

A WEIRD MINGUS NIGHTMARE

# DOWN BEAT

Jazz

Oct. 1992, \$2.50 U.K. £2.25 Can. \$3.25

★ Brecker Brothers Are BACK! ★

**Stanley Turrentine**

**Abdullah Ibrahim**







PHILIPPE DUTOIT

## 16 THE BRECKER BROTHERS Boogie Out Of Africa

Back in the pocket for the first time in ages, the Brecker Brothers return to form with a zany touring schedule, and a new album. **Bill Milkowski** actually saw and talked to them in the studio.

Cover photograph by Judi Schiller.

## FEATURES

### 22 ABDULLAH IBRAHIM Going Home

After three decades of self-imposed exile, veteran pianist/composer/bandleader Abdullah Ibrahim has returned to South Africa to help build a jazz scene. **Ken Franckling** caught him while he packed.

### 27 STANLEY TURRENTINE Mr. T's Mood Swings

He's flying high with the best damn bebop date in town. **James T. Jones IV** beholds the rapture of tenor saxophonist Stanley Turrentine's '60s-era groove with a '90s-style twist.

### 30 MINGUS MEDITATIONS Hal Willner's Weird Nightmare

How to pay tribute to Charles Mingus? Producer Hal Willner brought together two dozen of his fans—from Dr. John to Geri Allen—and let the tapes roll. **Larry Birnbaum** was taken in.

## DEPARTMENTS

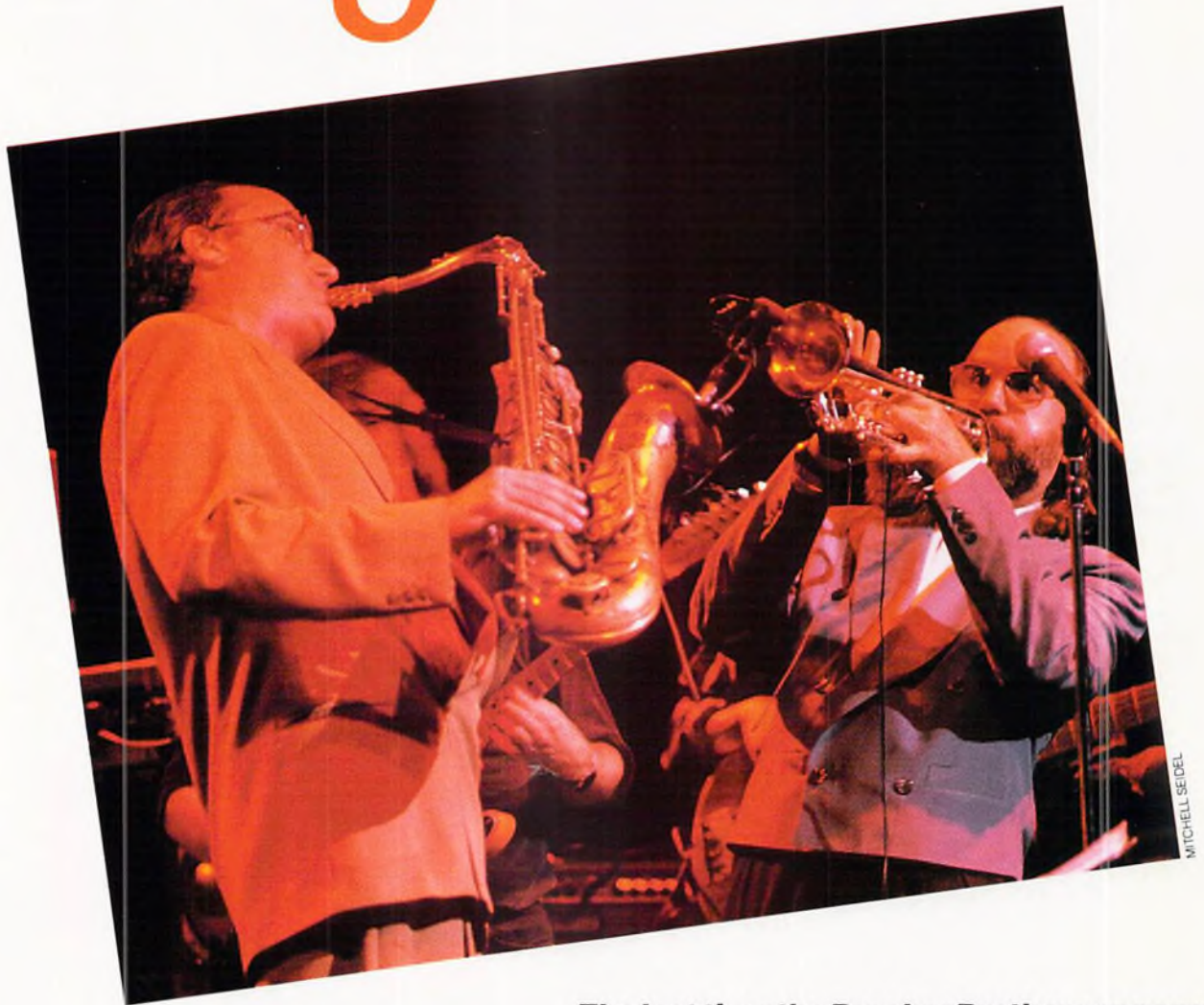
- 6 ON THE BEAT**, by Frank Alkyer.
- 8 CHORDS & DISCORDS**
- 10 NEWS**
- 13 RIFFS**
- 34 RECORD & CD REVIEWS:**  
Mulgrew Miller; T Bone Burnett; Pat Metheny; Jerry Bergonzi; Count Basie Orchestra; Louis Armstrong: West Coast Pops; George Coleman; Herb Alpert; Various Artists: Saxatives; Malachi Thompson; Zawinul Syndicate; Miles Davis: Miles' Decade, Part 2; Nona Hendryx & Billy Vera; Mario Pavone; Various Artists: Vocal Rovers; Barbara Dennerlein; Rob McConnell; Various Artists: Classroom Jazz; Abdullah Ibrahim; Lil' Ed And The Blues Imperials; Adam Makowicz; David Chesky; Gonzalo Rubalcaba; John Medeski/Billy Martin/Chris Wood.
- 59 BLINDFOLD TEST:** Wendy Carlos, by John Diliberto.
- 60 CAUGHT:** Montreux Jazz & World Music Festival, by Frank Alkyer; Montreal Jazz Festival, by Larry Birnbaum.
- 62 ARCHIVES:** Betty Carter.
- 64 BOOK REVIEWS:** "Keeping The Flame," by Bill Shoemaker.
- 65 PRO SHOP:** "Mixed Music Media—Improvisation For All Levels," by Trent Kynaston.
- 67 PRO SESSION:** "Buck Clayton's Solo On 'One O'Clock Jump'—A Trumpet Transcription," by Byron Stripling.
- 70 SOUND BYTES/AUDITIONS:** Musical tidbits/young musicians deserving recognition.

Stanley  
Turrentine

R. ANDREW LEPLLEY



# *The Brecker Brothers* Boogie Out O



**The last time the Brecker Brothers appeared on a Down Beat cover together, Gerald Ford was in the White House, *Saturday Night Live* was in its first season, and *Saturday Night Fever* hadn't even been made yet.**

**In that same October 9, 1975 issue were "Caught" items on The Tony Williams Lifetime and Chet Baker, and, sadly, obituaries for Cannonball Adderley and Zutty Singleton.**

**People were wearing bell-bottoms and going to *discotheques* (they wouldn't be known as discos for a couple of years). And the Breckers' single, "Sneakin' Up Behind You," from their self-titled debut album, was sneaking up both the r&b and pop charts.**

**It all seems a lifetime ago.**



# f Africa

By Bill Milkowski

Randy and Michael Brecker have each graced the cover of *DB*, but strictly in the context of their individual projects. After the Brecker Brothers broke up in 1982, following six funk-oriented albums for Arista, they drifted in different directions. Michael got involved with Steps (the acoustic predecessor to Steps Ahead, with Eddie Gomez, Mike Mainieri, Don Grolnick, and Steve Gadd), while Randy began touring as a featured soloist with Jaco Pastorius' Word Of Mouth big band.

Time marches on, things happen.

*"When I went into the Paul Simon project, I really didn't know the difference between West African and South African music. . . . But now I've got a pretty good handle on it."*

—Michael

Randy returned to his bebop roots in 1986 with *In The Idiom*, his fine Denon debut with Joe Henderson, Ron Carter, and Al Foster. At the time, Randy commented, "The funk stuff we did with the Brecker Brothers took more time to write because we were so concerned with each part. Everything had to be perfect with that band. This bop stuff is a lot looser. I just got sick of making perfect records, so I decided to get closer to what I really enjoy listening to: music in the spirit of those old Blue Note sessions from the '50s and early '60s."

Meanwhile, Michael forged on ahead with his own solo career. On the strength of his self-titled 1987 Impulse! debut, he was named *DB's* Jazz Artist of the Year. His 1988 follow-up, *Don't Try This At Home*, integrated the Electronic Wind Instrument (EWI) more forcefully into his compositions and also earned Michael his first Grammy Award for Best Solo Jazz Performance (presented to him on the night his daughter Jessica was born).

After another foray into bebop with the excellent *Live At Sweet Basil* in 1989, Randy returned to the commercial side of things the following year with *Toe To Toe*, a funk-based project produced by synth-whiz Jim Beard and teaming him with his sax-playing sibling on one cut, "It Creeps Up On You."

Shades of the old Brecker Brothers.

That brief reunion must've rekindled those old feelings again. The brothers started talking seriously about a reunion, but all that got put on the back burner when Michael got a call to go out with Paul Simon on his *Born At The Right Time* tour, which basically consumed all of 1991 and took a bite out of 1992.

"We had been talking about getting it back together for years," says Michael in Electric Lady Studios, where the Breckers were busy putting the final touches on mixes for *Return Of The Brecker Brothers* for GRP.

Randy interjects, "We never really intended for it to disperse for as long as it did. The idea was to just take a temporary respite because we had played together for so long. But we just got busy with different things and. . . ."

So it goes.

There was a brief reunion of the Brecker Brothers in 1984. Of course, only the inner circle of New Yorkers who hung out at Seventh Avenue South were aware of that special four-night engagement (with Steve Ferrone, Will Lee, Barry Finnerty, and Mark Grey). But now, a decade after their respite, the Breckers are back in the saddle again, putting a '90s slant on their signature-tight horn lines and funky grooves.

While there is a common thread running through their impressive body of work spanning three decades, their latest effort is informed by musical sources that didn't exist or they simply weren't aware of back in the days of *Don't Stop The Music*, *Detente*, and *Straphangin'*. Specifically, hip-hop and Afro-pop.

Michael's involvement in the Paul Simon tour, in particular, had a huge impact on the direction of *The Return Of The Brecker Brothers*. "I had always been interested in African music going way back," says Michael, "but this tour gave me a chance to live and play with African musicians. So I asked a lot of questions and I really learned a lot. And these musicians were very gracious in sharing their knowledge, particularly Armand Sabal-Lecco [the bassist on Simon's last two albums for Warner Bros., *Graceland* and *The Rhythm Of The Saints*]. I spent a lot of time with him and he showed me a lot of stuff that ended up greatly affecting my writing. That whole experience opened a door that was not open so wide before, and I'm sure that it's going to continue to be a big influence on me in the years to come."

As Randy pointed out, "A couple of things I wrote for the new record continue from where we had left off, but we tried to take it a few steps further in the process. So there is definitely a common thread, but there is also a planned departure. And I think that shows up greatly in Mike's writing. My writing now is more refined and more harmonically sophisticated than the old stuff, but still I don't think my writing has changed over the years as much as Mike's has."

The common thread can easily be heard on Randy's "Roppongi," a pocket-funk theme with slapping basslines (courtesy of James Genus), slamming backbeats (courtesy of Dennis Chambers), and the jaunty trumpet-tenor front line the brothers are so noted for. The attitude is coming out of something like Randy's "Sponge," from the Breckers' 1975 debut album, but this new piece explores some new directions, like the salsa-flavored middle section sparked by Don Alias' churning conga playing.

During their travels together on the Simon tour, Sabal-Lecco helped Michael get a grasp on both the subtle and obvious differences between the rich musical traditions of the African diaspora. "When I went into the Paul Simon project, I really didn't know the difference between West African and South African music," Michael admits. "And I really didn't know the difference between music from Northern and Eastern Cameroon, or the difference between music from Senegal, Ghana, and Nigeria. But now I've got a pretty good handle on it. I still have a lot to learn because there's a tremendous



amount of musical information coming out of those countries. But I started getting a grasp on it, and Armand was a big help.

"We did a lot of shopping together for records. He'd take me to the stores and pick things out for me. I'd be listening to something and I'd tell him what I thought it was, and he would tell me what it *really* was, showing me how to tap out whatever the time was. He was very, very helpful."

To a certain degree, Michael returned the favor by suggesting some records for Armand to check out. But as he noted, "Armand already had a wide musical vocabulary and a real good grasp of Western music. He lived and worked in Paris and listened to a lot of jazz growing up. He was familiar with all the old Brecker Brothers albums, so ultimately I had much less of an affect on him than he had on me."

The African influence is most readily felt on "Wakaria," a pulsating 12/8 groove based on *bikoutsi*, a style of music that comes out of Yaunde, the capital city of Cameroon. As Michael explains,



The Brecker Brothers Band at Montreux.

PHILIPPE DUTOIT

"In Ewondo, the language that Armand and [guitarist] Vincent Nguini speak, the title is the equivalent of 'hello' or 'what's happenin'?' There are a couple of tunes on *The Rhythm Of The Saints* that are coming out of this tradition, and I sort of got mesmerized by it during the tour. I started collecting records that had different examples of bikoutsi. There's a great new African band called Les Tetes Brulees that plays a kind of punk-pop version of bikoutsi. And our version is another kind of weird adaptation of this traditional music."

Armand Sabla-Lecco's distinctive deep bass lines can be heard booming throughout "Wakaria," and he also comps funky, James Brown-styled guitar lines on a piccolo four-string bass. Randy offers a warm flugelhorn solo on top of the polyrhythmic pulse, and Michael, in a rare moment, pulls out his soprano sax and blows triumphantly over the catchy groove.

**B**ack in the pocket is "King Of The Lobby," a '90s take on Randy's 1977 tune, "Squids," with synth bass lines and drum tracks programmed by Max Risenhoover. David Sanborn joins the brothers on alto to recreate the special chemistry they had as a horn section on the Breckers' first two albums, *Brecker Bros.* and *Back To Back*. "We wanted to recapture the old section sound that we got together," says Randy. "The original band was three horns. And when David started his solo career, we played on his first album, *Taking Off*." Sanborn and the Breckers had a chance to rekindle that same chemistry a few years ago on Hiram Bullock's Atlantic debut, *From All Sides*.

"Sozinho," Portuguese for "Alone," is Randy's melancholy, harmonically rich ballad featuring lyrical flugelhorn against Dennis

Chambers' sensitive brushwork, while "Above And Below" is a frantic chops showcase that turns both brothers loose.

"Song For Barry" is Michael's tribute to their former Dreams comrade, trombonist Barry Rogers. As Michael explains, "He was like a father to me when I first came to New York. I was 18, fresh on the scene, and he sort of took me under his wing. Barry was the elder statesman of the group at 36. He had this enormous record collection and he really exposed me to a lot of music I had never heard before. I used to go up to his house and he'd play me some African music, salsa music, cajun music . . . and he'd get very excited about all of this stuff. It was inspiring to be around him when his creative juices were flowing."

Michael's tribute to the late trombonist is loosely based on an African theme and also employs a line that Rogers used to play every night with Dreams. "I built a melody around that line, which was a favorite of his. And I also transcribed his solo on 'Un Dia Bonita' from Eddie Palmieri's *Sun Of Latin Music*. It's probably my favorite Barry Rogers solo on record." The tune is grounded by Afro-Cuban percussion and also features a wailing, bent-string solo by guitarist Mike Stern, the band's secret weapon in concert (see "Caught" p. 60).

"Big Idea," a bit of high-tech funk produced by synth-programming whiz Robby Kilgore and his partner Maz, includes direct quotes from two earlier Brecker tunes, "Skunk Funk" and "Squids." And "Good Gracious," a dark, rockish backbeat number, is Randy's attempt at modulating the boogie. The elder trumpet-playing Brecker makes a vocal return on the reggae-ish "That's All There Is To It" (he sang on "Imagine My Surprise," the title track from Dreams' second album, on "Don't Get Funny With My Money" from *Brecker Bros.*, and on "It Creeps Up On You" from his own *Toe To Toe*). And Michael tips his hat to the rhythmic eccentricities of Thelonious Monk on his playful "Spherical."

But perhaps the biggest production number on the album is "On The Backside," the Brecker Brothers *entre* into the burgeoning new sound of jazz-meets-hip-hop.

"We did this piece long before we heard Miles' *Doo-Bop*," says Michael (see "Reviews" Aug. '92). "It started out as Randy's tune, then he and I started collaborating on it, working out some new melodies. We actually began recording it together at my house [on

*"These projects are a lot more involved than they used to be. For one thing, it's the first time we recorded in 48-track digital. And, of course, polyphonic synthesizers didn't exist back in 1975, let alone things like MIDI and sampling and EWIs."*

Randy

his two Akai 12-tracks synched together], but then we got this demo tape from Robby Kilgore that really affected us. So we took our version of this song and just gave it to Robby to put his touch on. He and Maz have worked on a lot of pop projects together and they really have a knack for laying down rhythm tracks and programming sounds. Robby had done some work with Steps Ahead and also worked on my first two albums for Impulse!, so I was definitely





MITCHELL SEIDEL

The Brecker Brothers: still sneakin' after all these years.

aware of what he could do. But he really did an amazing job on this tune."

With James Genus' acoustic bass providing a warm bottom for the brothers' trademark tight lines, and George Whitty comping soulfully on piano, this tune has the laid-back quality of a soul-funk classic. And underneath it all, Kilgore's happening drum programs slam home with hip-hop authority.

Back in the '70s, the Brecker Brothers took maybe three weeks to do an entire album, which only goes to show how different the recording process is these days. The brothers began recording their new album at the end of April and went right down to the wire, delivering the final product to the record company at the beginning of August.

"These projects are a lot more involved than they used to be," says Randy. "For one thing, it's the first time we recorded in 48-track digital. And, of course, polyphonic synthesizers didn't exist back in 1975, let alone things like MIDI and sampling and EWIs. A lot has changed." One thing that hasn't changed is their love of pocket playing and 'out' harmonies, a Brecker Brothers signature over the course of three decades now.

Back in the '70s, the band was basically a group of studio musicians who came together to stretch on some funk. 'Touring was not a part of the deal then. "We played around town and did some brief touring," says Randy. "But since we were all so busy in the studio doing jingle work and session work, it was hard to get everybody together for any extended touring."

All that has changed in the '90s. With an exhaustive summer tour of Europe behind them and plans for a swing through Japan followed by extensive touring of the States this fall, it would seem that the current edition of the Brecker Brothers is headed for the kind of worldwide commercial success they hadn't realized the first time around.

"There's even talk of doing a 12-inch remix of 'On The Backside,' strictly for club play," says Michael. "And there's also talk of doing a long-form live video on tour. But I'd really like to do a short MTV-type video for this album, probably for 'On The Backside.'"

Some 17 years later, those savvy Brecker Brothers are still "Sneakin' Up Behind You." **DB**

**EQUIPMENT**

Randy Brecker plays a Yamaha 6335H trumpet and a Yamaha 635 flugelhorn with Bach 3C mouthpieces. He has a Barcus-Berry pickup in the mouthpiece and a Shure wireless setup on the bell. His effects include a Digtch Smart Shift, an Alesis Quadraverb, and an IVL Pitchrider MIDI converter.

Michael Brecker plays a Selmer tenor sax and a Yamaha soprano sax with Dave Guardala mouthpieces and reeds. With an Akai EWI he triggers an Akai S1000 sampler and various synths, including an Oberheim Matrix 12, Korg Wavestation, and Korg MIR. His effects units include an Alesis Quadraverb, Korg A-3, Ensoniq DPY, and Lexicon LXP1. All of his effects go through an Akai MPX820 mixer. He also employs a Shure wireless microphone system.

**SELECTED DISCOGRAPHY**

- |   |   |
|---|---|
| <p><b>The Brecker Bros.</b><br/> <i>RETURN OF THE BRECKER BROS</i>—GRP GRD 9684<br/> <i>THE BRECKER BROTHERS COLLECTION/ VOLS 1 &amp; 2</i>—RCA/Novus 3075-2/3076-2<br/> <i>STRAPHANGIN'</i>—Arista 9550 (out of print)<br/> <i>HEAVY METAL BE-BOP</i>—Arista 4185 (out of print)</p> | <p><i>CROSSWINDS</i>—Atlantic CS-7300 (Billy Cobham)<br/> <i>JACO PASTORIUS</i>—Epic EK 33949 (Jaco Pastorius)<br/> <i>TAKING OFF</i>—Warner Bros 2873 (David Sanborn)<br/> <i>SOME OTHER TIME</i>—Triloka 180-2 (Chet Baker)<br/> <i>ZAPPA IN NEW YORK</i>—Barking Pumpkin D2 74240 (Frank Zappa)<br/> <i>REDUX '78</i>—Concord Jazz CCD-4483 (Hal Galper)</p> |
| <p><b>with various others</b><br/> <i>DREAMS</i>—Columbia/Legacy CK 47906 (Dreams)<br/> <i>IMAGINE MY SURPRISE</i>—Columbia 30960 (Dreams, out of print)</p>  |   |

**MICHAEL'S SELECTED DISCOGRAPHY**

- |   |   |
|---|---|
| <p><b>as a leader</b><br/> <i>NOW YOU SEE IT (NOW YOU DON'T)</i>—GRP GRD 9622<br/> <i>DON'T TRY THIS AT HOME</i>—MCA/Impulse! 42229<br/> <i>MICHAEL BRECKER</i>—MCA/Impulse! 5980</p> | <p><i>SMOKIN' IN THE PIT</i>—Better Days 7010 (import)</p>  |
| <p><b>with Steps Ahead</b><br/> <i>MAGNETIC</i>—Elektra 60441<br/> <i>MODERN TIMES</i>—Elektra/Musician 60351<br/> <i>STEPS</i>—Elektra/Musician 60168</p>                            | <p><b>with John Abercrombie</b><br/> <i>NIGHT</i>—ECM 823 212<br/> <i>GETTING THERE</i>—ECM 833 494</p>   |
| <p><b>with Steps</b><br/> <i>PARADOX</i>—Better Days 7044 (import)<br/> <i>STEP BY STEP</i>—Better Days 7020 (import)</p>   | <p><b>with various others</b><br/> <i>THE RHYTHM OF THE SAINTS</i>—Warner Bros 926098 (Paul Simon)<br/> <i>WEAVER OF DREAMS</i>—Blue Note 94591 (Don Grolnick)<br/> <i>80/81</i>—ECM 815 579 (Pat Metheny)<br/> <i>GIN AND PENTATONIC</i>—Enja 4096 2 (Franco Ambrosetti)</p> |

**RANDY'S SELECTED DISCOGRAPHY**

- |  |   |
|--|---|
| <p><b>as a leader</b><br/> <i>IN THE IDIOM</i>—Denon 81757-1483<br/> <i>LIVE AT SWEET BASIL</i>—Sonet SNT-1011<br/> <i>TOE TO TOE</i>—MCA 6334</p>   | <p><i>PERSISTENT DREAMS</i>—Triloka 7191-2 (Dave Kikoski)<br/> <i>MERGE</i>—Chiaroscuro CF 156 (Jack Wilkins)<br/> <i>MUSIC ON THE EDGE</i>—CTI R2 79475 (Jim Beard/Chroma)<br/> <i>DREAMS</i>—Milestone M-9178 (Niels Lan Doky)<br/> <i>EPITAPH</i>—Columbia 45428 (Mingus Big Band)</p> |
| <p><b>with various others</b><br/> <i>CHILD IS FATHER TO THE MAN</i>—Columbia PCT 09619 (Blood, Sweat &amp; Tears)<br/> <i>SO FAR SO CLOSE</i>—Blue Note 91411 (Michael Brecker, Eliane Elias)</p> |   |





KEN FRANCKLING

## Going Home

**ABDULLAH IBRAHIM**

By Ken Franckling

**A**fter three decades of self-imposed exile, Abdullah Ibrahim is answering the call to bring his musical mission back home. Home to the beautiful landscape and the mixed tribal/urban influences of South Africa that have always been at the heart of this pianist/composer's distinctive music.

Home to Cape Town, where a boy named Adolphus Brand was called "Dollar" Brand because he ran around with dollars in his

pockets to buy the latest jazz recordings from visiting American sailors. (He took the name Abdullah Ibrahim when he became a Muslim in the late 1960s.)

Home to a place where Ibrahim can reconcile 30 years of dreams with a chance to help build a new reality.

When South Africa's white minority government began dismantling apartheid in late 1990, Ibrahim saw it as a signal to begin anew. He has returned to Cape Town seven times in the past two years to perform, record, and devote considerable amounts of time and resources to revive the South African jazz scene. "What impresses me greatly when I go back there is the people," Ibrahim says. "In spite of all the trauma and terror people are living through, they still have their warmth, their incredible gentleness."

Ibrahim is running projects in Cape Town, Johannesburg, and Durban to establish new musical ensembles, and to open "Loving Family" cultural centers offering recording and performance opportunities and social services for musicians and their families. The program was endorsed this summer by African National Congress President Nelson Mandela.

Musically, Ibrahim says, the 1990s are very much like the 1950s for South African jazz players. Four decades ago, which also was the last major eruption of jazz in South Africa, Ibrahim was a major force on the emerging South African jazz scene. "When we started playing jazz, we discovered that it was the thing that afforded us the most freedom. Otherwise, you had to play with dance bands or carnivals," he recalls. "The jazz scene endorsed where we were coming from. We were honest and truthful in our music."

Ibrahim was a co-founder of the Jazz Epistles with trumpeter Hugh Masekela and alto saxophonist Kippie Moeketsi. The Jazz Epistles was the first black South African jazz band to record an album, all previous recordings having been made on 78s. "In the 1950s, we had to create the jazz scene ourselves. Then most of the musicians left, so there wasn't really a scene to return to," Ibrahim says. "Many groups and individuals have remained on course, but there is a perception that it is not commercially viable. With our return, a lot of young players have started emerging.

"Our music deals with a heritage in traditional and contemporary settings. Much of it in South Africa has been either contained or obliterated as far as jazz is concerned. It has to do with the whole marketing concept and being inundated with Western bubblegum music."

Ibrahim has started a new South African ensemble, the New Cape Symphony Strings, to play his songs and arrangements, and to



provide a pool of teachers and curriculum for the Loving Family program. "In South Africa, a lot of musicians are skeptical because they have been locked out of the progress that we've made. Some are only discovering the bebop era now. What they hear and what is being played are two different things," Ibrahim says. "The best working situation for them is these working units. They can woodshed."

In 1991, Ibrahim recorded *Mantra Mode* in Cape Town with South African jazz musicians, including his longtime friend Basil Coetzee, a tenor saxophonist who has collaborated on several of his recordings. "*Mantra Mode* reconfirmed for me the concept of writing down music as documentation and not so much as a creative tool," Ibrahim says. "Some South Africans can't actually read music. In some sense, that is a plus because it really forces the group to sit and work together. One discovers many things by working on something repeatedly. When we worked on this recording, rehearsals could stretch 12 hours."

"The players there are fantastic, incredible players. But there is a need to push them into the optimum performance level. Duke [Ellington] always said that an unschooled musician always has the best chance of

discovering something by pushing beyond the limits."

**A** conversation with Ibrahim touches repeatedly on the impact Ellington's music has had in shaping Ibrahim's life—from the music that first stirred his thirst for Western jazz to his

*"Improvisation is meditation in motion. Playing a chorus is the closest thing to prayer."*



marriage to singer Sathima Bea Benjamin and his move to the United States.

Ibrahim grew up in a colored district of Cape Town. He learned piano at home and played both native music and gospel music in the South African branch of the A.M.E. church which was founded by his grandmother. Moeketsi discovered him playing piano in a local cinema. In the late '50s, he

moved to Johannesburg, where they formed the Jazz Epistles with Masekela. At a show in Cape Town in 1959, Ibrahim met Benjamin, a local schoolteacher who moonlighted as a singer. He accompanied her on the Ellington tune, "I've Got It Bad (And That Ain't Good)."

They soon married and left South Africa for Switzerland in 1962 as the country's racial and political climate worsened. The Ibrahims returned briefly to South Africa in the 1970s for the births of their two children, then fled in 1976 as the Soweto riots tore South Africa apart.

The Ellington connection that brought the Ibrahims together in 1959 flowered after their move to Switzerland. One night in 1963 in Zurich, Benjamin met Ellington when his orchestra was on tour. She invited him to stop by a local club, the Africana, where Ibrahim was playing with his trio. Ellington liked what he heard, flew the couple to Paris and recorded each of them over the next three days. The session resulted in Ibrahim's first American LP: *Duke Ellington Presents The Dollar Brand Trio*. In 1965, Ellington brought them to America to perform at the Newport Jazz Festival. Ibrahim appeared with his trio; Benjamin sang with the Ellington orchestra.

# YAMAHA



## ...and drum cases, too.

The Yamaha name means superior quality drums, hardware, accessories—and drum cases, too. Yamaha offers a complete line of Tour-Master™ drum set cases that are made of strong, durable, lightweight, weather-resistant molded plastic, and made with heavy-duty straps and handles for maximum portability and protection.

**TOUR-MASTER™**

© 1992 Yamaha Corporation of America, Band & Orchestral Division, P.O. Box 899, Grand Rapids, MI 49512-0899



"Ellington's influence is inescapable," Ibrahim says, "especially in terms of composition and textures. Whenever you think of an idea, if you check Ellington's book, it is somewhere in there."

This past year has been a fertile year, recording-wise, for both Ibrahim and Benjamin. The singer's latest trio album *Southern Touch* (enja), with Kenny Barron, Buster Williams, and Billy Higgins, makes a musical link between the history of racial conflicts in the American South and those still being played out in South Africa. Now that her children are grown, it also signals a new level of commitment to her career (see "Reviews" July '92).

A soundtrack for the new Claire Denis film, *S'en Fout la Mort (No Fear To Die)*, by Ibrahim's nine-year-old touring group, Ekaya, is due out next spring. The band on this session included Ricky Ford, Buster Williams, Ben Riley, Horace Alexander Young, and Frank Lacy. It is a followup to *Mindif*, Ibrahim's 1989 soundtrack to the Denis film *Chocolat*. A reissue of 1986's *Water From An Ancient Well* (enja) is due this fall.

This summer, enja released Ibrahim's solo piano recording *Desert Flowers*, a very personal portrait of his homeland and tribute to Ellington and John Coltrane (see p. 55). "Desert Air," which features Ibrahim on piano and vocals, is the disc's most powerful composition. It blends his sparse, thick chords with poetic words that contrast the physical beauty of his native land with a harsh reality of freedom denied so many Africans for so many years.

There is a strong spiritual element in his music both in terms of composition and performance, such as inclusion of a muted version of Ellington's classic gospel work, "Come Sunday." "Improvisation is meditation in motion," Ibrahim says. "Playing a chorus is the closest thing to prayer. The prophet Mohammed said: 'Prayer is your mirage, traveling into the astral world and through the seven heavens.'"

The *Desert Flowers* project also added a musical footnote to Ibrahim's long career: his very first use of a synthesizer on one of his recordings. It is a technology that he does not feel comfortable with—and seems intimidated by; but it fulfilled a specific need while developing a symphonic work that will make its world premiere in Germany this November with the Hamburg Symphony.

Segments of that work in progress were included on *Desert Flowers* in the "The Praise Song" and the Ellington-inspired work "Mizu/Water." Ibrahim says the Kawai K4 synthesizer was used on "The Praise Song," a tune celebrating his homecoming, to obtain "voices, strings, choirs" that he heard as integral elements of the symphonic piece. He had programming help from his

son, Tsakwe, and encouragement from his daughter, Tsidi, both of whom play keyboards.

"I asked my son if it was possible to get these sounds from his keyboard. He programmed it for me—and it is still incredible to me," Ibrahim says.

On "Mizu/Water," Ibrahim used the synthesizer to develop a watery mood for a song that brought together three very important elements for him: his martial-arts studies, his ancestry, and Ellington. The piece was inspired by the Mizu Kata form of the Yashin martial-arts system and the fact that the word for water in his father's Sotho tribal language is "mitzi," Ibrahim explains. Reinforcing the work was a 1960s conversation with Ellington. "He told me he always thought of yin and yang as a drop of water in three conditions: the stillness of the lake, the meander of the river, and the sea," Ibrahim says. "Those are the images I tried to capture through the music."

Ibrahim says he does not expect to use the synthesizer again anytime soon. "I don't touch it anymore," he says. "That was it. I think I will use it only when something tells me it is correct for a particular moment. The acoustic piano is really the command post. For me, that is work for a lifetime and beyond."

The work Ibrahim is writing for his guest performance with the Hamburg Symphony is a collaboration with Palle Mikkelborg, the Danish trumpeter/arranger who was the moving force behind Miles Davis' praise-winning *Aura* recording. Ibrahim says he expects the performance will be recorded in Hamburg by enja for release next year.

"The symphony project will focus on my grandmother's people, the Khoifan people—the bushmen," Ibrahim says. "We now realize how sophisticated their society was thousands of years ago. The most developed healers in Africa and possibly the

world are the sun transdance healers—the people of Namibia, Botswana, the desert."

**M**uch of the work Ibrahim pursues today is designed to heal old wounds in South Africa in basic ways. And it's a two-way street. In addition to his plans to bring South African musicians to Europe, Japan, and the U.S., to widen their horizons and find larger audiences for their talents, he invited a 10-student jazz combo from the Milton Academy in Massachusetts to tour with him in South Africa last February (see "News" Apr. '92).

His wife plans to join him in South Africa after their children finish their education. She wants to perform there, work with young people, start her own record company, and perhaps start a jazz radio station.

Ibrahim believes music, like prayer, is a healing force. "In the contemporary urban connotation, these things don't function that way any more," Ibrahim says. "We are seen to be entertainers. But we inject those healing properties within the music. We think it is important, especially for the younger generation. Every experience has a spiritual impact on people."

When Ibrahim is in New York—less and less frequently these days as he spends up to three months at a time in South Africa—home is another special place where the creative spirit is very strong. The Ibrahims have lived for the past 17 years in the historic Chelsea Hotel. Throughout its 90-year history, the Chelsea has been home for a variety of creative spirits, including writers O. Henry, Dylan Thomas, Thomas Wolfe, Arthur Miller. Jazz musicians who have hung their hats there include Elvin Jones, Archie Shepp, and Don Cherry, who recommended the place to the Ibrahims.

"The blessing of being an artist," says Ibrahim, "is that in some ways you are never really removed from home." **DB**

## EQUIPMENT

Abdullah Ibrahim uses a Yamaha acoustic piano at home. He's at a transition point on tour, using either a Steinway or Yamaha concert grand. His soprano saxophone is a Yamaha AA62 with a

Dukoff mouthpiece. He plays an Erbach flute, a bamboo flute, and a traditional West African *djembe* drum. On *Desert Flowers*, he also used a Kawai K4 synthesizer.

## SELECTED DISCOGRAPHY

### as leader or co-leader

*WATER FROM AN ANCIENT WELL*—enja 1341  
*DESERT FLOWERS*—enja 79680  
*MANTRA MODE*—enja 79671  
*AFRICAN RIVER*—enja 79617  
*MINDIF*—enja 79601  
*CHILDREN OF AFRICA*—enja 79618  
*SOUTH AFRICA*—enja 79619  
*AFRICAN DAWN*—enja 79621  
*ZIMBABWE*—enja 79632  
*AFRICAN PIANO*—ECM 835 020  
*ANTHEMS FOR THE NEW NATION*—Denor 7261  
*DOLLAR BRAND AT MONTREUX*—enja 79623

*DUKE ELLINGTON PRESENTS THE DOLLAR BRAND TRIO*—Reprise 6111

### with Elvin Jones

*MIDNIGHT WALK*—Atlantic 1485

### with various others

*STREAMS OF CONSCIOUSNESS*—Bay 6016 (Max Roach)  
*HAMBA KHALE*—Charly 79 (Gato Barbieri)  
*THE JOURNEY*—Chiaroscuro (Hamiet Bluiett, Don Cherry)  
*JAZZ EPISTLES: VERSE I*—Gallo Continental 14 (Hugh Masekela, Kippie Moeketsi)



# Mr. T's Mood Swings

STANLEY TURRENTINE

By James T. Jones IV



"Take a look at this," Stanley Turrentine says thumbing the pages of sheet music like a proud dad showing off baby photos. Relaxing one quiet Sunday afternoon in the plushly decorated basement of his Washington, D.C., home, the saxophonist is preparing for an upcoming gig at the University of Maryland.

The Air Force Band Orchestra has made a special arrangement of his legendary take of "Speed Ball," in which band members will play Turrentine's solo, note for note. Turrentine is tickled by the idea of his music becoming repertory material for bands, much in the way Bird's, Basie's, or Diz's is.

"It ain't nothing but a blues," Turrentine says pointing to the succession of dominant seventh chords. "Here they play my solo, then I solo. It's open. Good. That's the way I like it. Let me cut loose."

He leans back and lets out a hearty guffaw that vibrates through his stocky build, then points to an award hanging above the couch. He received it from his hometown Pittsburgh this summer at its Mellon Jazz Festival. "I was the honoree," he says, proudly. "I kicked it off."

At age 58, "Mr. T." is getting respect.

Despite his unapologetic forays into the world of commercial pop-jazz and fusion for decades, he's suddenly rubbing elbows with the jazz elite. In December, he heads to Japan's Blue Note with organist Jimmy Smith, guitarist Kenny Burrell, and Grady Tate; he's a special guest on Abbey Lincoln's upcoming album, *The Devil Got My Tongue*, to be released in January; and he's recently signed with the MusicMasters label, joining a roster that includes Freddie Hubbard and Benny Carter.

But what's causing the biggest buzz is his latest album, *More Than A Mood* (see "Reviews" Sept. '92). Recorded in three days with pianist Cedar Walton, bassist Ron Carter, drummer Billy Higgins, and special guest Freddie Hubbard, *More Than A Mood* is a stupendous, straightahead affair that recalls his '60s glory days at Blue Note. Turrentine considers it one of his best recordings.

"It was one of those dates where we just rolled the tape and played. It reminded me of the old days. We didn't go through all that preparation like the cats have the opportunity to do today. When I was with Blue Note, we used to make an album a day. Go in for seven hours, boom, you got the whole album."

And like the "old days," Turrentine tackles standards with a relish. His instantly recognizable style—that bouncy, melodic, upper-register playing—breathes new life into "They Can't Take That Away From Me" and "In A Sentimental Mood." He also recorded little-known gems like Coleman Hawkins' "Easy Walker," which he recorded three

MITCHELL SEIDEL



decades ago. The title tune hasn't been heard since tenor saxophonist Don Byas' version in the '40s.

"Playing with him, Ron Carter, Billy Higgins, and Freddie was quite a thrill for me," Turrentine says. As for the choice of songs,

you want to call it. This is the way I play. I don't try to analyze it. I just play from my heart and play the best I can, whatever it is.

"I've been accused of selling out, but I haven't gotten paid yet," he cracks. "But it doesn't bother me, because as they say, to

there would be somebody playing live music, singing, or dancing. That was Pittsburgh. We had natives like Art Blakey, Mary Lou Williams, Erroll Garner, Ray Brown, George Benson, and Ahmad Jamal. Ray Brown used to deliver papers to my house, and played with my brother every now and then. I remember when he and my brother went on the road with Snookum Russell.

"I'd come home from school and Ahmad Jamal would be practicing on our upright piano. Billy Lewis lived next door to me. He was the first black symphony bassist for the Pittsburgh Symphony. Bars and clubs were happening and everybody was going to see bands like Basie and Stan Kenton."

His father eventually gave up his sax to raise his family, but he made sure Turrentine and his older brother, trumpeter Thomas, studied music. Turrentine recalls how at age 10, his father would put him in the corner and make him practice only one note.

"I'd be on that note for a week. It would drive me crazy, but what he was doing was telling me how just one note can be controlled, how one note can do so much. He'd say, 'Did you hear it? Did you hear the overtones?'"

He heard it, and took off on the road with Ray Charles in the early '50s, then began working frequently with his brother.

"I was in Tommy's first band. He's a major influence on me. We were with Earl Bostic [1952-'53] and with Max Roach [1959-'60]. We worked together quite a bit until he decided to stop playing. He had some physical problems. He's fine now. He's doing a lot of writing, and he teaches."

Turrentine's new album includes one of his brother's tunes, "Thomasville." He dedicates *More Than A Mood* to him, as well as to Byas and Rahsaan Roland Kirk, players whose contributions, Turrentine observes, are being ignored by the new young lions. "Coltrane and Bird, that's all you hear about. There are other cats that came during their time that were contributing just as much. They are forgetting them, and people like Gene Ammons, Sonny Stitt, Fats Navarro, Kenny Dorham, Lucky Thompson. I guess that's why we don't have too many stylists coming up. They don't check out enough people. I'm not saying they're not proficient at what they're doing, but they all sound alike to me."

Even during his most commercial stints, Turrentine insisted on originality, he says. "I had cats like Thad Jones writing for me, Oliver Nelson, Bob James. When they wrote for me, they had me in mind and always left me space to express myself.

"Give me some room. When I play the song, I want to be able to bring my interpretation to that song. That's the way I approach music, whether it's with an orchestra, a band, a quintet or quartet."



*"My forte is my sound. It's something I inherited from my father. He always told me to get a sound."*



he says, "There is a resurgence as far as songs, melodies, and acoustic sounds go. That part I know from feeling out my audiences around the world. People are asking for standards. It's quite alright with me. I love it."

Yet, he bristles at the suggestion that he's changing musical directions. "Why do we have to categorize where I'm going, or where I've been? I just played the songs the way I felt at that moment. Simple as that. I just said, 'Hey man, it would be nice to play these songs.' There was no plan about it. I just wanted to play some good music, and play with some good cats I haven't played with in a while."

Turrentine's defensiveness is a result of decades of critical bashing for his pop excursions. "I've been accused of playing bebop, rock & roll, rhythm & blues. Call it whatever

thine own self be true. As long as I play something I enjoy, and I try to play it to the best of my ability, I don't think anybody can accuse me of not doing that."

**N**o, not when he possesses one of the most instantly recognizable sounds in pop or jazz—a tone of which he's fiercely proud. "I wouldn't call myself a technical player. My forte is my sound. That's one of the things I tried to work on. Still do. It's something I inherited from my father. He always told me to get a sound."

Turrentine grew up in Pittsburgh, where his father free-lanced as a saxophonist. He remembers Pittsburgh as a hotbed for jazz and live entertainment.

"I could walk up two blocks, man, and



For his next project, he's considering dabbling more into electronics. "I want to be able to use the computers and electronics to make them compatible to what I do." He's also interested in exploring gospel. He's appeared on gospel singer Tramaine Hawkins Grammy-winning album, *Live* (on Sparrow), and he's taken gospel workshop classes. "I always liked gospel, but I guess that comes from being around Ray Charles and those cats. When I was on the road with Ray on the bus, that's all he'd play, back in the early '50s—gospel songs. I used to like it. At the moment I'm listening to [gospel pianist] Ben Tankard. His voices are very hip."

Other players who have caught his ear include young saxophonists Javon Jackson and Kenny Garrett, who he says, "Is real mature for his age." Out of his five children, ages 24 to 31, one is a musician: flutist Pamela, 28. He worries, though, about the future of music in the U.S., in the face of cutbacks in music departments across the country.

"In some schools in Europe, jazz is part of the curriculum, and we're talking about taking the music out of the schools here,

which is ridiculous. I came out of the saloon and bar scene, playing in those tobacco warehouses down South. That's where I learned how to play, but that's no longer happening today," laments Turrentine. Looking at the opportunities to learn and develop

one's craft, he states, "There are very few places to jam."

He thumbs the sheet music of "Speed Ball," which he plans to "tear up" at the University of Maryland. "It has to come out of the schools." **DB**

## EQUIPMENT

Turrentine plays a black-lacquer Selmer Superaction 80, and a gold- as well as silver-plated Mark VI. He uses a 3½ Frederick Hemke reed and a No. 8 Otto Link mouthpiece.

Surprisingly, he's just purchased a new Yamaha soprano. "That seems to be the thing now," says

Turrentine. "Everybody plays soprano and another sax. I wanted to see how to play it. I'm having a hard time playing it in tune. I need to get it out and practice it. I'm not proficient enough to go out in public and play it."

## SELECTED DISCOGRAPHY

### as a leader

*MORE THAN A MOOD*—MusicMasters 01612-65079  
*STRAIGHT AHEAD*—Blue Note 85105  
*USE THE STAIRS*—Fantasy 9604  
*WHAT ABOUT YOU!*—Fantasy 9563  
*WEST SIDE HIGHWAY*—Fantasy 9548  
*NIGHTWINGS*—Fantasy 9534  
*THE MAN WITH THE SAD FACE*—Fantasy 9519  
*HAVE YOU EVER SEEN THE RAIN?*—Fantasy 9493  
*IN THE POCKET*—Fantasy 9478  
*PIECES OF DREAMS*—Fantasy 9465  
*DON'T MESS WITH MR. T*—CTI/CBS 44173  
*SUGAR*—CTI/CBS 40811  
*LA PLACE*—Blue Note 90261  
*LOOK OUT*—Blue Note 46543  
*JOYRIDE*—Blue Note 84201

*WONDERLAND*—Blue Note 85140  
*JUBILEE SHOUT*—Blue Note 84122  
*THAT'S WHERE IT'S AT*—Blue Note 84096  
*BLUES HOUR*—Blue Note 84057  
*Z.T.S. BLUES*—Blue Note 84424

### with Shirley Scott

*NEVER LET ME GO*—Blue Note 84129  
*THE SOUL IS WILLING*—Prestige 7845  
*BEST FOR BEAUTIFUL PEOPLE*—Prestige 7773  
*THE BEST OF SHIRLEY SCOTT*—Prestige 7707  
*BLUE FLAMES*—Fantasy/OJC 328  
*SOUL SHOUTIN*—Prestige 7312

### with Jimmy Smith

*OFF THE TOP*—Elektra/Musician 60175  
*MIDNIGHT SPECIAL*—Blue Note 84078

Branford  
Marsalis



Michael  
Brecker



# Saxophonists

For the Finest in Hand Made Saxophone  
Mouthpieces and Reeds

Dave Guardala® Mouthpieces, Inc.

Dave Guardala® Reeds, Inc.

P.O. Box 926  
 Hicksville, New York  
 11802  
 U.S.A.  
 516-254-2220  
 FAX: 516-254-2229



# Mingus Meditations

HAL WILLNER'S WEIRD NIGHTMARE

By Larry Birnbaum



“The first time I met Mingus,” says Dr. John. “I was waiting for an elevator, and he was on it. I said, ‘Charlie Mingus,’ and he looked at me and said, ‘Charles,’ and shut the door in my face. The second time, somebody introduced me, and I knew not to say ‘Charlie,’ so I said, ‘Mr. Mingus.’ And the cat growled at me and said, ‘Charles,’ and walked off again. The third time, he was on a break at a gig, and I just said, ‘Y’all did a beautiful set,’ and he looked at me funny and kept booking. Whatever I did went over like a turd in a punch bowl. But I was infatuated with his music. The guy was just too intense, but he’ll always be an idol of mine.”

*“The composer’s spirit will come through. All the records we’ve done are nightmares, or dreams; you get to hear the music totally distorted.”*

—Hal Willner



Though his music has yet to be accorded the full-scale revival given to the work of Ellington or Monk, Mingus turns out to have a surprisingly diverse fan club. Elvis Costello, Robbie Robertson, Keith Richards, Charlie Watts, Ray Davies, Vernon Reid, and Chuck D., along with Henry Threadgill, Don Byron, Geri Allen, Bill Frisell, Don Alias, Bobby Previte, Marc Ribot, Robert Quine, Chuck Leavell, Bobby Keys, and the Uptown Horns all perform on producer Hal Willner’s postmodern Mingus salute, *Weird Nightmare* (Columbia 52739), which also includes new-music vocalist Diamanda Galas, singer-songwriter Leonard Cohen, Captain Beefheart guitarist Gary Lucas, punk poet Henry Rollins, and *Last Exit To Brooklyn* author Hubert Selby, Jr.

To top it off, the album features the otherworldly sounds of several one-of-a-kind instruments—cone gongs, cloud chamber bowls, surrogate kithara, chromelodeon, harmonic canon, crychord, and three hand-crafted marimbas—designed and microtonally tuned by avant-garde composer Harry Partch. “It’s an urban voodoo ceremony, with Mingus and Partch as the witch doctors,” says Francis Thumm, a San Diego music teacher who worked with

BRUCE POLONSKY



Partch and introduced the eccentric gadgets to Willner's crew. "Partch's instruments were a bit like orphans after he died, and this was the first time they were just turned over to musicians to use. They were created according to a precise theoretical vision, but they sound wonderful—very evocative and inspiring—and it was great to watch how easily the musicians interacted with them. Everybody just let them play, and immediately the ideas started flowing."

"Every note on the record is by Mingus," says Willner, the music producer of television's *Saturday Night Live* and *Night Music* shows, whose prior albums include offbeat, star-studded tributes to film composer Nino Rota, Thelonious Monk, Kurt Weill, and Walt Disney. "His spirit is really there, and I think he would have dug this record. I really don't believe it's a radical transformation; it's just taking it another way. It's important that the Mingus Dynasty exists, and I think the

remains modern because it is so open, and he encouraged his musicians to bring their own individuality. It's not the way he would play it himself, but I think he would approve of the process."

*Weird Nightmare* has been fully eight years in the making. "I was having a meeting about the Monk album," says Willner, "and Sue Mingus happened to phone in, and I thought it would be cool to do something with Mingus' music one day. So I got together with Sue, and over the years the ideas changed."

"Originally," says Sue, "we were talking about having different groups, even the Juilliard String Quartet. But it didn't have this overall theme that Hal later came upon, this particular vision."

"How that happened," Willner explains, "was that I stumbled across all these Folkways-type records of tribal music, Balinese music, Tibetan music, street-gang music.



Chillin' after recording "Gunslinging Bird" are (from left) engineer Hal Willner, Chuck D. and Kirk Yano.

Mingus Big Band works beautifully, but I've always found that with the way I studied the music and took it to the musicians, the composer's spirit will come through. All the records we've done are nightmares, or dreams; you get to hear the music totally distorted."

It may take some mental adjustment to hear it, but beneath the eerie Partch sonorities, skronking guitars, bleating horns, and percussive clatter—not to mention Preville's antic jug-band arrangement of "Open Letter To Duke"—beats the bearish bassist/composer's cantankerous heart, his mercurial personality further emphasized with readings by Robertson, Rollins, Selby, and a cold-chillin' Chuck D. from Mingus' picaresque autobiography, *Beneath The Underdog*.

"Charles' narrations and extemporaneous readings on stage were a form of rap," says his widow and former manager Sue Mingus. "I think he would encourage people to experiment with his music and play it their own way. You know, Charles said 'Yes' to everything, as long as there were good musicians. In some ways, Charles' music

Somehow in those sounds I found what I was looking for, and when I saw the Partch instruments at a concert in New York, the sounds reminded me of those records. I thought, wouldn't it be great if I could get some of these instruments."

"I work with Tom Waits," says Thumm, "and Hal knew me through Tom. And when Hal saw *Revelation In The Courthouse Park*, the Partch performance I was in at Lincoln Center, he approached me."

"Hal had told me about this project for at least five years," says Gary Lucas. "I had worked on 'Haitian Fight Song' when I started doing my solo-guitar shows in 1988, and that was designed to be on this record back then. It was an arrangement for National-steel guitar, and Hal's idea was to place it in the middle of a weird sound collage with crowd noises and a cuckoo clock. That was kind of cool."

"I had already done four records like this," says Willner, "so I had a technique, and on *Night Music* I crossed the line of what I did before and started putting different types of musicians together on the same songs. And

# Make a Date For Our \$300,000 Scholarship Auditions.

Berklee College of Music, internationally recognized as a leader in contemporary music education, is conducting auditions for more than \$300,000 in scholarships toward Berklee studies, including several four-year full tuition awards.

If you are a talented vocalist or instrumentalist, you are invited to request an audition on a date listed below.

City	1992-1993
Maastricht, Netherlands	Oct. 31
Barcelona, Spain	Nov. 5
London, England	Nov. 8
Athens, Greece	Nov. 14
Tel Aviv, Israel	Nov. 17
San Antonio, Texas	Jan. 8
Atlanta, Georgia	Jan. 11
Chicago, Illinois	Jan. 13
Anaheim, California	Jan. 15
Boston, Massachusetts	Jan. 21 & 22
Frankfurt, Germany	Mar. 4-7

For scholarship application forms and deadlines, admissions information, or to request an audition, write: Office of Admissions, Dept. 5008, 1140 Boylston Street, Boston, MA 02215 (USA). Telephone: (617) 266-1400, ext. 5008; (800) 421-0084, ext. 5008, or FAX: (617) 536-2632.

## Berklee

COLLEGE OF MUSIC

Where careers in music begin.



on this record the idea was to bring together a really unique house band and have all different types of people sit in with them."

**M**ostly familiar from past Willner productions, the core ensemble comprises Lou Reed percussionist Michael Blair, Mingus Dynasty trombonist Art Baron, Frisell, Ribot, Alias, who appeared on Joni Mitchell's *Mingus* album and in the Night Music band, and Tom Waits bassist Greg Cohen, who plays on nearly every track, even the ones recorded separately in Spain with Richards, Watts, and the Uptown Horns.

"I'd played with Michael Blair and Art Baron before," says Bill Frisell, "so there were enough connections that I felt comfortable. But everyone there had a lot of respect for Mingus. Some of the tunes are incredibly difficult, and they're not just typical 32-bar forms, so it was a real education. There was very little accurate sheet music, so we had to transcribe a lot of it from the original recordings. Most of the arrangements are written, but it goes from one extreme to the other—from tightly written charts to just loose ideas. Francis Thumm explained how to play the Parch instruments, but they're not that complicated to play or just get a sound out of, so we all jumped in and did what we could. The studio was this huge room, and it was great to have all those instruments set up. They weren't isolated in little booths, it was just a big open space. And they were there the whole time, so if

anything just came into someone's mind, they could play it."

"I personally hadn't come close to those Parch instruments before," says Geri Allen. "It was the first time I had seen them up close and had a chance to touch them and hear them; so for me it was kind of an unfolding. I sort of decided who was going to deal with each instrument, not in-depth but just to try to get to something in the brief time we had in the studio. The sounds were really wonderful, all these different timbres that we had access to."

"Those instruments find their way right into Mingus' music," seconds Henry Threadgill, who performed previously on Willner's Nino Rota and Kurt Weill albums, "because it's very ethereal and tends to be theatrical, and those instruments lend themselves to that disposition. They're like water, they're so mutable. But I was just doing what I would do with anything, given the applications of the material. I wouldn't try to be like Mingus, because the material should lend itself to any direction; and this was not so much about Mingus the player as it was about his music. It's like Duke's music or Monk's music or Jelly Roll's or Mozart's. Mingus was so intricately connected with his music that it's hard to separate them; but the music stands on its own."

"I really liked working with the Parch instruments," echoes Don Byron, who first played with his now-frequent partner Frisell on the *Nightmare* sessions two years ago. "I

can't say I would have thought of using them this way, but they were really cool to have around. The keys on the marimba eroica were humongous, below the bass range, and I did some stuff that wasn't kosher, like throwing some metal objects on them. I never saw what Mingus did in a workshop, but it felt like a workshop to me. It was a little project that everybody was pulling for. But I just played the stuff I like to play, and I love Mingus' music. He was a nutty guy, but his rebelliousness and sense of politics are things I really relate to."

"I think it's great when musicians are confronted with something brand new," says Thumm, "because then they have to look at things in a childlike way. At the same time, they could bring all their musical resources to it. But what killed me was Elvis Costello saying, 'I think we could use the bass marimba, the eroica, and the cloud-chamber bowls kind of like this.' Here's a guy who'd never even known about these instruments a month before, and he's talking about them like people talk about scoring a jazz band. But I thought he was absolutely wonderful."

Costello's haunted vocal on the title track, looming from amid the spooky Parch textures, is one of the album's highlights, along with Robbie Robertson's gripping recitation of Mingus' mental-ward encounter with chess-master Bobby Fisher. "Costello actually called me about being on the record," says Willner. "He can speak for hours about Mingus' music. And Robbie Robertson actu-



Listening to a playback: (clockwise from left) Don Byron, Sue Mingus, Bill Frisell, Francis Thumm, Art Baron, Gene Santoro, Hal Willner, and Greg Cohen.



ally knew Mingus, had met him a number of times. Henry Rollins is another huge jazz fan right now. I don't think Chuck D. was very familiar with Mingus, but he was great to work with."

Diamanda Galas, best known for performance pieces like *The Plague Mass*, an ongoing project about the AIDS epidemic, might seem like another odd choice; but in fact she grew up playing Mingus on piano and later sang with David Murray and Butch Morris. "When I started doing vocal improvisation, I was singing with a lot of soprano saxophone

*"Charles' music remains modern because it is so open, and he encouraged his musicians to bring their own individuality. [This] is not the way he would play it himself, but I think he would approve of the process."*  
—Sue Mingus



players, and that instrument is built for power. So my approach has always been to push the voice way out as a real power instrument, being able to do what Ayler or Ornette or Coltrane could do, only with voice."

"I thought it was an exciting concept to bring these unlikely folks together to celebrate Mingus' music this way," says Allen. "Mingus was a punk classicist," adds Byron. "He didn't have any kind of stodgy feeling to his thing." "I think we really stayed true to the music," says Frisell. "When I play a tune by Mingus or Monk or Sonny Rollins, I don't want to mess with them. I'm trying to stay in the spirit of it." "The feeling should come across to anybody, however purist, if your mind's open at all," concludes Willner. "The fact that the compositions stand up to these different approaches is a testament to the strength of Mingus' music." DB

# THE THREE WORLDS OF TRILOKA

## JEREMY STEIG "JIGSAW"

The long-awaited new album from Jeremy Steig. An important innovative force in music for over two decades, Jeremy captures, in dynamic performance, the essence of each composition. Produced by Walter Becker.



## DAVE KIKOSKI



## DAVE KIKOSKI "PERSISTENT DREAMS"

The debut album from pianist Dave Kikoski. "He is so completely in charge of his instrument and his idiom, he is able to ride that fine line between being utterly in control and tumbling head first over the edge." Walter Becker-Producer

## THE TAHITIAN CHOIR "RAPA ITI"

A musical mythology of 126 island voices singing of their ancient traditions and beliefs. Recorded on the tiny island of Rapa Iti, this album offers one of a kind music indigenous to the island of Rapa.



## VARIOUS ARTISTS "THE COLLECTION"

The reality of the dream of this unique record company is showcased in this stellar collection of Jazz and World music. CD REVIEW noted the essence of Triloka as "a genius for blending synergistic combinations and for finding riches where no one else looks."

**TRILOKA**  
RECORDS

7033 Sunset Blvd, Ste. 310 Los Angeles CA 90028 (213) 467-1467



**Key**

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



**Mulgrew Miller**

**TIME AND AGAIN**—Landmark 1532: *TONGUE TWISTER; BROAD STREET; YOU AND THE NIGHT AND THE MUSIC; WOEFUL BLUES; LORD, IN THE MORNING THOU SHALT HEAR; WHO CAN I TURN TO?; I'LL KEEP LOVING YOU; MY MINUET; IF IT AIN'T ONE THING—IT'S TWO; SONG OF TODAY.* (62:05)

**Personnel:** Miller, piano; Peter Washington, bass (except cuts 5,10); Tony Reedus, drums (except 5,10).

★ ★ ★ ★

Now in his late 30s, Mulgrew never tasted the flavor-of-the-month hype bestowed on lesser pianists. His art is characterized by self-effacement; you're more apt to see him with Tony Williams than heaclining. *Time And Again* looks on paper like one more mainstream trio date, and the rhythm section does take a deferential role. Still, it's deep, and you don't have to listen to it a dozen times for all its subtleties to emerge.

Miller's 10-minute masterwork, "Woeful Blues," is saturated with lowdown Miss'ippi grit and work-gang call-and-response cadences. Between its slightly akilter progression and his diamond attack, Miller makes the old licks sing, and mines them for fresh ideas. He can gussy up gospel harmony with Bill Evans' grace ("Lord, In The Morning"), and Bud Powell's ballad "I'll Keep Loving You" shows how subtly tasteful he can be—but Mulgrew's no frill-seeker. He weighs his ingredients carefully, balancing the crossbeams of fat chords and attenuated phrases. He celebrates the piano's body as well as its spirit (the almost-out "One Thing").

There's a generation of players behind him now, and the patronizing praise reserved for young lions would fit him like baby shoes. He's not full of potential, he's a master pianist. One might better compare him with Kenny Barron, now 49, who has quietly accumulated much

wisdom but made no big deal about it, waiting for us to catch up to him. Imagine how good Mulgrew will sound when he's 49.

—Kevin Whitehead



**T Bone Burnett**

**THE CRIMINAL UNDER MY OWN HAT**—Columbia CK 45213: *OVER YOU; TEAR THIS BUILDING DOWN; IT'S NOT TOO LATE; HUMANS FROM EARTH; PRIMITIVES; CRIMINALS; EVERY LITTLE THING; I CAN EXPLAIN EVERYTHING; ANYTIME AT ALL; I CAN EXPLAIN EVERYTHING; THE LONG TIME NOW; KILL SWITCH.* (38:18)

**Personnel:** Burnett, guitars, vocals; Roy Huskey, Jr. (1,3,9,11), Jerry Scheff (2,4,6,10), Edgar Meyer (3,5,7,12), David Jackson (4), bass; Marc Ribot, guitar (2,6,8,10); Dean Parks, slide guitar (4); Jim Keltner, drums (2,4,6,8,10); Harry Stinson, marching bass drum (3); Mark O'Connor, violin, mandolin (3,7,11,12); Jerry Douglas, dobro, slide guitar (3,5,7,9,11,12); Van Dyke Parks, accordion, piano (3,8); Andrea Zonn, viola (7); Billy Swan, harmony vocals (11).

★ ★ ★ ★ 1/2

On this, his latest and first in four years, Burnett has put together the album of his career. In hearkening back to his early material by working with sparse acoustic arrangements on most of the numbers, Burnett has shifted attention away from intricate and unusual sonic experimentations and given his songs the center stage they deserve. More than merely jammed with catchy phrases, Burnett's melodies are indelibly memorable—the kind of songs you carry around in your head all day.

Burnett is also an extraordinary lyricist whose witty and provocative tunes probe the dark side of the human experience, lament the decay of morality in Western culture, and celebrate a mature view of love rare in the pop world (his simple, three-chord "Any Time At All" is one of the album's beauties). Burnett satirically takes aim at politicians and fundamentalist TV preachers on "I Can Explain Everything" (offered both in a dreamy, quiet version and in a raw, rockin' blast), somberly observes our cultural brokenness on the stunning "It's Not Too Late" (co-written by Elvis Costello and coproducer Bob Neuwirth), and cleverly pokes fun at arrogant manifest destiny taken to interplanetary extremes on the psychedelized "Humans From Earth" (an updated version of his song that appeared in Wim Wenders' *Until The End Of The World* soundtrack).

Given Burnett's well-deserved rep for enlisting talented studio artists, it's no surprise that the musicianship here is stellar. Guitarist Marc

Ribot unleashes blistering solos on the rockers while Jerry Douglas contributes stinging dobro licks on the country-flavored acoustic pieces. Plus there's incredible bass work, including rhythmic slap-bass lines and haunting bowing by a host of impressive bassists including Roy Huskey, Jr., Jerry Scheff, and Edgar Meyer. Lots to listen to as well as ponder on this brilliant album.

—Dan Ouellette



**Pat Metheny**

**SECRET STORY**—Geffen GFED-24468: *ABOVE THE TREETOPS; FACING WEST; CATHEDRAL IN A SUITCASE; FINDING AND BELIEVING; THE LONGEST SUMMER; SUNLIGHT; RAIN RIVER; ALWAYS AND FOREVER; SEE THE WORLD; AS A FLOWER BLOSSOMS; ANTONIA; THE TRUTH WILL ALWAYS BE; TELL HER YOU SAW ME; NOT TO BE FORGOTTEN.* (76:26 minutes)

**Personnel:** Metheny, guitars, synths, keyboards, bass (2); Charlie Haden (1,8), Will Lee (4,6,12), Steve Rodby (4,5,7,9,11), Anthony Jackson (9), bass; Lyle Mays (2,6), Gil Goldstein (4,7,8), keyboards; Paul Wertico (4,5,7-9,11), Steve Ferrone (3-5,12), Sammy Merendino (6), drums; Nana Vasconcelos, Armando Marcal, Danny Gottlieb (3), percussion; Mark Ledford (3,4), Akiko Yano (10), voice; Andy Findon, flute (7); Toots Thielemans, harmonica (8,11); Michael Mossman, Mike Metheny, Ryan Kisor, trumpet (9); Tom Malone, Dave Taylor, Dave Barger, trombone (9); John Clark, french horn (9); Skaila Kanga, harp (13); members of the London Orchestra.

★ ★ ★ 1/2

At 76 minutes-plus, Metheny is getting a bit Clinton-esque here. But in the end it's really more Perot—much ado about something, although I'm not at all sure what. If anything does tie these wildly different configurations together, it seems to be the appealing folksiness of Metheny's writing, the occasional bit of Americana that topples out. And of course it all sounds good.

Metheny's sound palate keeps expanding, as here he imports a disarmingly beautiful Cambodian choir and some exquisite performances from London Orchestra members, arranger/conductor Jeremy Lubbock, and a great cast of familiar and new faces.

Compositionally, he gets a mixed report card, although a few deserve consideration for any Metheny Greatest Hits package. He throws curves into some of the more typical Metheny grooves—rather than simply go for a clean Brazilian or straight-ahead jazz leel, Metheny's opted for more heavily arranged epics. The drama doesn't always unfold, however. "Sunlight" has an aimless quality, and the guitarist's



solo voice isn't particularly interesting, as opposed to the more exotic array of sound bites on the 10-minute "Finding And Believing," a largely orchestral excursion with beautiful percussion from Nana Vasconcelos (he is a force throughout *Secret Story*), synth sitars from the leader, and alien voices from Mark Ledford. Metheny can still rev it up when he wants to. Hear his low, driven calling card on "The Truth Will Always Be," which also features the tasty, energetic rock drums of Steve Ferrone. The tune builds beautifully and purposefully, without a pompous bone in it.

All in all, this one can't decide if it's a Metheny solo album or a Metheny Band album, hence a lack of real cohesion. There's much to like about *Secret Story*, but as we near the end, things have become ponderous. —Robin Tolleson



## Jerry Bergonzi

**LINEAGE**—Red RR 123237 2: *INNER URGE*; *EVERYTHING HAPPENS TO ME*; *RED'S BLUES*; *ON THE BRINK*; *JONES*. (60:09)

**Personnel:** Bergonzi, tenor sax; Mulgrew Miller, piano; Adam Nussbaum, drums; Dave Santoro, bass.

★★★★ 1/2

**STANDARD GUNZ**—Blue Note CDP 7 96256 2: *IF I WERE A BELL*; *COME RAIN OR COME SHINE*; *MCCOY*; *JUST FRIENDS*; *JAB*; *ARBONIUS UNT*; *HERE'S THAT RAINY DAY*; *NIGHT AND DAY*; *CONJUNCTION*. (56:09)

**Personnel:** Bergonzi, tenor, soprano, alto saxes; Joey Calderazzo, piano; Adam Nussbaum, drums; Dave Santoro, bass.

★★★★

This guy is the real tower of power. He's certainly in the same league with his contemporaries—Joe Lovano, Steve Grossman, Michael Brecker. And to my ears, he holds his own with his elders—Joe Henderson, Sonny Rollins, Johnny Griffin. So why didn't his name appear anywhere in the recent *DB* Critics Poll? Why can't Gonz get no respect?

Bergonzi has been a well-kept secret around the Boston area for the last decade. The recent stateside release of these two discs, both recorded in October of 1989, should change all that. His bold, penetrating tone and furiously paced streams of notes make for a commanding voice indeed. His passionate improvisations are marked by a consistency of strength in every register and a penchant for harmonic development. The Blue Note disc (originally released in Japan on Somethin' Else) has the more conservative program, but that doesn't hold Bergonzi back. He can take an old Broad-

## GEORGE JINDA AND WORLD NEWS

Special EPK: *George Jinda and his band leads his own group through a set of dynamic and eclectic originals. George Jinda, percussion; Randy Pater, guitar; Seabert, piano; and Gerald Vesley, bass. In stores August 18.*  
JVC 2014



## KEVYN LETTAU SIMPLE LIFE

With a crystal clear voice that is remarkable in its versatility, on her JVC Music debut Kevyn Lettau exhibits a style which contains elements of jazz, Brazilian and R&B, yet remains unique and recognizable. In stores September 22.

JVC 2016



Produced by Michael Shapiro & Marcel Easton  
Mixed by Moop Canazio



## TOM COSTER GOTCHA!!

Tom's firm and snarl recent solo outing showcases his unique sense of melody and groove and is supported by a solid cast of session players—drummer Dennis Chambers, saxophonist Marc Russo, and bassist Alfonso Johnson. In stores September 8.  
JVC 2015



AVAILABLE ON JVC MUSIC COMPACT DISCS AND HIGH QUALITY CASSETTES

**JVC**

JVC Musical Industries, 3800 Barham Boulevard, Suite 305, Los Angeles, CA 90068 (213) 878-0101



way show tune like "If I Were A Bell" or musty standards like "Just Friends" and "Come Rain Or Come Shine" and breathe new life into them by reharmonizing the structure. Perhaps his most clever example of this approach is on "Night And Day," in which he lays that familiar Cole Porter melody on top of "Giant Steps" changes. At times, Bergonzi seems anxious to get out of the head and just blow, and he does so with ferocious over-the-bar abandon, particularly on a radically reharmonized "Here's That Rainy Day" and his tribute to John Coltrane's pianist, "McCoy."

The Red Records disc documents Bergonzi's quartet stretching out in a Boston concert. The extra half-star is partly for the more open nature of the session and partly for the presence of pianist Mulgrew Miller. The magnificent Mulgrew displays graceful phrasing on a relaxed, swinging "Red's Blues," and he prods Bergonzi's percussive and harmonic ideas on Joe Henderson's "Inner Urge." Adam Nussbaum's brushwork on "Everything Happens To Me" is a thing of sheer beauty, providing a velvety cushion for Bergonzi, who takes his time and explores the full range of his horn. Bassist Santoro also turns in a nice solo here. Near the end of this lush ballad, the band lays out as Bergonzi blows two full minutes of unaccompanied tenor brilliance. It takes balls to pull that off. Bergonzi's are made of brass.

—Bill Milkowski



**Count Basie Orchestra**

**LIVE AT EL MOROCCO**—Telarc 83312: *GONE AN' GIT IT YALL; A NIGHT AT EL MOROCCO (EASY AS IT GOES); RIGHT ON, RIGHT ON; THAT'S THE KIND OF LOVE I'M TALKING ABOUT (FOR CECILLE); CORNER POCKET; LITTLE CHICAGO FIRE; SHINY STOCKINGS; ANGEL EYES; MAJOR BUTTS; DITTY; VIGNOLA EXPRESS; BASIE; ONE O'CLOCK JUMP.* (67:44)

**Personnel:** Derrick Gardner, Melton Mustafa, Bob Ojeda, Mike Williams, trumpet; Frank Foster, tenor sax; Kenny Hing, Doug Miller, tenor sax, flute; Manny Boyd, alto sax, flute; Danny Turner, alto sax, piccolo; John Williams, baritone sax, bass clarinet; Mel Wanzo, Clarence Banks, Robert Trowers, trombone; Bill Hughes, bass trombone; George Caldwell, piano; Cleveland Eaton, bass; David Gibson, Charlton Johnson, drums.

★ ★ ★ 1/2

As big bands go, the Basie organization has always been a reliable provider of silken ensemble textures and deceptively cool, easy-does-it energy. Even without the Count, Thad Jones, or steady Freddie Green on guitar, the tradition continues undaunted under the direction of Frank Foster, a Basie alumnus come home.

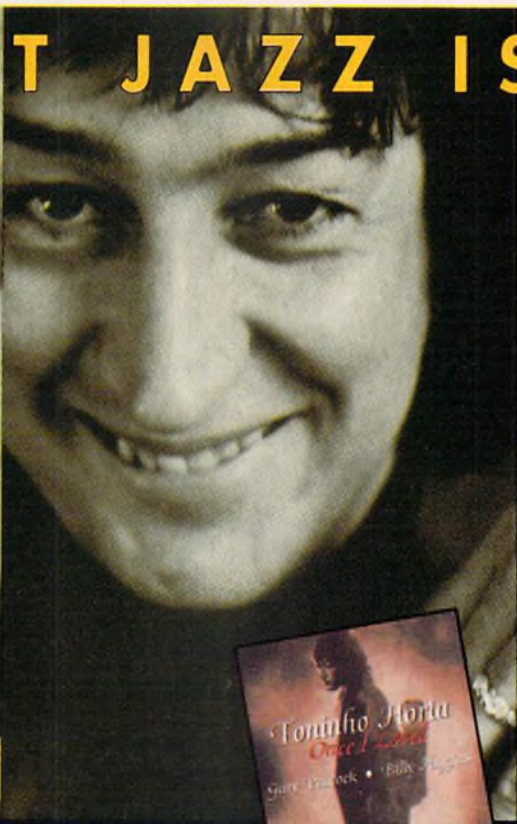
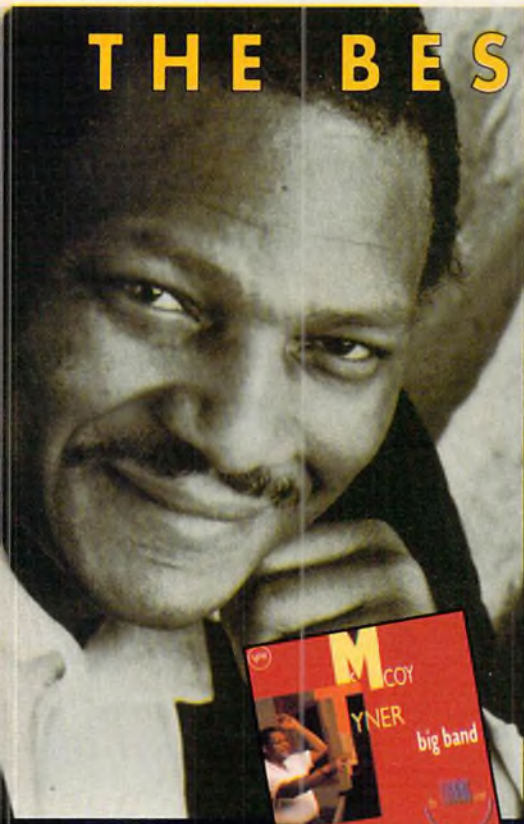
Hearing Melton Mustafa's "A Night At El Morocco (Easy As It Goes)" or Foster's classic model of suavity and poise, "Shiny Stockings," it's like Basie never left, at least in spirit. While this album doesn't find the band delving into new terrain, it makes a statement of re-commitment that rings true especially at a time when interest in big-band jazz is on the rise.

The session, cut at the El Morocco restaurant in Worcester, Massachusetts, features unofficial tributes to bygone pillars of the band's history. Freddie Green's "Corner Pocket" is all about the kind of driving, strumming in-the-pocket style of rhythm guitar—now handled by guitarist Charlton Johnson—that was Green's trademark. Closing the album is the Count's incisively cool blues chart, "One O'Clock Jump," as archetypally festive a set-capper as there is.

The Basie Orchestra, creeping up on the 60-year mark, needs no handicap points for longevity. They still swing as if America's cultural life depends on it, and in some way, it does.

—Josef Woodard

THE BEST JAZZ IS PLAYED



**McCOY TYNER BIG BAND**

**The Turning Point** 314 513 573-2/4  
Tyner's first big band recording in 3 years. Featuring: Steve Turre, Howard Johnson, John Stubbsfield, Jerry Gonzalez. Conducted by Bob Belden and Slide Hampton.

**TONINHO HORTA**

**Once I Loved** 314 513 561-2/4  
Toninho Horta-guitar; Gary Peacock-bass; Billy Higgins-drums. Produced by Eliane Elias. "...a grace that transcends mere harmonization." - GUITAR PLAYER

**GIL EVANS/LEE KONITZ**

**Anti-Heroes** 314 511 622-2 **Heroes** 314 511 621-2  
Recorded live at the Greene St. Cafe, NYC, in 1980, both intimate, creative improvisational sessions are now available for the first time.



## West Coast Pops

by Howard Mandel

**L**ouis Armstrong's All-Stars toured continuously from 1947 through the summer of '68. By January 30, '51, its format was set. At the Pasadena Civic Auditorium, the four-CD *The California Concerts* (Decca GRD-4-613; 60:29/64:00/71:23/57:55; ★★½) has been resequenced from earlier issues to represent two full programs on this date.

Pops, an unpretentious but brilliant trumpeter, surrounded himself with amiable associates: trombonist Jack Teagarden (lyrical in his 'bone solos, an ooze of a singer), pianist Earl Hines (rhythmically unpredictable in his breaks, concise yet masterful on his feature, "Honeysuckle Rose"), smooth clarinetist Barney Bigard, raggedy voiced Velma Middleton, bassist Arvell Shaw, and drummer Cozy Cole. By the '55 Hollywood concert contained here, Trummy Young, Billy Kyle, and Barrett Deems had replaced Big 'T, Fatha, and Cole. As front man in this era, Armstrong sang, emceed, and blew with the strong chops, assured flourishes, and direct expression of an improviser in his prime.

Besides bringing a rush of fresh energy to oft-repeated repertoire (some songs he re-



ROBERT PARENT

Louis Armstrong: A rush of fresh energy

ferred to as "dixieland numbers"), including "When It's Sleepy Time Down South," "Indiana," "Muskrat Ramble," "Basin Street Blues," "Lazy River," "Struttin' With Some Barbeque," and "When The Saints," Armstrong contributed obligatti and duet parts or backing riffs to his sidepeople's features. Their book comprised blues ("Big Daddy," "The Hucklebuck"), pop

and novelty tunes ("Baby It's Cold Outside," "Don't Fence Me In," "C'est Si Bon"), and standards ("Stardust," "Body And Soul"). Satchmo imbued the slightest material he touched—even a rap of bop via "The Whiffenpoof Song"—with genuine relaxed swing.

Never self-consciously ambitious beyond wanting to entertain, Armstrong comes across as a player happy at his work and interested in his horn. Though his will to please was attacked in the '60s and can seem old-shoe corny now, Pops has been adopted as a hero and model for jazz's postmodern neocons. If only the overwrought but dry efforts of our young techniquerats had the spirit of the All-Stars, for whom neat proficiency took third place to feeling and fun!

The Decca's mono is clean and adequate. Bigard gets buried in some ensembles, and there's little depth to the drums, but none of the dropouts marring *Blueberry Hill* (Milan 73138 35617-2; 46:07; ★★), a single disc with Young, Kyle, singer Jewell Brown, clarinetist Joe Darensbourg, bassist Billy Cronk, and drummer Danny Barcelona, from an unspecified date produced by Le Hot Club De France. This show included "Mack The Knife," but was otherwise undistinguished—as though Pops were going through his paces. He remains a champ nonetheless. Even on a routine night, Louis Armstrong's music gave pleasure to everyone within earshot. **DB**

**WITH VERVE**

**GIL EVANS & LEE KONITZ**

**LEE KONITZ & GIL EVANS**

**Joe Williams**  
Ballad and Blues Master

**CHARLIE HADEN**  
Haunted Heart

**Verve**

### JOE WILLIAMS

Ballad and Blues Master 314 511 354-2/4  
Grammy Award Winner "...articulate, entertaining, polished, sincere, smooth and a master of his craft." -JAZZSCENE

### CHARLIE HADEN

Haunted Heart 314 513 078-2/4  
Best Acoustic Bass Player-11th straight year-Down Beat Critics' Poll. Includes original recorded performances by Billie Holiday, Jo Stafford and Jeri Southern. "...a serenade of remembered delights..." Grade: A, ENTERTAINMENT WEEKLY





## George Coleman

**MANHATTAN PANORAMA**—Evidence ECD 22019-2: *MAYOR KOCH; NEW YORK SUITE—I LOVE NEW YORK/MANHATTAN/HOW ABOUT YOU/HARLEM NOCTURNE/AUTUMN IN NEW YORK/NEW YORK, NEW YORK; SUBWAY RIDE; EL BARRIO; NEW YORK HOUSING BLUES; RAY OF LIGHT.* (59:45)

**Personnel:** Coleman, tenor, alto saxes; Harold Mabern, piano; Jamil Nasser, bass; Idris Muhammad, drums.

★ ★ ★ ★ 1/2

**MY HORNS OF PLENTY**—Verve 314 511 922: *LUSH LIFE; CONRAD; MY ROMANCE; THE SHEIK OF ARABY; YOU MEAN SO MUCH TO ME; OLD FOLKS.* (63:17)

**Personnel:** Coleman, tenor, alto, soprano saxes; Harold Mabern, piano; Billy Higgins, drums; Ray Drummond, bass.

★ ★ ★ 1/2

**AT YOSHI'S**—Evidence ECD 22021-2: *THEY SAY IT'S WONDERFUL; GOOD MORNING HEARTACHE; LAIG GOBBLIN BLUES; 10; UP JUMPED SPRING; FATHER; SOUL EYES.* (66:58)

**Personnel:** Coleman, tenor sax; Harold Mabern, piano; Ray Drummond, bass; Alvin Queen, drums.

★ ★ ★ ★

These discs present three sides of the great George Coleman, a criminally underappreciated saxophonist. *Manhattan Panorama*, a "live at the Village Vanguard" date from 1984, drips with sweat and pulsates with raw abandon. *My Horns Of Plenty*, a May '91 studio session, is more refined and downright genteel by comparison. And Coleman again plays the power hitter on *At Yoshi's*, recorded in 1987 at the Oakland night club.

From the opening, close-mic'ed strains of "Lush Life" to the final pungent tones of "Old Folks," *Plenty* exudes a kind of classy elegance that goes down easy. George showcases work on three horns, though his tenor predominates. Some of the material seems a bit stately, a tad too precious for my tastes. And ballads like "My Romance" and "You Mean So Much To Me" might come off as schmaltzy if it weren't for Coleman's robust tenor lines winding in and out of the chordal structure with Bird-like fluidity. The 11-minute "Conrad," an ersatz Latin romp with George on tenor, could easily have been cut in half, though it's a joy to hear Billy Higgins in any context... the man is positively brimming with ideas (check his brisk touch on the waltz section of "Lush Life" and his sublime brushwork on "You Mean So Much To Me"). On the other hand, the album's only uptempo cooker, "The Sheik Of Araby," is tossed off as a novelty number in three minutes flat.

Even on ballads like Mal Waldron's "Soul

Eyes" and Irving Berlin's "They Say It's Wonderful," the irrepressible tenor titan hits 'em out of the park on *At Yoshi's*. A rare mellow moment is his relaxed reading of "Good Morning Heartache," though halfway through that gentle torch song the rhythm section shifts into a bouncy shuffle-swing and George heads to the stratosphere, unleashing a fierce display of circular breathing and over-blowing. Mabern's elegance and creativity are showcased on "Soul Eyes," and dig Alvin Queen's slick brush solo on "Father," a Coleman original dedicated to Tommy Flanagan.

*Panorama* makes no apologies for its burning, ballsy attitude. The "New York Suite" opens

on a brooding note with Coleman blowing scales over a droning fanfare. The six-song suite of familiar tunes identified with the Big Apple includes Harold Mabern's masterful stride piano interlude on "We'll Take Manhattan," Jamil Nasser handling the melody on "Autumn In New York," and "Harlem Nocturne" done as a rhumba. Coleman's own "Subway Ride" surges with the tension and kinetic energy of a runaway A train. And on "New York Housing Blues" he digs deep, all the way back to his days of touring in B.B. King's band, and blows with the authority and authenticity of a roadhouse veteran. Mabern's solo on this earthy offering is imbued with Memphis soul,

— Expand your horizon, expect the unexpected! —

*hat*

JOHN CAGE's works/compositions on hatART CDs

2-6070  
MUSIK FOR FIVE

2-6095  
62 MESOSTICS RE MERCÉ CUNNINGHAM

6110  
ATLAS ECLIPTICALES (new release)

and on hatART CD

6101  
THE NEW YORK SCHOOL (new release)

❄️

Sponsor: Swiss Bank Corporation, Basle/Switzerland.  
Hat Hut Records LTD, Box 461, 4106 Therwil Switzerland

Photo: Ann Holyoke Lehmann

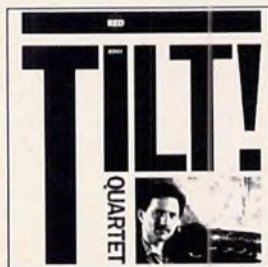


ON RED RECORDS THE SPIRIT OF JAZZ IS LIVE AND WELL. J. BERGONZI

## SPHERE MARKETING & DISTRIBUTION

Cargo bldg 80 · Room 2A, JFK Airport, Jamaica NY 11430  
Tel. 718 656 6220 Fax 718 244 1804

ALSO AVAILABLE THROUGH ROUNDER RECORDS, BALLARD IMPORTS,  
NORTH COUNTRY DISTRIBUTORS AND ALL TOWER LOCATIONS



**TILT!**  
JERRY BERGONZI  
123245-2



**THE JAZZ TRIBE**  
WATSON/MANTILLA/WALRATH  
CHAMBERS/BISHOP  
FAMBROUGH/GROSSMAN  
123254-2



**REFLECTIONS**  
CHARLES DAVIS/BARRY HARRIS  
P. WASHINGTON/BEN RILEY  
123247-2



**DAVE LIEBMAN  
STEVE GILMORE  
BILL GOODWIN  
PLAYS COLE PORTER**  
123236-2



**BLUES FOR RED**  
PAUL BLEY PIANO SOLO  
123238-2



**GRANULAT**  
MIKE MOSSMAN  
DANIEL SCHNYDER  
123240-2



## Herb Alpert

**MIDNIGHT SUN**—A&M 75021 5391 2: *MIDNIGHT SUN; ALL THE THINGS YOU ARE; SOMEONE TO WATCH OVER ME; IN THE WEE SMALL HOURS; FRIENDS; A TASTE OF HONEY; MONA LISA; I'VE GROWN ACCUSTOMED TO HER FACE; SILENT TEARS AND ROSES; SMILE.* (51:30)

**Personnel:** Alpert, trumpet, vocals (3,8); Stan Getz, tenor sax (5); Frank Collett, Eddie Del Barrio (5), piano; Monty Budwig, bass; Harvey Mason, Jeff Hamilton (5), drums; John Pisano, Larry Carlton, Barry Zweig, guitar; string section.

★ ★ ★ 1/2



Don Menza

Bud Shank

Ian Anderson

Sheridan Stokes

**JAZZ · ROCK · STUDIOS**

**THE SOUND YOU HEAR IS**

**Pearl**  
FLUTES

*The Flute For All Reasons*

13814 Lookout Road  
San Antonio, Texas 78233  
Toll Free (800) 821-9448  
TX. (512) 637-0414

Jazz and pop are very different worlds, and the traffic between them generally flows only one way. When a pop hit-maker like Herb Alpert ventures into the jazz world, you hope for a happy coincidence of Alpert's shrewd marketing and true love. For Alpert, "real jazz" is the muted tone of cool-era Miles Davis and Chet Baker—familiar ballads played in soft tones, cushioned by a bed of strings; romantic atmosphere without emotional outburst; a low flame with few sparks.

Alpert's playing is one of the few surprises *Midnight Sun* offers. He's an earnest, expressive interpreter of standards, playing with feeling and detail. On Alpert's fusion recordings, the trumpet was often concealed behind guitars and electronics. Here, Alpert's out front with nowhere to hide, never straying far from the melody, getting the job done without frills.

Stan Getz's welcome presence on "Friends" confirms Alpert's affinity for the West Coast sound (he produced Getz's *Apasianado*). Eddie Del Barro's string-heavy arrangements don't vary greatly in color over the course of the album—only a radical revision of "Taste Of Honey" swings much. Let others advance bop and blues. Alpert wants to be the champion of cool.

—Jon Andrews



## Saxatives

by Patrick Cole

There virtually seems to be no end to record company willingness to sign saxophonists who specialize in jazz/pop instrumental music. Since adult-contemporary music has come into its own as a radio category, labels big and small introduce new acts on a regular basis. In the pursuit of art and accessibility, some of them produce original and refreshing songs, even if they fall short of breaking new ground.

**Grover Washington's** latest release shows a willingness to explore new territory. He crisscrosses the musical landscape on *Next Exit* (Columbia 48530; 46:54: ★★★★★). He's tackling a snappy remake one minute with "Take Five (Take Another Five)," Latin the next ("Only For You"), and even rap ("Check Out Grover"). While Washington normally excels with his masterful playing, his remake of Dave Brubeck's gem fails to take the song to another level. Washington does well when he complements a superior vocalist such as Nancy Wilson on "Your Love." There are even touches of his mellow, soulful playing from the '70s on "Greene Street" and "Next Exit."

Like Washington, **Najee's** latest offering, *Just An Illusion* (EMI 99440; 64:39; ★★★★★), show-



Najee

cases his skill at embellishing rhythm & blues vocals. On "Deep Inside Your Love," he surrounds the vocals with fluent bursts that enrich the song without stealing the show. His pleasant re-interpretation of Color Me Badd's 1991 hit, "I Adore Mi Amor," is warm with harmonies that communicate with romantic emotion.

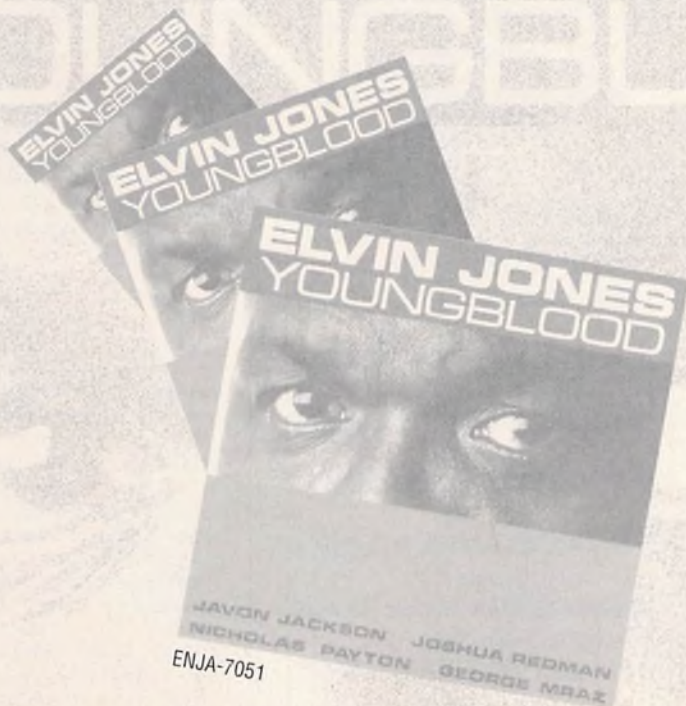
Massachusetts-born saxman **Boney James**

makes a promising debut on *Trust* (Spindletop SPT141CD; 43:15: ★★★½). With excellent backup from guitarist Paul Jackson Jr., percussionist Lenny Castro, and Carlos Vega on drums, the songs are tight and crisp. When accompanied by synthesizers and drum machines, as on "It's A Beautiful Thing," his performance sounds somewhat restrained. But on "Trust," the title track, he displays a sultry voice with great harmonic range that shows promise.

In mixing rhythm & blues influences with jazz, **Everette Harp's** *Everette Harp* (Manhattan 96242; 66:32: ★★★★★) generally succeeds in pleasing the casual listener with airplay-oriented songs. With George Duke's producing talents behind him, his remake of Janet Jackson's "Let's Wait Awhile" stands out. Yet it seems that the Houston, Texas native takes few risks when playing the tenor. His range appears limited. Sometimes his chops become obscured by overbearing keyboards, as on "Full Circle."

On **Art Porter's** *Pocket City* (Verve/Forecast 314 511 877-2: ★★★★★) there is plenty of passion and technical facility. But the high-tech drum programming of producer Jeff Lorber diminishes the punch of songs like "Close To You" and "KGB." Porter is best when playing mellower tunes like "Little People" and "Passion Sunrise." For those who like funk-oriented saxophone, Porter's recording is a treat. **DB**

new from enja records



### ELVIN JONES "YOUNGBLOOD"

The master is back with his first studio recording in years. Featuring some of today's rising young stars.

**JAVON JACKSON**—Tenor Sax  
**JOSHUA REDMAN**—Tenor Sax  
**NICHOLAS PAYTON**—Trumpet  
**GEORGE MRAZ**—Bass

Exclusively marketed and distributed by



177 Cantiague Rock Rd., Westbury, NY 11590  
Tel: (516) 938-8080

To order toll-free call (800) 688-3482



## "One of the most original and rewarding jazz releases of the year..."

a superb composer, Byron is especially absorbing as a player, combining technical virtuosity with a seemingly limitless imagination."

*San Francisco Bay Guardian*

Dubbed "the most important clarinetist of his generation" by *The New York Times*, Don Byron has topped the 1992 *Down Beat* Critics Poll both as Jazz Artist of the Year (Talent Deserving Wider Recognition) and as Clarinetist of the Year.

## Don Byron Tuskegee Experiments

"...a clarinet master capable of swinging like a 30s jazz dervish or keening like a postwar avant-gardist, assays Ellington, blues, and Schumann with both skill and visionary approach."

*Philadelphia Inquirer*

"...simply a masterpiece."

*Boston Globe*



79280



on Elektra Nonesuch

© 1992 Elektra Entertainment, a division of Warner Communications, Inc. A Time Warner Company

For credit card orders call 800-888-8574



## Malachii Thompson

**THE JAZZ LIFE**—Delmark DD 453: *In Walked John; My Romance; Drown In My Own Tears; Mystic Trumpet Man; Croquet Ballet; Lucky Seven.* (48:00)

**Personnel:** Thompson, trumpet; Carter Jefferson, tenor sax; Joe Ford, alto, soprano saxes; Kirk Brown, piano; Harrison Bankhead, bass; Nasar Abadey, drums; Richard Lawrence, congas.

★ ★ ★ ★

Remember when paying dues meant more than graduating from Berklee and hooking up with a major label before your 21st birthday? Well, if you don't, check out Malachi Thompson's third outing as a leader, *The Jaz Life*. It's an album that speaks eloquently and forcefully on the subject, because the trumpeter has paid more than the everyday dues, the ante it takes to stay in the game in an indifferent society. We're talking the big, life-on-the-line dues, like standing up to cancer. Thompson's survival of a rare lymphoma is a victory that buttresses his every note on this well-paced and deliciously varied offering.

*The Jaz Life* forwards a thoughtful, yet passionate take on the stylistic confluence that makes the '60s such a rich chapter in jazz's trumpet legacy. Hard-bop, soul-jazz, r&b, and modal meditations convivially coexist on this album. But, the native Chicagoan's connoisseurship goes beyond just referencing Art Farmer's reading of "My Romance," or evoking Lee Morgan through Billy Harper's minor classic, "Croquet Ballet." Particularly on original compositions such as the nail-hard blues "In Walked John," the Miles-inspired "Mystic Trumpet Man," and the driving, vamp-based "Lucky Seven," Thompson's lean, propulsive solos are allusive without being derivative.

Another measure of Thompson's emergence as a leader is his helmsmanship of a unit whose cogency and cohesiveness tempts comparisons with classic editions of the Jazz Messengers and the Jazztet. The nucleus of Thompson's band—Carter Jefferson and Joe Ford, who fill out the hard-hitting front line, and the explosive Nasar Abadey—jelled as a team when Thompson lived in D.C. This core is ably supplemented by Chicagoans, including 8 Bold Souls' Harrison Bankhead and Thompson's college cohort, Kirk Brown. They swing mightily.

Veterans like Thompson are a needed bal- last against the cradle-and-the-grave syndrome in the jazz industry, which promotes the neophyte and the dead to the exclusion of almost everyone in between. The mix of vigor

## !!!WARNING!!! DON'T SPEND ANOTHER PENNY ON JAZZ IMPROVISATION BOOKS UNTIL YOU READ THIS IMPORTANT MESSAGE!

Pianist/Composer Mike Longo, known for his long association with Dizzy Gillespie, has created a new home study course called "THE IMPROVISED MELODIC LINE" which will amaze you with its effectiveness.

### DEVELOP YOUR OWN ORIGINAL SOUND

Unlike many books on the subject, which stress "what to play" in the form of endless patterns that everyone else is playing, this course teaches you "how to play" in the form of professional techniques that lead to the development of your own original ideas and patterns.

### YOU WILL LEARN:

HOW TO USE RHYTHM AS A SOURCE OF MELODY.  
HOW TO APPLY THIS PRINCIPLE TO CHORDS  
AND ARPEGGIOS.

HOW TO DEVELOP ORIGINAL RUNS AND APPLY  
THIS PRINCIPLE.

HOW TO DEVELOP YOUR OWN II V PATTERNS.  
HOW TO DEVELOP ORIGINAL LINES USING SCALES.  
HOW TO APPLY THIS PRINCIPLE TO POLYMODALITY.

HOW TO APPLY NON HARMONIC MATERIAL TO  
VOICE LEADING.  
HOW TO USE INTERVALIC MOTIVES.

### NOT JUST A BOOK!

"THE IMPROVISED MELODIC LINE" is a complete course of study with homework exercises designed to teach you how to develop your own talent the creative way. In a short period of time you will find yourself creating lyrical original lines as if by magic.

### HIGHLY RECOMMENDED

Sax and flute great JAMES MOODY had this to say: "This is one of the most effective approaches to improvising lines I have ever experienced. I recommend it to musicians on every level."

### IMPORTANT SIDE BENEFIT

After you have digested the material in the course, you will find it to be a valuable tool for teaching other musicians, enabling you to supplement your income through teaching if you so desire.

### FREE GIFT

By including \$1.50 postage and handling with your order, you can receive, ABSOLUTELY FREE, the Mike Longo album "THE EARTH IS BUT ONE COUNTRY" which retails for \$9.95 and features Dizzy Gillespie as a soloist! Act promptly! Offer is available for a limited time only.

### MONEY BACK GUARANTEE

"The Improvised Melodic Line" which contains over 300 notated examples and is priced at less than the cost of a fake book of the same volume and thickness is covered by a complete guarantee. If for any reason you are dissatisfied, simply return it within fourteen days for a complete refund.

### HOW TO ORDER

\*Send check or money order for \$24.95 to:

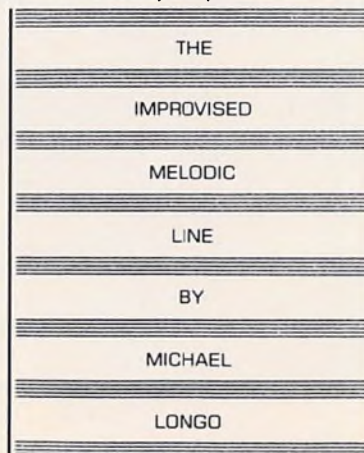
**CONSOLIDATED ARTISTS PUBLISHING**  
290 RIVERSIDE DR.  
SUITE 11-D, DEPT. L  
NYC 10025

Be sure to include the \$1.50 Postage and Handling charge if you wish to take advantage of the \$9.95 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 a 2 lb. parcel.

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





and worldliness they convey has the added ingredient, in Thompson's case, of the simple joy of living to tell the tale. That tale is *The Jazz Life*, and it's a real good one. —Bill Shoemaker



## Zawinul Syndicate

**LOST TRIBES**—Columbia CK 46057: *PATRIOTS; SOUTH AFRICA; LOST TRIBES; RUA PAULA FREITAS; VICTIMS OF THE GROOVE; NIGHT CLOCK; AFTERNOON; SAN SEBASTIAN; IN A WHILE, IN A WHILE; CHANGES.* (51:07)

**Personnel:** Zawinul, keyboards, accordeon, vocoder, acoustic guitar, kalimba, percussion; Mike Baker, drums; Gerald Veasley, bass; Bobby Thomas, Jr., hand drums; Randy Bernsen, guitar; Bill Summers, percussion (cuts 2,5); Carol, Darlene, Lori, and Sharon Perry, background vocals (2,9).

★ ★ ★ 1/2

There has always been a discrepancy between what Joe Zawinul does in concert and in the studio. In concert, he's a jamming fool who likes to turn his fire-breathing soloists loose. His records are inevitably tame by comparison, more concerned with craft than chops. *Lost Tribes* is a groove-oriented celebration, a collection of upbeat, hummable melodies with a world-beat undercurrent. He invariably puts a fresh spin on things with hip harmonies and intriguing little ear cookies from his bank of synths. The buoyant "South Africa," with triumphant vocals by the four Perry sisters, has massive pop crossover appeal. And "Victims Of The Groove" is one of Joe's more successful stabs at commercial funk, while the title cut is a fascinating bit of pan-global exotica featuring Joe's quirky, electronically-altered vocals.

One other thing is clear from listening to this album: Joe really misses Wayne Shorter. On four songs—the moody ballads "Rua Paula Freitas" and "Night Clock," the vampish "Afternoon," and the very soulful "In A While, In A While"—he blatantly tries to recapture Wayne's magic via sampling on his breath-activated Korg PePe keyboard. It's very effective, though somehow it seems like cheating to me. (I wonder how Wayne feels.)

Bassist Veasley is the only sideman allowed to stretch here, and he responds with some stunning flamenco strumming on "San Sebastian." And on the Weather Reportish "Changes," Joe reminds us that he still loves acoustic piano in spite of all the digital toys he's acquired over the years. It's another side of the synth master that I'd like to see more of in the future.

—Bill Milkowski

## FRED JACOBS TIME CHANGE

"Compositionally, Fred Jacobs offers considerable insight, melodic inventiveness as well as a truly "new" feeling..."  
—arnold jay smith

"A sparkling trumpet player with a witty, warm and focused sound..."  
—Stephen Isreal, Times Herald



### Live to Digital Featuring:

Scott Kreitzer, Dave Kikoski, Rufus Reid, Bill Stewart, Chuck Loeb, Troy Millard, Romero Lubamba

*lyrical spiritual romantic*

Get it Fast: CD \$15.00  
Cassette \$10.00 MC/VISA

Call Authentic Marketing  
1-800-777-4636

M/Art Music  
NAIRD

M/Art Music  
1038 Edgewood Lane Fort Lee, NJ 07024

## NOW ON VIDEO!

### JOE WILLIAMS: A SONG IS BORN with George Shearing

Winner--Best Male Vocalist, '92 Down Beat Critics' Poll & '91 Readers' Poll. At the peak of his musical powers and in a unique collaboration with piano legend George Shearing, this is Joe's first video in almost 10 years. Live in 1991 at the Paul Masson Winery. Hi-Fi Stereo.

\$19.98



### GEORGE SHEARING: LULLABY OF BIRDLAND

The only live concert video of the jazz piano legend. His flair for style and melodic elegance is captured in this live 1991 performance from the Paul Masson Winery. His renditions of tunes from Charlie Parker to Rodgers & Hart will mesmerize you. Hi-Fi Stereo. \$19.98

### Also Available:

- \*Alberta Hunter: My Castle's Rockin' \*
- \*Ron Carter & Art Farmer: Live At Sweet Basil \*
- \*Herbie Hancock Trio: Hurricane! \*



For Free Catalog and To Order, Call 800-843-9843

V.I.E.W. Video, Inc. 34 East 23rd Street  
New York, NY 10010

ALSO AVAILABLE AT FINE MUSIC & VIDEO STORES



**WhisperRoom** INC.  
MUSICIAN'S ISOLATION ROOMS



**Play Anytime You Want!!**  
Various Sizes ★ Portable ★ On Wheels  
Assemble/Disassemble in Minutes  
Endorsed By:  
Deanna Bogart ★ Chris Vadala  
Tel. (615) 585-5827 ★ Fax (615) 585-5831  
116 S. Sugar Hollow Rd. ★ Morristown, TN 37813

## RECORD & CD REVIEWS

### Miles' Decade, Part 2

by John Ephland

**F**or Miles Davis, the '60s provided the setting for the most amazing stylistic metamorphosis of any jazz musician in history. Fresh from the late-'50s successes of *Porgy And Bess* and *Kind Of Blue*, Davis went on to stretch and twist his modal bop and blues roots, re-combining them every which way with a startling cast of characters, only to end up in the late summer of '69 with the big bang of *Bitches Brew*, an album loaded with electronics, percussion, funk . . . and controversy.

popular *In A Silent Way* of 1969, *Filles* is performed (and edited) like a suite, with a sense of flow unlike anything Davis had recorded up to that point. That flow is enhanced by a music played all in one key (F), with only five "tunes," and with a mood and rhythms that change gradually from start to finish. (The uncredited Gil Evans—co-composer, arranger, and all-around consultant with Davis for *Filles*—played a crucial role in the album's development.)

As for the classic quintet tracks, "Petit Machins," "Toute De Suite," and "Filles De Kilimanjaro," noted Miles Davis biographer Jack Chambers observed that the band went beyond their usual minimal structures and search for a common mood, asking listeners to "discover the unity of the pieces instead of just



Miles Davis: a fascinating work in progress

VERYL OAKLAND



**THE WORLD'S LARGEST  
CATALOGUE  
OF JAZZ AND BLUES**

Thousands of titles from around the globe. All labels. Great Prices. Lots of vinyl, CDs, cassettes, & jazz videos!

FREE  
CATALOG  
+  
FREE  
OFFERS

STASH, JASS, VJC, SONY,  
BLUEBIRD, PRESTIGE,  
POLYGRAM, GRP, JAZZ  
HOUR, HEP, BETHLEHEM  
& HUNDREDS MORE!!

#### FREE CATALOG

Name \_\_\_\_\_

Address \_\_\_\_\_

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

Zip \_\_\_\_\_ Country \_\_\_\_\_

Mail to:

STASH-DAYBREAK M.O.  
Dept. DB  
140 W. 22nd St., 12th Floor  
New York, NY 10011

FAX: 212-243-4483 • TOLL FREE: 1-800-666 JASS

Last month, we took a look at some recent Davis reissues from 1963 through '66, a critical period for Davis that witnessed major changes, stylistically and otherwise. This month we continue to trek to the end of the decade with two completely different and influential albums, '68's *Filles De Kilimanjaro*, and *Jack Johnson*, an album recorded in early 1970 that points back to the late '60s even as it looks forward to a changed perspective for the '70s. We end our survey in the middle of the decade with the recent arrival of *Complete Live At Plugged Nickel*, a seven-CD import set of mostly previously unavailable material from 1965.

*Filles De Kilimanjaro* (Columbia CK 46116; 56:32: ★★★★★<sup>1/2</sup>) is notable, in part, for its personnel changes (it was the classic quintet's last record) and the total absence of swing rhythms as well as acoustic keyboards (contrary to the liner-note references). Recorded on the heels of *Miles In The Sky*, and at two different points (June and September), the later recordings of "Frelon Brun" and "Mademoiselle Mabry" introduced many fans to keyboardist Chick Corea and English bassist Dave Holland, replacements for Herbie Hancock and Ron Carter. (The new liner notes also maintain incorrect keyboard and bassist personnel for "Frelon Brun" and "Petit Machins," and wrongly note the presence of acoustic basses.) The stylistic precursor to the ever-

locating it, as viewers must discover the unity in a painting with several simultaneous perspectives." You might say these pieces are a fitting climax to four-plus years of growth from Messrs. Hancock, Carter, Tony Williams, and Wayne Shorter under Miles Davis. As for the presence of Holland and Corea, "Frelon Brun" and "Mademoiselle Mabry" today sound more contemporary and rockish, less jazzy in execution, as a stronger pulse combines with a more pronounced melodic framework (as opposed to the relatively freewheeling, jazzy abandon of the now-old band). In passing, *Filles De Kilimanjaro* is a turning-point album unlike any other for Davis: for the first time, his bebop roots were essentially severed, rockier rhythms, electricity, and ostinato-driven basslines now holding sway.

A *Tribute To Jack Johnson* (Columbia/Legacy CK 47036; 52:32: ★★★★★<sup>1/2</sup>), Davis' music for a documentary film on black 1908 world heavyweight boxing champ Jack Johnson, jumps us into the future, or more precisely, April, 1970. The first studio album after *Bitches Brew*, *Jack Johnson's* cast is much larger than the one listed. On hand throughout this heavily-edited mélange of musical forms were (credited) Herbie Hancock on organ(!) and electric piano, electric guitarist John McLaughlin, drummer Billy Cobham, ex-Stevie Wonder electric bassist Michael Henderson, soprano



saxist Steve Grossman, and (uncredited, among others) guitarist Sonny Sharrock, Chick Corea, saxist Bennie Maupin, Dave Holland, and drummer Jack DeJohnette.

"Right Off" (with "additional music by Teo Macero") actually exists in four parts, edited for maximum impact; and, like "Yesternow," the second half of *Jack Johnson*, "Right Off" fades in and out of territory at times rhythmic, sensual, dreamlike, and downright funky. Propelled by Cobham's muscular shuffle beat, the more aggressive "Right Off" swings and/or rocks through slippy, Phantom of the Opera Hancock Farfisa organ and Grossman's sax squeals (part 3), Johnny Guitar McLaughlin's now-famous electric-guitar rave-up (part 4), and a blistering, front-loaded Davis open trumpet.

"Yesternow" combines elements in a surreal pageant of sound. Against a simple bed of funk (notice the almost mechanical role of the electric bass), Davis and producer Macero weave a tapestry that includes a section of "SHHH/Peaceful" from *In A Silent Way* (along with its musical cast), an unreleased version of something called "Willie Nelson" (more guests), and an excerpt at the end that has Davis playing his mute in the midst of an orchestra (a creation of Macero's?) while actor Brock Peters narrates the saga of the star of our show. *Jack Johnson*, like the times, was trippy stuff. Would anyone dare to try and make a jazz album like this nowadays?

More likely are cheap imitations of the Japanese import *Complete Live At Plugged Nickel 1965* (Sony SRCS 5766-5772; 66:48/75:38 / 68:18 / 51:59 / 64:23 / 67:05 / 36:31; ★★★★★½). Recorded at the end of 1965, after the innovative January recording of *E.S.P.* (see "Reviews" Sept. '92), and following three cancelled engagements at the now-defunct Chicago club due to serious health problems for Davis, the music here has been doled out in parts stateside, once on a now-out-of-print twofer, *Live At The Plugged Nickel*, and more recently with a CD's worth of more material, *Cookin' At The Plugged Nickel* (Columbia CK 40645). It's the classic quintet blowing standards and blues similar to the February '64 concert *My Funny Valentine + Four & More*, with one from the new book, *E.S.P.'s "Agitation."*

Space limits discussion of the music with the kind of detail and attention it deserves. For those devoted fans of this quintet, this compact boxed set (the liner notes are in Japanese) is a must-study in contrast, variation, and development of one of jazz's most important bands. Instead of reviewing the package on a disc-by-disc basis, with most of the repertoire repeating itself, examples and highlights will be lifted to hopefully give a taste of what went down during this two-day Christmas engagement.

Not surprisingly, there's a fair amount of consistency throughout: the band sounds real loose (Davis sounds loaded more often than not), playing with a club—as opposed to more formal, concert-hall—approach; of the main soloists, Hancock gets less time. Shorter is the standout; a blues sensibility pervades whether the music is "Stella By Starlight," "All Of You," or "All Blues"; the recording quality (stereo) is generally very good, with, for example, Williams' deft cymbal and brushwork a marvel, and the occasional off-mic playing of Davis and Shorter adding to the feel of a "you are there"

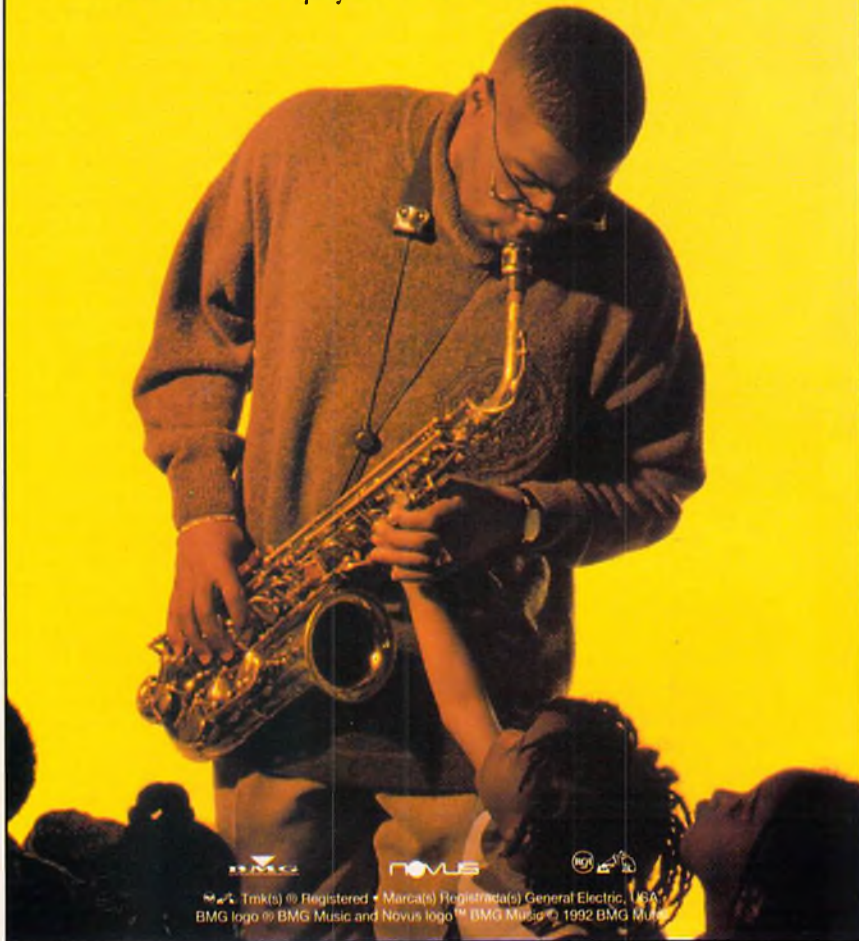
club date; most everything ends up with a medium-tempo gait, as if the band were on some kind of cruise-control; except for the surprise, extremely rare appearance of the sadly edited "Yesterdays," a near-nine-minute "Round About Midnight," a six-minute "Oleo," and shortened versions of "The Theme," the tunes swing and sway for luxuriating lengths (most run well over 10 minutes).

A bluesy, boozy "Stella By Starlight" (Disc 1) starts out in a typically slow, balladic manner, with Davis' familiar yearning trumpet siren

leading the way, only to speed up after two and a half minutes, only to slow down two minutes later, only to speed up again. Does this kind of treatment suggest a band impatient or uncomfortable with slow tempos? Hardly. By this time, these guys were starting to read each other like maps, and were using this material like clay, to be reshaped in musical conversation; it's as if the actual tunes didn't matter, it was the creme center, the improvising, that tasted best. "Stella" is typical as the soloists weave in and out with barley a mention of the theme, with little

## Jazz as it should be... from the Hart.

Faithful to the tradition of jazz, yet distinctly marked by his own fresh sound, Antonio Hart's "Don't You Know I Care" is a rich selection of music played as it was meant to be — from the heart.







sense of a beginning, middle, or end to solos. Shorter's dancing solo pokes at the melody through soft staccato bursts, oblique thematic references buried in a whirlwind of velvety notes. As he does frequently with the ballads here, Hancock's lovely "Stella" solo eventually goes impressionistic and a cappella.

In general, Davis' horn sound is clipped, flinty, less than typically lyrical. The ballads "My Funny Valentine" and "When I Fall In Love" (both Disc 2) are played in a style similar to the upbeat numbers, with scant, passing references to the beautiful melodies as Davis basically slides through the changes with a melancholic tone. His "lack of perfection"—slurring notes with imprecise intonation, playing over bar lines en route to who knows what—is ultimately a musical virtue. At times, his horn sounds oddly triumphant as he's led by the rhythm section one moment, leading the next ("Walkin'," Disc 1). "All Of You" (Disc 3) is played as a slow burn, Davis' mute hanging on every beat, suddenly flying off like a bumble bee, all the while tempered.

One of the features of this boxed set is the way you get to hear Davis & Co. experimenting. Hancock's lead into Sonny Rollins' "Oleo" theme (Disc 3) comes at the end of the tune, which leads into "I Fall In Love Too Easily" (given four treatments overall, and second only to "The Theme," with seven, most of which are four-minute-and-under tags). The experimenting is possible mainly because of Carter's solid-state bass, freeing everyone up even as he directs traffic, dropping tempo, doubletiming, changing meters, maintaining the pulse while Williams' marvelous cymbal work keeps things cozy. Hancock lays out, doesn't even solo on some tunes ("My Funny Valentine," Disc 2; "All Of You" and "On Green Dolphin Street," Disc 5). On the uptempo "So What" (Disc 5), Shorter's sustained solo climax leads the rhythm section into a rare free-time free-for-all, Williams' rough-and-tumble solo capping things off. "No Blues/The Theme" (Disc 6) runs over 19 minutes and is a marvel of group cohesion. At a certain point during Shorter's hypnotic solo, I'd swear there were three different tempos going at once. "All Blues" (Disc 7) gets funky at times, recalling Davis and Carter's "Eighty-One" (from *E.S.P.*). Here is an excellent example of Carter leading the band through deliciously alternating 3/4 and 4/4 sections.

Overall, the feel to the Plugged Nickel engagement is so relaxed, the playing so elevated yet so swinging, any movements toward atonality and abstraction (and there are many) go hardly noticed. The band was, in a sense, creating a new musical syntax, using familiar material to explore the unfamiliar, getting under not only the music's skin but each others' as well. The fact that Davis typically ran tunes together is no accident: the music was seen as one, the mood created, a group mood with "simultaneous perspectives." As with all the available live material from this band, the music was always pointing outward, toward the original studio work that was to continue well beyond *E.S.P.* For most listeners, the Plugged Nickel sets are too much of a good thing. For Davis, Shorter, Hancock, Williams, and Carter fans, it was, and is, a fascinating work in progress. And the stuff legends are made of.

DB



**Nona Hendryx & Billy Vera**

**YOU HAVE TO CRY SOMETIME**—Shanachie 9001: *It's Your Thing*; *You Can Make It If You Try*; *All The Way To Heaven*; *Storybook Children*; *Got To Get You Off My Mind*; *Ain't That Peculiar*; *Didn't You Know You'd Have To Cry Sometime*; *Three Minute Thing*; *Room With A View*; *I Can't Stand It*. (40:01)

**Personnel:** Hendryx, vocals; Vera, vocals, guitar; Tommy Cosgrove, guitar, slide guitar; Clifford Carter, piano, organ; Jared Nickerson, bass; Will Calhoun, drums; Tommy McDonnell, percussion, background vocals; Fred Vigdor, saxophone; Herb Hubel, trombone; Barry Danielian, trumpet; Joe Ferry, Doug Munro, percussion; Chondra Armstead, Brenda Smith, Ethel Calhoun, Chuck St. Troy, Suze Albright, background vocals.

★★★ 1/2

The idea behind Shanachie's new "Soul of Rhythm & Blues" series is a good one: Bring together celebrated soul and r&b artists in duo combinations, plunk them into the studio for a couple days with a star-studded cast of backup musicians and vocalists, and let them experiment with new tunes as well as tried-and-true classics to create a musically spontaneous combustion.

The first release in the series features the exciting collaborations between ex-Labelle singer Nona Hendryx and songwriter/bandleader Billy Vera. The chemistry between the two is especially strong when they trade vocal lines on such songs as the funky "I Can't Stand It" and Vera's stunning soul ballad, "Storybook Children." The pair complement each other very well, with Hendryx's unrestrained vocals inspiring Vera to soar with soulful gusto. Yet, inexplicably, the two don't join in together as much as they could have. I kept waiting for Hendryx to jump in with Vera on his killer walking blues, "Room With A View," co-written by bluester Lowell Fulson. Vera's singing is at its best here: He's deep down into the piece, but my guess is that he would have dipped into an even deeper, more ecstatic blues zone had Hendryx flown into it right after the impressive solo instrumental break.

Despite the disappointing lack of vocal dueting, the album has plenty of sparks. It gets off to a charged start with Hendryx offering a slow gospel intro to "It's Your Thing" before robustly launching into the perky, sexy Isley Brothers classic funk piece. Other highlights are the kickin' take on Smokey Robinson's "Ain't That Peculiar," the gently swinging run through "Got To Get You Off My Mind," and Hendryx's upbeat, Motown-ish "All The Way To Heaven." Musicianship is topnotch throughout, session keyboardist Clifford Carter leading the way



with lots of noteworthy piano and organ lines.  
—Dan Ouellette



## Mario Pavone

**TOULON DAYS**—New World/Countercurrents 80420: *TEPITO; OLD & NEW DREAMS (FOR DEWEY REDMAN); MONK IN SOWETO; WALKING MYSTERY MAN; TOULON; COLIN MAC; Z HOPPER; FREEDOM SONG.* (47:37)

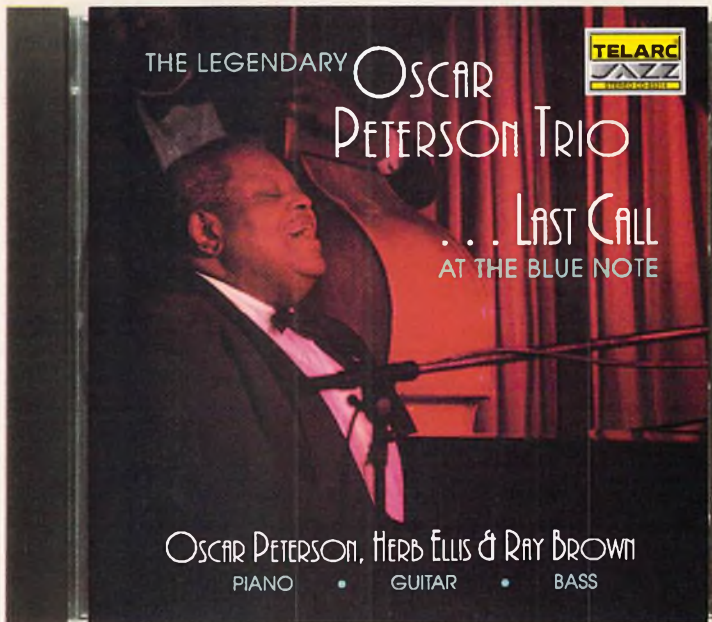
**Personnel:** Pavone, bass; Thomas Chapin, alto saxophone, flute; Joshua Redman, tenor saxophone; Marty Ehrlich, clarinet (4), flute (6); Steve Davis, trombone; Hotep Idris Galeta, piano; Steve Johns, drums.

★ ★ ★ ★

You don't know Pavone, linchpin of the '70s Connecticut scene, bassist for Bill Dixon and Thomas Chapin? Mario's unique. The shape of his lines, his fingerings, even the way he produces vibrato, look and sound a little different. His double-stop-studded runs are sturdy, melodically active but always supportive. His tone is authoritative: below all, dark.

The basic quartet looks mainstream enough—ex-Jackie McLean pianist, a Blakey trombone, and tenor turk Redman (tapped by Mario, pre-Monk award), but his albums steer fresh courses across common ground. Pavone's marriage of muted trombone and two flutes on "Colin Mac" shows an Ellingtonian ear for melded timbres without any attempt to imitate Duke. Hotep's "Monk In Soweto" has Monk signpost chords in the A section, township parallel-motion horn harmonies in the B, but they're joined with total naturalness. Everything feels whole. The arrangements are by Pavone, wild/slick Chapin, whose playing here avoids the glibness he slips toward elsewhere, and producer Marty Ehrlich, whose tangy multi-vectored charts distinguish his own small groups. He stamps "Toulon" with his vision without playing on it.

Joshua's thoughtful playing offers a valuable lesson to other young tenors: it's cool to play outside when you (and the rhythm section) know how. Pavone's shifting harmonic centers ground Redman tonally without locking him into pat patterns. On "Freedom Song," Mario's floating, percussive ground tone resembles that of another undervalued bass titan, William Parker. But then Pavone always writes himself nice parts, like the swaying tango line of "Old & New Dreams." Despite its dedication to Dewey Redman, Joshua declines to imitate, honoring his father's bluesy values but letting his tone speak for itself. Get *Toulon Days* for him, but get it. Now with some smart label reissue Pavone's classic *Digit* and *Shodo*? —Kevin Whitehead



CD-83322 AND CASSETTE CS-33322

## Last Call at the Blue Note

Enjoy the latest in Telarc's highly acclaimed, triple-Grammy-winning series that reunites the legendary Oscar Peterson with Herb Ellis and Ray Brown.

Recorded live, *Last Call at the Blue Note* combines enduring standards with celebrated Peterson originals—10 exceptional tunes in all!

*Last Call* is a 'class' reunion and a class act rolled into one sensational release.

More award-winning Peterson Trio on Telarc. . .

Will be numbered amongst Peterson's finest ever . . . I'm confident that thousands of readers will share my response to this superb release

JAZZ JOURNAL INTERNATIONAL



Live at the Blue Note  
Winner of two Grammys  
CD-83304 and  
Cassette CS-33304

The Saturday night album is even better than Live at the Blue Note, which has sold 100,000 CDs and won two Grammy awards

JAZZTIMES



Saturday Night at the Blue Note: Grammy winner packed with hits on CD-83306 and Cassette CS-33306

Everything you hear is true



For your free copy of Telarc's full-color catalog or our newsletter *Quarter Notes*, call 1-800-800-7152

To order by phone, call J&R Music World Mail Order Department 1-800-221-8180



**Vocal Rovers**

by Fred Bouchard

**C**ertain jazz singers work with material unfamiliar to jazz ears. The likeliest source is a singer's own lyrics or original compositions. Stirring can be a familiar jazz tune set to fresh lyrics. Covers of tunes outside the genre may perk up jaded ears. Let's hear a batch of CDs from singers, not content to ply familiar waters, who rove for

discoveries.

**Carmen Bradford** belts out lots of soul-drenched pop tunes with a fine band behind her on *Finally Yours* (Amazing AMZ-1030: ★★★). The Austin, Tex., indie's catalog holds a merry mix of blues, pop, soul; homegirl Bradford—who shone afrent the Count Basie Orchestra (1983-'91)—fits their groove. Churchy blues ooze from every phrase, be it "You Must Believe In Spring," a wailing "I Believe To My Soul," even her tight, country overdubs on "More Than Just A Trial." The jazz



Vanessa Rubin: soulfulness and intelligence

backup band gets few solos; only co-producer Charlton Johnson is afforded guitar stretch space. One swinger, "Chicago Hello," has the makings of a city-proud classic.

The **Holly Cole Trio**, on *Blame It On My Youth* (Manhattan CDP 7 97349-2; 38:09: ★½), is singer Cole, pianist Aaron Davis, bassist David Piltch. They ply a mixed bag of tunes (Lyle Lovett and Tom Waits make the cut) with fair talent, weird charts, and mixed results. Cole tends to yawn wide, hoot with a broad, heavy vibrato (skewing intonation), take chances she shouldn't (abrupt start and finish of "If I Were A Bell"). She sounds untrained, amateurish, not even particularly sincere. Davis' chord choices may fall awkwardly into "new music"; to me they sound wrong. Fair guest spots from Chicago violin king Johnny Frigo.

A sly, sure, delicate veteran, **Nancy Harrow** sounds in seventh heaven on *Secrets* (Soul Note 121233-2; 50:43: ★★★★★). No wonder. She hasn't recorded in such ripe company in current memory. Darting Clark Terry, supple Dick Katz, Ray Drummond, and Ben Riley strew flowers before her intimate Lee Wiley-ish walks through delectably recherché standards (1938's "Rock It For Me") and worldly originals. No kid writes tunes like her "So Why Am I Surprised," "Sea Change," "Skeleton Trees," "Secrets." You need the golden patina of experience to run across (then tackle!) top-notch, untouched B. Holiday gems like "If You Were Mine" and "Havin' Myself A Time." Terry growls duets with her coo, and Katz changes his chameleon skin quick and handsome. Adult fun.

The hard-ridin', easy-lopin' music of King & Moore, singer **Nancy King** and ex-Oregon bassist Glen Moore, is as irresistible to red-blooded heartland Americans as Aaron Copland and Pat Metheny (whom they cover in a haunting tale of wandering and loss on "Crooked Road"). Everything this Bonnie & Clyde pair do on *Potato Radio* (Justice JR 0802; 57:25: ★★★★★) is raw, dangerous, funny, poignant. Their sidekicks are rough-hewn: catch brief honks of Bennie Wallace's camp tenor and pans (not trapset) bashed by Junior Homrich. Head-to-headers go beyond King & Moore (spare "St. Thomas," scary "Your Love") to King & Art Lande's piano (languorous

**EVERY FEW YEARS, A RECORD COMES ALONG THAT REDEFINES JAZZ.**

*"She's been called the greatest living jazz singer for her way with a phrase, the manner in which she swoops on an emotion, the divine madness of her interpretive methods."*

— CLEVELAND PLAIN DEALER

**BETTY CARTER** *It's not about the melody*

Betty Carter exudes style and attitude on her new Verve recording, *It's Not About The Melody*. "Eleven songs performed by Betty and her newest group featuring Cyrus Chestnut, piano; Ariel J. Roland, bass; Clarence Penn, drums; plus Carter alums Mulgrew Miller, piano; John Hicks, piano; Walter Booker, bass; Lewis Nash, drums."

**THE BEST JAZZ IS PLAYED WITH VERVE**

© 1992 PolyGram Records, Inc. 314 513 870-2 (CD & Cassette)



"Moonlight To You"), Moore & Wallace ("Chromatic Blues"). At center, still, are the frank, acrobatic, reckless King and the orotund, East/West, playful Moore. "Little Bronco" and "Alligator Dancing" could indeed get airplay in Boise and Kankakee. More! King!

Some singers exercise a firm, gentle grip on an audience: **Carmen Lundy** is one of them. Blessed with extraordinary range and velvet tone, she's been schooled sufficiently to control and apportion her gifts wisely. Lundy is mistress of all she surveys on *Moment To Moment* (Arabesque AJ 0102; 44:37: ★★★★★). Her wide and deep foundation—in jazz, soul, and pop—informs every track's power to give beauty, make impact. A skilled composer, Lundy wrote the handsome "Samba De La Playa" and the pretty "As One,"

with spots for Kevin Eubanks' guitar and Chico Freeman's tenor. A long steam on drummer Victor Lewis' "Big Girls" is perfectly voluptuous. She opens and closes going head to head with Eubanks; Onaje Allan Gumbs' light keyboard and arranger's touch says, "Set a diamond simply."

**Judy Niemack**, Chicago stalwart, rewrites jazz classics from a vocalist's perspective as she salutes composers Cedar Walton, Bill Evans, T. Monk, Joe Henderson, et al. Her setting of Ornette Coleman's "Ramblin'" is sensational. Albums like *Long As You're Living* (Free Lance 014; 60:41: ★★★★★½) bring singers and horn players closer together and, when successful, deserve applause. Niemack sings sprightly and thrillingly as an oriole, with a rich, firm tone and tight vibrato. Niemack

scats better than nearly everyone; she's really one with the band, who in any case transcend the art of accompaniment: pianist Fred Hersch, drummer Billy Hart, bassist Scott Colley. Joe Lovano plays tenor on four—what a heady duet they make on her own "You've Taken Things Too Far." (Free Lance: JPR Productions, 13 Rue de Bellefond, 75009 Paris, France.)

**Vanessa Rubin** on *Soul Eyes* (Novus 63127-2; 53:10: ★★★★★½) is an upfront heir-ess to the unworn crown of the young Nancy Wilson, bringing intelligence, soulfulness, and talent into keen, happy focus. She knows how to follow through a phrase (like a club or bat swing), makes canny note choices, and has a lovely, "honey-laden" tone. She sings jazz standards (Mal Waldron's "Soul Eyes," John Coltrane's "Giant Steps," and the difficult Johnny

**NEW EXOTIC**

## GRANADILLA WOOD

IMPORTED DIRECTLY FROM TANZANIA & MOZAMBIQUE

The Super "GONZ" I & II (TENOR)

The Super "LIEB" I (SOPRANO)

"A Hybrid of Technological Achievement"

Utilizing the latest, sophisticated CAD/CAM computer technology, we are pleased to introduce for the first time in the United States, two Original GRANADILLA WOOD, Customized, TENOR and SOPRANO Saxophone Mouthpieces.\*

Designed by Master Artisan Gary Sugal, in close collaboration with Jerry "The Gonz" Bergonzi and master saxophonist extraordinaire Dave Liebman, **SUGAL MOUTHPIECES** has acoustically captured a powerful "warm" "WOODY" Traditional / Contemporary sound.

Our versatile Granadilla Wood mouthpieces offer the saxophonist an OPTIMUM POWERFUL CENTERED SOUND with PERFECT INTONATION, producing a "SWEET, "DRY" beautiful woody sound.

These dramatically INNOVATIVE Original designed mouthpieces, with our precision-machined "Mini Tracks"™ focus the air flow, economically, into the chamber, resulting in a Powerful, rich warm/bright woody sound.



Our highly-acclaimed built-on ligature, designed to insert into the "sleeves" of the mouthpiece, includes three interchangeable tone plates, allowing selective alterations of timbre. Throughout all registers of the horn, the full integrity of each note is the ultimate prize resulting from the natural composition of this exotic "sweet" African Granadilla Wood.

Every **SUGAL** Mouthpiece is meticulously custom-finished to a player's precise specifications. Virtually no recording "feedback" or metallic "buzzing effect" is heard or felt by the discriminating saxophonist.

\* Yes, we just finished a "SUPER" Classic ALTO and CLARINET in the Granadilla Wood.  
Call or write for complete details!



### MOUTHPIECES, INC.

99 South Street • Providence, RI 02903 • (401) 751-2501 • (800) 334-7299 • FAX (401) 751-2604



Griffin ballad, "When We Were One") with warm aplomb. Reliably appealing charts by Mr. Gumbs (and his sassy "Autumn") add silken touches. Kirk Lightsey, Cecil McBee, and Lewis Nash make the date.

**Cassandra Wilson** on *Live* (JMT 849-149-2; 69:08; ★★) seems not to be the same singer I raved about on 1990's *Jumpworld*. She sings foggily and greyly on this set recorded 4/91 in Munich, alternating brooding hoots with sharp, agonized declamations, and high quasi-falsetto coos. Wilson sounds

weighted, unhappy, disoriented, her phrase endings dragged down by some unseen force. Lyrics, no longer clear, are stylized and largely inarticulate on standards like "Round Midnight" and "Body And Soul." I can't fob off the blame on the sound. Though her scating maintains some glancing focus, Wilson appears to be making less effort to communicate verbally, a disservice to her originals. Her trio of James Weidman, Kevin Bruce Harris, and Marc Johnson negotiate aggressively the dramatic, overwrought arrangements. **DB**



**Barbara Dennerlein**

**THAT'S ME**—Bluemoon 79183; *DANCING SHOES*; *GRANDFATHER'S FUNK*; *THAT'S ME*; *THREE HEARTS*; *MONKOLOGY*; *LOVE AFFAIR—THE BALLAD*; *LOVE AFFAIR—FOREVER AND NEVER*; *ONE FOR MISS D.*; *DOWNTOWN N.Y.* (63:39)

**Personnel:** Dennerlein, Hammond B-3 organ, foot-pedal bass, synthesizers; Ray Anderson, trombone; Bob Berg, saxophone; Mitch Watkins, electric guitar; Dennis Chambers, drums.

★★★ 1/2

**JAZZ OFFERINGS**  
New Paperbacks  
from Da Capo Press



**BROTHER RAY**  
Ray Charles' Own Story  
Updated Edition  
by **Ray Charles** and **David Ritz**

"An unsparingly personal document, told in a style that bears a striking resemblance to Ray Charles sitting around with close friends rapping . . . If they gave Grammy awards for books by musicians, *Brother Ray* would be a certain winner."

—Leonard Feather

\$13.95

**THE COMPLETE LYRICS OF COLE PORTER**

Edited by **Robert Kimball**  
Foreword by **John Updike**

"What bliss . . . Porter's collected work is not just a hit parade but a record of his artistic development and of the time in which he flourished."

—Rhoda Koenig, *New York Magazine*  
\$19.95

**THOSE SWINGING YEARS**  
The Autobiography of  
**Charlie Barnet**

with **Stanley Dance**  
Foreword by **Billy May**

"Where booze, women, and drugs destroyed others, the exuberant Barnet, unimpeded by any moments of depression, just kept swinging . . . it is not inappropriate to think of Charlie Barnet as Jazz's Henry Miller."

—Los Angeles Times Book Review

\$12.95

**JAZZ**  
America's Classical Music

by **Grover Sales**  
Foreword by **Gene Lees**

"Recommended to anyone who wants to know about jazz . . . an enormously rich and fabulous story that lives in the music and its players, outlined in a way that whets the appetite."

—Robert Dawidoff,  
*Los Angeles Times*

\$13.95

Available at your bookstore;  
or call 800-321-0050

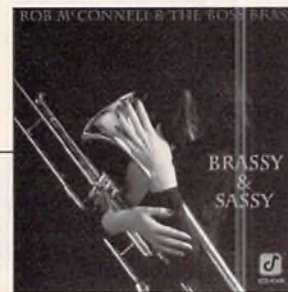


**Da Capo Press**  
233 Spring Street  
New York NY 10013

If the Hammond B-3 in jazz is a tradition on the rebound, the impressive organist Dennerlein is just to the left of center in the tradition. There is plenty of bluesy swagger, timbral swirl, and hot sauce on Dennerlein's latest album, but she also ventures into Latin-jazz, swing, and fusion-ish combinations thereof—turfs not normally germane to the jazz organ as we know it.

*That's Me* should be subtitled "That's Us," so integral is the ensemble on board. Dennerlein is complemented with trombone hero/comic relief man Anderson, Berg's direct-to-the-sternum sax attack, and the intelligent post-fusion style of Watkins. Dennerlein handles the bass underfoot very ably, but in a way that sometimes stiffens the rhythm section as defined by Chamber's drum foundation. As varied as the music is, it's more conservative than the unusual textures suggest. A certain melancholic air hovers over her "Love Affair," and her Latin-ish inventions have a kind of darkly handsome tone. "Monkology" celebrates Monk's chromatic tics and mischievous half-steps more than his rhythmic quirkiness. The ever-antic Anderson's ode to the boss, "One For Miss D.," is a blues with the trajectory of a drunken snake.

—Josef Woodard



**Rob McConnell**

**BRASSY & SASSY**—Concord Jazz CCD-4508:



*STRIKE UP THE BAND; HEY; VERY EARLY; THINGS AIN'T WHAT THEY USED TO BE; SCRAPPLE FROM THE APPLE; EMBRACEABLE YOU; WHY DID I CHOOSE YOU?; BLUE SERGE SUIT(E).* (67:12)

**Personnel:** Arnie Chycoski, Steve McDade, John MacLeod, Guido Basso, Dave Woods, trumpets; McConnell, Ian McDougall, Bob Livingston, Jerry Johnston, Ernie Pattison, trombones; Gary Pattison, James MacDonald, french horns; Moe Koffman, John Johnson, Eugene Amaro, Rick Wilkins, Bob Leonard, various reeds; Don Thompson, piano; Ed Bickert, guitar; Steve Wallace, bass; Terry Clarke, drums; Brian Leonard, percussion.

★ ★ ★

On *Brassy & Sassy*, Rob McConnell has again produced a highly credible product. The harmonies and combinations are contemporary

without excess. The dynamics are appropriately and intelligently varied, as this is not by nature a loud band. If the hues are sometimes cool and placid, this is often an extension of the material, as on Bill Evans' "Very Early." The most atrocious triumph of sheer bad taste is when the band sings the theme from "Scrapple." But "Blue Serge," a 20-minute, three-parter by Ian McDougall, is solid atonement, and "Strike Up the Band" gives off some heat.

Yet, on record at least, though the solo work is clean and energetic, there is a mechanical stateliness to these big ensembles. "Swing" is a word one hears less and less these days in talk about jazz. There's a reason, I think. As the music goes on, it is a *value* that seems to grow more faint with each passing year.

—John McDonough

## Classroom Jazz

by Jack Sohmer

**N**ot that it was ever much different for jazzmen, but given today's economic outlook, it seems cozier than ever to remain in school for as long as possible. Never before in the history of formalized jazz education have so many young musicians received upper-level degrees, only to discover upon

graduation the twin downers of real life in the '90s: no gigs and no places to jam. Since the time-honored apprentice system, once the rule of the game, is now a thing of the past, the new kids out each season are expected to either score with a major label immediately, or, falling short of that near-impossible dream, step back and wait until their turn comes up again in the next available category: Previously Overlooked Middle-Aged Talent Now Ready For Reconsid-

ZETA  
EVOLVE  
OR  
DIE

ZETA MUSIC MIDI & STRINGED INSTRUMENTS  
2230 LIVINGSTON ST. OAKLAND, CA 94606  
510-261-1702 • 800-622-6434 • fax: 510-261-1708

hat

JOHN ZORN, GEORGE LEWIS & BILL FRISSELL on hatART CDs  
6005: NEWS FOR LULU 6055: MORE NEWS FOR LULU (NEW RELEASE)

Sponsor: Swiss Bank Corporation, Basle/Switzerland.  
Hat Hut Records LTD, Box 461, 4106 Therwil/Switzerland

Photo: Manfred Rinderspacher



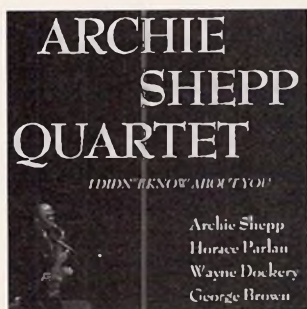
# TIMELESS JAZZ PRESENTS



CD SJP 379

## GARY BARTZ SHADOWS

"PEOPLE - SHADOWS - MERGE - INTO - SONG"



CD SJP 370

## ARCHIE SHEPP QUARTET I DIDN'T KNOW ABOUT YOU

CD SJP 386

## ARCHIE SHEPP QUARTET BLACK BALLADS

CD SJP 350

## TOMMY FLANAGAN TRIO featuring Kenny Burrell BEYOND THE BLUEBIRD

CD SJP 380

## JARMO SAVOLAINEN with Wallace Roney, Rick Margitza, Ron McClure and Billy Hart FIRST SIGHT

All Timeless CDs available at Tower Records and other specialized recordstores, distributed by North Country Distributors and Timeless Records/USA.

FOR FREE CATALOGUE  
TIMELESS RECORDS, 57 WEST 10TH STREET,  
APPT. 1C NEW YORK, NY 10011 212-529-3655

THE BEST Jazz IS TIMELESS

# RECORD & CD REVIEWS

eration.

The **University Of Las Vegas Jazz Ensemble** has many prior awards, international tours, and recordings to its credit, but its most recent entry, *Caliente, Muy Caliente* (Walrus CDWR-4504; 58:58: ★★★★★), has to be its best to date. Most of the charts were written by Bob Florence and Don Menza, whose tenor also sparks "Rose Tattoo," "Red Men's Revenge," and "Samba De Rollins." The outstanding student soloist here is trombonist Neil Maxa, who is featured on "A Night In Windsor" and "Imagine What A Change Will Do."

*Lab 90* (North Texas Jazz LA 9001-NS; 47:36: ★★½), by the historic **One O'Clock Lab Band**, suffers primarily from director Neil Slater's mixing, which favors the rhythm section and background horns over his soloists, some of whom, like trumpeters Magnus Broo and Rocky Winslow, flugelhornist Kevin Watt, trombonist Joe Jackson, sopranoist Carolyn Kafer, and tenorman Jonathan Beckett, are quite good. Also to be commended is composer/arranger Bert Ligon for his "Close To Home."

**Northern Illinois University Jazz Ensemble** (DB Outstanding Performance, 1992: Alan Hood, Ken Hoffman, Chris Collins), under the direction of Ron Modell, has just released *Kids Are Pretty People* (NIU 5392CD; 65:54: ★★), an item notable for the contributions of trombonist/composer Chuck Sloka on his own "Movin' And Groovin'" and Thad Jones' title tune. "Kids . . ." flugelhornist Alan Hood on "Can't Stop The Crying," and Karl Montzka's chart on "Quicksilver." However, what especially mars this issue is its comparatively muffled sound.

Much to my surprise, the **New England Conservatory Jazz Big Band**, directed by no less than George Russell and Scott Cowan, produced the least impressive entry of all the

higher-education ensembles. On an untitled, unnumbered cassette (30:00: ★), this prestigious institution offers us five very poorly recorded, uncredited live concert performances of "Little Niles," "The Twitch," "Viva Tirado," "All About Rosie," and "Vertical Forms VI, Events III And V." Little ado about even less, sorry to say. Just a tad better is *Hot Off The Presses* (JE1-003; 60:00: ★★) by the **University Of Massachusetts Jazz Ensemble**, a recording that benefits principally from better engineering, but whose talented soloists are sometimes defeated by the now hopelessly outdated blarings of a Kentonian brass section.

*Cal Arts Jazz 1992* (DPRO 79263; 64:15: ★★), a product of the California Institute Of The Arts, is by far the most professionally recorded of all the items so far examined. Their main concentration seems to be in the area of experimental modern composition, such as pianist Greg Kurstein's "Hikari-Goh," which features the polished alto playing of Peter Epstein, and Otmaro Ruiz's "Different Opinions," a study for woodwinds and saxes. Their interest in world music is represented by the African ensemble arrangement of the traditional chant "Agahu" and Julie Spencer's "Tribeca Sunflower," a pleasant piece for flute, sitar, marimba, and drums.

*Get With The Program* (Mark unnumbered; 50:00: ★★★★★), by the **University Of Kentucky Jazz Ensemble** (DB winner), maintains the same high quality as admired on *Cruisin'*, their entry for 1991, but this time the emphasis is on smaller groups. Outstanding among the variously voiced and manned arrangements is David Hummel's "I'm Beginning To See The Light," which features the trumpets of Todd Hastings and Keith Powell and the saxes of John Richardson and Larry Nelson. Jazz

CONTINUED ON PAGE 54

## PRESTINI REEDS

A HERITAGE OF MUSIC—A TRADITION OF EXCELLENCE—SINCE 1890

- **Reeds made with French and Spanish cane only—guaranteed.**
- **Carbide smooth profiling like most imported reeds.**
- **French filing on clarinet, • "V" cut on sax.**
- **Accurate grading of each reed. • Heavy center spine for long lasting reeds.**



AVAILABLE IN BOXES OF 2 REEDS (twin pak), 10, and 25 REEDS.  
CONTACT YOUR NEAREST DEALER OR CALL FOR FREE SAMPLES.

PRESTINI REED CORP. - P.O. BOX 2296 - NOGALES, AZ. 85628 • 1-800-528-6569



CONTINUED FROM PAGE 52

Studies Director and flutist/saxophonist Miles Osland, Assistant Director and pianist Orville Hammond, and Trumpet Instructor Vince Di-Martino are the soloists on the last two numbers (by the Faculty Jazz Quintet), and, if their playing is a fair indication of their pedagogical abilities, then it is easy to see why they have turned out so many good students.

For some curious reason, there is a lessening of creativity and individuality among some high school players as soon as they become absorbed into the collegiate environment. Not that I've tracked the course of any one particular musician throughout the length of his academic career, but I have noticed that some high school bands and individual players have displayed qualities of jazzmanship far superior to those evidenced by musicians only a year or

two older. Is it possible that somehow, in the refining process that is part and parcel of higher education, we not only polish technical skills but also discourage some natural gifts toward self-expression?

A prime example of unfettered, undisturbed real jazz is *Arts Jazz '91* (unnumbered; 60:00; ★★★★★), by the now almost-legendary **Booker T. Washington High School For The Performing And Visual Arts** in Dallas. Directed by Bart Marantz, this school's jazz program has in the past already produced such well-known young players as trumpeter Roy Hargrove, as well as winning DB's awards this year for both Jazz Combo and Outstanding Performance (Gabe Dorrell, Jonathan Johnston, and Andrew Griffith). On this superior entry, the Combo plays seven tracks, notable for both tenorman Dorrell and pianist Johnston

on "Minor Mood," "Cheesecake," and "Moanin'." Another longtime DB winner (1981, 1982, 1984, 1989, 1990, 1991, and 1992) is the **Decatur MacArthur Jazz Band**, whose *Night Visions* (unnumbered; 60:00; ★★★½) features the sharply-honed Basie-influenced crew in 12 more-or-less standards, the most captivating soloists being trombonist Brian Culbertson and tenorman John Camp.

Since California's **Hemet High School Jazz Band's** *Only Forever* (Walrus CDWR-4502; 53:45; ★★) consists only of selections culled from previous years' efforts (1981, 1984, 1986, and 1990), it can hardly be considered a representative example of the band's current performance level. But for whatever it's worth, the overall style of direction and choice of arrangements seems to be locked rather heavily into the laid-back, cool, and safe fusion of the sun & surf '80s. More than likely, all of the players heard on this recording have since moved on to other schools or careers.

Another oddity here is *First Step*, by the **New World School Of The Arts Jazz Septet** (NWSA 001; 69:57; ★★½). Although voted as DB's 1992 Winner for Performing Arts High School Jazz Ensemble, this wannabe avant-garde group (Ornette and Jimi meet Brubeck and Metheny) is actually an outgrowth of Miami-Dade Community College's New World Campus, aka the Wolfson Campus, so the college itself should receive credit for this sort of community encouragement, not some non-existent high school. I have rarely been in agreement with the stylistic orientation of Miami's leading jazz academicians, but I nevertheless support their efforts. After all, anything is better than left-over salsa and garage-band punk.

On the basis of this admittedly limited evidence of our jazz schools' most recent output, I can only reiterate what others have said before me. There is an appalling sense of sameness about most of the writing and solo work, and this would seem to indicate a commonality in the backgrounds, interests, and tastes of the various directors involved. If, instead of placing so much emphasis on the development of technical prowess and studio-quality reading skills, the directors concentrated on the really important aspects of jazzmanship, then perhaps their students would respond with performances reflecting their own feelings and ideas, not the slick product of today's megabuck recording industry. I especially found it discouraging to note the absence of any attempt to introduce tonal color or textural variety in the arrangements, and was just as saddened by the thought of an almost conspiratorial consensus among the writers and directors to avoid the use of the clarinet in either ensemble voicing or solo. Is it that this once essential and still-revered instrument is too difficult or too challenging for the students to master? Or is it that the band directors themselves have no interest in any kind of jazz that doesn't have its roots in either Stan Kenton, 1960s Basie, or fusion? If the latter, then they are seriously shortchanging their students. Indeed, what purpose are all those Jazz History courses serving if they don't inspire young musicians to explore avenues other than those which are merely expedient or fashionable?

DB

## Jerome Callet's *Jazz* Fluegelhorn

Jerry's new *Jazz* Fluegelhorn neither looks nor plays like any other fluegelhorn. No sir, one look will tell you that Callet is at it again, making a better instrument. Look at the slides! At first glance they appear to be missing because they run parallel to the valves and wrap around the bell in a graceful curve which makes for much better air flow. This radically new design makes *Jazz* a pleasure to hold. The valve assembly is a *straight flow thru* design. Piston stroke is *very short* so you can really get around those fast runs.

More important is the *superb intonation* which together with the *evenness in every register* sets new standards in fluegelhorn design. The *Bronze 6" bell* produces a big dark sound with great center and focus. The specially designed mouthpiece provided

with the instrument is .635 (7C) diameter with a very deep cup and large throat which not only gives you that deep fluegelhorn sound but an easy upper register as well.

This beautifully made instrument is available only in lacquer and comes with mouthpiece and a gorgeous double leather gig bag which holds fluegel, trumpet, mutes and accessories.

Guaranteed to outplay any fluegelhorn ever made or your money back.

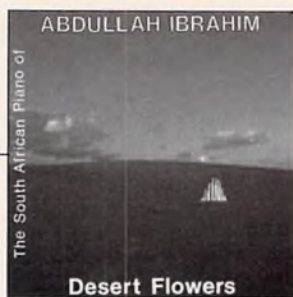
Call 1-800-JCS-HORN  
for further information and availability.

*Jerome Callet*

SETTING NEW STANDARDS  
IN TRUMPET AND  
MOUTHPIECE TECHNOLOGY

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





**Abdullah Ibrahim**

**DESERT FLOWERS**—enja R2 79680: *THE PRAISE SONG; JUST ARRIVED; ANCIENT CAPE; DESERT AIR; COME SUNDAY; DISTRICT SIX; SWEET DEVOTION; EDIE; FOR JOHN COLTRANE; TSIDI; MIZU/WATER.* (53:24)

**Personnel:** Ibrahim, piano, vocals (4.9), synthesizer (1.11).

★ ★ ★ ★

Minus the Zamfir-like synth opener and closer, this is a striking solo effort. Ibrahim's Ellingtonian side is showcased on his own "Just Arrived" and his luminous reading of Duke's "Come Sunday." Two sentimental cuts follow in succession—the slightly cute "Edie" and "For John Coltrane," which the pianist sings unpretentiously, as he does the anthemic "Desert Air." And, naturally, there are several varieties of Ibrahim's special brand of pulsing zulu groove.

—John Corbett



**Lil' Ed And The Blues Imperials**

**... WHAT YOU SEE IS WHAT YOU GET**—Alligator ALCD 4808: *LIFE IS LIKE GAMBLING; FIND MY BABY; OLDER WOMAN; PLEASE HELP; TOOTHACHE; LIVING FOR TODAY; TRAVELLIN' LIFE; OUT OF THE HOUSE; UPSET MAN; LONG, LONG WAY FROM HOME; WHAT YOU SEE IS WHAT YOU GET; BLUESMOBILE; WHAT AM I GONNA DO?; PACKIN' UP.* (62:17)

**Personnel:** Lil' Ed Williams, guitar, vocals; Mike Garrett, guitar; Eddie McKinley, tenor sax; James "Pookie" Young, bass; Kelly Littleton, drums.

★ ★ ★ ★

No big surprises from Lil' Ed, just a solid, meat & potatoes blues record. Less reckless than mess-master Hound Dog Taylor, Williams dusts his slick slide broom on generic chuggers like "Packin' Up" and "Find My Baby." But Ed really glitters on boogies, shuffles, and the disc's couple of slow, crockpot-cookers, like the expan-

# CHESKY JAZZ

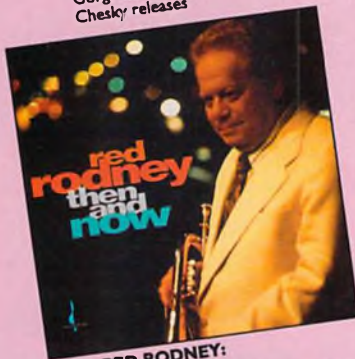
LIVE 128X OVERSAMPLED DIGITAL RECORDINGS



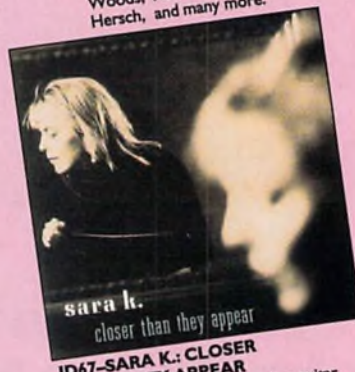
**JD73-ANA CARAM: THE OTHER SIDE OF JOBIM**  
Sensual and sophisticated tribute to Brazilian composer Antonio Carlos Jobim. Gorgeous follow-up to her previous smash Chesky releases



**JD82-A NIGHT OF CHESKY RECORDS JAZZ/LIVE AT TOWN HALL-THE JVC JAZZ FESTIVAL**  
Live recording from New York featuring Chesky All-Stars Paquito D'Rivera, Phil Woods, Tom Harrell, Ana Caram, Fred Hersch, and many more.



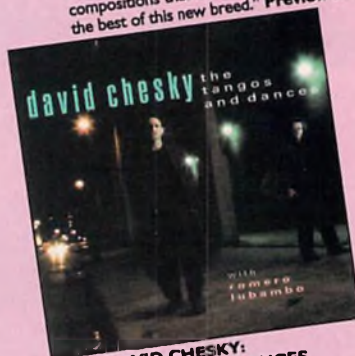
**JD79-RED RODNEY: THEN AND NOW**  
Classic Be-Bop with a twist- Red leads us and a very contemporary quartet into "Bop for the nineties."



**JD67-SARA K: CLOSER THAN THEY APPEAR**  
"Sara K, who also contributes fine guitar work, turns in a collection of mostly original compositions that mark her as one of the best of this new breed." *Preview Reviews*



**JD80-MONTY ALEXANDER: CARIBBEAN CIRCLE**  
A hot all-star jazz ensemble featuring Jon Faddis, Frank Foster and Slide Hampton, joins Monty on a musical journey through his jazz and Caribbean roots.



**JD72-DAVID CHESKY: THE TANGOS AND DANCES**  
A powerful blend of Latin American dance forms and classical elements. Stately rhythms, rich harmonies and soaring melodies, passionate and emotional.

**CHESKY RECORDS/YOU CAN HEAR THE DIFFERENCE**  
Recorded using minimalist mixing techniques and without overdubbing or artificial enhancement to ensure the purest most natural sound possible.

Chesky Records CDs, Audiophile LPs, and cassettes are available in Fine Audio and Record Stores, or order direct with Visa/Mastercard by calling 1-800-331-1437 or 212-584-7537, or send check or Money Order: CDs \$14.98 plus \$3.00 postage and handling (add 8 1/4% tax in New York State) to:

# CHESKY RECORDS

Radio City Station, PO Box 1268, New York, NY 10101





sive "Living For Today" and "Long, Long Way From Home," both of which clock in over seven minutes. "What Am I Gonna Do?" features Muddy-esque voice, cool-ass groove, and a pocket nearly as wicked as the funky "Upset Man." On the whole, . . . *What You See Is What You Get* is a genuine risk-free rocker. —J.C.

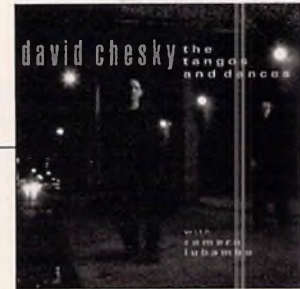


**Adam Makowicz**

**PLAYS IRVING BERLIN**—VVC VWCD 4102: *THERE'S NO BUSINESS LIKE SHOW BUSINESS; BE CAREFUL, IT'S MY HEART; BLUE SKIES; THIS YEAR'S KISSES; A PRETTY GIRL IS LIKE A MELODY; STEPPIN' OUT WITH MY BABY; ALWAYS; CHEEK TO CHEEK; HOW DEEP IS THE OCEAN; LAZY; I GOT THE SUN IN THE MORNING.* (58:38)  
**Personnel:** Makowicz, piano.

★ ★

Let's put it this way: you'd be glad if Makowicz started tinkling Berlin on your neighborhood piano-bar piano. Glad, that is, because you could go on talking. Of course, this prodigious Pole has dextrous fingers and an easy way with melodic variation. But I find these takes overly show-busy; too much glitz, too-smug interpretations, too little of any value going on in the left hand. Just too too. —J.C.



**David Chesky**

**THE TANGOS AND DANCES**—Chesky JD72: *DANCE No. 3; TANGO No. 2; DANCE No. 4; CHORINHO No. 19; DANCE No. 1; CHORINHO No. 7; DANCE No. 2; TANGO No. 1; CHORINHO No. 18; DANCE No. 5.* (68:54)  
**Personnel:** Chesky, piano; Romero Lubambo, guitar.

★ ★ ★

I like these breezy pieces, but they do come off

**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 \_\_\_\_\_

**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)

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

- Check
- Money Order
- VISA/MC

**U.S. funds only**

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



a bit like soft-core Piazzolla, with little of the suddenness and deep-darkness of the Argentine nuevo-tango czar. The chorinhos are quiet reflecting pools, while the urbane dances and occasionally stormy tangos are more involved and interesting. Chesky plays his compositions forcefully, with care. Lubambo's role is minor, his playing rather tentative and unnecessarily quiet; in fact, these might have worked just as well arranged as solos. —J.C.



## Gonzalo Rubalcaba

**IMAGES: LIVE FROM MOUNT FUJI**—Blue Note CDP 799492: *NO NAME*; *IMAGINE*; *AUTUMN LEAVES*; *PEACE AND QUIET TIME*; *GABY*; *JOAO*; *EBONY*; *GIANT STEPS*; *MIMA*. (66:08)

**Personnel:** Rubalcaba, piano; Jack DeJohnette, drums; John Patitucci, bass.

★★★★

I'd not been so wowed by the man from Havana, but this is a nice live record, made before an obviously gonzo crowd. It's never advisable to play John Lennon's "Imagine"; otherwise, the set list is cool, "Autumn Leaves" getting a jumpy prelude before liftoff, a break-neck "Giant Steps" also receiving a consuming unaccompanied preamble. Rubalcaba contributes some elegant pieces, as well, particularly the fertile "Joao." DeJohnette is flamboyant, Patitucci robust, but ears are on Rubalcaba. He's showy, in spots given over to Jarrettish passionate excess, but he is also capable of hard-boiled beauty with a bright, Latin tinge. —J.C.



## Medeski/Martin/Wood

**NOTES FROM THE UNDERGROUND**—happ Jones 2921: *HERMETOS DAYDREAM*; *THE SAINT*; *LA*

*GARONNE*; *ORBITS*; *UNCLE CHUBB*; *REBIRTH*; *OTIS*; *UNITED*; *CARAVAN*; *QUERENCIA*. (72:29)

**Personnel:** John Medeski, piano; Billy Martin, drums, percussion; Chris Wood, bass; Steven Bernstein, trumpet (2,5,6,10); Thomas Chapin, alto sax (2,5,6), alto flute (10); Doug Yates, bass clarinet (2,5,6); Bill Lowe, tuba (6), trombone (2,5,10); Curtis Hasselbring, trombone (2,5,6,10); Gloria Tropp, vocals, (5,10).

★★★★

Yeah! Sure, it's an open-ended, all-over-the-

place thang, but that's what makes it so great. In places, the core trio plays a jazz smooth-groove like an acoustic Soul II Soul, with cocky bass line, nasty piano, and rolling funk drums. Elsewhere things go any number of different directions. "The Saint" turns a way-out-West-style cowbell tap into a raucous N'awlins sprawl; pianist Medeski shows his hard-bop noggin on Wayne Shorter's "Orbits" and "United"; "La Garonne" lays tart piano lines against a would-be sweet ballad background. Big fun—get this one, I'd say. —J.C.



## THE GOLD STANDARD.

**B**ari Gold, the standard of excellence.

Soprano, Alto, Tenor, and Baritone hand polished brass saxophone mouthpieces finished in 18 carat gold.

Nothing compares to the clarity and intensity of metal, and no other mouthpiece can match the

projection and power produced by the Bari Gold.

Over forty years of experience, and the most advanced manufacturing methods in the industry create the ultimate playing experience... Bari Gold.

Soprano: \$115.00	Tenor: \$125.00
Alto: \$115.00	Baritone: \$145.00

Cap and Ligature included



Write for brochure.  
Dealer inquiries invited.

**Bari Associates, Inc.**

788 N.E. 40 CT., Ft. Lauderdale, FL 33334  
(305)564-2733 • Fax (305)568-1182



## 1 Sun Ra

"Out In Space" (from *It's AFTER THE END OF THE WORLD*, MPS) Ra, *Mini-Moog*, 1970.

Very different. This is organic-sounding. Almost as organic as one would expect from an old laboratory oscillator. There's no modern-day synthesizer feeling. There's a nice Dada element in it. There's a playfulness. It's not composition but improvisation. This is among the first attempts at electronic jazz. This is less inhibited and more free-for-all. It's undisciplined the way a session is that's gone on too long and everyone is tired. It's clearly somebody who has some chops but I don't hear much happening in this selection. 2 stars.

## 2 Jan Hammer

"Evan" (from *MIAMI VICE*, MCA) Hammer, *Fairlight CMI*, keyboards, 1985.

This might make a very decent film score. Certainly very professional. It's probably from within the last five years. There's some improvised lines that have been overdubbed, but the whole thing hinges too much on this repeating synthesizer rhythm; but at least even there there's an attempt to vary the filter cut-off that keeps it from degenerating into a stock rhythm loop. It's an attempt to be quite commercial by somebody who has good skills in the field. The whole sound is over-processed. It's the "What-else-did-you-get-for-Christmas?" sound. Sounds like every box in the studio is being used like it were a moral obligation not to let anything sit idle. Because it's more technically adept I'll give it a 3.

## 3 Joe Zawinul

"Rua Paula Freltas" (from *LOST TRIBES*, Columbia) Zawinul, keyboards, *Korg PePe*.

Oh, nice harmonies. Sort of what used to be called lightly hyper-modern jazz. But it's not really. I think in this case, the overabundance of reverb is to hide the fact that the ensemble is not an acoustic one. That's a rather lame attempt at a sax solo, isn't it? Jeepers! Sounds very tired. It sounds like a fairly cynical type of music again.

JD: *Joe Zawinul from his new album.*

That's a shame. I really loved a lot of the stuff he did with Weather Report. It's a 2.

## 4 Lou Harrison

"Sulte For Violin & American Gamelan: Air" (from *LA KORU SUTRO*, New Albion) *American Gamelan Orchestra*; David Abel, violin.

Sounds like we're in Gamelan territory here, with a violin. Oh! Yo-Yo Ma did an album a couple of years ago with Japanese melodies that has this same sweet quality. This is the

## WENDY CARLOS

by John Diliberto

In 1968, *Switched-On Bach* (CBS) changed modern music the same way as Charlie Parker, Jimi Hendrix, and the phonograph record did. Nothing was the same after. Wendy Carlos is the architect of *S-OB*, painstakingly performed on one of those old modular Moog synthesizers with their Jackson Pollack maze of patchcords.

Born in Pawtucket, Rhode Island in 1939, Carlos studied electronic music at Columbia University with the likes of Otto Luening and Vladimir Ussachevsky. Before synthesizing Bach, she composed avant-garde music.

Since *S-OB*, Carlos has created film scores for *A Clockwork Orange* (CBS), *Tron*, and *The Shining*. She made one of the first "ambient" music recordings in 1972 with *Sonic Seasonings*, created a digital symphonic orchestra to play her own music on *Digital Moonscapes* (CBS), and a world-music digital orchestra on *Beauty In The Beast* (Audion). She even made a parody of *Peter And The Wolf*, *Carnival Of The Animals*:



*Part II*, (CBS) with "Weird Al" Yankovic. To celebrate the 25th anniversary of the first *Switched-On Bach*, Carlos has just released *Switched-On Bach 2000* (Telarc), a reworking of the early album with new digital synthesis and "authentic" Bach tunings.

best of the lot so far. Probably American. In California there's been a few people imaginatively combining world instruments with traditional ones. The best example is Lou Harrison. The little excerpt I've heard isn't a fair shake, but certainly a 4.

## 5 Frank Zappa

"Outside Now, Again" (from *BOULEZ CONDUCTS ZAPPA: THE PERFECT STRANGER*, EMI/Angel) Zappa, *Synclavier II*.

It's simplicity itself, isn't it? Somebody's just going at it with maybe a small sequenced rhythm part, a keyboard that's playing a pretty sounding half-organ/half-harmonics-of-a-bell sound. Has a lightweight pop-jazz kind-of-a-hybrid feel to it. It makes me aware that there's an element missing. I don't hear any variations in a performance sense. It sounds like it may be algorithmic. We might be hearing a non-person playing through a program. The melodic line is moving something like Laurie's [Spiegel] Music Mouse. It feels like a Mouse is being slid over a path, back and forth, and that's why some of the notes and rapid mordants and decorations are so fast and facile as that technique makes possible. But they're missing the other keyboard-chop

techniques that go hand in glove with somebody who could really do these elements that fast; you would expect them to do other things, but they don't. So this is staying with one type of facile technique and not the ones that should be part of that legacy.

JD: *Laurie Spiegel is a good guess. It's Frank Zappa.*

That makes sense. I heard some of his early Synclavier experimental music just before I got disenchanted with his extreme negativism. I'd give that 2 stars.

## 6 Keith Jarrett

"Goldberg Variations: Variation 8" (from *J. S. BACH GOLDBERG VARIATIONS*, ECM) Jarrett, *harpsichord*.

Taking it at face value it sounds like a piece of period music. Scarlatti perhaps. Beautiful recording of a harpsichord and a nice performance to boot. This is clearly a 4, might even be a 5. I wish I was more of a musicologist, but I'm kind of a dilettante when it comes to listening to past music.

JD: *It's Johann.*

I didn't recognize it as he.

JD: *Keith Jarrett playing.*

Beautiful. Well, Keith's an excellent musician. DB