*; *Love Call*. Sonny Rollins, *Newk's Time*. Modern Jazz Quartet, *Odds Against Tomorrow*. Nat King Cole: *Sings For Two In Love (And More)*; *After Midnight Sessions*; *Just One Of Those Things (And More)*.

COLUMBIA/EPIC: Various Artists, *Big Band Sampler*. Best Of The Big Bands: *Woody Herman*; *Benny Goodman*; *Glen Gray*; *Sammy Kaye*; *Les Brown*. Eddie Gomez, *Street Smart*. Katia & Marielle Labeque/Leonard Bernstein, *Symphonic Dances and Songs from West Side Story*. Paul Winter Consort, *Icarus*.

GRP: Deborah Henson-Conant, *Caught In The Act*. Gary Burton/Pat Metheny, *Reunion*. Rippingtons, *Kilimnjaru*. Steve Khan, *Public Access*.

MILESTONE/PRESTIGE: Jimmy Smith, *Prime Time*. Claudio Roditi, *Slow Fire*. Kai Winding/J.J. Johnson, *Green With Strings*.

CONTINUED ON PAGE 59

New Releases

(Record Companies: For listing in the monthly New Releases column, send two copies of each new release to **DOWN BEAT**, 180 West Park Ave., Elmhurst, IL 60126.)

VERVE/MERCURY/EMARCY: Betty Carter, *Whatever Happened To Love?*

The Winds of Change

Quality instruments at amateur prices that will change your mind, such as... This Baritone Saxophone model #593GL with low A; 6.9" bell; gold lacquered body and keys.



Soprano Saxophone model #547GL Bb with high F* key in gold lacquer.

JUPITER

JUPITER BAND INSTRUMENTS 1-800-283-HORN
P.O. BOX 90249 AUSTIN, TEXAS 78709-0249

JEROME CALLET OFFERS FREE TRUMPETS!

Hey trumpet player... think you have sales ability? Experience has proven that our trumpet playing reps are selling more horns than retail stores, probably because they *really* believe in the product whereas the average store merely shows the product if someone asks for it.

So... we are offering the opportunity of earning a Callet Trumpet and a lot more to ambitious players all over the U.S. who would like to take advantage of this opportunity. (Except where we already have someone representing us). Interested?... Give us a call toll free—

1-800-JCS-HORN

Jerome
Callet

125 Lake Avenue • Staten Island, N.Y. 10303

1 GENE AMMONS. "Our Love

Is Here To Stay" (from *THE GENE*

AMMONS STORY: THE 78 ERA, Prestige)

Ammons, tenor sax; Nate Woodyard, trumpet; Henderson Chambers, trombone; Greg Easton, baritone sax; John Houston, piano; Ben Stuberville, bass; George Brown, drums.

Sounds like the Chicago school of tenor saxophone—Von Freeman or Gene Ammons. He's making use of the seldom-used diaphragm vibrato. Steve Coleman, who's from Chicago, showed me how to use it—it gives greater depth and expression to your tone, but it's harder to control. This is totally my groove—ballads and medium-tempo things. But clubs are so loud—tourists, waitresses—you can't be subtle, you have to be loud. It's killing—five stars, for his mastery and the human quality he gets. It's not about living the life or paying dues, it's about getting that sound. People who play in the altissimo register aren't dealing with the meat of the horn the way he does. If you want to play high, get a soprano.

2 LOL COXHILL. "C1/Caravan"

(from *INSTANT REPLAY, Noto*) **Coxhill,**

soprano sax; Misha Mengelberg, piano.

That reminds me of the coffee house music in Holland and Germany. It was interesting how they led into "Caravan"—I didn't know what they were setting up. But I prefer more themes and motifs—more meat, less filler. They'd hit it for a hot minute and then meander for a good long time. The saxophone player apparently really knows his instrument. He has very unusual tone—I like guys who don't sound stock. It sounded like a cross between soprano and alto, kind of Roland Kirkish. I enjoy a sound that's as personal as vocal inflections, as personal as a personality. Give that four stars.

3 ERIC DOLPHY. "Mandrake"

(from *JITTERBUG WALTZ, Douglas*)

Dolph, alto saxophone, composer; Woody Shaw, trumpet; Bobby Hutcherson, vibraphone; Richard Davis, bass; J.C. Moses, drums.

[winning as solo starts] Take it off! That's Eric Dolphy, and I'm not a fan, with all due respect. Maybe he was hearing something, but it wasn't developed. He'd play the same licks in different contexts over different chord changes. I don't like having Acme all-purpose go-everywhere licks, devices that are supposed to work in every situation. There's one Dolphy solo, on Oliver Nelson's *Blues And The Abstract Truth*, where he used the same sequence over 25 times. His attack, his bite, are so hard, it's not pretty to me. But give it three stars, 'cause they're trying; they weren't following the mold of

GREG OSBY

by Kevin Whitehead

Rightly hailed as one of the best young ballad players in jazz—for evidence, check out his work on Cecil Brooks III's *The Collective* (Muse)—Brooklyn-based, St. Louis-raised Greg Osby boasts an arresting, liquid tone and a sophisticated harmonic sense. His own albums, *Greg Osby And Sound Theatre* and *Mindgames*, are on JMT; he's also a member of Jack DeJohnette's Special Edition, heard on *Irresistible Forces* and *Audio-Visualscapes* (MCA/Impulse).

Osby's slashing lines and oblique chord-phrasing show a kinship with his friend and fellow altoist Steve Coleman ("my partner in crime"). Together they recorded last year's neo-funk hoedown *C-y-p-h-e-r S-y-n-t-a-x* (JMT), and are part of the loosely knit Brooklyn musicians' co-op M-BASE. If M-BASE was the p.r. coup of 1988—the jazz critics' flavor of the month for, well, months—



Osby has the versatility to go the distance, weaving his way through Andrew Hill's quirky structures (*Point Of Departure*, Blue Note), DeJohnette's shouting electrofreebop, Michele Rosewoman's convoluted themes (*Contrast High*, Enja), and Brooks' straightahead jams.

Greg was featured in the 10/89 DB; this is his first Blindfold Test.

the day. I like cats who do that whether I like their music or not.

4 COLEMAN HAWKINS.

"Under A Blanket Of Blue" (from

THE KEYNOTE COLLECTION: THE COMPLETE COLEMAN HAWKINS, Mercury) **Hawkins, tenor**

saxophone; Buck Clayton, trumpet; Teddy Wilson, piano; Slam Stewart, bass; Denzil Best, drums.

Yeah! That was bad. A thousand stars. I want to comment on the piano player, because piano is fundamental to my approach: the beautiful cascading runs, different registers, different intervals. And that was Slam Stewart on bass. I think it was Coleman Hawkins. He was definitely before his time in his approach to improvisation. His really vertical approach is like climbing a ladder through the harmony. I like the way he outlined the melody. That vibrato, I enjoyed that, too—a lot of cats don't like it or play it correctly. But the rhythmic innovations came later—it's not really rhythmic.

KW: Well, it's 1944.

GO: It's funny—a lot of young cats then were getting ready to rock the nation. But Coleman Hawkins was more liberal than some cats—he didn't frown on cats who played differently. I think the corporations and bigwigs have to be more tolerant of guys who play a little bit differently—I don't like this milk-and-cookies approach to revivalism. You have to use the past as a resource for your own concept, like the way Sonny Rollins built on Coleman Hawkins. But to

copy someone so closely that their style is immediately identifiable, that's plagiarism.

5 EDDIE HARRIS.

"Tranquility & Antagonistic" (from

Is It In, Atlantic) **Harris, pitch-tracking electric saxophone, composer; Ronald Muldrow, electric guitar; Rufus Reid, bass; Billy James, percussion.**

I like that a whole lot—killing, whatever it was. It kind of sounded like Eddie Harris—I'm a real big fan of Eddie—but there was some different stuff there. At first, it didn't even sound like a saxophone, more like a lyricist. The parallelism in the chord voicings reminds me of my buddy Gary Thomas, who really likes this kind of pitchrider stuff. And the bowed bass didn't sound like a bass either—he wasn't so stiff he wouldn't allow the bass to be mangled. It has interesting changes to play on, like "Giant Steps"; you have to follow it rigidly to let people know what you're doing. But the older I get, the less I like fast tempos. I like to hear notes resonate more. I'll give that five stars for creativity, and for the cats allowing their instruments to be altered by any means. They dare to be daring. To make a wild guess, I'd say Eddie Harris.

KW: Right, from 1974.

GO: This cat is out of his mind! He hasn't been hailed as the great conceptualist and individualist he is. And that was Rufus? I worked with him a couple of years with Jack; I never expected that to be him. Eddie Harris—he's one M-U-F-K-A, *mfuka!* DB

LOUIE BELLSON

EVEN AFTER 50 YEARS IN THE SPOTLIGHT, THE MASTERFUL DRUMMER REMAINS CONTEMPORARY, EAGER TO LEARN AND REMARKABLY AGELESS.

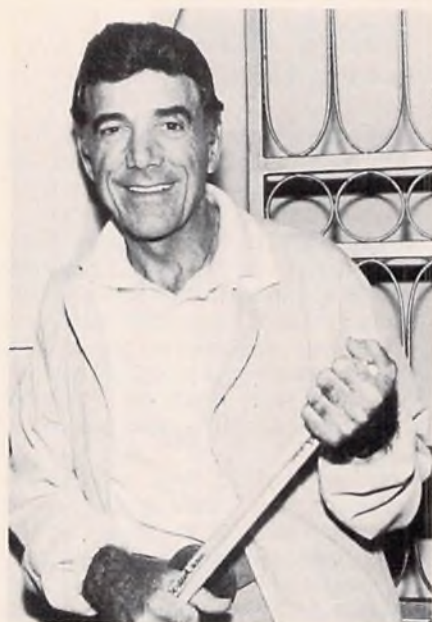
by Scott Yanow

Louie Bellson has been such a consistent and dependable mainstay in music during the past five decades it is doubtful whether or not his life will ever be the subject of a Hollywood movie, although his accomplishments are certainly newsworthy. "I was very lucky," remembers Bellson. "My dad took me to a parade when I was three years old. I stuck my finger at the drum section and said, 'That's what I want to play!' Music must have been in my genes because my dad later said that as fast as he gave me things to learn, I would soak them up."

The elder Bellson ran a music store and made sure that his son was exposed to all types of music. "By the time I was 13, I was learning not only popular music but classical. I had a tremendous legit training not only on drums but in the basic fundamentals of every instrument. That's why today I can write, compose, and arrange. At 14, when I was in high school I got to play regularly at a nightclub with a quartet led by the pianist Speckled Red. I played at the club every Tuesday night for three or four years and it was like receiving 50 years of experience."

In 1940, before his 16th birthday, the child prodigy was reluctantly talked into entering a national drum contest judged by Gene Krupa; he then beat out 40,000 other drummers for first prize. Bellson joined Ted Fiorita's orchestra directly after his graduation from high school and a few months later was given the opportunity to try out for Benny Goodman's orchestra. "It was a very strange audition. Benny was making a film for Paramount, *The Powers Girl*, so he had me dressed up for the movie and we played a quartet number in the movie; that was the audition! He had never heard me play before, but after the song Benny said, 'Okay, we leave Thursday for New York.' I learned so much from Benny Goodman. He really laid the groundwork for me. He knew how to rehearse a band and he'd work us to death, but it paid off in the music."

Bellson worked for Goodman a second time after serving some time in the military and also had important tours of duty through the years with the orchestras of Tommy Dorsey, Harry James, and Count Basie but he really came to prominence during his period with Duke Ellington (from 1951 to



PAUL NATKIN/PHOTO RESERVE

'53). "Duke was the perfect bandleader because he understood every guy in the band, what they could do musically, their personalities, strengths, and weaknesses. That's why he could write for a particular player and make him flourish. He was like a second father to me. When he found out I could arrange, he told me to bring some charts in and he even recorded them [including 'The Hawk 'talks' and 'Skin Deep']. I still can't believe that I was lucky enough to work with that man."

During the 37 years since leaving Ellington, Bellson has recorded scores of records, toured with his small groups and big bands, performed with several editions of Jazz At The Philharmonic, and been a key member of orchestras accompanying his wife, singer Pearl Bailey. Among the activities closest to his heart is his participation in clinics. "Along the way I had many mentors, including Chick Webb, Big Sid Catlett, Jo Jones, Gene Krupa, and Dave Tough. All of those guys showed me the way so I've always felt that since they were nice enough to help me, I should pass along what I know to other youngsters. I tell young players in clinics that first of all, they have to recognize that our instrument is an integral part of a band. We must really be expert at keeping time—except when the music is supposed to be free-form—and no matter the type of music, it is up to the drummer to find the groove. There is a wonderful bumper sticker around that says, 'So many drummers, so little time!'"

"One year I did around 40 to 50 clinics, but because I've been very busy lately, I've had less time recently. Still, I try to do at least 10, 15 each year. I like working with youngsters. They give me a lot of incentive and keep me current. To answer their questions, I have to know what everyone

else is doing."

In recent times, Louie Bellson has been leading separate orchestras in New York and Los Angeles and has plans for starting a third band in Chicago. His two Musicmasters releases, *East Side Suite* (60161) and *Hot* (60160), feature the East Coast orchestra while this month's release, *Louie Bellson And The All-Stars* (60235), showcases the master drummer at a concert in Switzerland with a band that includes clarinetist Buddy DeFranco, tenor great Don Menza, trumpeter Conte Candoli, and pianist Hank Jones. In addition, Bellson leads a regular quartet (with Ted Nash or George Young on reeds) and has been enjoying guest-starting with symphony orchestras and percussion ensembles; last year he and his wife were home a total of 5½ weeks!

Since Bellson matured during the swing era, has there ever been a period when he felt that he was falling behind the times and that innovations by younger drummers were making him sound old-fashioned? "No. I've never found it difficult to adjust to newer styles because I always keep my eyes and ears open. When bop came in and I heard Kenny Clarke play, I knew that there was nothing wrong with his style, for it fit the music perfectly. When rock came in, I learned from that. Sure there are good things and bad things; I just sidetrack the bad and concentrate on the good."

Bellson, who has used Remo drums and Zildjian cymbals for years, has recorded in a countless number of settings but, surprisingly enough, there *are* a few players left who he has not collaborated with yet. "There are actually quite a few musicians who I'd like to record with, particularly McCoy Tyner, Tommy Flanagan—in an instrumental setting, Stanley Turrentine, David Sanborn, and the Marsalis'es."

Louie Bellson at 65 remains at the top of his form and is rightfully confident of his abilities. "I can honestly say that because I've done my homework and still work hard, I've never felt humbled by another drummer. The only player who made me work the hardest was Buddy Rich because he was such a master. We shared bandstands a few times and, although we were friends, it was always very competitive with us having to pull out all the stops.

"Today, I can play with younger drummers and it never bothers me. I did a concert for the Buddy Rich scholarship fund last year. The other drummers were Dennis Chambers, Gregg Bissonette, Steve Gadd, Vinnie Colaiuta, and Dave Weckl, and we were backed by the Buddy Rich band; it's out on video. I had a ball and learned something from each of them. I even play with Jacob Armen, who, at seven, sometimes sounds like he's 40. He has a lot of natural ability and a strong desire to learn. That's the key to staying young—never stop learning." DB