

WHAT BANDLEADERS SEEK IN A DRUMMER

DOWN BEAT

Jazz, Blues & Beyond

Nov. 1991, \$2.50
U.K. £2.25 Can. \$3.25

Buddy's Favorite Drummers

From Mel Tormé's new book

Kenny Kirkland

The Tone Doctor Is In

Stanley Clarke Swings

(jazz to pop to rap to...)

David Murray, James Newton

Find The Soul Of Gospel

Mickey Hart's Planet Drum

Buddy Rich





16 BUDDY RICH: Drum Wonder

The rich musical experiences of legendary drummer and bandleader Buddy Rich are brought to life by old friend Mel Tormé in an exclusive excerpt from Tormé's new book, *Traps, The Drum Wonder*. Tormé's focus: Buddy's favorite drummers.

FEATURES

19 RHYTHM KINGS: What Bandleaders Look For In A Drummer

What qualities make for a great drummer? Bill Milkowski asked a variety of bandleaders—from big band to fusion—to comment on their needs for rhythm and the big beat.

24 DAVID MURRAY & JAMES NEWTON: The Soul Of The Church

Reedist David Murray and flutist James Newton, soul brothers *par excellence*, have a spirited conversation in the wake of their Gospel Meets Jazz concert. Larry Birnbaum was there.

26 KENNY KIRKLAND: The Tone Doctor Is In

"An expert juggler of feels and styles," keyboardist Kenny Kirkland surfaces with an album he can call his own. It's been a long time comin'. Becca Pulliam relates.

30 STANLEY CLARKE: Career Swings

He's back, and in more ways than one. Chameleonic bassist Stanley Clarke continues to play the spectrum of music at his disposal; just ask Josef Woodard.

33 MICKEY HART: The Search For Planet Drum

In the spirit of last year's *At The Edge*, drummer Mickey Hart's journey continues with *Planet Drum*—a stunning collection of Hart's world drummers of choice, in book and song. Dan Ouellette has the beat.

DEPARTMENTS

6 ON THE BEAT, by John Ephland.

8 CHORDS & DISCORDS

10 NEWS

13 RIFFS

35 RECORD & CD REVIEWS:

Carla Bley; Kenny Kirkland; Branford Marsalis; Stephen Scott; Wynton Marsalis: *The Marsalis Manifesto*; Marty Ehrlich; Gerry Hemingway; *Bluesiana II*; Paul Bley: *The Life Of A Trio*; McCoy Tyner; Al Di Meola; Harry Connick, Jr.; Bill Connors; Bill Frisell; Various Artists: *Delmark Blues, Digitally Revisited*; Poncho Sanchez; Chick Corea *Elektric Band*; Tad Shull; John Swanna; Steve Turre; Stanley Cowell; Ronnie Mathews; Stephane Grappelli; Stephane Grappelli & Barney Kessel; Maceo Parker.

58 XMAS BOXED SETS: A list of fall boxed-set releases for the holidays.

59 BLINDFOLD TEST: Jerry Gonzalez, by Larry Birnbaum.

62 CAUGHT: *Classical Jazz At Lincoln Center*, by Howard Mandel; *Umbria Jazz '91/Umbria Jazz By The Sea*, by Art Lange.

64 PRO SESSION: "Ben Riley's *Comping On 'Bemsha Swing'*—A Drum Transcription," by Rich Thompson.

66 PRO SHOP

67 ARCHIVES: Muddy Waters.

68 AD LIB: "Small Is Beautiful," by Stephanie Stein.

70 SOUND BYTES/AUDITIONS: Musical tidbits/young musicians deserving recognition.



Kenny Kirkland with sometimes-employer David Sanborn

Drum Wonders

By Mel Tormé



TOM COPY

The following is excerpted from *TRAPS, THE DRUM WONDER, The Life Of Buddy Rich*, by Mel Tormé, published by Oxford University Press, September 1991. Copyright© 1991 by Mel Tormé.

Buddy Rich was a wunderkind, a true child of the century. No one, of this earth or beyond, ever played drums with his virtuosity, command, control, technique, and, yes, humor. In the 40-odd years we were friends, I stood out in front or sang out in front or sat directly behind him on the bandstand as he powered the various bands of Tommy Dorsey, Harry James, Les Brown, and his own crews. What he had, in addition to the aforementioned attributes, was staying power. Having watched myriad drummers over the years attempt to play elongated drum solos, I constantly marveled at Buddy's energy at the end of one of his extended outings. To begin a strength-sapping solo powerfully is one thing; to complete a solo eight, nine, 10 minutes later with, seemingly, not an iota of diminished drumming capacity is beyond human understanding. Yet, Buddy did it time and time again, starting at "A" and developing the work to a mind-boggling "Z." He was one of a kind.

In 1977, we worked together at the Palace Theater in Cleveland. Down Beat commissioned me to do a two-part interview with him (see DB Feb. 9 & 23, '78). Not an easy assignment. Buddy was always reticent about discussing how he played or what drummers he did—and did not—like. He was a doer, not a talker. That week, though, he was very mellow and agreed to the interview. Lo and behold, he actually opened up for the first time (in my memory, at least) and talked a lot about many things related to the art of playing jazz drums.

I found, to my delight, that he did admire and enjoy a broad spectrum of drummers. I included these reminiscences and opinions of his in my new biography on Buddy: *Traps, The Drum Wonder* (Oxford University Press). The following is the chapter entitled "Buddy And Drummers."

—Mel Tormé

Even though he knew he was the best, Buddy had kind things to say about a wide variety of drummers. Needless to say, drummers gravitated to him like bees to the hive, and he basked in the glow of admiration and proffered friendship. Jo Jones, Count Basie's elegant drummer during the '30s, the war years, and beyond, was Rich's idea of a great drummer. He saw in Jones a style of playing radically different from his own, short on technique but strong where keeping perfect time was concerned, knitting together the swinging Basie band along with guitarist Freddie Green, bassist Walter Page, and the Count himself. Jones pioneered 14-inch hi-hat cymbals, which he played in a very open, ringing fashion, as opposed to most drummers of his era, who played their smaller hi-hats closed or semi-choked. Jo and Buddy were close personal friends, and Rich's admiration of the Basie drummer was genuine and lasting.

Buddy's early "swing" drummer influences included the legendary Chick Webb. Chick's hi-hat work and his general approach to powering a big band set standards that were copied by a multitude of drummers right through the swing era. Born a hunchback, often in great pain, he died young, but his records have become a correspondence course for hundreds of drummers.

As a child, Buddy had learned his predominantly military style of drumming by listening to vaudeville pit drummers; similarly, his conversion to jazz was made possible by listening to records and going to hear early practitioners in person. Gene Krupa, with the history-making Benny Goodman band, was an undeniable force in the percussion world, and Buddy emulated his playing at the inception of his own jazz-drummer career. On the live-performance LP of Artie Shaw's orchestra

recorded at the Café Rouge of the Hotel Pennsylvania in 1939, Rich plays a break between the bass drum and a cymbal that is clearly lifted from Gene's repertoire. Whether it is done in homage, mimicry, or ridicule, the "break" was one of Krupa's signatures, and it stands on that recording for posterity to ponder over.



MITCHELL SEIDEL



Buddy's Drum Wonders
(from far left): Dave Tough, Chick Webb, and Ray Bauduc.

Rich's early clonings of Krupa's style—rim shots, hand-choked cymbal punctuations, cowbell licks—were always played with such purity, such positiveness, that the younger drummer seemed to be saying to the world: See? I can build a better mousetrap. He could and did—no disrespect to Gene, whom Buddy looked upon with appreciation and not a little awe for having single-handedly put drums into the forefront of the collective public mind.

He thought Ray McKinley a supremely musical drummer, if a bit light-handed when it came to "kicking" a band. He enjoyed Zutty Singleton's simplistic playing and commented favorably on Jimmy Crawford's work with the Jimmie Lunceford band. Cozy Cole and Sonny Greer were too rigid, too "unswinging" for his tastes, yet he always spoke of them with respect. Buddy Schutz, a Krupa facsimile who played for years with the Jimmy Dorsey orchestra, was "adequate" in Rich's eyes, as were Maurice Purtill with Glenn Miller and Cliff Leeman with Charlie Barnet. I once voiced my enthusiasm for Leeman's playing with the Barnet band. Buddy shrugged noncommittally. He had taken Leeman's place with the Artie Shaw band in 1939 and had made an enormous difference in the process.

Buddy's appraisal of the talents of Dave Tough and Don Lamond, who consecutively propelled the famous Woody Herman Herd, could not have been more positive. Tough and Lamond were short on solo ability, long on holding the Herman band together with strength and skill. Buddy thought they were quite special. A standout in Buddy's opinion was the peerless Sid Catlett, who had presided for a time over the Louis Armstrong rhythm section. "Sid was a guy who sounded great with a small group or a big band. He was something else," praised Rich.

Alvin Stoller, the young man who took Rich's place with the Tommy Dorsey band, played more like Buddy than anyone else. He had excellent technique, taste, and a strong, metronomic sense.

Buddy had a bantering relationship with Shelly Manne, who played so effectively with the hard-to-hold-together Stan Kenton orchestra, as well as having provided the rhythmic kick for a later edition of the Woody Herman Herd. One night at a small Los Angeles club called the Haig, Shelly asked a visiting Buddy Rich to sit in with the quartet that Manne was fronting. Shelly relinquished the sticks, and Rich proceeded to treat the audience to a turn that left the entire room in shock. He handed the sticks back to Shelly, who looked him in the eye and said: "Buddy, you prick." Rich grinned and did not take offense. He had delivered another lesson in one-upmanship.

He had great affection and respect for Ray Bauduc, whom he considered to be the very best of the dixieland drummers. "He can really play," he once remarked to me. "His closed roll is just beautiful."

Louie Bellson, probably the nicest as well as one of the best drummers ever, loved Rich, and Buddy returned that affection

twofold. Bellson studied the Master's work as if he were the everlasting student and Rich the professor which, of course, was exactly the case. They never had any sort of falling out, although one night during a tour they were making with Jazz at the Philharmonic, it could have happened had not Louie been the sweet, temperate human being he is.

Buddy and Louie were called upon each evening to engage in a "drum battle." Rich, because of his fondness for Bellson, had been playing with some restraint, careful not to show up his young friend. One night, as Buddy was walking toward the stage door of that evening's venue, a Bellson fan snarled a warning: "Hey, Buddy! Louie's gonna cut you a new asshole tonight." That night, as the drum challenge began, Rich, the old expert at timing and drama, paced himself, cleverly allowing Louie to dominate with his famous twin-bass-drum patterns and his undeniable technical prowess. Then it was Buddy's turn.

He began quietly with a barely discernible press roll accelerating into a more open roll; then, removing the "governor," he surged full steam ahead. As he had on so many evenings of his life, he went on to produce an historic solo. When he finished to tumultuous applause, whistles, and a standing ovation, he smiled at Louie and, with his sticks held in his right hand, indicated: your turn. Louie Bellson wisely laid his sticks down upon his large tom-tom. The drum battle was over for that evening.

Buddy maintained longstanding relationships with several drummers, among them Sonny Igoe, Sonny Payne, Mel Lewis, Freddy Gruber and Ed Shaughnessy of *The Tonight Show*. My drummer, Donny Osborne, Jr., was one of the few Buddy would allow to sit in with his band. Donny was a kind of protégé of Buddy's, and after Don, Sr., resigned from Slingerland, Buddy wangled a set of WFL [Wm. F. Ludwig] drums for Donny—no mean feat, since Donny was the son of the ex-president of Ludwig's number-one rival company.

Excepting Max Roach, Rich did not like many so-called bebop drummers ("long on pounding, short on talent") or most rock drummers ("animals—no-talent animals"). On the other hand, he never in my company disparaged any of them in a personal way. On those occasions when a bop drummer or a rock drummer would come backstage after one of his performances, he was always charming and friendly.

The only drummer he had a personal aversion to was Butch Miles. I heard him order his road manager, Steve Peck, to "keep Miles off the bus" one evening when Miles attended a Rich concert, clearly indicating he wanted no part of Miles socially. Miles himself admitted in the Buddy Rich memorial edition of *Drum Tracks* magazine that in 1987 he and Buddy were "on the outs again." However, Rich never allowed his personal feelings to interfere with his professional judgment. In 1975 he recommended Miles to Count Basie. Miles played with the Count for a number of years thereafter.

DB

Groove Kings

By Bill Milkowski

What Bandleaders Look For In A Drummer

There's an old joke in musician circles.

Q: What do you call someone who hangs around musicians?

A: A drummer.

Good for a few laughs, perhaps, but not taken seriously by the myriad of musicians who consider drummers to be the heartbeat of the band.

Exactly what is it that bandleaders are looking for in a drummer? We posed that question to a dozen musicians. Their answers were as varied as their music.

Dave Valentin, Latin jazz flutist: "I'm looking for a drummer who first of all knows the Latin clave. That's essential in my band. Secondly, you have to have a good education in straightahead. So I also need someone who would be able to play brushes on a ballad like 'I Loves You Porgy.' And thirdly, I need someone who can react to the music and follow the conversation with the rest of the musicians. If I decide to take 'Footprints,' for example, at half-time, when I initiate that musically, I expect the drummer to hear that and immediately follow through."

Robbie Ameen has been Valentin's regular drummer for the past several years. "Robbie is Lebanese but he plays like he was born in Puerto Rico," says Dave. "In fact, I thought he was Puerto Rican when I first saw him play. I even went up to him and spoke Spanish. That's how good he plays the clave."

Ivo Perelman, Brazilian tenor saxophonist: "I am very excited to be working with **Andrew Cyrille** and two Latin percussionists, **Guilherme Franco** and **Frank Colon**. The percussionists are laying down a solid, traditional Latin-Brazilian groove, so the basic feel is there. And this gives Andrew lots more room to play his great free-jazz concepts on the drums. I need a



"Papa" Jo Jones: "that hard-swing feeling"

drummer who has that special understanding of the groove developed to a point where he can color it, elaborate on it, and play melodically on top of it. And for me, Andrew is the master at that."

Betty Carter, legendary jazz singer: "Drummers are the backbone of the music, so they gotta do it all. They gotta be able to swing, to deal with texture, to play in all kinds of tempos and all kinds of meters. And then be sweet on top of it. And in my band, they have to keep an eye on me for cues, things that I might do at the spur of the moment to change up the music. I might want some different colors happening within the song. I think **Art Blakey** was probably the master at colors and changing things up like that."

Betty has a special fondness for **Lewis Nash's** drumming. "He was in my band for four years. And I think right now he is the premier drummer. I mean, he's the best out there now. He's making everybody sound good. I like a drummer to display that kind of youthful enthusiasm on the bandstand and

take a few risks along the way. And also, my drummers have to really learn how to play *real* fast and then *real* slow, from one extreme to the other."

Joe Zawinul, keyboardist, Zawinul Syndicate: "I like a drummer who is like a composer behind the kit, someone who can not just play time but think melodically and constantly add ideas to the music. I remember one time analyzing **Omar Hakim's** playing when we recorded a song called 'Procession.' And during the whole tune he played a beautiful little composition. It was in the background in a way but I really liked his whole concept for this particular song. You could leave the other stuff out and the song would still exist, you'd still have some real music there. And if drummers can think of themselves as being orchestrators with a bunch of instruments before them, then they're really gonna have something."

Joe adds, "I also like drummers who don't lose the edge when the music gets soft. **Louis Hayes** was a master at that. A lot of people, you come down, the tempo comes

down. And that you cannot live with. You gotta keep that tempo going."

Frank Foster, saxophonist/bandleader, Count Basie Orchestra: "Not all bands demand that the drummer swing as hard as we like. Some big bands seem to be satisfied with a drummer who can keep time and make fills at the right spots and maybe punctuate or accent with the ensemble. But we really require a drummer to have that certain something that I refer to as a hard-swing feeling, which is one of the hallmarks of the Count Basie Orchestra. And that means in the tradition of **Jo Jones**, **Gus Johnson**, and **Sonny Payne**, the quintessential drummer of the Basie orchestra in the '50s and '60s."

But as Frank points out, "A lot of young drummers, especially those who perform in the fusion or crossover tradition, and even a lot of so-called bebop drummers, are not able to really swing and kick the band in the fashion that we've been accustomed to. It comes down to a sensitivity to big-band styling. I found that most of the drummers who really made it with the Count Basie Orchestra had to almost memorize the book before coming into the band. They had to listen to many of the records, dating back to the '30s on up to the present time. Our present drummer, **Dave Gibson**, did just that. He listened to a lot of recordings and eventually grasped the Basie style. He seemed to have discovered better how to work with the big band, and more specifically, with the Count Basie Orchestra."

Roy Nathanson, saxophonist, Jazz Passengers: "In this band, the drummer is put in this role of being a colorist and really following the shapes of the music. He's not the person who puts down the time in the band. And that's really important to the band because it makes the shapes and textures seem to have equal weight. They don't seem to emanate from the bottom up at all. There's no bottom-up sensibility, which any strong drummer creates. **E.J. Allen** is a strong drummer but he's really never laying something down. He's responding to things, all the time. He was a Latin percussionist who plays great timbales and congas. And the thing I really like about his drumming is that he's not tempted to do all that much stuff with his feet, which tends to clog up the music if you're not careful."

"I really believe that the musicians serve the composition. And really heavy technique, which a lot of fusion drummers have, often creates a problem. I don't think guys with that much chops are even capable of holding themselves back to serve the compositions. So I think having a super-chops drummer in the Passengers would be a kind of invasion."

Scott Henderson, guitarist, Tribal Tech: "The main thing we look for is someone who is versatile. **Kirk Covington**, our new drummer, is so much more versatile than anyone else we've had. In our band, there are times when we want someone who can really rock; and yet, we also need someone who's able to listen well and respond really quickly in more sensitive surroundings. The other important factor is sound. These days a modern drummer should not just rely on an acoustic drum kit for his sound, no more than I would bring just an acoustic guitar to a gig. We expect a drummer to bring some interesting sounds into the band, and Kirk is doing a lot of that. He's triggering synths and samples from his KAT drum kit, so he's able to play not just drum parts but actual music parts as well. Basically, we're trying to make a little four-piece group sound like a mini-orchestra."

"Another important element is attitude. I've worked with drummers before who looked at tunes like they were charts, and I don't dig that approach. I'd rather have someone contributing ideas, someone who puts a real creative element in there. I really hate it when any musician just plays what's on the music and hopes the bandleader likes it. What's so great about Kirk is his commitment to the music. He's so into it, to the level where you'd think *he* wrote the tunes we play."

Roy Hargrove, trumpeter: "What I look for in a drummer is fire. Some guys like cats to play simple. I like cats who play a lot of drums. It really pushes me. And then at the same time, it has to have some kind of contrast . . . being able to play dynamics, being able to keep the same amount of intensity without increasing the volume. Lewis Nash and **Billy Higgins** are classic examples of that. Also **Ralph Peterson**, who is one of my favorite drummers. I'm

currently working with a fiery young drummer named **Yoron Israel**. **Greg Hutchinson** and **Troy Davis** are some other good young drummers out there. And there's this kid in New Orleans nobody even knows about yet named **Brian Blade**, who is bad. Fiery, fiery."



HYOU VIELZ

Paul Motian: "He knows the form."

Joe Lovano, saxophonist: "For me, interplay between the drums and the horn throughout all the melodies is as important as when we get into the actual solo section. So I look for a drummer that really can react to what's happening, rather than just try to lay it down. **Ed Blackwell** is one of the key players in that concept of playing melodic drums. I also need a drummer who is quick-thinking and can memorize the music. Be-



LISSA WALES

Dennis Chambers: "a musician first, drummer second"

cause to move forward within a form you have to know where you've been to deal with what's happening. And that's why **Bill Stewart**, who played on my album, is one of the freshest young players today. Because he really holds onto what's happening in the piece throughout the tune.

"I need a drummer that's gonna be able to shape the phrasing with me throughout my phrasing and remember where we've been. And Bill is great at that. Drummers who just play time are boring to play with. But you play one chorus with someone like **Paul Motian**, and he knows the form immediately. And then by the second chorus, he's building on what he already played. That, for me, is the essence of playing as a soloist with drummers. It's about interplay and collectiveness."

Mike Stern, guitarist, Mike Stern-Bob Berg Band: "In general, the groove's gotta be there, the time has to be there, first and foremost. But the other thing is, the music has to be there. You gotta be thinking about the music before you get into whatever it is you can do on your ax. And since the drummer really dictates the dynamics and mood, he plays an important role in shaping the rest of the music.

"So it's real important that the drummer be kind of a musician first and a drummer second, and **Dennis Chambers** is just amazing at that. Here's a guy who, if he wanted to, could just burn through everything . . . play more shit on the drums than anybody. When people think of Dennis, they think, 'Amazing chops, phenomenal technique.' But first and foremost, he is a listener. He's always supportive. And he's



Joey Baron: "He can swing his ass off, he goes for it."

got such a great attitude. He's always asking, 'What does the music call for? Am I doing this thing justice? Is that what you want behind your solo?' He's really exceptional in that way. So is **Ben Perowsky**, a great young drummer that Bob and I have also been working with. With them, first and foremost, it's about the groove. They understand the mood before getting into the drumistic stuff."

Don Pullen, pianist: "Heavy swing with sensitivity would be some of my requirements. Also an ability to play different forms. Having a blues base is really good but also an ability to play some of the free forms, too. I find that a drummer who does have that blues base can swing in a really powerful and sensitive way.

"As far as drummers I've worked with, going back to the '60s, I had a duo with **Milford Graves**, which is where I developed my whole approach to playing piano, which is very percussive. I get a lot of impetus for ideas from the drums. **Tony Williams** and Lewis Nash, who played on my last two records, are both excellent drummers. For the past couple of years, I've been using **Cindy Blackman** on gigs. She's also a very fine drummer. But to me, [the late] **Dannie Richmond** was the epitome of a swinging drummer. Hard-driving, hard-swinging, very melodic approach. I'd bring a piece in to the band and he'd learn the tune, then he would reshape it and add his accents and his dynamics and personality. When he finished it, I'd think, 'Man, did I write this?' He had a knack for just enhancing whatever you wrote. Accents, different kinds of fills, all in the most appropriate spot. I think that's why Mingus liked him so much. He injected his person-

ality into the piece and it always fit. And he swung so hard. I think he was the most swinging drummer I've ever played with. Yeah, I miss him a lot."

John Zorn, saxophonist, Naked City: "For the Naked City project there's so much material that we go through . . . everytime we play we learn new music. It's gotta be somebody who can not only read music but can also understand my shorthand for what a 'napalm cluster' is or what it is to 'go crazy,' or the different ways I have of explaining what I need from musicians. So reading is really important, playing all different styles is very important. But to say 'someone who can read and play all different styles' is like describing an L.A. studio drummer. That's really not what is necessary. It's also gotta be someone who's really got a sense of humor, someone who takes these styles as really a life experience instead of just something they can put on and off like a piece of clothing. They really gotta feel the stuff, it's gotta mean something to them or they gotta make it sound like it means something to them.

"But the most important thing in this band is attitude. Are they gonna be into it? Are they open to trying something new and different? That's essential . . . someone who's just really gonna go for it. And **Joey Baron** is definitely that guy. Joey is irreplaceable in Naked City. I really don't think I could find another drummer who does all that he can. He reads notation, he knows my shorthand, he understands this music, he can swing his ass off, he goes for it, he's got a great sense of humor and has a good relationship with everybody in the band . . . and he's bald. I mean, you gotta have a bald drummer." DB



Groove Queen Cindy Blackman

MITCHELL SEIDEL

The Soul Of The Church

DAVID MURRAY & JAMES NEWTON

By Larry Birnbaum



Saxophonist David Murray and flutist James Newton after their Gospel Meets Jazz concert

ENID FARBER

It's a balmy August afternoon in midtown Manhattan, but David Murray and James Newton, sealed in a Sound on Sound Recording studio, are oblivious to the weather. Two days ago, a passing hurricane ruffled their Gospel Meets Jazz concert at the Brooklyn Museum, but today they lock hermetically into a tenor/flute mind-meld, twining snatches of dervish dialog with stunning precision. The piece, Murray explains, grew out of a 1977 European tour following their previous duo recording, *Solomon's Sons* (Circle 16177-5). They remain close friends, though Murray now lives in New Jersey and Newton in California, where they met as college students.

From their Golden State roots, both quickly flowered into world-class instrumentalists: Murray, 36, placed third on tenor

sax in the latest *DB* Critics Poll, while Newton, 38, topped the flute list for the 10th straight year. The ultra-prolific Murray, who doubles on bass clarinet, is a founding member of the World Saxophone Quartet, teacher at the University of North Carolina, collaborator with luminaries from Blood Ullmer to McCoy Tyner, and leader of his own trio, quartet, octet, and big band. Seldom seen in the Big Apple, Newton is a regular on the European festival circuit, performing both jazz and his own classical compositions; he's also a professor at the California Institute of the Arts and frequent guest lecturer at colleges nationwide.

During a lunch break, while pianist John Hicks, bassist Fred Hopkins, and drummer Billy Hart (Andrew Cyrille had drummed on yesterday's session) swap stories with visi-

tors Butch Morris and Frank Lowe, Murray and Newton take time out to discuss the spirit and state of their art.

Larry Birnbaum: You have a lot of musical influences in common—Ellington, Mingus, Jimi Hendrix.

David Murray: I love Jimi Hendrix.

James Newton: And the church plays a big part in both our lives.

LB: [*To David*] Your mother was a pianist with the Edwin Hawkins Singers.

DM: That was before they were famous, at the Ephesians Church in Oakland.

LB: [*To James*] And you heard gospel music when you spent summers in Arkansas.

JN: My grandparents had a farm in Aubry, Arkansas, and the music I heard in the little

church there is the first music I can remember. There was no piano, just tambourines, clapping, and voices. And that's still the most powerful music I ever heard in my life. Outside of, say, Ellington, I haven't found anything else that captured the spirit I felt then.

DM: Just a few weeks ago, I went to a Church of God in Christ convention, and it was astounding. The music in the church is just as sophisticated as the jazz or pop music you hear. They're dealing with the same kind of concept, only with voices. Some of the stuff I hear sounds like my octet.

JN: It depends on the text, more than anything else, because so much is shared between blues and spiritual music. Look what [the vocal group] Take 6 has done.

LB: Did either of you play formally in church?

JN: A lot. Still do. I've been playing in church since I started studying flute.

DM: I have to play in church, because that's the only place my father will come to see me. He won't come to see me in clubs. I know people in the church who are still mad at Ray Charles for bringing gospel music into pop. As far as they're concerned, the music was stolen out of the church and taken into a commercial situation.

JN: I think one of the reasons both of us gravitated so strongly to Mingus and Ellington is because you can really hear the church in their music.

DM: If you're a black man, it's better to have those kind of roots, because it makes you strong in the music, in your convictions, and in life. I think every black musician who is good has played in the church at some point. Take John Hicks. He's about the best piano player I know, and his father was one of the great bishops. So John comes out of that tradition as well.

JN: Spirituality has been a core of survival for black people in America. I'm not saying that only black people are spiritual, but that's something we've had to lean on because of the trials and tribulations and the genocide of black people going on in our country right now. So the church has been essential.

LB: How long has this new album been in the works?

DM: We always wanted to do another album. It was just a matter of when the record company was ready. Up to this point, it's been advantageous for us to have separate careers, but it's very special that we come together now, because James is at the top of his instrument and I'm in the top of mine. At some point, we also want to bring in [trumpeter] Bobby Bradford and [saxophonist] Arthur Blythe, to share some of the music we shared when [clarinetist] John Carter was alive.

JN: We can't say enough about how much John gave us. John Carter was the epitome of a great artist and human being—a man of

“Music never sounds the same way as it does the first time you play it. There's something about that struggle to get it right the first time that creates the vitality you're going to hear when the record comes out.”



great depth, spirituality, and understanding.

LB: It's nice to hear music that refers to tradition without skipping the last 20 years.

JN: That's the model of Mingus and Ellington. When people with the musical knowledge of John Coltrane and Eric Dolphy chose to go in a certain direction, they had to have a reason, because they were artists of great conviction. And you can't ignore that, just as you can't ignore King Oliver or Don Redman or Mahalia Jackson. It's all a continuum, the whole process. The artists who made amazing contributions have not been people who followed fads but people who created work that's suggestive and esthetic and represents a way of looking at life and

dealing with the heritage we come out of. And I've always rebelled against playing the same notes everyone else plays. I was compelled to do something different my whole life, not to be a follower.

DM: For music to have a cutting edge, you have to break away from the norm, not just to play a composition the same way somebody played it 30 years ago. You can't play one of Lee Morgan's solos today and make it sound new again. Music never sounds the same way as it does the first time you play it. There's something about that struggle to get it right the first time that creates the vitality you're going to hear when the record comes out. That's what makes James and I special, because we've kept our convictions, the same way Ornette Coleman, Charlie Mingus, Duke Ellington, Cecil Taylor, and Sun Ra kept their convictions.

And it's special to have two leaders do a record like this with a great rhythm section. I've made records with other guys who were at the top of their craft, but nobody else made me feel the kind of closeness where we could take away all the egos and focus on the music.

JN: This music is about breaking down walls and barriers, opening up to each other as musicians, and showing a vulnerable side. If you're really close to someone, all the nuances get so fine. It's also about opening up to an audience, so people can come inside the experience. That's really the key. **DB**

EQUIPMENT

David Murray has played the same Selmer Mark VI tenor saxophone since he was 12 years old. He uses #4 Rico Royal reeds and a Berg-Larson 120/2 mouthpiece with an eight lay. He also plays a Leblanc bass clarinet with an Otto Link mouth-

piece.

James Newton plays a customized flute that combines a gold-bonded Muramatsu body with a 14K-gold LaFin head joint.

DAVID MURRAY SELECTED DISCOGRAPHY

(See **DB** Oct. '85 for a listing of earlier releases.)

as a leader

BIG BAND — DIW 851
SHAKILL'S WARRIOR — DIW 850
SUNRISE, SUNSET — Red Baron 48632
REMEMBRANCES — DIW 843
SPIRITUALS — DIW 841
BALLADS — DIW 840
MING'S SAMBA — Portrait 44432
DEEP RIVER — DIW 830
THE HILL — Black Saint 120110
DAVID MURRAY — DIW 802
I WANT TO TALK ABOUT YOU — Black Saint 120105
NEW LIFE — Black Saint 120100
CHILDREN — Black Saint 120089
LIVE AT SWEET BASIL, VOL. 2 — Black Saint 120095

with the World Saxophone Quartet

METAMORPHOSIS — Nonesuch 79258
RHYTHM AND BLUES — Elektra/Musician 60864
DANCES AND BALLADS — Nonesuch 79164
PLAYS DUKE ELLINGTON — Nonesuch 79137

with Clarinet Summit

SOUTHERN BELLS — Black Saint 120107
IN CONCERT AT THE PUBLIC THEATER, VOL. 2 — India Navigation 1067

various others

IN OUR STYLE — DIW 819 (w/Jack DeJohnette)
THE HEALERS — Black Saint 120118 (w/Randy Weston)
44th STREET SUITE — Red Baron 48630 (w/McCoy Tyner)
MUSIC REVELATION ENSEMBLE — DIW 825 (w/James "Blood" Ulmer)
GOLDEN SEA — Sound Aspects 027 (w/Kahil El'Zabarr)

JAMES NEWTON SELECTED DISCOGRAPHY

(See **DB** Apr. '83 for a listing of earlier releases.)

IF LOVE — Jazz Line 20-844
ROMANCE AND REVOLUTION — Blue Note 85134
JAMES NEWTON IN VENICE — Celestial Harmonies 030
WATER MYSTERY — Gramavision 8407

THE AFRICAN FLOWER — Blue Note 85109
LUELLA — Gramavision 8304
JAMES NEWTON — Gramavision 8205
ECHO CANYON — Celestial Harmonies 012

The Tone Doctor Is In

KENNY KIRKLAND

By Becca Pulliam



Two young men outside the Beacon Theatre were debating whether to buy tickets to David Sanborn's concert. The band was an issue. Coming off a 30-city tour of the U.S. and Europe, bassist Charlie Haden, drummer Al Foster, and percussionist Don Alias promised a high quotient of jazz. What kind of jazz? At this moment, the pianist's name entered the discussion. "You know! Kenny Kirkland!" exclaimed one potential ticket-buyer to the other. "That means it won't be any of that *classical* stuff!" (It is relevant to note here that, 10 blocks down Broadway, Lincoln Center had concluded a week of Classical Jazz—Ellington, Coltrane, and New Orleans—only the night before; see p. 62.) They bought tickets.

Why have Sanborn, Sting, Michal Urbaniak, Miroslav Vitous, Elvin Jones, Dizzy Gillespie, and Wynton and Branford Marsalis found this 34-year-old keyboard player so valuable? *Kenny Kirkland*, his first CD as a leader, answers the question (see p. 35).

"He's able to use electronic instruments as instruments, not as devices," observes co-producer Delfeayo Marsalis. "And I didn't realize how much of his rhythm comes from his Latin experience. His unique style of comping comes from the Latin style." Marsalis describes their working relationship with a smile in his voice. "He knows what he wants. I make very minor suggestions. 'Maybe we could take the percussion out for eight bars.' I leave him alone." But the results are so remarkable that "my *dad* [pianist Ellis Marsalis] even studies what he does."

It's taken 15 years for Kirkland to lead a recording. In the '80s, he was constantly employed and employing his skills as an expert juggler of feels and styles. (An extra-

ENID FARBBER

musical insight from Branford: Kirkland really is "an amazing juggler. He juggles bottles, bowling pins," you name it.)

"I'm a New Yorker. Coming up in New York, you have to play whatever there is. With different people, I played all different types of music—funk, jazz, and rock, and all the stuff," is how Kirkland tells it. "And some jazz people would say, 'Are you going to do a jazz record?' 'Are you going to do a rock record?' 'You should do a funk record!' 'You should capitalize on what you played

"Sting, instead of playing the full four notes of a chord, would just play two notes to outline the chord. That helped me a lot, thinking that you can use less to create more, and if you start with less, you have more of a place to go."

with Sting!" He's breathless here. "What should I do?" He laughs. "Now I know in my heart what I want to do and what's my niche, and now I have more of a focus and a path in terms of getting to that."

Kirkland's from Bedford-Stuyvesant in Brooklyn, one of four children. His father, a transit worker, had expectations. When the young Kenny wanted a piano he got one, but then he was expected to learn to play. As a high school student, Kirkland commuted every Saturday to the Manhattan School of Music Prep Division. Teacher Glenn Jacobson remembers him as "diligent, responsible, he practiced. He did his assignments. . . . I really liked him." He was also very accomplished and he played a senior recital (not required), but Jacobson didn't anticipate the jazz career.

At home, Kirkland's older brother was feeding him John Coltrane and Herbie Hancock. The album *Headhunters* was super-significant. "Herbie is my hero. Was and still is," asserts Kirkland. He also listened over and over to recordings by Kenny Barron and especially McCoy Tyner, imitating their motion at the keyboard. "I play a lot of air piano," he laughs.

He continued at Manhattan and switched from piano to theory and composition. He also played a lot of jazz. Later, his application of advanced harmony to jazz inspired the nickname "Doctone," the Doctor of Tone, in Wynton's band. In 1977 Kirkland survived a terrible car accident and left Manhattan one semester short of his degree. He bluffed his way into violinist Urbaniak's band by saying he could play a Fender Rhodes and a Mini-Moog when he never had. He pulled it off, and they toured Europe.

Eleven years ago, Kirkland met Branford.

They jammed and he was recruited for the then-new Wynton Marsalis quintet. The 1985 album *Black Codes (From The Underground)* was the group's most powerful artistic statement. Says Kirkland, "Now when I look back, I feel like I was hanging on his vision. He had this dream, and I was part of it, fortunately. But that record was really coming into some strength there."

His subsequent years with the Branford Marsalis quartet deepened a musical relationship that may be the most meaningful so

far. With Marsalis, Kirkland recalls that he couldn't figure out what to play at first, so he didn't.

"Kenny's the kind of person that, if he can't hear something, he won't play, and that's commendable," says the saxophonist. "Most piano players in New York City play in such a regimented way, it's almost like having a sequencer. Kenny really listens." Now that Kirkland is his own leader and has left the group, Marsalis says there will be no quartet. "The best piano player to take Kenny's place is Claude Rains, the invisible man. For the style of music that we're playing, Kenny Kirkland is essentially irreplaceable." For now it's the Branford Marsalis Trio.

Marsalis and Kirkland backed up Sting together in the late 1980's. There was great

exposure, but there was limited opportunity to express himself. With mega-distribution, huge audiences of "little girls" mostly, and world tours, the five years must have paid well. Ironically, Kirkland says what he learned was "economy. Sting would have songs [with] an A-minor seventh chord, and instead of playing the full four notes, it would just be two notes to outline the chord. There's nothing wrong with that. That helped me a lot, thinking that you can use less to create more, and if you start with less, you have more of a place to go. . . . You could be playing garbage and if it's real emotional and it looks good, then you'll get a response from it. I guess I'm conservative when it comes to that because I don't really like that type of thing."

As his own audience, he's critical. "When I hear myself played back, when I know what's going to come next, then I know it's not a good solo." What percent of his improvisation transcends that? He laughs as he answers, "A very small percent, maybe 15 percent of the time. . . . It's really hard to get to that moment where you feel like you're saying something, speaking, or truly improvising and creating something from nothing." That moment comes for him as he solos on "Revelations" from *Kenny Kirkland*.

Of the other pianists who are searching for that moment, Keith Jarrett stands out in Kirkland's imagination these days. "He has so many albums, and they are all what he wants to do. Forget what this person wants to hear. Forget what's happening now, what trends are happening. Forget it. . . . It's honest to the music, like a painter who does what he wants to do. It's artistic." That's the territory that Kenny Kirkland hopes to explore as a leader in recordings to come.

DB

EQUIPMENT

"I have a Steinway B—new; a good Steinway for me is better than any other piano," says Kirkland. "I am a Steinway artist. Ever since I got this piano last November, my keyboard room is kind of getting dusty. I have a whole bunch of keyboards: Korg M-1, Korg Wave Station, Yamaha DX7, Roland D-50. I also have a Korg sampling grand piano and some ancient stuff, like my old Mini-

Moog, an Oberheim OB8, an Akai sampler S900, and a Casio sampler. I have a room full of keyboards. I never get rid of them."

For composing, Kirkland uses a Macintosh SE computer (he's looking forward to an upgrade) and he's learning Studio Vision software. He started out with Performer 3.6.

DISCOGRAPHY

as a leader

KENNY KIRKLAND—GRP 9567

with Branford Marsalis

CRAZY PEOPLE MUSIC—Columbia 46072

RANDOM ABSTRACT—Columbia 44055

RENAISSANCE—Columbia 40711

ROYAL GARDEN BLUES—Columbia 40363

with Wynton Marsalis

BLACK CODES (FROM THE UNDERGROUND)—Columbia 40009

HOTHOUSE FLOWERS—Columbia 39530

THINK OF ONE—Columbia 38641

WYNTON MARSALIS—Columbia 37574

with Sting

THE DREAM OF THE BLUE TURTLES—A&M 3750

NOTHING LIKE THE SUN—A&M 6402

BRING ON THE NIGHT—A&M 6705

THE SOUL CAGES—A&M 6405

with Elvin Jones

BROTHER JOHN—Palo Alto 8039

EARTH JONES—Palo Alto 8016

with Dizzy Gillespie

NEW FACES—GRP 9512

with Michael Brecker

MICHAEL BRECKER—MCA/Impulse 5980

Career Swings

STANLEY CLARKE

By Josef Woodard



GREG TURNER

An early summer sun beats down through the smoggy haze of beautiful Burbank, and an all-star jazz quartet has convened in a rundown neighborhood. The exterior of the rehearsal studio building is deceptively industrial. Inside the dim-lit, air-conditioned space, the lineup is making its final preparation for a European tour: pianist Herbie Hancock, sax titan Wayne Shorter, drummer Omar Hakim, and bassist Stanley Clarke.

Clarke, of course, is the tall one, with lanky fingers arched agilely over his bass and thumb joint hardened from years of digit-popping action. Three sub-generations of jazz history are represented here. All except Hakim—the “baby” of the group—played pivotal roles in the fusion revolution of the '70s. As the group winds its way through new versions of “Maiden Voyage” and “Footprints,” '60s standards by Hancock and Shorter, respectively, a yet-deeper musical legacy is laid out. The band tentatively works out new, personalized versions of old chestnuts.

Months later, Clarke says that “the thing I liked about that particular group was that all those musicians were so well-versed and so deep—just their knowledge of themselves, what they could do and what they couldn't do—that the possibility of growing was tremendous. There was a period, about four weeks into the tour, it really clicked in, and then we finally got into that attitude of

playing games. Up until that point, it was great, but we were just trying to figure each other out, harmonically, rhythmically, emotionally.”

These days, however, a European jazz tour progresses through Clarke's hectic schedule like a breeze through a forest. By the time Clarke returned to his adopted hometown of Los Angeles at the end of the summer, other projects had hit the streets. His latest soundtrack project is for *Boyz 'N' The Hood*, an inspiring and humane portrait of life in inner-city L.A.

For further evidence of what's on Clarke's musical plate, check out his recent releases. The second album by the minimalist pop-rock project Animal Logic, which he leads with ex-Police drummer Stewart Copeland and vocalist Deborah Holland, is out and getting airplay on WAVE stations and elsewhere. “Maybe we'll be the new yuppie craze,” he jokes. “I told Stewart that the other night and he cringed. Here's a guy who came up in the punk era—total nonconformist.” On more identifiably Clarke-ish turf, there's his *Live—1976 & 1977*, dating from the bassist's glory days as a leader. At that time, he was on top of the world as a solo artist, and had won the *Down Beat* Critics Poll for several years running as an electric bassist.

Perhaps inevitably for an L.A.-based, widely-versed musician, and one whose own albums have often been designed with an

almost cinematic flair, Clarke has made his entrée into the soundtrack world. He sees it not as a detour from his solo career, but as an expansion and an artistic opportunity.

“When you write for films, you can deal with a lot of different dynamics of life that you can't really get into with records. With pop records or commercial records that are dance- or love-oriented, even with jazz music, you don't really get everything. But with films you can write terror, horror music, antagonistic, serenity of beingness. Creatively, for a composer, it's real nice.

“I finished this score for *Boyz 'N' The Hood* and got the chance to write for a large string section and 60 musicians. Standing in front of an orchestra while they're playing music that you wrote—there's no bigger thrill. At that point in time, you feel like a complete musician.”

And Clarke's popping low end can now be heard on selected pop radio formats with Animal Logic. Clarke explains, “We're trying to make music without sounding too commercial, but at the same time trying to get on the radio, because that's the point with pop music. That's the song & dance there. This record is better than the first record. I'm not a real authority on good pop songs. I just know when a song hits me. More things hit me this time, so I guess we're better,” he laughs.

Judging from his career swings and his erratic discography, you could say Clarke

has a fundamental fear of, or at least an aversion to, pigeonholes. He suggests that "you can learn an instrument, and learn all of Trane's licks or Miles' licks and get a suit and tie, you can go through your life and play a certain type of music and live comfortably doing it. It will be great, you'll go on, and then you die," he chuckles.

"And that's cool. But I've always found myself drawn to people who like to take chances and just change. I've found that their personality is like that: they're very adventurous individuals. There was something that Miles Davis said in an interview one time—the way I heard it was that he would rather change and have something be shitty, than not change at all. There's truth in that. It's basically the song of the true artist, who is searching. Why land somewhere and say, 'This is it'? It just doesn't make sense to me."

So why release archival material now? Clarke's new/old live album came about after someone at a storage place suggested to him that he transfer his 15-year-old tapes to digital, for preservation. Monitoring the process, he was pleasantly surprised by the music. A further surprise came when Epic Records became interested in releasing them. On much of the album, what we hear is a jazz-rock band with an emphasis on the rock end of things. Clarke's chord progressions are spare and simple—owing more to the Allman Brothers and the Brothers Johnson than the Adderley brothers.

Clarke explains, "As a kid, I grew up listening to Hendrix, James Brown, Miles Davis, John Coltrane. If anything, of all the groups, Coltrane was my favorite. So anything I did had to have that rolling effect to it. The thing I liked about fusion music was that it was modal. We didn't play a lot of chord changes, like in bebop music. There was usually just one or two changes. That whole fusion period was like pentatonic heaven. We did every possible thing you could do with a pentatonic scale."

Clarke's own amped-up, rock-fusion band of the period was a radically different beast than Return To Forever, which spawned him. "Return To Forever was like the mama beast, actually. That was like a mini-school for me." He traces his emergence as a composer to the influence of Corea. In the early Return To Forever, Corea encouraged Clarke to write his now well-known "Light As A Feather." As a reward, the band's album was named after Clarke's tune.

Much of his '70s material was, not surprisingly, highly riff- and bass-oriented. "I try to write things that really sound good on the bass and give the bass it's own character. Fifths, for instance, I'd never heard people use and they sound so nice on

the bass. I got into that, and 10ths."

It was also through Corea that acoustic bassist Clarke was first thrust into the realm of the electric bass, the field he would later help revolutionize. "You look at the electric bass and it's like a foreign instrument. You have the piano and the clarinet, and acoustic bass and electric bass."

Clarke is concerned about a general lack of focus in today's music and feels a new phase—as yet undetermined—coming on. "All the great movements, maybe with the exception of fusion, were connected to something. The great rock music in the '60s—that was the music that I liked. It was really integrated with the times."

That socio-cultural connectedness is partly what attracts Clarke to rap music. Recently, he was interviewed at his home for the television show *Pump It Up* by the rap group Gang Starr, which takes source material from older jazz records. As he says, "I was very interested in why they took old jazz music and where they heard it.

"Early on, I didn't particularly like rap much. Now, I like the idea that these guys are doing something different and fresh, and that people recognize that there's an art form to it. These guys get a beat on there, they have some idea of music although they can't really play music. They say, 'I gotta get some music. Well, they made music. I'll put this on, loop this, and I'll rap over this.' That's it. I like the survivalness of it."

He pauses to reflect, and then grins. "Maybe some years from now, music heads—musos—will come back into fashion. I'm a muso to these guys—notes and chords."

In Clarke's view, the rap scene fosters a rebel seed, whereas other areas of music now suffer from corporate correctness, blandness, and strict, tired formats. "With the fusion stuff, how many guys sound like Kenny G and the WAVE format? A lot of

musicians have lost their own self-determination and sense of knowing what they want to do and being a real individual. That's gone out the window for a lot of them. But you know, that will come back."

Talking of current bassists, Clarke admires Stuart Hamm's work and Victor Lemonte Wooten, from Bela Fleck and the Flecktones. In both, Clarke's influence can clearly be heard.

"There are certain things you can't get away from," he offers. "I've always said if you're going to play acoustic bass and you're going to play jazz and swing, you cannot do that without going through Ron Carter or Paul Chambers. Or, if you're going to pop the bass, you can't avoid playing a Larry Graham lick. If the bass is bright, you're going to think of me, or if you're going to play a fretless bass, it's going to be Jaco [Pastorius]."

There are yet more feathers accruing in Clarke's cap. Taking another angle on the business, Clarke is now in the early stages of forming a record label (to be distributed by Epic) for young instrumental artists called Slam Dunk. He plans to do a second solo electric bass tour. On a grander scale, he talks of carving out time to write an opera. Working all over the musical map is now Clarke's agenda.

"I think that's me," he comments on his penchant for diversity. "That's when I feel alive, when I'm doing a lot of things. Just playing the bass, I would be so bored.

"I've got to have a lot of things going. The consequences don't matter to me. It doesn't even matter to me whether they coincide or if they go together or not. I don't care, as long as they spell my name right on my tombstone. I'll see you on the other side," he laughs. "I'm going to have some fun until I get there, and do as much as I can. That's how I look at it."

That's Stanley Clarke, with an "e." DB

EQUIPMENT

Clarke's bass rig has remained fairly stable over the years, starting from his Alembics on up. He has sworn by Alembic basses, both standard and piccolo bass, for almost 20 years. He also plays a custom piccolo bass built by Carl Thomp-

son. He recently started using SWR speaker cabinets, pushed by a Crest Power amp and Alembic preamps. Roto-Sound is his string of choice.

SELECTED DISCOGRAPHY

as a leader

STANLEY CLARKE LIVE 1976-1977—Epic 48529
IF THIS BASS COULD ONLY TALK—Epic 40923
HIDEAWAY—Epic 40275
FIND OUT!—Epic 40040
TIME EXPOSURE—Epic 38688
LET ME KNOW YOU—Epic 38086
ROCKS, PEBBLES & SAND—Epic 36506
SCHOOL DAYS—Columbia 36975
JOURNEY TO LOVE—Columbia 36974
STANLEY CLARKE—Columbia 36973

with Animal Logic

ANIMAL LOGIC II—IRS X2-13106

ANIMAL LOGIC—IRS X2-13020

with George Duke

CLARKE/DUKE 3—Epic 46012
THE CLARKE/DUKE PROJECT—Epic 36918

with Return To Forever

ROMANTIC WARRIOR—Columbia CK 46109
WHERE HAVE I KNOWN YOU BEFORE—Polydor 825 206
NO MYSTERY—Polydor 827 149
HYMN OF THE SEVENTH GALAXY—Polydor 825 336
LIGHT AS A FEATHER—Polydor 827 148
RETURN TO FOREVER—ECM 811 978

In Search of Planet Drum

MICKEY HART

By Dan Ouellette

These have been busy days for Mickey Hart, drummer extraordinaire of the legendary rock band the Grateful Dead. In addition to the 80 dates he plays each year with the Dead (the gig that he jokingly calls his "day job"), he is actively involved in other music-related projects.

While on the road, Hart spends his afternoons in library archives researching the percussion of the world. He serves on the board of the Smithsonian Institute, supervising the transfer of its Folkways Records collection of ethnic music to the digital domain. Hart continues to dig into his own vault of field recordings of indigenous music for his impressive Rykodisc series called *The World*, releasing 16 titles in five years. In August he testified before the Senate Special Committee on Aging on the transformative power of music, specifically pitching the therapeutic benefits of drum circles for the elderly. And this summer he moved to a 50-acre spread of land in rural Sonoma County, north of San Francisco, and promises that a new state-of-the-art recording studio will be built on the property by early next year.

But what has really captured Hart's passion is *Planet Drum*: the book, the album, the band, and the tour. The book, *Planet Drum: A Celebration Of Percussion And Rhythm*, was co-written by ethnomusicologist Fredric Lieberman with D.A. Sonneborn and published by Harper San Francisco. It's the followup to Hart's first volume, *Drumming At The Edge Of Magic*, an autobiography of his lifelong pursuit of rhythm that has sold 83,000 copies since its release last year.

"*Drumming* is just a giant preface to the new book," Hart explains. "The amount of information I've gathered in my net as I've been trolling in archives all over the world the last 12 years is immense. I'm up to my eyeballs in it. *Planet Drum* is an attempt to edit that information down into one book surveying the world's percussion instruments."

Planet Drum is a comprehensive look at hundreds of exotic drums, illustrated with over 350 photographs and drawings and supplemented by text on the origins of drumming and its social, religious, and ceremonial roles in different cultures. As with *Drumming* and its companion album (*At the Edge*, Rykodisc), the current book is amplified by a new companion recording that is



SUSANA MILLMAN

best described as being a feast of percussion. "Any book about music is mute," says Hart, who enlisted for *Planet Drum* an incredible all-star cast of master percussionists, including Zakir Hussain, Babatunde Olatunji, Airto Moreira, Sikiru Adepoku, and T.H. 'Vikku' Vinayakram. "What we've tried to do is give this book a voice. Combining

our arsenals of instruments, we cover a fair amount of world percussion territory."

How is Hart's second solo endeavor different from his first? "*The Edge* was a more personal and private statement. It was my dreamscape, my soundscape that I brought back from my studies of ancient percussion. It was like a creation myth. It was a very

embryonic work. I played a lot with environmental sounds. For example, I sampled 60 raindrops and then combined that with the sound of slit gongs and sampled other sounds down a number of octaves to get the right effect I was imagining. For that album, I was the Wizard of Oz. The new recording is a collective effort and all the pieces are first takes."

Hart says with *Planet Drum* he sought to get beyond the standard trappings of mod-

ern Western music. "We wanted to explore the percussive side alone without any other instruments as a way of freeing us as drummers to contribute our own specific cultural rhythms and sensibilities. So Babatunde might start a piece with a rhythm and we'd join in one by one until the groove hardened. Then we'd explore the different rhythms, sounds, and tonality of that groove."

Hart's contribution to the group is not

only his distinctly American trapset, but also his world-encompassing view of the drum and his production and technical wizardry. As the facilitator of the multicultural drum summit, he brought together the percussionists for the recording of *Planet Drum* as well as weeks of rehearsal in preparation for their 15-city U.S. tour beginning November 15 in the San Francisco Bay Area and concluding December 7 in Boston. (Conga and bata player Giovanni Hidalgo, most recently with Dizzy Gillespie's band, joins the touring group as well as Flora Purim, who drums and contributes vocals.) "We've all jammed together before, but we've never worked as an ensemble of percussionists, trying to create a group consciousness, to rise to the next level. We're not after a bunch of grooves. We're looking for magic. We're chasing the muse."

As for possible ego conflicts within the supergroup, Hart insists, "It's not a competitive atmosphere. Everyone is secure in who they are as percussionists. I know I can never play the berimbau like Airto or the tablas like Zakir, but we all recognize that when we catch a groove together we experience an incredible surge of collaborative energy. I wanted to make an album without fancy virtuoso playing. Even though the solos are few, there's never any doubt you're hearing master percussionists. We're not blundering around. We're making a carpet for each other with our own rhythms and tones."

Above all, Hart says, the sessions have been a refreshing change of pace. "These guys are like army buddies. We really like each other. With the collaborations and rehearsals, I feel like we've been through a lot of campaigns together. Plus, we're representative of the species, a Nigerian playing with a North Indian playing with a Puerto Rican playing with Brazilians. Our drumming isn't frantic. Although we've all been known to hit our drums hard, we're looking for the softer side of percussion, working to coax the nuances out of our drums."

Doesn't this all fly in the face of the Rhythm Devil reputation Hart's earned as one of the Dead's two drummers? (Billy Kreutzmann being the other—see *DB* Nov. '87). "Yeah, this is an image of me that's different from the wild-man percussionist. Sure, I like to get crazy, I like to sweat and foam at the mouth, I like my eyeballs to pop out. And I love playing with the Dead because the band is all about taking a run to the other side beyond business and formula music."

"But that's only one slice of me. I'm also a world percussionist and a student of the world's drums. I remember in 1959 hearing Olatunji's talking drum on *Drums Of Passion* for the first time. Hearing the variable pitched drums changed my whole life. I've been chasing that sound ever since." **DB**



From Out Of The Blue Comes...

The NEW JAZZ LABEL With A HISTORY OF HITS

After five decades of unprecedented successes—including Duke Ellington, Count Basie, Charles Mingus, Quincy Jones, and John Coltrane—ace producer Bob Thiele launches Red Baron Records.

Of course, it takes a lot more than a proven flyer to make a new label take off. It takes great new projects. And Bob Thiele has already taken four under his wing:



AT/AK 48629

• **Teresa Brewer**, in an all-star tribute to Louis Armstrong, featuring 12 of today's brightest trumpet stars, including Wynton Marsalis and Dizzy Gillespie.



AT/AK 48632

• An all-new ensemble—The Bob Thiele Collective—featuring four of today's biggest jazz stars: David Murray, John Hicks, Cecil McBee and Andrew Cyrille.



AT/AK 48631

• **Duke Ellington**, rediscovered in this 1960 live recording, including *Take The 'A' Train* and *It Don't Mean A Thing*, plus 16 other performers.



AT/AK 48630

• **McCoy Tyner**, headlining an incredible quintet with David Murray, Arthur Blythe, Ron Carter and Aaron Scott.



TAKING JAZZ HIGHER THAN EVER

Distributed by Sony Distribution. "Sony" is a trademark of Sony Corporation/© 1991 Sony Music Entertainment Inc.

Key

Excellent	★★★★★
Very Good	★★★★
Good	★★★
Fair	★★
Poor	★



Carla Bley

THE VERY BIG CARLA BLEY BAND—Watt/ECM 847 942-2: *UNITED STATES*; *STRANGE ARRANGEMENT*; *ALL FALL DOWN*; *WHO WILL RESCUE YOU?*; *LO ULTIMO*. (52:54)

Personnel: Bley, piano; Lew Soloff, Guy Barker, Claude Deppa, Steven Bernstein, trumpet; Gary Valente, Richard Edwards, Fayyaz Virji, trombone; Ashley Slater, bass trombone; Roger Jannotta, oboe, flute, clarinet, soprano sax; Wolfgang Puschnig, alto sax, flute; Andy Sheppard, tenor and soprano saxes; Pete Hurt, tenor sax, clarinet; Pablo Calogero, baritone sax; Steve Swallow, bass; Karen Mantler, organ; Victor Lewis, drums; Don Alias, percussion.

★★★★½

Bley's band is not only very big—18 members total—but the territory it covers in her wonderful compositions is expansive and all-inclusive. Take the opening piece, "United States," which, in its suite-like arrangement, is like a musical map of the 50 states with a variety of musical zones, including blues, big band swing, Latin jazz, and bebop.

Also thrown in are nods to traditional Americana with a shard of a marching band flourish and a mutated phrase of the National Anthem. The piece, like the rest of the album, is at turns delightfully quirky, chaotically dynamic, delicately impressionistic, buoyantly upbeat, and brashly bold. A highlight is the playful "All Fall Down," based on the "Ring around the rosie/Pocketful of posies/Ashes, ashes, we all fall down" children's ditty. It's a showcase piece for the brass section, which uncorks surging swells and squalls and sways into sing-songy undulations. Another noteworthy piece is "Lo Ultimo," a tune that clips along with Latin percussion and takes flight with spiraling clarinet solos.

This is a wonderfully off-balance listening experience. There are unpredictable twists around every corner, beginning with the drum and cymbal solo by Victor Lewis that unortho-

doxically opens the album, and continuing with the comic false endings in many of the pieces. But it's her orchestra's inspired execution that drives Bley's compositions to their full potential. The sheer force of the full band's forays into the pieces are at times breathtaking, and the solos are exhilarating throughout. The album was recorded in Germany in the midst of a European tour, at a time when the band was obviously having lots of fun coloring between and outside the lines of Bley's sketches. (reviewed on CD) —Dan Ouellette



Kenny Kirkland

KENNY KIRKLAND—GRP 9567: *MR. J.C. (T.J. Mix)*; *MIDNIGHT SILENCE*; *EL REY*; *STEEPIAN FAITH*; *CELIA*; *CHANGE*; *WHEN WILL THE BLUES LEAVE*; *ANA MARIA*; *REVELATIONS*; *CRISS CROSS*; *BLASPHEMY*. **Personnel:** Kirkland, piano, synthesizer; Branford Marsalis, soprano and tenor saxes (cuts 1, 2, 4, 9, 10); Roderick Ward, alto sax (7); Jeff "Tain" Watts (1-4, 6, 7, 9), Steve Berrios (8, 10), drums; Charnett Moffett (1, 4, 7), Robert Hurst (9), Chris McBride (6), Andy Gonzalez (8, 10), bass; Don Alias (5, 8, 11), Jerry Gonzalez (8, 10), percussion.

★★★★

Kirkland's debut as a leader is one of the verifiably "long-awaited" jazz projects of the year. In the various keyboard chairs he's occupied, from the fiery early Wynton Marsalis band to the jazz-tinged pop fluff of Sting and beyond, Kirkland's has proven himself to be among the most conspicuously rich and inventive young pianists out there.

But, given his chameleonic graces, the question was: would the real Kirkland please finally stand up? Here, Kirkland stands up and bows in many different jazz directions. Paying respects to his elders, various bandmates (including the Marsalis sibs) and musical forebearers, Kirkland traverses from the turf of Bud Powell to Ornette Coleman to Wayne Shorter to Thelonious Monk, from his own clean-yet-kinetic hard-bop instincts on "Mr. J.C. (T.J. Mix)" to balladic sensitivity and percussive Latin/salsa fire ("Crisis Cross"). Occasionally, he spices essentially acoustic tracks with subtle synth pads as on "Midnight Silence"—with its Jaco Pastorius-like harmonic syntax—and on the loopy, chant-like "Blasphemy." While the album is not shy of elaborate piano excursions, the leader also extends a generous leash to Branford Marsalis and Watts.

If short of being a revelation, Kirkland's maiden voyage as a leader has a quality of a luminous composite musical portraiture. For a versatile player like Kirkland, a more single-

minded project wouldn't begin to tell his story. This debut is a fine thesis statement to the story already in progress. (reviewed on cassette) —Josef Woodard



Branford Marsalis

THE BEAUTIFUL ONES ARE NOT YET BORN—Columbia CK 46990: *ROUSED ABOUT*; *THE BEAUTIFUL ONES ARE NOT YET BORN*; *XAVIER'S LAIR*; *GILLIGAN'S ISLE*; *CAIN & ABEL*; *CITIZEN TAIN*; *DEWEY BABY*; *BEAT'S REMARK*.

Personnel: Marsalis, soprano sax (cuts 1, 2, 8), tenor sax (cuts 3-7); Robert Hurst, bass; Jeff "Tain" Watts, drums; Wynton Marsalis, trumpet (5); Courtney Pine, tenor sax (7).

★★★★★

Although this album is dedicated to Stan Getz, it bears the unmistakable stamp of Ornette Coleman, specifically Coleman's *The Shape Of Jazz To Come*. The title cut, a dark, melancholy suite, makes allusions to Ornette's "Lonely Woman" as it twists and turns from soothing passages to turbulent peaks. And the head to the haunting "Gilligan's Isle" seems based on a riff from Ornette's "Peace." The Ornette connection is further apparent in the organic Haden-Higgins-styled hookup of Hurst and Watts, rhythm-section mates in Branford's quartet since 1989. They are all truly of one accord on this adventurous, excellent album, Branford's seventh and easily his finest.

While he merely toyed with the idea on the good-natured (if sloppy) *Trio Jeepy*, Branford gets deep with the trio format here, hitting on some extraordinary moments of interplay and group improvisation along the way. He and his empathic mates seem to be breathing the music together on free, swinging vehicles like "Xavier's Lair" and "Roused About," inspired by Charlie Rouse's work with Thelonious Monk. But the height of oneness is achieved on "Cain & Abel," a jaunty quartet number featuring some telepathic exchanges between Branford's tenor and Wynton's trumpet as they engage in conversation and complete each other's thoughts while Hurst and Watts bubble away underneath.

Watts' loose-swinging, melodic concept (an Ed Blackwell trademark) is best showcased on "Beat's Remark" and "Citizen Tain" while Hurst assumes more of a strict timekeeping function with his insistent walk. Hurst also solos with great ingenuity and a big-toned presence on "Gilligan's Isle" and "Beat's Remark." Branford plays with a warm, burnished tone and astonishing fluidity on soprano and brings a

New Jazz from Accurate

Vocalist
Dominique Eade's
 debut recording
"The Ruby & The Pearl"

FEATURING:

STANLEY COWELL PNO
 JOHN LOCKWOOD BS
 ALAN DAWSON DR
 ALLAN CHASE AS & SS

FROM HAROLD ARLEN
 AND JOE HENDERSON,
 TO EADE'S
 ELOQUENT ORIGINALS...

"Anyway you look at it, this recording is a gem."

— ED HAZELL OF
 THE BOSTON PHOENIX



AC-3924; CD OR CS



Call Accurate (617) 354-4309
 or NorthCountry (315) 287-2852
 or write Accurate Records:
 117 Columbia Street
 Cambridge, MA 02139

Distr. by Rounder • City Hall • Mastertakes • NorthCountry

14-17 NOVEMBER 1991



TRINIDAD & TOBAGO

Pan Jazz
 FESTIVAL III

Frank Morgan

Tania Maria

Dave Valentin

Andy Narell

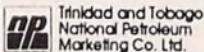
Robbie Greenidge

Rudy Smith

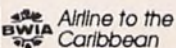
Annis Hadeed

and many more Stars!

made possible by:



Trinidad and Tobago
 National Petroleum
 Marketing Co. Ltd.



Airline to the
 Caribbean

FOR INFORMATION

Pan Jazz
 Festival Secretariat
 Tel: 809-627-6228
 FAX: 809-627-6229
 BWIA:-
 NY: 212-520-8100
 London: 071-839-7155

new fierceness to his tenor playing, particularly on the frantic "Dewey Baby," a raucous two-tenor battle with Courtney Pine based on a riff by Dewey Redman.

Those who wrote off *Trio Jeepy* as some kind of gimmicky in-joke will have to reassess Branford's standing after this profound project. (reviewed on cassette) —Bill Milkowski



Stephen Scott

SOMETHING TO CONSIDER—Verve 849 557-2: *IN THE BEGINNING; AU PRIVAVE; STEPS, PATHS & JOURNEYS; EVERYTHING I HAVE IS YOURS; SOMETHING TO CONSIDER; THE FACT OF THE MATTER; NUBIAN CHANT; PENT-UP HOUSE; NO MORE MISUNDERSTANDINGS; THE NINTH STEP; ALL THE COMFORTS OF HOME.* (66:53)

Personnel: Scott, piano; Roy Hargrove, trumpet (cuts 1, 2, 5-7, 11); Justin Robinson, alto sax (1, 2, 6, 7, 11); Craig Handy, tenor sax (1, 2, 5-7), soprano sax (9); Joe Henderson, tenor sax (3, 8, 11); Peter Washington (1-3, 7-11), Christian McBride (5, 6), bass; Lewis Nash (1-3, 8, 10, 11), Jeff "Tain" Watts (5-7, 9), drums.

★★★★

Betty Carter doesn't let her pianists settle in one groove too long. Scott, who, at 18, accompanied the singer, brings that lesson to his debut album as a leader. A typical Scott solo contains lots of single lines—many swinging but a few cranky—and plenty of room for bass and drums to cut through, and a few middle-register block chords fleshing things out. There's a taut definition to it all. At 22, Scott knows where the next note is going.

As a writer—nine of the tunes are his—he casts a spell, and it's not the same spell from tune to tune, although the '60s usually figure heavily in it. The lead-off tune strolls along without worry, but several others suggest loneliness or ambiguity or a vague mysteriousness. This leaves the soloist an open door: Hargrove plays off bebop and brightness ("The Fact Of The Matter"), Handy off the swoon inherent in Charles Mingus' music (which Handy plays in Mingus Dynasty), Robinson off the astringent lyricism and angularity of an Eric Dolphy. Veteran tenorman Henderson, who has turned cooler over the years, is a tonal and linear arrangement of whirls and scrawls and spin-offs, as his engaging solos on "Steps, Paths & Journeys" and Sonny Rollins' "Pent-Up House" show.

These players are a mature combination. Scott knows how to edit himself well in their company—as well as alone ("Everything I Have Is Yours"). You can trust Betty Carter to give us a good one. (reviewed on CD)

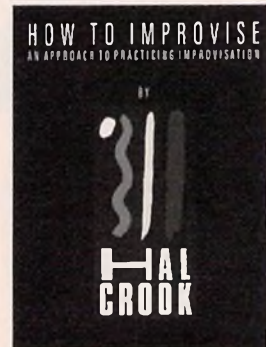
—Owen Cordle

ADVANCE MUSIC

presents

HOW TO IMPROVISE

AN APPROACH TO PRACTICING IMPROVISATION
 BY HAL CROOK



Book / 2 cassettes - Order # 14202 \$ 35.00

"This book brings significant new insight to the art of jazz improvisation and should be an important addition to jazz pedagogy. Hal's approach to improvisation is a refreshing alternative to the usual "learn your scales and good luck" methods. This book addresses the elements of rhythm, melody, and harmony in a manner that truly provides the student with a process and practice routine which enables the development of an improvisational technique so essential to the creative jazz musician."

Larry Monroe

(Chairman, Professional Performance Division, Berklee College of Music)

"Learn everything in this book - and the phone won't stop ringing!"

Phil Woods

"Incredible book. I wish it was around 20 years ago."

Jerry Bergonzi

Chick Corea PIANO IMPROVISATIONS

transcribed by Bill Dobbins



Complete piano transcriptions from the ECM recording.
 Order # 9005 \$ 11.95

Also available:

CHICK COREA - **NOW HE SINGS, NOW HE SOBS**

Complete piano transcriptions from the classic trio recording, transcribed by Bill Dobbins.
 Order # 9000 \$ 12.95

ADVANCE MUSIC publications are available from:

JAMEY AEBERSOLD

P.O. Box 1244-J, New Albany, IN 47150

Phone: 1-800-456-1388, Fax: 1-812-949-2006

CARIS MUSIC SERVICES

RD 7, Box 7621G, Stroudsburg, PA 18360

The Marsalis Manifesto

by Art Lange

In three volumes (sold separately: *Thick In The South*, Columbia CK 47977; 56:04: ★★★★★/*Uptown Ruler*, Columbia CK 47976; 53:04: ★★★★★/*Levee Low Moan*, Columbia CK 47975; 48:50: ★★★★★), **Wynton Marsalis' *Soul Gestures In Southern Blue*** is the doctrinaire trumpeter's statement of position—his reduction of jazz's multifaceted nature down to what he perceives as its essence, namely, the Blues. Nearly all of the compositions were written by Wynton, with an eye toward illustrating various aspects of blues form and feeling, with altered chords and harmonies, crafted chord changes, chromatics, and juxtaposed tempos and moods in-



MICKY KRAKOWSKI

Wynton Marsalis: sophisticated restraint

tended to provide variety. In all, it's an ambitious program of Ellingtonian proportions—and if it falls somewhat short of Wynton's goal (or liner-note writer Stanley Crouch's claims), it's only because Wynton is not the *composer* Ellington was. There is nonetheless some striking music to be heard.

As Crouch points out in one of his essays within, personnel is a crucial—in fact, a compositional—consideration, since so much of the music is given over to improvised solos. Volume one, *Thick In The South*, has a definite advantage in this regard, as Joe Henderson occupies the saxophone chair in this quintet. His playing, as always, rich in imaginative ideas and wrapped in a prismatic tone, is a tonic. Elvin Jones maintains a deft presence on the two cuts where he guests, but is surprisingly kept at a low simmer. Wynton's solos, too, seem carefully, tightly constructed, a model of sophisticated restraint.

Thick In The South may have been recorded as early as 1987 (if that matters to you); *Uptown Ruler* probably dates from '88—it replaces bassist Bob Hurst and drummer Jeff Watts with Reginald Veal and Herlin Riley, and Crouch calls it tenorman Todd Williams' debut on disc. Williams has a good grasp of the conceptual nature of this deceptively difficult music, and mostly chooses the attractive Shorter route through these eight pieces. Connected like a suite, they build tension at a pace ranging from relaxed to languorous. Only the hearty "Down Home With Homey" picks up the tempo, and nothing exactly kicks out the jams, though Wynton's slow blues playing is luxuriant.

BOLD! HISTORIC!

The album debuts of three now legendary jazz artists available on CD



ANTHONY BRAXTON 3 compositions of new jazz (415)
 MUHAL RICHARD ABRAMS *levels and degrees of light* (413) JOSEPH JARMAN *Song For* (410)
 plus the reissue of ART ENSEMBLE OF CHICAGO *Live* (432)

Send for a free catalog: DELMARK RECORDS 4243 North Lincoln, Chicago, Illinois 60618

TRAPS, THE DRUM WONDER

The Life of Buddy Rich

MEL TORMÉ

"One hell of a book"

—FRANK SINATRA

"An honest, loving portrait of a genius—written with great insight by a superb musician, Mel Tormé."

—JOHNNY CARSON

"A labor of love.... Exceptional on music biz and drum techniques."

—KIRKUS REVIEWS

Tormé "writes with sympathy and admiration....Succeeds in capturing the drummer's complex personality as well as in characterizing his musical genius."

—PUBLISHERS WEEKLY



THE OTHER SIDE OF THE RAINBOW

Behind the Scenes of the Judy Garland Television Series

MEL TORMÉ

Brimming with anecdotes, illustrated with unique photographs, and including a new preface by the author, *The Other Side of the Rainbow* offers a rare and compassionate look at one of America's most beloved and misunderstood entertainment icons.

256 pp.; 16 halftones paper \$9.95

OXFORD UNIVERSITY PRESS

Levee Low Moan was probably the last of these sessions; Wes Anderson's alto is added, and the voicings of Wynton's compositions increase dramatically in color and ensemble detail. The Ellington influence is most audible here—the title cut is the sort of sighing melody Duke frequently favored, and the use of infectious riffs keep the listener alert—and welcome. Note the slightly warmer remake of volume one's "So This Is Jazz, Huh?" (with a melody reminiscent of "Goodbye Porkpie Hat"), Wynton's spicy attack on "Jig's Jig," and

the way Riley and Veal everywhere subtly highlight the spaces between the beats. Pianist Marcus Roberts' tread is measured, as on all three discs; his most interesting ideas are harmonic, and seldom does he subvert an established groove to inject breadth or exhilaration.

So, each disc has its moments. (My personal choice would be *Levee Low Moan* first, then *Thick In The South*.) If Wynton has sacrificed exuberance for dignified reflection, give him time. He's only 30. (all reviewed on CD) **DB**



Marty Ehrlich

EMERGENCY PEACE—New World/Counter currents 80409-2; *EMERGENCY PEACE; DUSK; THE PAINTER; THE TUCKED SLEEVE OF A ONE-ARMED BOY; UNISON; DOUBLE DANCE; CIRCLE THE HEART; CHARLIE IN THE PARKER; TRIBUTE.* (61:43)

Personnel: Ehrlich, clarinet, bass clarinet, flute, wooden flutes, alto sax; Abdul Wadud, cello; Lindsey Horner, bass; Muhal Richard Abrams, piano (cuts 2, 8).

★★★★ ½

Gerry Hemingway

SPECIAL DETAIL—hat ART 6084: *ENDPIECE 1; SPECIAL DETAIL; THIRD SCAPE; TAFFIA; WOOFERLO 2; BEEF 2.* (69:51)

Personnel: Hemingway, drums, steel drums; Don Byron, clarinet, baritone sax; Wolter Wierbos, trombone; Ernst Reijseger, cello; Ed Schuller, bass.

★★★★★

These two releases are chamber-like, which is not to suggest that they sound like Schubert, or that they are polite tea 'n' toast tunes for the front parlor. Their operating principles are intimate size, colorful instrumentation, group interplay, and egalitarianism. Unlike classical chamber groups, however, Ehrlich and Hemingway draw on a broad assortment of jazz and world traditions, improvisational and compositional methods to put these principles into practice.

The Dark Woods Ensemble is overtly chamber-oriented. Marty Ehrlich's elegant compositions suffuse relaxed, loping patterns with a deep timbral tincture of clarinet, cello, and bass, drifting between compositional quietude and improvisational impetus. On the title cut, Ehrlich gracefully and forcefully tackles his own tough bass-clarinet chart while Horner and Wadud skillfully weave a shifting rhythmic mosaic. Even on "Double Dance," a pentatonic pseudo-Peruvian duet for wooden flute and cello, Ehrlich's controlled edge is neither strident nor too careful; it never meanders into impressionistic watercolor but remains vivid and terse. Muhal Richard Abrams augments the trio with brilliant piano work on his own "Charlie In The Parker," and on Ehrlich's lovely chromatic sketch, "Dusk," which aligns alto saxophone and arco cello over a measured bass stride in an integral piano broth.

Where *Emergency Peace* proceeds without a percussionist, *Special Detail* is led by one. Despite similarities in compositional material, Hemingway's boisterous fivesome verges more on the carnivalesque than the pastoral, dedicated to the contrast of riffish supergroovalism, swing beats, and wide-open improvising. The resultant rise in adrenalin brings no

hear the heart and soul of brazil

AVAILABLE ON CD AND CASSETTE
848 507-2/4

JOÃO GILBERTO, the father of the bossa nova, returns to the studio for the first time in a decade to create a new recording that combines all the beauty and tradition of the bossa nova.

This historic release includes luxurious string arrangements by Clare Fischer and the timeless vocals and guitar playing of Gilberto.

"João Gilberto is brilliant. Everything he does on JOÃO is classic."
— Antonio Carlos Jobim

João Gilberto can also be heard on Maria Bethânia's new recording *CANTO DO PAJE (SONG OF THE SHAMAN)*.

Verve
© 1991 PolyGram Records, Inc.

loss in thought, though. Don Byron turns in his best-yet recording, deftly worming his way around the funky accents of "Third Scape" and bleating out the anarchic march at the center of "Endpiece 1." Double-Dutchmen Wolter Wierbos and Ernst Reijseger fill out the frontline; both extroverted and exacting players, they make it a treat to traverse the compositions' dizzying dynamic and conceptual shifts. Meanwhile, Hemingway and Schuller mark time on precise, but irregular clocks, concocting challenging music for a chamber of one's own. (reviewed on CD) —*John Corbett*



Bluesiana II

BLUESIANA II—Windham Hill Jazz 01934 10133-2: *FONKALISHUS; DOCTOR BLOOZE; COWAN WOMAN; FOR ART'S SAKE; SKOSHUSS; LOVE'S PARODY; SANTA ROSALIA; SAN ANTOINE; MONTANA BANANA; TRIBUTE TO ART.* (55:51)

Personnel: Dr. John, piano, guitar, vocals; David "Fathead" Newman, saxophones, flute; Ray Anderson, trombone; Will Calhoun, drums; Essiet Okon Essiet, bass (cuts 6-9); Jay Leonhart, bass (1-5); Joe Bonadio, percussion.

★ ★ ★ ½

Bluesiana Triangle turned out to be Art Blakey's swan song, so inevitably the sequel is a musical eulogy, slicker and more Messengership than the raggedly romping original. Adapting to the off-the-cuff concept, new bandmembers Ray Anderson, Will Calhoun, and Jay Leonhart amiably complement Dr. John's N'Awlins drawl and David "Fathead" Newman's loping Texas lilt. What's lacking is Art, whose catalytic spirit infused the first album with swinging soul.

Living Colour drummer Calhoun pays stiff tribute to Blakey's limber wrists, but his composition, "Love's Parody," is an intriguing break from the bluesy routine. First-half bassist Leonhart is showier if shakier than Essiet Okon Essiet, the final-edition Messenger who worked the entire *Triangle* date. Newman's burred tenor, flirting with honking cliché, is less persuasive than his honeyed alto and Latin-tinged flute, while Anderson's trombone smirks and squawks with customary panache throughout. Though his tunes set the tone, Dr. John keeps his rolling boogie solos to a minimum, and even his froggy vocals as on "San Antone"—where he hooks Bobbie Gentry's "Ode To Billie Jo" melisma to the changes of Charles Brown's "Driftin' Blues"—are subdued. Blakey gave *Triangle* the immediacy of a revival meeting; the follow-up is simply an exercise in solid musicianship. (reviewed on CD)

—*Larry Birnbaum*



MR. LUCKY

THE BRILLIANT NEW ALBUM FROM
1991 ROCK N' ROLL HALL OF FAME INDUCTEE AND
GRAMMY AWARD WINNER

JOHN LEE HOOKER

FEATURING GUEST ARTISTS **ALBERT COLLINS, RY COODER, ROBERT CRAY, JOHN HAMMOND, JOHNNIE JOHNSON, BOOKER T. JONES, VAN MORRISON, KEITH RICHARDS, CARLOS SANTANA, JOHNNY WINTER** AND MORE.

AVAILABLE ON CD AND CASSETTE

EXECUTIVE PRODUCER: MIKE KAPPUS
PRODUCED BY ROY ROGERS, EXCEPT "THIS IS HIP" PRODUCED BY RY COODER AND ROY ROGERS AND "STRIPPED ME NAKED" PRODUCED BY CARLOS SANTANA.

MANAGEMENT BY: THE ROSEBUD AGENCY

pc:nt:blank

charisma

LEARN MUSIC THE WAY QUINCY JONES DID. AT BERKLEE.



"Berklee is the training ground of industry professionalism. Berklee students walk right out of school into Quincy Jones sessions with no stops in between... Ernie Watts, Harvey Mason, Neil Stubenhaus, Abe Laboriel, John Robinson are Berklee students who are instrumental in the music I make. Berklee College of Music trains you for the big leagues. Take it from me!"

—Quincy Jones

Berklee has helped produce thousands of professionals who now enjoy successful careers in all aspects of today's music business. For a current catalog, contact the Berklee Admissions Office. Call toll-free: 1-800-421-0084, ext. 5008 (9 a.m. to 5 p.m. EST). In Massachusetts call: 617-266-1400. Or write: BERKLEE, Admissions Office, Dept. 5008, 1140 Boylston Street, Boston, MA 02215.

Berklee

COLLEGE OF MUSIC
Where careers in music begin.

The Life Of A Trio

by Art Lange

Importance is not always measured in volume. Consider the quiet revolution of **Paul Bley**. Originally a post-bop pianist from Canada, unlike most others he stayed out of Bud Powell's shadow, having a different agenda. Meeting and playing with Ornette Coleman on the West Coast in the '50s reinforced his iconoclastic feelings about spontaneity, harmony, and time. From 1960-'63 he performed in experimental groups with Charles Mingus, Don Ellis, George Russell, and Sonny Rollins. But his own trios were to be the most influential on a wider range of musicians.



Paul Bley: stretches time like taffy

The Floater Syndrome (Savoy Jazz ZDS 4427; 73:15: ★★★★★) documents the early '60s trio with bassist Steve Swallow and drummer Pete LaRoca, and conveniently collects material from two sessions previously scattered across various LPs and anthologies. Though still based on democratic principles, this trio was the next evolutionary step beyond the equilateral triangle of Bill Evans, substituting a pulse of varied impetus for measured swing, and suspending rhythmic and melodic momentum freely, suggesting that the music was afloat in space rather than moving regularly through time. The material consisted of Ornette tunes, Bley's free improvised originals, and Carla Bley's earliest, knottiest compositions, and the trio sustains their moods exquisitely, with music that was frequently introspective, but never obscure.

During this same period, Bley and Swallow worked with Jimmy Giuffre in a highly regarded trio—the last of Giuffre's drummerless chamber groups. They recorded studio LPs for Verve (rumored to be reissued on ECM eventually) and Columbia (how about a reissue, CBS/Sony?). Over 25 years later they reunited to record *The Life Of A Trio, Saturday & Sunday* (Owl R2 79230; 46:04/66:48: ★★★★★), and their empathy is so extraordinary, their sense of improvisational cohesion so effortless, it seems as if they'd never stopped playing together. Over the course of these 28 solos,

CONTINUED ON PAGE 44

CONTINUED FROM PAGE 42

duos, and trios, a sense of warmth and intimacy is maintained; dynamics are usually restrained, there's a delicacy of interaction, and sheer lyricism is the foremost concern. Like so many Monet canvases, the impressionistic blue hues are tinged with mystery, with melancholy, but also with joy and a deeper understanding of human complexities. Beautiful.

Recorded five days later in December '89, a new Bley Trio (with Bob Cranshaw—familiar from Bley's Sonny Rollins days—on bass and a slightly too exuberant, for my taste, Keith Copeland on drums) took an unusual look at

Bebop (SteepleChase SCCD 31259; 62:42; ★★★★★). The proportions of the trio are more conventional than in Bley's past, but it's fascinating to hear his willful distortions of the typical Powell approach. Bley's harmonic intuition goes way beyond the bop vocabulary, and he stretches time like taffy. But there are also on display some sides of Bley we seldom see—hear the gruff insistence of "Bebop," the relaxed insouciance of "Ornithology," the toughness of "A Night In Tunisia," and the calm, conversational swing of "Ladybird." It seems life never runs out of surprises. (all reviewed on CD) **DB**



McCoy Tyner

REMEMBERING JOHN—Enja R2 79668: *INDIA; GIANT STEPS; IN WALKED BUD; LIKE SOMEONE IN LOVE; ONE AND FOUR; UP 'GAINST THE WALL; GOOD MORNING HEARTACHE; PURSUANCE; THE WISE ONE.* (57:41)

Personnel: Tyner, piano; Avery Sharpe, bass; Aaron Scott, drums.

★★★★★

NEW YORK REUNION—Chesky JD51: *RECORDA ME (REMEMBER ME); MISS BEA (DEDICATED TO MOTHER); WHAT IS THIS THING CALLED LOVE?; MY ROMANCE; ASK ME NOW; BEAUTIFUL LOVE; A QUICK SKETCH; HOME.* (74:37)

Personnel: Tyner, piano; Joe Henderson, tenor saxophone; Ron Carter, bass; Al Foster, drums.

★★★★★

BLUE BOSSA—LRC CDC 9033: *BLUE BOSSA; RECIFE'S BLUES; I'LL TAKE ROMANCE; ROTUNDA; WE'LL BE TOGETHER AGAIN; THE NATURAL BRIDGE; TRACES.* (55:35)

Personnel: Tyner, piano; Claudio Roditi, trumpet, flugelhorn; Avery Sharpe, bass; Aaron Scott, drums; Raphael Cruz, percussion.

★★★

Jazz reunions, attempts at rekindling creative flames among old friends, usually list toward aimlessness and effete-ness. Not the case, *a*lors, when McCoy Tyner recorded a session this past spring in the stellar company of Joe Henderson and Ron Carter, cronies from those wonderful Blue Note years of eternal joys *The Real McCoy* and *Page One*.

On their first studio date in decades, Tyner and Henderson evince the characteristics of jazz oracles: remarkable technique in playing fused with spontaneity and vast conception; a profound dramatic sense shaped by self-confidence and intransigence; a staggering ability to swing effortlessly. As is his wont these days, Tyner tones down his two-handed volcanic eruptions, hot lava chords and treble rushes of fine ash now burst on the ear in a relatively tranquil way. His piano cuts with logic and purpose to the very core of discerningly chosen material, explicating the inherent exquisiteness of standards "My Romance" and "Beautiful Love," say, or celebrating the bluesy bluntness built into his new composition titled "Home." Henderson's tenor spots are no less than *prima facie* evidence of how virtuosity serves passion; to point out but one highlight, the greybeard reaches *far far* inside and boldly makes Monk's "Ask Me Now" even more his own in 1991 than four years earlier on *An Evening With Joe Henderson . . .* (Red).

The two respond tellingly to each other—hear, for instance, the colloquies in their revisit to "Recorda Me," a song off Henderson's *Page One* (1963)—while Carter thrusts the beat

Grover Washington, Jr. in Concert

VIEW VIDEO VIDEOS THAT ENHANCE THE LISTENING EXPERIENCE.

The Best Jazz on Video

"perfect... I have never heard him play better than he does on this release." **STEREO REVIEW**

"...as dynamic a visual plateau as is imaginable. Breathless sonics mixed with audiophile precision, perhaps the finest audio of any home video." **BILLBOARD**

only **\$19.98**
HI-FI STEREO

For Free Catalog, and To Order, Call 800-843-9843
V.I.E.W. Video, Inc. 34 East 23rd st.
New York, N.Y. 10010
Available at TOWER and other outlets—or Order by Phone

along with the sure-fingered aplomb of one of the best. About the only drawback is drummer Al Foster's failure to sustain a musical focus worthy of his mates, leaving us to reflect on what the great Elvin Jones would have provided this big-boys-back-in-town affair.

Plaudits of a more restrained nature go to the recent studio meeting between Tyner and Claudio Roditi, the Rio-born trumpeter and flugelhorn player. With an arresting musical personality formed by acute knowledge of bop trumpet and his home country's alluring rhythms, Roditi is up to the task of matching the lyricism of Tyner measure for measure. Supported ably by the pianist's regular workmen, Avery Sharpe and Aaron Scott, they make the ballad "We'll Be Together Again," Roditi's gently persuasive "The Natural Bridge," and Tyner's earthily exuberant "Traces" splendid listening. The session is a good one, despite a few numbers which have the players (including a Dominican percussionist) pushing hard in a busy, mechanical manner.

A third Tyner CD, *Remembering John*, this one recorded in February, exalts the memory of his former employer. Aided by Sharpe and Scott, the pianist delves into the Coltrane songbook with all the sublime enthusiasm of a savant who forever cherishes a sacrosanct alliance. Yes, "Giant Steps" and eight more suffer from the absence of that powerful, canonic saxophone voice, but Tyner finds it in his heart and head to depress the keys astutely and wonderfully, avoiding rote blood-and-thunder acknowledgement and teary memorializing. (reviewed on CD)—*Frank-John Hadley*



Al Di Meola

WORLD SINFONIA—Tomato R2 79750: *PERPETUAL EMOTION; ORIENT BLUE; TANGO SUITE PART I; TANGO SUITE PART III; FALLING GRACE; LAST TANGO FOR ASTOR; NO MYSTERY; LUSTRINE; LITTLE CATHEDRAL; LA CATHEDRAL*. (63:07)

Personnel: Di Meola, acoustic guitars; Dino Saluzzi, bandoneon; Arto Tunçboyacı, percussion, voice; Gumbi Ortiz, congas, percussion; Chris Carrington, classical guitar.

★ ★ ★ ★ ½

Following a lengthy absence, Al Di Meola re-surfaces with a distinctive acoustic ensemble, *World Sinfonia*, featuring his strongest acoustic work and most imaginative arrangements to date. This is a good argument for sabbaticals.

While he was away, Di Meola made a commitment to serious tango music. To learn serious tango, you need Astor Piazzolla. To play serious tango, you need a bandoneon (black sheep of the accordion family), and Dino Sa-

luzzi may be the finest bandoneon player around. Having made the right choices, Di Meola added a second guitar and two percussionists with interesting names, creating flexibility to play music with the moody sensuality of tango without its limiting structures.

Di Meola's playing on *World Sinfonia* shows a new maturity, even subtlety. He doesn't overwhelm you with raw speed and technique. The pyrotechnics are deployed thoughtfully to serve the compositions, particularly the spirited, dramatic tangos and a remarkable reno-

vation of "No Mystery" from the *Return To Forever* book.

Piazzolla is a pervasive influence, as the ailing father of "nuevo tango" wrote "Tango Suite" and inspired "Last Tango For Astor." Dino Saluzzi is a perfect foil for Di Meola, adding a second solo voice, and weaving through Di Meola's intricate guitar lines. The warmth and energy of Saluzzi's bandoneon may surprise those familiar with his more conventional jazz recordings. (reviewed on CD)
—*Jon Andrews*

JAZZ & BLUES CALENDARS HAVE A JAZZY 1992!



1992 Portraits of Jazz Wall Calendar Photographs by Herman Leonard. B & W photos capture the priceless expressions of Billie, Bird, Satchmo, Cootie, Ella, Dexter, Duke, Dizzy and others. 12" X 12", #6501 \$10.95.



1992 Classic Jazz Wall Calendar Photographs by Milt Hinton. B & W photos include Dizzy, Sarah Vaughan, Ron Carter, Red Norvo, Kenny Burrell, Frank Wess, and others. Every day features a musician's birthday. 13 1/4" X 12", #5007 \$10.95.



The Blues 1992 Wall Calendar B & W photos. Includes hundreds of blues performers' birthdays. 13 1/4" X 12", #5008 \$10.95.

SAVE 10% Buy all 3 calendars #5009 \$29.95

GREAT GIFT IDEAS

1992 Jazz Engagement Calendar

Keep your personal or business appointments in tune. 53 classic B & W shots of jazz greats. 6 1/2" X 9", #5009 \$11.95.



This holiday season give the gift of jazz. Avoid shopping hassles.

THE JAZZ STORE offers unique gifts they'll remember all year long.

Herman Leonard Photo Portfolio

Six prints include Ella, Duke, Dizzy, Dexter, Bird & Metronome All Stars. Sized for standard 9" X 12" framing. B & W, #6005 \$10.95.



BEST CLASSIC JAZZ VIDEOS

Check your want list or gift list for these all-time great video performances and documentaries. All titles VHS.

- The Sound of Jazz.** Classic 1957 TV broadcast includes Holiday, Monk, Young, Hawkins, many more. #6100 \$24.95
- Jazz on a Summer's Day.** 1958 Newport Jazz Festival. A real classic! #5900 \$59.95
- Jazz Masters: Vintage Collection 2-Pack.** Two programs spanning 1958 to 1961 featuring C. Basie Orchestra, T. Monk Trio, B. Holiday with Nine, M. Davis and A. Jamal, G. Evans Big Band and Ben Webster Sextet. #6606 \$29.95
- Lady Day: The Many Faces of Billie Holiday** #5415 \$29.95
- The Ladies Sing The Blues** #1213 \$29.95
- Duke Ellington, Memories of Duke** #811 \$19.95
- Chet Baker, Let's Get Lost** #5600 \$19.95

Our **JAZZ STORE VIDEO CATALOG** describes over 300 video programs, alphabetically listed by artist or title, virtually every jazz video available today. We have the latest new releases. Send \$3.00 (\$5 Int'l) for catalog to address listed below.

To receive our **JAZZ STORE CATALOG** featuring selected videos, books, CD's, posters, postcards and other hard-to-find specialty merchandise please send \$3 (\$5 Int'l). Catalog included free with orders. Get both catalogs for \$5. (\$8 Int'l)

To order, send check or money order. Or charge it by phone with American Express (\$25 minimum). Shipping Charge: Add \$4.00 per order plus 50¢ per each item. NJ residents please include 7% sales tax. Canadian Orders add \$4.50 extra. We ship worldwide. Please inquire about rates.

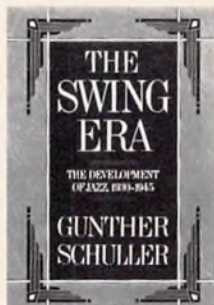
THE **JAZZ STORE**™

(201) 509-8834

P.O. Box 43179, Dept. O
Upper Montclair, NJ 07043

VISA
MC
AMEX
Accepted

NOW IN PAPERBACK!



THE SWING ERA
The Development of Jazz, 1930-1945
GUNTHER SCHULLER

"The ultimate jazz history." —*The New Republic*
 "A magisterial achievement... Schuller has given us a masterpiece and source of pure delight."
 —*The Washington Post Book World*

"A book of undeniable importance. No true student of the arts born of American civilization will be able to avoid opening [it] and seeking out the riches it has made available." —*The New York Times Book Review*

"Indispensable... A monumental contribution to jazz literature."
 —*The New York Review of Books*

Gunther Schuller brings his definitive history of jazz up through the Swing Era with this magnificent volume.

944 pp.; 1 halftone, music examples paper \$17.95



JAZZ ANECDOTES
BILL CROW

"A scintillating omnium gathering of jazz talk."
 —*The Washington Post*

"Guarantees up to a thousand laughs... recommended without reservation." —*The Los Angeles Times*

"Don't let it slip by." —*Allegro*

"Read this somewhere where you're not afraid to be seen laughing out loud.... Everyone should be able to find something to like in this rich collection." —*Library Journal*

With its unique blend of sparkling dialogue and historical and social insight, *Jazz Anecdotes* will delight anyone who loves a good story.

368 pp. paper \$8.95

At better bookstores or directly from
OXFORD PAPERBACKS
 Oxford University Press
 200 Madison Avenue • New York, NY 10016



Harry Connick, Jr.

BLUE LIGHT, RED LIGHT—Columbia CK 48685: *BLUE LIGHT, RED LIGHT; BLESSING AND A CURSE; YOU DIDN'T KNOW ME WHEN; JILL; HE IS . . . THEY ARE; WITH IMAGINATION; IF I COULD GIVE YOU MORE; LAST PAY DAY; IT'S TIME; SHE BELONGS TO ME; SONNY CRIED; JUST KISS ME.*

Personnel: Connick, vocals, piano; Benjamin Jonah Wolfe, bass; Shannon Powell, drums; Russell Malone, guitar; with 14-piece horn section.

★★★

Harry Connick is the light beer of crooners. To the whitebread masses, he tastes great. To surly jazz critics, he's less filling. His lightweight pop stylings lack the compelling rhythmic drive of a Bobby Darin or the adventurous phrasing and infectious informality of a Frank Sinatra. Bottom line, he's a likable, non-threatening guy, a competent singer with a straightforward delivery, clear articulation, and an adequate sense of swing, closer in spirit to big band crooners like Tex Beneke and Ray Eberle than to Sinatra.

I hate it when the mainstream media compares Connick to Ol' Blue Eyes, just as I hated it when they were so quick to compare Darryl Strawberry to Ted Williams. Connick and Strawberry are capable though vastly over-hyped performers. While some attain greatness, they have had greatness thrust upon them by a sad media machine hungry for heroes. Truth is, they aren't playing in the same league with giants like Sinatra and Williams.

But Harry has definitely identified a market, and that audience (a huge one indeed) will no doubt go ga-ga over this slick, stylish big band offering. He first tapped into this lucrative market with the soundtrack to the 1989 film, *When Harry Met Sally . . .*, in which the youthful crooner covered several American classics. Last year's big band-oriented *We Are In Love* went platinum, and *Blue Light, Red Light* will probably follow suit. The band is swinging on uptempo Jimmy Dorsey-styled fare like "Blessing And A Curse," "You Didn't Know Me When," "He Is . . . They Are," and the rousing Thundering Herd-styled closer, "Just Kiss Me," which also features the most stretching by soloists. On the jaunty "She Belongs To Me" he approaches the verve of Bobby Darin, and on the brooding "It's Time" he evokes the drama of Sinatra. "With Imagination" is a whitebread dixieland number that might be retitled "Struttin' With Some Mayonnaise," and "Jill" is an introspective ode to Victoria's Secret model Jill Goodacre.

Nice, lightweight pop from white America's big band messiah. (reviewed on cassette)

—*Bill Milkowski*

Jet-Tone

Mouthpieces & Mutes

MADE IN AMERICA

Patent Pending



Traditional Brass
 or
 Responsive Aluminum

For Free Brochure
 Write

Jet-Tone

P.O. Box 1462
 Elkhart, IN 46515

FOR THE SOUND THAT SOARS

Jet-Tone has the perfect mouthpiece for you. Made of traditional brass or responsive aluminum. Available for trumpet, cornet, flugelhorn, and trombone.

(219) 277-7604

Exciting New Mutes with stainless steel bottoms and unique supraphonic design!





Bill Connors

THEME TO THE GAURDIAN—ECM 829 387-2:
THEME TO THE GAURDIAN; CHILDS EYES; SONG FOR A CROW; SAD HERO; SEA SONG; FRANTIC DESIRE; FOLK SONG; MY FAVORITE FANTASY; THE HIGHEST MOUNTAIN. (41:08)

Personnel: Connors, acoustic guitars.

★★★★★

Bill Frisell

IN LINE—ECM 837 019-2: *START; THROUGHOUT; TWO ARMS; SHORTS; SMILE ON YOU; THE BEACH; IN LINE; THREE; GODSON SONG.* (43:07)

Personnel: Frisell, acoustic and electric guitars; Arild Andersen, bass (cuts 1, 4, 6, 8, 9).

★★★★★

Two Bills, two guitars. Released in '75 and '83, Connors' and Frisell's respective debuts on ECM hold up very well as reissues, Connors' album being somewhat of a groundbreaking effort in the spirit of John McLaughlin's *My Goal's Beyond*, from 1970.

Fresh from new influences Julian Bream and Andres Segovia, the original *Return To Forever* guitarist's *Theme To The Gaurdian* (what is a gaurdian?) is a stunning recital in burgeoning classical technique melding with an already well-developed improvisational sensibility. Suggestive of an acoustic Allan Holdsworth at points, Connors bends notes as only a rock-influenced guitarist can. "Folk Song" and "Sea Song" demonstrate his lingering, loving use of notes over repeated lines or interludes. The gentle ache of his guitar takes the classical approach in a novel direction, producing sounds at once sympathetic yet divergent to the acoustic playing of McLaughlin, Larry Coryell, Ralph Towner, even John Abercrombie and Pat Metheny. Countering his reflective tendencies, Connors' insistent, electric, single-line speed can be heard to great effect atop overdubbed chordal work on "Song For A Crow" and "Frantic Desire." (As with Frisell's, Connors' album is largely overdubbed.)

Like his excellent but out-of-print solo-guitar follow-up, *Swimming With A Hole In My Body* (ECM, 1980), *Theme To The Gaurdian* displays Connors' delightful and imaginative pen. Each track offers different moods and colors, some centering around obvious themes ("My Favorite Fantasy"), others with barely a trace, as on the haunting and impressionistic "The Highest Mountain," a song teetering on atonality at points. Apart from "Sea Song" (written by friend/drummer Glenn Cronkhite), all are Connors originals.

In Line is distinguished by its occasional duo setting, an all-Frisell program, and his rarely recorded and delightful acoustic work.

Alternating between and simultaneously using the two guitars, it's an album more friendly, less haunting than Connors. "Start" engages immediately, inviting us in with its amiable "slide guitar"/country & western feel. Like Connors, Frisell use of overdubbing creates an impression of dialog even as it furthers the various songs' melodic and harmonic intentions. Also like Connors, Frisell's guitar style is completely original; and yet, the writing/playing is more subdued, with lines less contrasting from tune

to tune. For example, "Shorts" continues the atmospheric, spatial drift, but with Frisell and Andersen sharing lines as if in an exercise or lesson.

Still, *In Line* gives us a wonderful picture of a man on the verge of becoming one of today's most important guitarist stylists. The more abstract "The Beach" notwithstanding, it's a portrait of someone with an uncanny ability to sing, and with great tenderness. (reviewed on CD)

—John Ephland

**MO' FUNK
MO' SOUL
MO' ROOTS!**

(mercy!)

Featuring Fred Wesley & Pee Wee Ellis. Music by Ray Charles, Marvin Gaye & Otis Redding, plus original compositions.

**Best Jazz Artist -
1990 Rolling Stone Critics Poll**

ARE YOU READY FOR MO'?

**MACEO PARKER
MO' ROOTS**

Maceo Parker
Mo' Roots
 511 068-2
 Available on cassette

©1991 PolyGram Records, Inc.

NEW WAVE

THREE GREAT FLAVORS



ONLY KEILWERTH OFFERS YOU A CHOICE --

- THE TRADITIONAL SOUND OF GOLD LACQUER
- THE MAJESTIC INTENSITY OF SOLID COPPER
- THE POWERFUL ELEGANCE OF BLACK GOLD

SX-90R ALTO AND TENOR SAXOPHONES BY JULIUS KEILWERTH GIVE YOU THE FEATURES YOU WANT --GERMAN CRAFTSMANSHIP FOR UNMATCHED PRECISION; ROLLED TONE HOLES FOR LONGER PAD LIFE; PATENTED ADJUSTABLE PALM KEYS FOR MAXIMUM PLAYING COMFORT. MOST OF ALL, YOU GET THE FAMOUS "BIG BELL" SOUND THAT HAS MADE KEILWERTH THE CHOICE OF ARTISTS AROUND THE WORLD.



JULIUS KEILWERTH®

13814 LOOKOUT RD.
SAN ANTONIO, TX. 78233
TOLL FREE - (800) 821-9448
TEXAS - (512) 637-0414

Delmark Blues, Digitally Revisited

by Larry Birnbaum

In the mid-'50s, a young trad-jazz fan named Bob Koester opened a record shop on Delmar Boulevard in St. Louis. After word spread that he wanted to record old blues singers, **Big Joe Williams** appeared at his door. Williams cut two quick albums for the fledgling Delmar Records, but by the time the second—featuring his cousin **J.D. Short**—was issued, Koester had moved to Chicago, where his shop's dingy basement



Mid-'60s Junior Wells: raw dynamism

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*

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 1-800-543-8125

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)

housed both the renamed Delmark label and Big Joe himself. Now on CD, Williams and Short's *Stavin' Chain Blues* (Delmark DD-609; 51:17: ★★★½) packs the pre-Dylan punch of the nascent folk-blues revival. Big Joe's youthful Delta keening has mellowed into oddball eclecticism, with bluff vocals and the mandolin mimicry of his nine-string guitar, while Short sings two numbers, including the title track, and plays literally too much Sonny Boy-ish harp.

When Koester brought 31-year-old **Junior Wells** into the studio in 1965, the world took notice: *Hoodoo Man Blues* (Delmark DD-612; 45:40: ★★★★★) was the first LP to capture the raw dynamism of Chicago's second-generation electric blues. It's still a classic, with peak performances by Wells on harmonica and vocals and Buddy Guy on guitar; at Junior's urging ("Pick up, man—this is the blues!"), bassist Jack Myers and drummer Billy Warren provide brilliantly empathic support. Wells pays respect to John Lee Williamson and puts his own stamp on tunes from Muddy Waters' "Just To Be With You" (garbled into "Ships On The Ocean") to Kenny Burrell's "Chitlins Con Carne," while Guy, originally credited as "Friendly Chap," plays wispy, Hubert Sumlin-like runs and chunky fills with a spontaneity today's wannabes can't ape.

Two years later, Koester waxed another much-copied yet inimitable session, **Magic Sam's West Side Soul** (Delmark DD-615; 45:52: ★★★★★). Though Sam's r&b-flavored

sound perturbed purists, his vibrant singing and rollicking boogie guitar made converts among rock fans. Like Robert Johnson, he was more consolidator than innovator, heavily indebted to Little Milton and to Bobby Bland guitarists Clarence Holloman and Roy Gaines, but everything he touched turned Magic, and his version of Johnson's "Sweet Home Chicago" became the city's blues anthem. More characteristic is the Ray Charles-inspired "All Your Love," the first and biggest of his '50s Cobra singles and the only one repeated here.

But Koester's policy of giving musicians their head in the studio sometimes fizzled, so when he signed soulster-turned bluesman **Jimmy Johnson** in the late '70s, he tapped producer Steve Thomashelsky to tighten the format. The resulting *Johnson's Whacks* (Delmark DD-644; 40:50: ★★★★★) is a cleverly crafted showcase for Johnson's gossamer tenor and Magic Sam-influenced guitar, with trendy minor progressions, witty lyrics, and such novelties as the Paul Desmond warhorse "Take Five," rendered in perfect 5/4 time.

In the ensuing decade, the label's blues output slowed to a trickle as Koester's protégé Bruce Iglauer pushed Alligator Records to predominance. But the gems of Delmark's catalog remain the finest blues recordings since the heyday of Leonard Chess. (all reviewed on CD) **DB**



Poncho Sanchez

A NIGHT AT KIMBALL'S EAST—Concord Picante 4472: *JUMPIN' WITH SYMPHONY SID*; *GO GO MAY MAY*; *CINDERELLA*; *COLD SWEAT/FUNKY BROADWAY/HALF AND HALF*; *BAILA MI GENTE*; *YUMBAMBE*; *A NIGHT IN TUNISIA*; *SE ACABO LO QUE SE DABA/DOMITILA (DONDE VA)*. (55:35)

Personnel: Sanchez, congas, percussion, vocals; Tony Banda, bass, vocals; Ramon Banda, timbales, percussion; David Torres, piano; Jose "Papo" Rodriguez, bongos, percussion, vocals; Sal Cracchiolo, trumpet, flugelhorn; Art Velasco, trombone, vocals; Gene Burkert, saxophones, flute.

★★★ ½

This Latin-jazz dance party was recorded at

THE THREE WORLDS OF TRILOKA

OBJECTS IN THE MIRROR
ARE CLOSER THAN THEY APPEAR



JEFF BEAL

Triloka Records and producer Walter Becker

present an innovative vision from one of today's rising stars. Incandescent trumpet playing, unique vocals and masterful songwriting make this a record for everyone.

TRILOKA
RECORDS
INHERITANCE SERIES

WRITE FOR FREE CATALOG OR ORDER DIRECT:

Triloka, Inc. 7033 Sunset Blvd., #310 Los Angeles CA 90028 (213) 467-1467
Distributed by PPI Entertainment Group

10

REASONS WHY A CREATIVE MUSICIAN CANNOT AFFORD TO BE WITHOUT THIS BOOK!

1. If you are a creative player from the "self-taught school who sometimes regrets not having a formal musical education, THIS IS THE BOOK FOR YOU!
2. If you are a creative talent who has a formal education but came to find out that you were taught in a manner unapplicable to 90% of the work available to professional musicians, THIS IS THE BOOK FOR YOU!
3. If you are a classically trained musician who would like to supplement your income with gigs that require improvising but you lack an improviser's understanding of music, THIS IS THE BOOK FOR YOU!
4. Not a mere presentation of facts, you receive a course of study in 20 lessons with homework assignments.
5. You receive the same information taught in conservatories explained so that you can understand it from a practical application to the American musical idioms.
6. You will find that this book communicates with the intuitive nature of a creative musician, providing you with the type of insight and understanding that builds self-confidence.
7. This is the type of book that actually helps you to grow musically. Many musicians are already proclaiming how they found themselves in a "different place" upon completion of the course.
8. Some of the world's most highly acclaimed jazz artists are presently studying from this book. Saxophone and flute great JAMES MOODY was quoted recently as saying, "This book has helped me already - I take it with me when I go on the road. I recommend it highly to any serious musician on any level."
9. **EARN EXTRA INCOME!** Book can be used as a textbook in private teaching practice.
10. You receive a thorough education in basic skills and how to apply them for less than the price of a fake book of the same volume and thickness! "Theory and Musicianship for the Creative Jazz Improviser" comes with over 200 pages of clear, double spaced print and over 400 professionally notated examples. You learn:

HOW TO UNDERSTAND KEY CENTERS
THE PRINCIPLES BEHIND MODULATION
THE THEORY OF CHORD PROGRESSION
HOW TO ANALYZE TUNES PROPERLY
HOW TO MANIPULATE THE HARMONY OF A TUNE
HOW TO TRAIN YOUR EAR
HOW TO MEMORIZE TUNES EASILY
HOW TO INCREASE YOUR REPERTOIRE
HOW TO PLAY IN ALL KEYS
HOW MODES WORK AND HOW TO USE THEM
HOW TO CONSTRUCT YOUR OWN ORIGINAL SCALES
HOW TO CONSTRUCT YOUR OWN RUNS

Plus many more of the professional skills necessary for successful improvising!

FREE GIFT

You can receive a current stereophonic jazz LP by simply including a modest postage and handling fee with your order. "Solo Itecal" by Michael Longo is currently being played on JAZZ RADIO and selling in retail stores for \$7.95.

This fine jazz piano album can be yours ABSOLUTELY FREE by including \$1.50 postage and handling with your order.

MONEY BACK GUARANTEE

If for any reason you are dissatisfied with "Theory and Musicianship for the Creative Jazz Improviser" you may return it to us within fourteen days for a full refund (less postage and handling charges) and keep the FREE GIFT to boot!

HOW TO ORDER

Send check or Money Order for \$23.50 to
CONSOLIDATED ARTISTS PUBLISHING
290 RIVERSIDE DRIVE
SUITE 110, DEPT. C
NEW YORK, N.Y. 10025

Be sure to include the \$1.50 postage and handling charge if you wish to take advantage of the \$7.95 FREE GIFT offer.

TO USE CREDIT CARD PLEASE CALL TOLL FREE:

1-800-BE-BOP-YO . . . 1-800-232-6796

Foreign orders must include postage for 2 lb. parcel.

*NY State residents are required to include sales tax. Failure to do so will cause delay in shipment.

THEORY AND MUSICIANSHIP FOR THE CREATIVE JAZZ IMPROVISER

by michael longo



BLUESIANA II

DR. JOHN

DAVID "F2THEAD"
NEWMAN

RAY ANDERSON

WILL CALHOUN

ESSIET OKON ESSIET

JAY LEONHART

JOE BONADIO

A Bluesiana reunion, captured live in the studio and packed with a double-dose of fun, excitement, and surprise.

TURTLE ISLAND STRING QUARTET ON THE TOWN

FEATURING
THE BILLY TAYLOR
TRIO AND
OTHER GUESTS

Swinging string treatments of classic jazz, swing, and 30's-40's pop works by Cole Porter, Duke Ellington, George Gershwin, and more.



©1991 Windham Hill Productions Inc.



the Bay area's best new showcase venue. The Sanchez band has never sounded more crisp, the arrangements are funky and engaging, and the firm-handed licks of its leader keep folks out on the floor. That's not to downplay the instrumental antics of David Torres, Ramon Banda, Gene Burkert, and a fiery horn section reminiscent of a famous East Bay section (Tower of Power), but with a trombone. This one cooks.

The rhythms build steadily as these songs move along, instruments falling into the chase, soloists laying it all out—check out the emotional depth of trumpeter Cracchiolo's solo on Hubert Laws' "Cinderella." On a spicy "Symphony Sid," timbale man Banda threatens to steal the show from Sanchez with a heady, slammin' solo. He nearly betters that performance during the *montuno* section of "Tunisia." These jazz classics sound nice bouncing and strutting with the *clave* behind them. Sanchez & Co. dig playing the classics as mambos and cha-chas.

It's a young band and a mature one, and they're constantly pushed by the Latin-jazz vision of their leader. The album is also a coming-out for Poncho the Pop Star, who displays a nice growling baritone on the down-home-and-greasy James Brown medley.

A Night At Kimball's East is also available on a 60-minute videocassette from Concord Jazz. (reviewed on CD) —Robin Tolleson



Chick Corea Elektric Band

BENEATH THE MASK—GRP GRD-9649: *BENEATH THE MASK*; *LITTLE THINGS THAT COUNT*; *ONE OF US IS OVER 40*; *A WAVE GOODBYE*; *LIFESCAPE*; *JAMMIN' E. CRICKET*; *CHARGED PARTICLES*; *FREE STEP*; *99 FLAVORS*; *ILLUSIONS*. (56:08)

Personnel: Corea, keyboards; Eric Marienthal, soprano and alto saxes; Frank Gambale, guitar; John Patitucci, basses; Dave Weckl, drums.

★ ★ 1/2

Let's be specific. Corea does more than play keyboards at the helm of the Elektric Band. He masterfully operates an arsenal of state-of-the-art synths which interact with his Rhodes electric piano. There are four Yamaha models, Kurzweils, E-MUs, Prophet VS, Mini Moog, Synclavier, Roland Super Jupiter D-550, Korg Waveframe, Kitchen Sink Automata XYZ.

No less than expected, Corea's synthetic music has life, though prolonged exposure to his kaleidoscope of fascinating synth colors can induce a colossal stupor. This time around, he heavily involves Elektricians Weckl and

Patitucci in the songwriting process. They've jammed and come up with tasty funk grooves which they took to the boss for melodic adornment and high-tech dressing. Abracadabra: (Sorta) Smooth GRP Jazz.

Corea and his drummer and bassist get by, but guitarist Gambale and sax player Marien-thal work hard on the treadmill to nowhere. The otherwise pleasant "Free Step," composed by Corea while on a Caribbean cruise, trips up when the two fall over themselves going formulaic, otiose routes. Throughout the program, they fail to offer any indicator to what feelings lie within. By comparison, that Yamaha SY99 got plenty soul. (reviewed on CD)

—Frank-John Hadley



Tad Shull

DEEP PASSION—Criss Cross 1047: *TADPOLE; BIG EARS; JUNE NIGHT; WHY; SOUL STIRRIN'; THE BREEZE AND I; DEEP PASSION; THE EL Dorado SHUFFLE.* (70:32)

Personnel: Shull, tenor sax; Irvin Stokes, trumpet; Mike LeDonne, piano; Dennis Irwin, bass; Kenny Washington, drums.

★ ★ ★ ★

John Swanna

INTRODUCING JOHN SWANNA—Criss Cross 1045: *GOOD SNEAKERS; GERT'S LOUNGE; LA VILLA; FALL; THREE LITTLE WORDS; WILD FLOWER; I'VE GROWN ACCUSTOMED TO HER FACE; ALONG CAME BETTY.* (69:05)

Personnel: Swanna, trumpet, flugelhorn; Billy Pierce, tenor sax; Benny Green, piano; Peter Washington, bass; Kenny Washington, drums.

★ ★ ★ ½

The trumpet-and-tenor frontline is a classic, as evidenced by the preference for that sound among today's young neo-mainstreamers. Echoes abound: Horace Silver's combos, the formative Jazz Messengers, Miles and Trane, Miles and Wayne. Hard-bop and immediate post-bop are one direction the music has gone, but there are reminders of pre-bop and r&b, too—all part of the scene.

Shull and Swanna are keepers of the flame: same classic instrumentation, similar rhythm sections, but mainly different directions. The Swanna quintet gets your basic hard-bop sound, while Shull and company seek earlier forms of expression. Shull collects the extra half-star by default: fewer tenor men are playing the older style today, and he's superlative at it.

On *Deep Passion*, the leader is steeped in Don Byas, "Lockjaw" Davis, and Lucky Thompson. Add to this a veteran trumpeter (Panama



CD-484

Chuck Loeb "Balance"

The third DMP release from Chuck Loeb finds him in a unique quartet setting plus guest appearances by Bob Mintzer, Nelson Rangell, and Carmen Cuesta. (A 20 bit original recording)



CD-485

Bob Hohner Percussion Ensemble "Different Strokes"

"This is a very well-balanced program, running the gamut from exotic steel drums to a bombastic tribute to John Bonham. Hohner and company bring out the sensitivity of percussion as well as the power." *Modern Drummer*



CD-486

Flim & The BB's "Vintage BB's"

A collection from the award winning recordings from DMP that set digital audio standards. Includes two previously unreleased tracks.

Available in fine record and audio stores or order direct, 1-800-926-6545

P.O. Box 15835 • Park Square Station • Stamford, CT 06901

DMP...

LIVE

JAZZ

PERFORMANCES

RECORDED

TOTALLY

DIGITAL



"EVERYTHING OLD . . . IS NEW AGAIN"

USA HORN, INC.™

Deal direct with a major source of vintage and used wind instruments.

- ★300 saxes in stock—Conn, King, Buescher, Selmer - (Mk VI, Balanced Action—Supers—Cigar Cutters) The Martin. From curved sopranos through bass saxes.
- ★Trumpets—Bach—New York—Elkhart and Mount Vernon Olds, Benge, and Martin Committee, King, etc.
- ★Clarinet—Selmer, Buffet, etc. ★Trombones • Tubas • Baritone Horns.
- ★Flutes—Haynes (new used), Gemeinhardt, Armstrong, Artley, etc.

Try Us First—Save Time and Money • Best Prices • Large Selection
No Charge Search Service. Same Day Shipping Available.

For Information Call, Write, or Fax: Dennis Eder or Gary Windo.

USA HORN INC., 625 Oradell Ave., Oradell, NJ 07649 Fax: (201)265-7915
Phone: (201)265-7714 Call TOLL FREE: 1-800-USA-HORN (1-800-872-4676)

Just Published!
THE NEW REAL BOOK
 Volume Two

Jazz Classics

Exactly as recorded by:

John Coltrane
 (20 tunes)
 Horace Silver
 (15 tunes)
 Duke Ellington
 Bill Evans
 Cedar Walton
 Wayne Shorter
 Benny Golson
 Clifford Brown
 Miles Davis
 Joe Henderson
 Dave Brubeck
 Charlie Parker
 Dizzy Gillespie
 Carla Bley
And More!

Choice Standards

With Correct Chords & Lyrics

After You've Gone	Ain't Misbehavin'
Black Coffee	Boby And Soul
The Boy Next Door	Bye Bye Blackbird
Cherokee	Day By Day
Exactly Like You	Flamingo
Get Happy	Harlem Nocturne
Honeysuckle Rose	I Believe In You
I Hadn't Anyone Til You	I'll Be Around
I'll Get By	In The Wee Small Hours
Ill Wind	I'm Glad There Is You
It's Only A Paper Moon	It's The Talk Of The Town
The Joint Is Jumpin'	Let's Fall In Love
Lullaby Of The Leaves	Mean To Me
Memories Of You	The Masquerade Is Over
More Than You Know	My Ship
Never Will I Marry	No Moon At All
Once In A While	Rosetta
Stardust	Sweet And Lovely
That's All	There Is No Greater Love
Three Little Words	Till There Was You
While We're Young	Will You Still Be Mine

And More!

Contemporary Jazz

Exactly as recorded by:

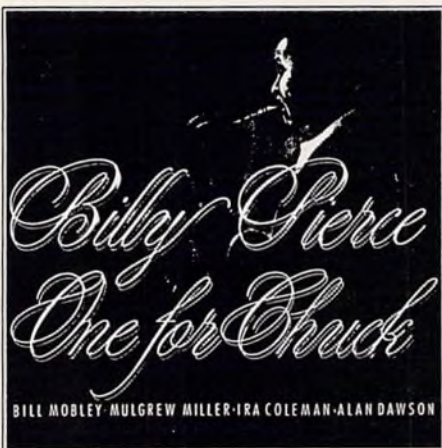
Chick Corea
 (12 tunes)
 Michael Brecker
 (5 from new LP)
 Eddie Gomez
 Billy Childs
 John Patitucci
 Dave Sanborn
 Yellow Jackets
 John Scofield
 Gary Burton
 Take 6
 Dave Liebman
 Richie Beirach
 Mike Stern
 Bob Berg
And More!

Over 480 pages. Free brochure available. Satisfaction guaranteed. \$30

Send Orders to: SHER MUSIC CO. • P.O.Box 445 • Petaluma, CA 94953

Francis, the Basie band, et al.) and a rhythm section with the blues in its veins, and we have a combo that aims for lots of good feelings. Shull, a member of the Widespread Depression Orchestra, is both bold and sentimental. (Hear "The Breeze And I" and the title track, a Thompson original, respectively, for these at tributes.) His arpeggios will rough you up one moment, heal your wounds the next. Stokes is a take-your-time storyteller. And, as drummer Washington says in the liner notes, "The rhythm section is truly one of the best around today" — no brag, just fact, folks, as your feet will notify you on "Soul Stirrin'" and "The Eldorado Shuffle."

If Shull prefers more of a '40s sound, Swanna prefers the '50s. This Philadelphia "legend," at 27, implies Kenny Dorham, Freddie Hubbard, and early Miles Davis. He's a bright, perky player who covers the changes in a straightahead running style. Wayne Shorter's "Fall" and the standard "I've Grown Accustomed To Her Face" show that he can slow the pace effectively for a ballad. Billy Pierce, a Jazz Messengers veteran, bites into the music in the fashion of today's New York-seasoned tough tenors. Green, another Blakey alumnus, demonstrates good humor and the ability to swing à la Red Garland and Wynton Kelly with the Washingtons. Altogether, this album says that Swanna belongs in the limelight as



BILL MOBLEY • MULGREW MILLER • IRA COLEMAN • ALAN DAWSON

Billy Pierce: Tenor and Soprano Saxophones
Ira Coleman: Acoustic Bass
Alan Dawson: Drums
Mulgrew Miller: Piano
Bill Mobley: Trumpet and Flugelhorn

This is a recording that definitely deserves very serious consideration by anyone concerned with the continuation of the modern saxophone tradition.

Coming after the highly acclaimed *Equilateral*, with Hank Jones and Roy Haynes, this is a quartet/quintet session that includes Alan Dawson the *drums guru* of the North East. Billy's companions in the Tony Williams group, Mulgrew Miller and Ira Coleman are on hand. Bill Mobley contributes compositions and arrangements on top of his instrumental mastery.

Previous Billy Pierce recordings on Sunnyside: *leader in The Complete William The Conqueror Sessions* (9013), *Give And Take* (1026) and *Equilateral* (1037); *sideman in James Williams' Alter Ego* (1007), *James Williams' Progress Report* (1012) and *Geoff Keezer's Waiting In The Wings* (1035).

For Mail Order Catalog, write or call
SUNNYSIDE
 133 West 19th Street
 NYC, NY 10011 / (800)-654-0279

BARI The most expensive reed in the world . . . and worth even more.

So—
 if this is your Idea of the Perfect Reed . . .



You're all wet.

TODAY'S SOLUTION

- ★ NEEDS NO WETTING.
- ★ ALWAYS READY TO PLAY.
- ★ EVERY REED PLAYS.

BARI
 SYNTHETIC

OUTLASTS CANE 200 — 1

Send for Free Brochure



ASSOCIATES, INC.

788 N.E. 40th Court, Ft. Lauderdale, FL 33334 • 305-564-2733

much as the Blanchards, Hargroves, Harpers, and Jordans of today. (reviewed on CD)

—Owen Cordle



Steve Turre

RIGHT THERE—Antilles 314-510 040: *GINSENG PEOPLE; WOODY & BU; UNFINISHED ROOMS; ECHOES OF HARLEM; RIGHT THERE; DUKE'S MOUNTAIN; SANYAS; DESCARGA DE TURRE.* (57:22)

Personnel: Turre, trombone, shells; John Blake, violin (cuts 1, 3, 5, 7); Akua Dixon Turre, cello (1, 3-5, 7), vocals (3, 6, 7); Benny Green (1-3, 5-7), Willie Rodriguez (8), piano; Buster Williams (1-3, 5-7), Andy Gonzalez (8), bass; Billy Higgins, drums (1-3, 5-7); Wynton Marsalis, trumpet (2, 6); Benny Golson, tenor sax (2); Dave Valentin, flute (8); George Delgado, congas (8); Manny Oquendo, timbales, guiro (8); Herman Olivera, clave, guiro, vocals (8).

★★★★

Turre plays his trombone so articulately and so soulfully that it's no surprise his contributions to the dozens of bands he's gigged with—including the Jazz Messengers, the Timeless All-Stars, and Lester Bowie's Brass Fantasy—have garnered him a well-deserved rep as a master of his instrument. On his fourth solo effort—and first for a major label—Turre delivers a jewel of a collection. There's a kicking salsa jam that catches a killer groove, a beautifully arresting trombone-cello duet of an Ellington piece, an evocative Wynton-Turre celebration of the Duke, and a cool jazz melody given a passionate vocal reading by Akua Dixon Turre.

But what gives this album its distinction is the rare sonic beauty of and the simpatico interplay within Turre's exciting string sextet on several of the cuts. The unusual trombone-violin-cello combination makes for richly textured harmonies as well as striking solo exchanges. Case in point is "Ginseng People," the driving opening number composed by one of Turre's mentors, Woody Shaw, where Turre speeds into the heart of the tune while John Blake's swinging, breezy violin runs soar overhead.

In addition to the dazzling frontline harmonies on the metrically-shifting "Sanyas," the solid rhythm section struts its stuff with Buster Williams serving up his percolating bass lines, Billy Higgins clicking and clashing his cymbals, and Benny Green working steady piano riffs. Extra bonus in the piece is Turre's incredible conch shell blowing, which is given an even bigger showcase on the following number, "Descarga De Turre." (reviewed on cassette)

—Dan Ouellette

Get Serious



Jazz/Contemporary Music B.F.A. The New School

Spring 1992 audition dates:

Oct. 9; Nov. 13; Dec. 11

For information and a free Bulletin, return the coupon or give us a call: 212-229-5896.

If you take your music seriously, take advantage of a university teaching program unlike any other. In our unique master class environment, the players are the teachers:

Bob Belden
Joanne Brackeen
Cecil Bridgewater
Jaki Byard
Donald Byrd
Joe Chambers
Jimmy Cobb
Keith Copeland
Gloria Cooper
Andrew Cyrille
Harold Danko
Gary Dial
Armen Donelian
Mario Escalera
Ira Gitler
Gil Goldstein
Andy Gonzalez
Jerry Gonzalez

Jim Hall
Chico Hamilton
Billy Harper
Royal Hartigan
Fred Hersch
Vic Juris
Junior Mance
Henry Martin
Cecil McBee
Ken McIntyre
Kirk Nurock
Jimmy Owens
Bernard Purdie
Norman Simmons
Bross Townsend
Kenny Werner
Reggie Workman

Please send me a free Bulletin and application for the Jazz and Contemporary Music B.F.A. degree program at The New School.

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

D1

Jazz/Contemporary Music B.F.A.
The New School
66 Fifth Avenue, New York, New York
10011/212-229-5896

The New School for Social Research is a university including The New School, The Graduate Faculty, The Graduate School of Management and Urban Policy, Eugene Lang College, The Mannes College of Music, and Parsons.



Stanley Cowell

CLOSE TO YOU ALONE—DIW-603E: "D" BASS—IC BLUES; ENDLESS FLIGHT; CLOSE TO YOU ALONE; EQUIPOISE; CELESTIAL MOOD; SERENITY; STELLA BY STARLIGHT. (49:02)

Personnel: Cowell, piano; Cecil McBee, bass; Ronnie Burrage, drums.

★★★
Ronnie Mathews

DARK BEFORE THE DAWN—DIW-604: THE END OF A LOVE AFFAIR; DARK BEFORE THE DAWN; DON'T EXPLAIN/YOU DON'T KNOW WHAT LOVE IS; THEME FROM M•A•S•H; MEANING SOMETHING; ONE FOR TRANE; YOU LEAVE ME BREATHLESS. (45:43)

Personnel: Mathews, piano; Ray Drummond, bass; Billy Higgins, drums.

★★★

Piano trios are among the sturdiest and most venerable of jazz formats, and for more than just the sake of stubborn tradition. While there is nothing innately forward-leaning about new releases by Stanley Cowell and Ronnie Ma-

thews, the music here bespeaks solidity and nobility and affirms faith in format.

A well-rounded player and thinker, Cowell has long been working on getting heart and head in synch. *Close To You Alone* is a fine progress report. McBee issues his unfailing support and solos with typical confidence, if not emotional vulnerability. Burrage unleashes his elegant torrent especially well on his own composition, "Endless Flight." Cowell sends out cascades of sputtering, tumbling arpeggios on the otherwise-smooth terrain of his vintage tune, "Equipoise." The fact that the trio's only concession to standard repertoire is a peculiar—and intriguing—5/4 perversion of "Stella By Starlight" attests to Cowell's iconoclastic leanings. But, as evidenced by this set, he also has learned to work within the system.

Mathews, on the other hand, digs into the

NEW

SUGAL MOUTHPIECES- The "Super Gonz" - (Custom)

Designed in collaboration with Jerry "The Gonz" Bergonzi to acoustically capture that "warm" traditional sound of the early sixties, here is a totally NEWLY Re-Designed, Custom-Made, Powerful, Traditional Metal Saxophone Mouthpiece - the "Super Gonz".

Utilizing the Latest, Sophisticated CAD/CAM Technology, the "Super Gonz" Mouthpiece has been found through extensive field testing to be substantially more powerful than any previous or existing mouthpiece.

This Re-Designed Mouthpiece with Precision-Machined "Parallel Mini-Tracks", focuses the air flow, evenly, into the chamber, resulting in a Powerful, Centered, Warm Traditional Sound.

Our Built-On Ligature, designed to insert into the "Sleeves" of the SUGAL Mouthpiece, comes with 3 Interchangeable Tone Plates thus allowing selective alterations of timbre. It is standard on all "Super Gonz" Custom-Made Professional Mouthpieces.

Every Custom-Made "Super Gonz" Mouthpiece is meticulously finished to precise specifications, insuring that it retains all the attributes of an unusually Rich, Powerful, Professional-Playing Mouthpiece. Virtually no recording "feedback" or "buzzing effect" is felt or heard by the discriminating professional saxophonist.



JERRY "THE GONZ" BERGONZI
"Simply Awesome!"

♪ "Super Gonz" has everything you could possibly want in a mouthpiece... no drawbacks... it's a well-balanced sound...I won't play anything else..." - Gary Campbell, University of Miami

♪ "I've inherited boxes of mouthpieces...nothing even comes close to this...it has incredible power and projection..." - Ravi Coltrane, featured saxophonist with Elvin Jones

♪ "It's a dream come true...as if you died and went to heaven, but it's here, now, today!" - George Garzone, Berklee College of Music

♪ "Greatest mouthpiece I've ever played...gives you everything you need... bought five of them...won't record with anything else, ever..." - Pharough Sanders, Nationally reknown recording artist



GARY SUGAL MOUTHPIECES, INC.

99 South Street • Providence, RI 02903
(401) 751-2501 • FAX (401) 751-2604

Listen to Jerry Bergonzi's great sound on his recent BLUE NOTE album "Standard Gonz"

standard fare without apology or deconstructivist pretext ("You Don't Know What Love Is," "The End Of A Love Affair"), opening the album with a tellingly romantic upward sweep of the keyboard. With Drummond and Higgins providing a delicate, propulsive force, Mathews glides along seamlessly from the lilting hum of Johnny Mandel's "Theme From M•A•S•H" to the up-tempo minor blues of "One For Trane." All the while, Mathews dances along the keys handsomely, neither cloying nor pretentious. (reviewed on CD)

—Josef Woodard



Stephane Grappelli

IN TOKYO—Denon CY-77130: *I'M COMING VIRGINIA; HONEYSUCKLE ROSE; DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS; JUST ONE OF THOSE THINGS; NUAGES; DAPHNE; AS TIME GOES BY; EMBRACEABLE YOU; LIZA; THEM THERE EYES; YOU ARE THE SUNSHINE OF MY LIFE; TIME AFTER TIME/TWO SLEEPY PEOPLE/SATIN DOLL; DOUBLE SCOTCH; PENTUP HOUSE; OL' MAN RIVER; SWEET GEORGIA BROWN; VALSE DU PASSE; OH, LADY BE GOOD; CHICAGO.* (64:38)

Personnel: Grappelli, violin, piano (cut 12); Marc Fossel, guitar; Jean-Philippe Viret, bass; Marcel Azzola, accordion (11-16).

★ ★ ★ ★

Stephane Grappelli & Barney Kessel

STEPHANE GRAPPELLI MEETS BARNEY KESSEL—Black Lion BLCD 760132: *I REMEMBER DJANGO; HONEYSUCKLE ROSE; I CAN'T GET STARTED; WHAT A DIFFERENCE A DAY MADE [SIC]; MORE THAN YOU KNOW; ET MAINTENANT; I FOUND A NEW BABY; IT'S ONLY A PAPER MOON; HOW HIGH THE MOON; WILLOW WEEP FOR ME; LITTLE STAR; UNDECIDED.* (53:07)

Personnel: Grappelli, violin; Kessel, guitar; Nini Rosso, guitar; Michel Gaudry, bass; Jean-Louis Viale, drums.

★ ★ ★ ★

The longevity of Stephane Grappelli's career is inescapable and astonishing. In the early 1930's, when Grappelli and Django Reinhardt first played the Hot Club in Paris, Louis Armstrong had recently arrived in New York, Duke Ellington was a rising young bandleader in residence at the Cotton Club, and Miles Davis was a toddler. You get the idea.

Now in his seventh decade on the road, the live Tokyo recording finds Grappelli in a relaxed 1990 date with a familiar rhythm section. By now, audiences know what to expect from Grappelli: the sweetly singing, Gallic violin, the standards, the cadence and swing of his music. The Tokyo concert is a well-recorded, generous serving of Grappelli's music (21 tunes), with Grappelli alone in the spotlight. The laid-back trio, augmented by accordionist Marcel Azzola, supports more than challenges. The set list is typical for Grappelli: a couple of Django tunes, a feature for Grappelli on piano, an original, and lots of standards drawn from Grappelli's extensive book. (You have to wonder how many thousands of times he's played some of these warhorses.) The idea is to let Stephane be Stephane, and in this setting, he shines.

Recorded 21 years earlier, *Stephane Grappelli Meets Barney Kessel* matches Grappelli with Kessel in a session which consciously evokes the spirit of the Quartet of the Hot Club, emphasizing prewar repertoire. The role of a guitarist playing with Grappelli is always going to be problematic because of Django's legacy. Kessel is not afraid of that comparison, and he's not afraid to push Grappelli either. After Kessel's homage, "I Remember Django," the guitarist returns to his familiar chordal style and rips through "Honeysuckle Rose" and "How High The Moon." The energy level jumps appreciably as Grappelli and Kessel lock

REMO USA

New!

Micky Hart
SIGNATURE SERIES

Glen Velez
SIGNATURE SERIES

Signature Series Framed Drums

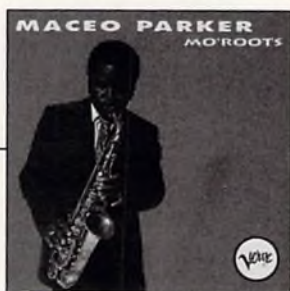
Two distinctive lines of professional quality Framed Drums, designed by Remo to the exacting standards of renowned artists Micky Hart and Glen Velez. Soon to be at your favorite Remo percussion retailer.

REMO USA

REMO, INC. 12804 RAYMER ST., NORTH HOLLYWOOD, CA 91605

horns and trade solos. Two duets, "Willow Weep For Me" and "I Can't Get Started," are highlights. It's good to hear Grappelli link up with a worthy partner. If you want to hear the old guy cook, prefer this disc.

Listening to Grappelli here, I kept thinking of Vladimir Horowitz. Like Horowitz, Grappelli is a visitor from another time and place, steeped in a European romantic tradition which is all but gone, still baffling musicians young enough to be his great-grandchildren. (reviewed on CD)
—Jon Andrews



Maceo Parker

MO' ROOTS—Verve 314 511 068-2: HALLELUJAH, I LOVE YOU; CHICKEN; LET'S GET IT ON; HAMP'S BOOGIE WOOGIE; FA FA FA (THE SAD SONG); JACK'S BACK; SISTER SADIE; DADDY'S HOME; DOWN BY THE RIVERSIDE; SOUTHWICK. (64:08)

Personnel: Parker, Steve Williamson (cut 6), alto sax; Alfred "Pee Wee" Ellis, tenor sax; Fred Wesley, trombone; Larry Goldings, organ; Rodney Jones, guitar; Bill Stewart, drums; Kym Mazelle, vocals (5); Jimmy Madison, drums (5).

★ ★ ★ ½

For the second chapter in his "second" career as a leader, soul-breathing saxman Parker digs deeper into the musical root system after last year's *Roots Revisited* (see "Reviews" Oct. '90). Along with his James Brown bandmates tenor saxists Alfred "Pee Wee" Ellis and trombonist Fred Wesley, Parker also became a star on his own standing.

This time around, the roots revisited include Marvin Gaye ("Let's Get It On"), Parker's main man Ray Charles ("Hallelujah, I Love You"), a grooving Horace Silver blues ("Sister Sadie"), a saucy doo-wop reading of "Daddy's Home," and the spiritual "Down By The Riverside." Bolstered by a snaky organ bass line from Larry Goldings, Parker's own closing tune, "Southwick," has a grease-lined and lopsided funk pulse that even relates in feel—if not the cerebral approach—to the *au courant* M-Base school of jazz. What might seem like a smorgasboard actually adds up to a perfectly cohesive essay on timeless black roots music. Apart from the music-history lesson of the album, Parker's alto style is, as always, both tightly focused and freely roaming, sneaking in and around the warming hum of his horn arrangements for the three-voiced frontline.

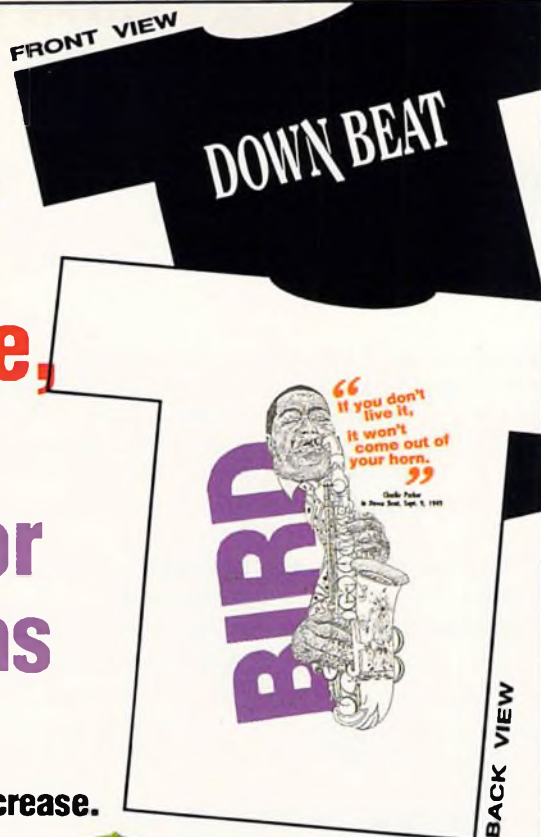
What give Parker's band its magical slink and its sting is its embrace of an unpretentious soul-jazz tradition that has survived the test of time. This band takes it to the bridge and back, with style and hot sauce. (reviewed on CD).
—Josef Woodard

HOT Threads, HOT Magazine, COOL Prices for Christmas Gifts,

plus beat the price increase.

\$22.

(plus \$2 shipping/handling) buys 12 issues of **DOWN BEAT** / plus #1 in our Hall of Fame T-Shirt collection OR an embroidered neon **DOWN BEAT** cap.



T-Shirt is 100% cotton, DB logo on front; back is 4-color Charlie Parker caricature with famous quote of Bird in DB, September 9, 1949: "If you don't live it, it won't come out of your horn."

▼ **Beat the Christmas Rush—Fill in coupon below and mail TODAY!** ▼
(If you need additional coupons for Gift subscriptions, just copy the information on plain paper).

Mail to: **DOWN BEAT** Subs/P.O. Box 1071/Skokie, IL 60076.

Yes, for only \$22.00 (plus \$2 shipping/handling) send 12 issues of DOWN BEAT plus the Hall of Fame T-Shirt OR Cap to address listed below:

\$24.00, 1 yr. \$42.00, 2 yrs. \$15.00, T-Shirt OR Cap only
(PRICE INCLUDES SHIPPING & HANDLING) (circle the one you want)

For subscriptions outside U.S., postage is \$9.00 additional per year.

Subscription only: \$19.00, 1 yr. \$38.00, 2 yrs.

Payment enclosed New Renew Gift

Charge my Visa MC Card No. _____

Exp. date _____ Signature _____

Please Print

Name _____

Address _____

City _____ State _____ Zip _____

T-Shirt size: Medium Large X-Large XX-Large, add'l \$2.00

Color: Black Ash

Cap Color: Black Lime Hot Pink

FOR GIFT SUBS: DONOR NAME: _____

ADDRESS: _____

CITY: _____ STATE _____ ZIP _____

Offer expires 12/31/91

(Checks drawn on U.S.A. banks only)

(XIII)

Every year, the record industry—as well as most music lovers—anticipates the bounty of year-end holiday releases of new and reissued material. This season is no exception. In fact, the industry may end up setting new records of more than one kind. In what *Billboard* refers to as a “boxed-set binge,” the major and

independent labels are releasing a literal world of music: jazz, rock, blues, classical, you name it. And, as if that weren't enough, there are the continual reissue sets of material already available with, in some cases, never-before-released music.

Here are some of the holiday pickings for your perusal:

Atlantic: Modern Jazz Quartet, *MJQ 40*; Ray Charles, *The Birth Of Soul: The Complete Atlantic Rhythm & Blues Recordings, 1952-1959*; Various Artists, *Atlantic Rhythm & Blues*; Various Artists, *Atlantic Rock & Roll*; Various Artists, *Atlantic Blues*; Various Artists, *New York Cabaret Music*; Crosby, Stills & Nash, *Crosby, Stills & Nash*.

Blue Note/Capitol/EMI: Judy Garland, *The Capitol Years*; Les Paul, *The Legend & The Legacy*; Fats Domino, *They Call Me The Fat Man . . .*, Antoine “Fats” Domino, *The Legendary Imperial Recordings*.

Fantasy/Prestige/Bluesville: John Coltrane, *The Prestige Recordings*; Lightnin’ Hopkins, *The Complete Prestige/Bluesville Recordings*.

MCA/Chess/Decca/GRP: Billie Holiday, *The Complete Decca Recordings*; Patsy Cline, *The Patsy Cline Collection*; Howlin’ Wolf, *The Chess Box*; Lynyrd Skynyrd, *Lynyrd Skynyrd*.

Mesa/Bluemoon: Various Artists, *Voices, A Compilation Of The World's Greatest Choirs*.

Mosaic: Nat King Cole Trio, *The Complete Capitol Recordings*.

RCA/Bluebird: Glenn Miller, *The Complete Glenn Miller*; Benny Goodman, *The Birth Of Swing*.

Rhino: Frank Zappa, *Beat The Boots*; Various Artists: *The Great Speeches Of The 20th Century (Worldbeat)*; The Monkees, *Listen To The Band*; Jackie Wilson, *Mr. Excitement*; Various Artists, *The Best Of British Rock, Vol. 1-9, or Vol. 5-9*; Dr. Demento, *The Dr. Demento Box*.

Sony/CBS/Epic: Billie Holiday, *The Legacy Box*; Bessie Smith, *The Complete Recordings, Vol. 2*; Mott The Hoople, *Ballad Of Mott The Hoople*; The Clash, *Black Market Clash*; Jeff Beck, *Beckology*; Aerosmith, *Pandora's Box*; Duke Ellington, *PBS Special*; The Yardbirds, *Vol. 1: Smokestack Lightning, Vol. 2: Blues, Backtracks, And Shapes Of Things*; Various Artists, *Concert For Bangladesh*.

Warner Bros.: Jimi Hendrix, *Stages '67-'70*; Neil Young, *Arc Weld*.

DB

THE NEW RECORDING FROM

BILL BRUFORD'S

Earthworks

all heaven broke loose



CAN'T FIND THIS RECORD? TEL: 1-800-275-2250
CALIFORNIA 1-800-767-4639
AT BETTER RECORD SHOPS
AND DISTRIBUTORS INCLUDING:

PRODUCED BY
DAVID TORN & BILL BRUFORD
AVAILABLE ON CD & CASSETTE
EEG 2103-2/4

J & R Music World, Newbury Comics, Record Theatre, Compact Disc World, Tower, H.M.V., Wee Three, CD One Stop, Sterling, Exclusive, Jerry Basin, Playing By Ear, Record Exchange, Plan 9, Harmony House, R.T.I., Scott's One Stop, Valley, Pacific Coast, Abbey Road, Camelot, Musicland and Sam Goody, Record Town and Coconuts and Great American Music, Sound Warehouse.



Marketed and Distributed by
Caroline Records, Inc.
114 West 26th Street, New York, N.Y. 10001

© 1991 Caroline Records, Inc.

1 Mongo Santamaria

"Para Ti" (from *UP FROM THE ROOTS*, Atlantic)
Santamaria, congas; Pablo Rosario, bongos;
Steve Berrios, timbales; Eddy Martinez, piano;
Eddie "Gua Gua" Rivera, bass; Carter Jefferson,
Bill Saxon, saxophones; Ray Maldonado, Lew
Soloff, Jon Faddis, trumpets; Felix Watkins, flute.

Mongo Santamaria. This is one of the first tunes I ever transcribed off a record, "Para Ti," but it was the *charanga* version, the long version, with Chombo Silva playing the violin solo. It's on one of Mongo's earlier albums. He was my first role model as a conga drummer. The stuff he did with Willie Bobo and Cal Tjader is classic stuff. I had all the records, and I used to copy all the licks. Mongo first came here as a bongo player; it was him, Patato, and Armando Peraza. They came here with a dance group and stayed. I'll give it 5 stars, just for Mongo.

LB: Do you know who the trumpet soloist is?

JG: Ray Maldonado.

2 Joe Henderson & Kenny Dorham

"Blue Bossa" (from the *BLUE NOTE 50TH ANNIVERSARY COLLECTION, VOLUME 3*) Henderson, tenor sax; Dorham, trumpet; McCoy Tyner, piano; Butch Warren, bass; Pete LaRoca, drums.

Definitely Kenny Dorham—I can tell by the sound of his horn—with Joe Henderson and McCoy Tyner. I can tell it's McCoy by his chording and his comps. This is "Blue Bossa," a Kenny original. I give it the max. I love Kenny very much—a beautiful trumpet player, very underrated. I hung out with Kenny almost every day for about three years. When I was auditioning for the New York College of Music, he was auditioning the same day. I said, "What are you doing here? You should be teaching here." I played with him in the New York College of Music big band, along with Rene McLean. We opened the 1969 Newport Jazz Festival as part of the prize for winning a college big band competition. That's Butch Warren on bass. Is it Tony Williams on drums? Joe Chambers? Clifford Jarvis? Billy Higgins? I thought Tony was on this album.

LB: It's Pete LaRoca.

JG: Pete Simms. He changed his name to LaRoca when he played timbales in a Latin band. He's a lawyer now.

3 Charlie Sepulveda

JERRY GONZALEZ

by Larry Birnbaum

Jerry Gonzalez seems nonplussed at all the attention. Despite an impressive track record in both salsa and jazz, the double-threat percussionist/trumpeter saw little limelight until last year, when the raves poured in for two Latin-jazz albums, *Rumba Para Monk* (Sunnyside) and *Obatalá* (Enja), by the Fort Apache Band, a shifting ensemble he's led for over a decade (see "Reviews" Mar. '90, May '90). After a European tour, the Apaches cut *Earthdance* (Sunnyside), and now they plan a record date with guest vibist Bobby Hutcherson as well as a set of jazzed-up Latin standards for the Japanese market. They're also preparing for a trip to South America and a global circuit of the West Coast, Europe, and Japan.

The son of a mambo singer, Gonzalez learned conga drumming on the mean streets of the Bronx while studying trumpet at New York's Music and Art High School. As teenagers, he and his brother, bassist Andy Gonzalez, founded their own Latin-jazz combo, the first of many fraternal collaborations. Jerry went on to music college, jam sessions with Hilton Ruiz, Carlos Garnett, Archie Shepp, and Dewey Red-



man, and gigs with Dizzy Gillespie, Tony Williams, Eddie Palmieri, McCoy Tyner, and Tito Puente. For years he and Andy were mainstays of Conjunto Libre, one of the few bands to survive the decline of the New York salsa scene. The Gonzalez brothers form the nucleus of Fort Apache, along with drummer Steve Berrios, pianist Larry Willis, and saxophonist Carter Jefferson. Jerry's wide experience and scholarly bent were evident on this, his first Blindfold Test.

"Tid Bits" (from *THE NEW ARRIVAL, Antilles*) Sepulveda, trumpet; David Sanchez, saxophone; Arturo Ortiz, Danilo Perez, pianos; Ruben Rodriguez, bass; Adam Cruz, drums; Richie Flores, congas; Jose Clausel, percussion.

It's Charlie Sepulveda's band, with Richie Flores on congas. I'd give them 4 stars. The conga player sounds like Giovanni Hidalgo, because Richie and Giovanni came up together. Giovanni is another young genius on congas. And they both got their stuff from Changuito, the drummer with [the Cuban band] Los Van Van. Changuito is a master; I mean, he can do a roll with just one hand. But I tell Richie and Giovanni that they need to play a melodic instrument. They need to learn tunes and forms so that they can relate their drumming, which is technically exceptional, to the music they're playing, instead of just playing on top of it.

Charlie Sepulveda's been with Eddie Palmieri for the last five years or so. With his own band he plays around inside the changes, but in Eddie's band he's basically a lead-trumpet player. These are some young cats from Puerto Rico dealing with some Latin jazz. Most of the band is from down there, and they all want some room to play. In a lot

of the typical stuff, especially lately, there's hardly any solos. The bands lock up the musicians—they just play mambo parts—and the whole emphasis is on the singer. You can wait all night long for a conga solo, a piano solo, a horn solo, and it never happens. It's a drag, because it limits a lot of the young players coming up.

4 Dizzy Gillespie & his Orchestra

"Cubano Be, Cubano Bop" (from *THE BEBOP REVOLUTION, BMG/Bluebird*) Gillespie, trumpet; with Chano Pozo, congas, vocal; George Russell, composer.

That's Chano Pozo playing and singing, undeniably. He's the one who taught Dizzy this style. "Cubano Be, Cubano Bop." George Russell orchestrated this. It's the beginning of the dialog between Cuban drumming and jazz. The communication between Dizzy and Chano was like, "You speak English, me speak Spanish, but we're both African." 5 stars. DB