

BOB BERG SWINGS ACOUSTIC

# DOWN BEAT

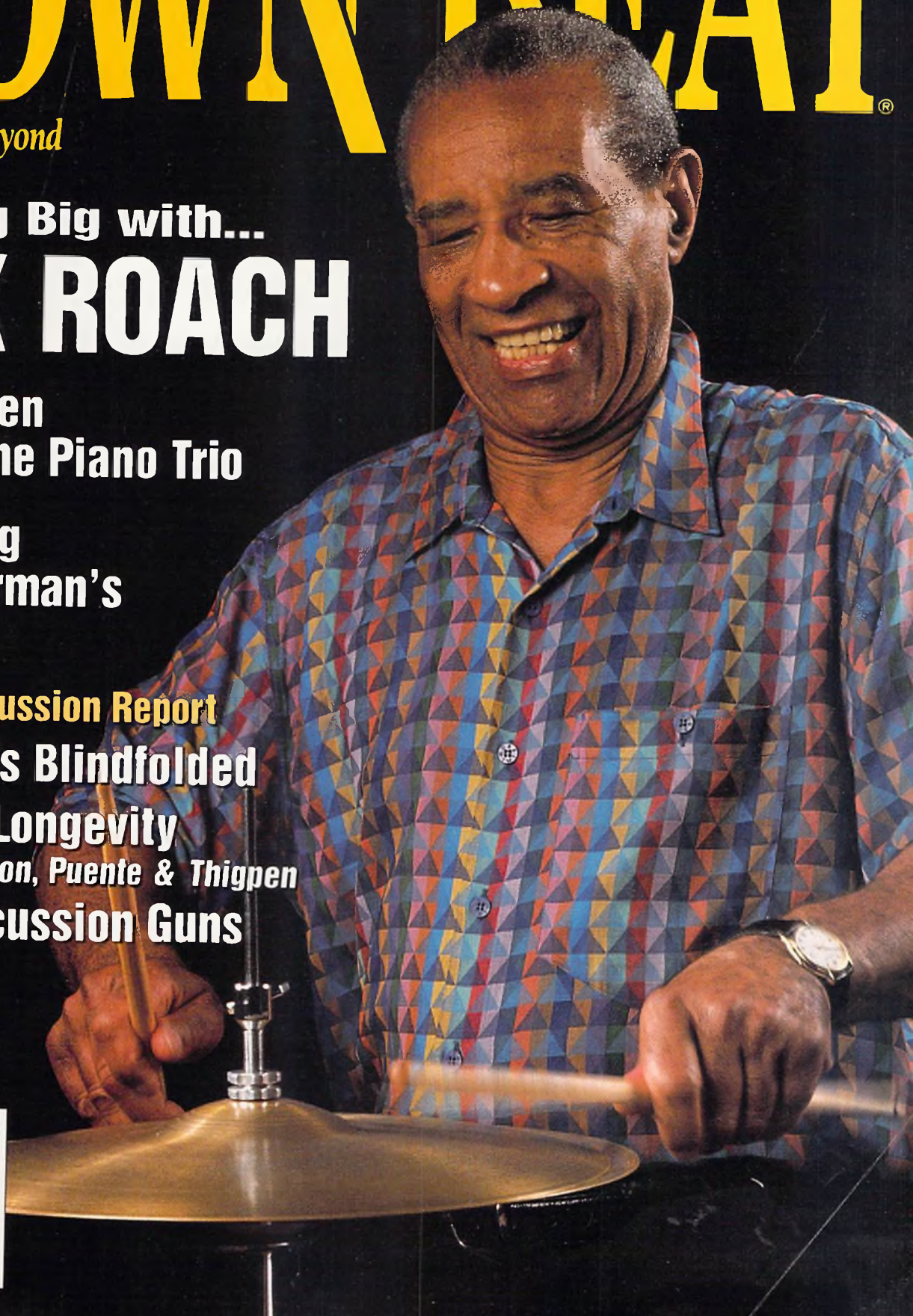
*Jazz, Blues & Beyond*

Thinking Big with...  
**MAX ROACH**

Benny Green  
Reviving the Piano Trio

Celebrating  
Woody Herman's  
Thunder

Special Percussion Report  
'Rain' Watts Blindfolded  
The Art of Longevity  
Mellson, Hampton, Puente & Thigpen  
Young Percussion Guns



Nov. 1993, \$2.50 U.K. £2.00 Can. \$3.25

11

74820 08270





Louie Bellson, mid-'60s

JOE ALPER

## 16 MAX ROACH Max Attack

by Suzanne McElfresh  
Cover photograph by Teri Bloom

### FEATURES

#### 21 BENNY GREEN Green With Gusto

by Martin Johnson

#### 25 BELLSON, HAMPTON, PUENTE & THIGPEN They Keep Drumming, And Drumming, And . . .

by Rick Mattingly

#### 27 HIDALGO, HIRSHFIELD, HUTCHINSON, LAKE, NASH, NOVAK & STEWART Up And Drumming

by Larry Birnbaum

#### 30 BOB BERG Swing's The Thing (Again)

by Bill Milkowski

#### 33 WOODY HERMAN Celebrating Herman's Thunder

by Bob Davis

### DEPARTMENTS

6 ON THE BEAT, by John Ephland

8 CHORDS & DISCORDS

9 NEWS

12 RIFFS

37 CD REVIEWS: Randy Weston/Melba Liston; Joshua Redman; B.B. King; J.J. Johnson; Gust William Tsilis; Bill Ware & the Club Bird All-Stars; Miles Davis & Quincy Jones: Ghost Of A Chance; Pat Metheny Group; Robert Hohner Percussion Ensemble; Andy LaVerne; Joe McPhee; Joe McPhee/André Jaume; Arthur Taylor's Wailers; Joe Morello; Stanley Turrentine; Charlie Parker: Bird Baths; Peter Delano; Jeff Palmer; Ramsey Lewis; T.S. Monk; Shirley Horn; Jazz Passengers

53 BLINDFOLD TEST: Jeff "Tain" Watts, by Zan Stewart

54 CAUGHT: "Battle Royale: Trumpets & Tenors," by Bill Milkowski

56 VIDEO REVIEWS: "Drummers Strut Their Stuff," by Will Parsons

58 PRO SESSION: "Swing, Soul, Sincerity—A Bobby McFerrin Workshop," by Bill Milkowski

62 SOUND BYTES/AUDITIONS: Musical tidbits/young musicians deserving recognition





*“... ‘bebop.’ That word doesn’t really describe the genius of the music itself. It doesn’t give it the gravity and the weight and the seriousness and the hard work that it takes to be a Dizzy Gillespie or a Charlie Parker.”*



It is no overstatement to call Max Roach one of the most versatile musicians ever. Throughout his 50-year career, this drummer/composer/bandleader has collaborated with the most celebrated bebop artists (Bird, Dizzy, Monk, Miles) and with the foremost players among the avant garde (Cecil Taylor, Anthony Braxton, Henry Threadgill), with symphony orchestras (the Boston Pops and the Atlanta Symphony) and with rappers and d.j.s (Fab Five Freddy, et al.). He has performed in duets (Gillespie, Braxton, Taylor) and with a full vocal choir (the Max Roach Chorus featuring the John Motley Singers), with percussion ensembles (his own M’Boom, the Kodo Drummers of Japan) and with writers (Amiri Baraka, Toni Morrison, Maya Angelou), as a solo artist and with quintets, quartets, and double quartets.

In addition, Max Roach has composed music for each of these artistic situations, as well as for theater productions, dance performances, television, and film. He has presented these many talents in nightclubs, in concert halls, and in the classroom. He’s an educator (at the University of Massachusetts, Amherst), a record producer (for Mesa/Bluemoon), an artistic director (of the Jazz Institute of Harlem at Aaron Davis Hall), the recipient of a



# MAX ATTACK

BY SUZANNE McELFRESH

MacArthur Foundation fellowship (more commonly called a "genius grant").

At 68, with these many accomplishments behind him, the man could afford to relax. But, as he sits in the music room of his Manhattan apartment, Max Roach talks of future projects—accompanying a silent film; restaging *Juju*, a music/dance/video collaboration; completing his in-progress autobiography. And he also talks of the past—that is, his most illustrious past, a still-very-much-alive past.

Really, though, those future projects and that vibrant past are one and the same, are all part of this esteemed musician's multifaceted and prolific career.

**SUZANNE McELFRESH:** *What's so striking about your career is the wide range of musics you've been involved with. What has been your motivation for that?*

**MAX ROACH:** I was discussing the separation of music with some folks today. Someone might say, "Well, I don't understand jazz. I'm a blues man." What does that mean? It's all dealing with the world of sound. When I go and hear something, I don't care what it is as long as the people are serious and really into doing it. If you hear the virtuosos of any kind of music, you have to appreciate it. Rock is really a spectacle that you can appreciate and enjoy. If you see Willie Nelson, or Pavarotti, there's no way in the world you could not enjoy it. It's a gift to be able to see someone who's specially endowed and he's in the right place at the right time. If you miss that, you're missing something wonderful.

And actually, the separation of music is the condemning of something from some name. I've never understood what "bebop" really means, or what "jazz" means. Does that really describe the fact that a person is a composer, that a person is a virtuoso instrumentalist, that a person is rare in our time, like Charlie Parker or Art Tatum or Dizzy Gillespie? Does "jazz" really describe who that is? Same thing with "bebop." That word doesn't really describe the genius of the music itself. It doesn't give it the gravity and the weight and the seriousness and the hard work that it takes to be a Dizzy Gillespie or a Charlie Parker.

**SM:** *I was listening to Live At The Beehive the other day [Roach with Clifford Brown]. On that record, there's a tangible excitement. What did it feel like, to be creating that music at that time, in the '40s and '50s, at 4 a.m. in some club?*

**MR:** In those days, there were two unions, the white union and the black union. Across the land in the U.S., it was like that. And I'm

telling you this because only certain musicians, such as ourselves, crossed the line. We worked downtown at the so-called legitimate houses, 9 p.m. to 3 a.m., and then we would come uptown—if it was New York; in Chicago it was going to the South Side. When Charlie Parker came to New York, he joined that band we had, with Clark Monroe, which worked downtown and then uptown. We were young and we just played music all the time. The uptown places opened at 4 a.m., and when we would come out of these clubs, it would be daylight, and we would still look for places to go. At noon there were places to play. It seemed like the city never slept. So as youngsters, we just couldn't sleep. There was so much going on.

**SM:** *That was really a certain moment in history, with the war going on and the effect that that had on the country.*

**MR:** The big-band demise happened because of a 20 percent tax added to public dancing, comedians, singers—the war tax. So dance halls went down the drain, and small clubs began to exist. It was the first time that people just sat down and listened to the music. All of a sudden the spotlight was on the musicians; so the great virtuoso players were the ones who really worked. As musicians, it gave us an opportunity to develop another kind of music. We knew that we had to play differently. We felt almost obliged to come up with something ourselves. We were all products of the big-band period, where it was order and arrangements. Now, we had four or five people onstage, and you had more freedom. But this wasn't the first time something like this had happened. If you go back to New Orleans and King Oliver and Louis Armstrong, they did the same things with small groups, using counterpoint, and other things to make it work. So nothing is really new, you just do it with a different approach.

**SM:** *What did you think when you heard Charlie Parker play?*

**MR:** Everything was always on the edge with Bird. You never knew what he was going to do musically, but it always worked out. We never wanted him to stop when he would play. But he would give us just enough, and then he would take his horn out of his mouth. And we would say to each other, "Why'd he stop playing? Were you listening to that?!" But there was a reason for that. When I started working with Brownie [Clifford Brown], he told me an interesting story about working with Bird. He said he got so excited about hearing Charlie play that he started saying, "Blow, Bird! Blow, Bird!" and it became annoying to Bird on the bandstand, so he stopped playing. Then Clifford started playing. And he said Bird put his mouth next to Clifford's ear and said, "Blow, motherf\*\*ker.



Blow, motherf\*\*ker. Blow, motherf\*\*ker. Blow, motherf\*\*ker." He said it scared him to death. But Clifford learned a lesson, that it was distracting. Bird just had that effect on you, though.

**SM:** Your first recording date was with Coleman Hawkins, in 1944, when you were 19. What do you remember about that session?

**MR:** Dizzy Gillespie was the contractor of that date. Recording technology wasn't like it is today. They only had one or two mics. In the studio, the band was placed in one corner, and the drummer was placed in the other corner. And they put a lot of blankets and towels over the bass drum, and they had me put my wallet on the snare drum to muffle it. And I remember I said to Dizzy, "If Coleman Hawkins didn't want a drummer, why'd you bring me into this?" [laughs] Because on 52nd Street I was *bashing*. It was fun, 'cause we had to fill it up, make it sound like it was a big band. But Dizzy told me, "Just shut up and go in the corner and play the drums."

**SM:** What's the story behind "Papa Jo," the composition of yours that involves only the hi-hat?

**MR:** It's a composition where you create phrases and try to evoke as many sounds out of that one part of the instrument as possible.

## EQUIPMENT

"It's not about a particular drum. It has to do with touch. A person who has developed their own personal stamp, identity, logo—it doesn't make any difference what instrument they play. It will sound like them, because that's personality. Art Blakey's like that, Elvin Jones is like that. No matter what the instrument is, these people's individuality is so pronounced that they could play on cardboard boxes, and you'd say, 'That's Elvin,' or 'That's Art.' To develop a sound that's unique to that individual is what everybody strives for. That takes a lot of work. To get to the point where the minute I hear Miles, I say, 'Bap! That's Miles.'"

Roach uses "whatever" kind of drum set for recordings and live gigs. "Most [established] drummers put in the rider to have this set or that and certain dimensions, and you come to the venue and they have that for you. I give them several makes of drum sets that I prefer to play on. All I bring is some drumsticks or something."

Those dimensions are: a 5 1/2-inch metal snare; 9 x 13- and 8 x 12-inch aerial toms, mounted on a 22 x 14-inch bass drum. He uses two 16 x 16-inch floor tom toms, one of which is a pedal tom.

Roach also brings his own cymbals: A Zildjians. He uses a 13-inch over 14-inch hi-hat, an 18-inch ride to his left, and 17- and 19-inch rides on his right, all floor-mounted.

"Cymbals are personal. They're like a mouthpiece of the horn. I have Turkish cymbals and all kinds of things from my travels. But I'm using the same [make of] A's that I recorded Clifford Brown and Sonny Rollins with. Where I store all my instruments for M'Boom, the [Musser] mallet instruments and [cymbals and gongs] and whatnot, I have cymbals down there for days. But each time I go out on the road or into the studio, I use those A's."

## SELECTED DISCOGRAPHY

(For a more complete listing of Max's recorded works, see **DB** Oct. '85 and **DB** Nov. '90.)

### as a leader

TO THE MAX!—Mesa/Bluemoon 79164  
(chorus, orchestra, the Max Roach Quartet, the Double Quartet, M'Boom)

PERCUSSION BITTERSWEET—Impulse!  
122

FEATURING THE LEGENDARY HASAAN—Atlantic 82273

### solo

CONVERSATIONS—Milestone 47061

DRUMS UNLIMITED—Atlantic 1467

SOLOS—Baystate 6021

### with M'Boom

COLLAGE—Soul Note 1059

M'BOOM—Columbia 37066

M'BOOM RE: PERCUSSION—Baystate  
6601

### with Charlie Parker

BIRD: THE COMPLETE CHARLIE PARKER

ON VERVE—837 141-2

### with Thelonious Monk

COMPLETE GENIUS—Riverside 022

BRILLIANT CORNERS—OJC 026

GENIUS OF MODERN MUSIC—Blue Note  
81511

THE COMPLETE SAVOY STUDIO SESSIONS—Savoy 5500

THE VERY BEST OF BIRD—2-War.  
2WB-3198

THE GREATEST JAZZ CONCERT EVER—  
Prestige 24024

JAZZ AT MASSEY HALL—OJC 044

### with various others

LIVE AT THE BEEHIVE—Columbia 35965  
(Clifford Brown)

BEAN & THE BOYS—Prestige 7824 (Coleman Hawkins)

MAX & DIZZY PARIS 1989—A&M 6404  
(Dizzy Gillespie)

ONE IN TWO\* TWO IN ONE—hat ART 6030  
(Anthony Braxton)

FREEDOM SUITE—OJC 067 (Sonny Rollins)

HISTORIC CONCERTS—Soul Note 1100/1  
(Cecil Taylor)

SWISH—New Artists 1001 (Connie Crothers)

However, it's not original to me. When Gene Krupa was on his way to the happy hunting ground, so to speak, the Newport Festival in '71 or '72 gave him a testimonial one hot July afternoon in Central Park. And all the drummers from everyplace came to pay tribute to Gene. Buddy Rich, Art Blakey, everybody played and played their hearts out. It must have gone on 10 hours. The man who closed the show was Papa Jo Jones. And he came onstage, after all these drummers had played all this stuff, with just that cymbal. So what you hear me do, really, is my version of what I heard him do that hot July afternoon. He was master of the hi-hat.

**SM:** Are you familiar with Baby Dodds' Talking And Drum Solos [Folkways, out of print], where he demonstrates how to play the drums?

**MR:** Yes, yes. I've got that. If you were interested in the drums, Baby Dodds was one of the people you knew about. He was in New Orleans with Louis Armstrong and King Oliver—so you had to deal with Baby if you even *thought* about the instrument. On this recording, he explained this four-legged instrument, he demonstrated it. And he also explained the attitude: "Remember, you should play with variety. Don't play the same thing for the pianist as you played for the saxophone player." He would use the sides of the drums and wood blocks and all kinds of different effects. "All these sounds are in that instrument," he would say.

**SM:** Like some of the music you do with M'Boom.

**MR:** Yes. But you know, that's not a new thing. I remember the first big job I had, I was about 19, and I was called to work the New York Paramount with Duke Ellington, because Sonny Greer wasn't able to do the show, and I could read a show. I'd heard Duke's records, but it was the first time I'd played with him. Well, I got up on that stage and Sonny Greer had a xylophone, tympani, chimes—Duke wrote for all of this stuff—and there wasn't a sheet of music. It was frightening because there were all these instruments up there and no music; and for the stage shows, you had to play specific songs for all these vaudeville acts. But Sonny played everything by ear. So as we were loading up on the bandstand, Duke saw this look on my face, and said, "Just keep one eye on me and one eye on the act out there, and everything will be all right, son." So I made it through. But that, again, attracted me to the pageantry of the theater. At these shows, the stage would rise up to the audience, and as the band hit the audience, the crowd was screaming, and there was the magic of lights and the dancers and all that. That convinced me that this was the life I wanted to be involved in.

*At this point in the conversation, Max's twin daughters, Io and Dara, arrive. Having just graduated from Spelman College, they're spending the summer working as production assistants. Dara discusses her work on a Taylor Dayne video, and the term "house music" crops up. Max nods, and comments "House. Oh, yes."*

**SM:** How do you know about house music?

**MR:** Of course, I know. I've got these two gangstas in here. [laughs] They keep me up on things.

**SM:** But then, you've also been involved with various rap projects.

**MR:** Yes, early on. Before it was a fad. I often have to remind my cohorts, musicians of my generation, that rappers come from the same environment as Louis Armstrong—they came from the Harlems and the Bed-Stuys, the West Side of Chicagos. The rappers didn't have the advantage, or the disadvantage, of going to the great conservatories or universities so they could deal with literature and "learn how to write poetry." And Louis Armstrong didn't go to a conservatory where he could learn to write music. And if he had, we wouldn't have this great music that the world is listening to now. So thinking about it like that, I have to remind them that these guys are making history, like Coltrane and Pops. They use dance music behind themselves and they talk and they tell stories, and they bring their world right into our communities. Most people have never





PHOTOS BY TERI BLOOM

been in Harlem. But, I mean, that's what you hear. If I'm driving my car down 126th Street, and some kids are playing ball in the street, and I don't wanna blow my horn, so I just kinda cruise by them, some little eight-year-old kid says, "C'mon, motherf\*\*ker! Drive the car!" to me, like that. [laughs] You know, you feel like getting

out and smacking him. But you know, this is what's going on in our communities. So they're bringing that to us. [laughs]

**SM:** Kind of a community-outreach program.

**MR:** [laughs] Absolutely. Absolutely. So I see the similarities—sociologically, politically, and historically. And so, if you can like

# DUKOFF <sup>"hand crafted"</sup> super power chamber sax mouthpieces

## the sounds heard 'round the world



- the super sound of silverite metal
- the biggest, richest sound ever
- 250% more of everything you've ever wanted
- enhances your flexibility and creativity
- even registers from top to bottom
- flawless intonation
- super responsive facings
- faster technique and easier blowing
- sensational harmonics (altissimo)
- rich and lush sub tones
- everything in a mpc. you've ever dreamed of
- truly the world's finest mpc.
- with cap and ligature

TRY ME

listen to your top pro's. they're playing on a DUKOFF MPC.

--BELIEVE IT--

see your local dealer

dukoff mouthpieces

p.o. box 561002

kendall, florida 33156

tele-(305) 255-3967

fax (305) 378-6551



Louis Armstrong, you have got to deal with [rappers] on the same level. It's the same thing with country music. I like country, because I grew up in North Carolina. And country came from Leadbelly and Blind Lemon [Jefferson] and all these guys. So in the Deep South, we grew up on all these street singers, which is a precursor to what we know now as country. Bessie Smith was of that genre. The singers of those days told stories, they'd sing about what was in the newspapers, unrequited love, what it was to be black then, or the Titanic sinking, or whatever. So it was similar. I look at it all as music of the 20th century. And the rappers of this generation have brought something else to the music.

**SM:** *What about your solo-drum pieces?*

**MR:** What got me interested was that while going to the Manhattan School of Music here, one of the things we had to do was go see the great masters perform. So I went to see [Andrés] Segovia. And I saw him come on the stage at Carnegie Hall, by himself with his guitar, and he held the audience for a complete concert. [Art] Tatum was another person. I used to sit down and watch him, and I used to

wonder if I could do that with just a drum set. My major in school was composition, it wasn't percussion. So that helps in the architecture and the building of a piece, in creating music and writing music. In the early '40s, I wrote a piece called "Drum Conversations," a piece for solo drums. And I performed that once on a concert with Charlie Parker, in California, developing and developing it until I could go onstage and do a concert by myself, with just the instrument itself.

In fact, I'll be doing that in February for the Silent Film Festival at the Museum of the Moving Image [in Astoria, Queens]. They used to have live musicians do the soundtracks for silent films. Well, I'm doing the soundtrack for Paul Robeson's first film, *Body And Soul*, by Oscar Micheaux, a black filmmaker and writer. Because Spike Lee wasn't the first one. It's a great film. And I'm planning to use whistles, ratchets, pops, little percussive things. Just like Baby Dodds. I'll get a chance to use wood blocks and tempo blocks and all kinds of wonderful things to describe what's happening. So I'm going to have fun. I can't wait!

DB

**Dave Guardala® Saxophones**

**Tenor**

- Gold Lacquer
- Silver Plate
- Black Nickel Plate

**Alto**

- Gold Lacquer
- Silver Plate
- Black Nickel Plate

**Alto Gold Brass**

- Clear Lacquer
- Black Nickel Plate

*Soprano coming soon!*

Dave Guardala is proud to announce the introduction of his Artist Quality Hand-Made Saxophone line.

Available at Fine Woodwind Dealers Worldwide.

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





# Green With Gusto

**BENNY GREEN**

By Martin Johnson

It's late Sunday night, last set of the week for the Ray Brown Trio in their engagement at the Blue Note in New York. Still, the band draws a healthy crowd who mill as they wait for the band to start. After squeezing past several women to get to my ringside seat, I commit the cardinal sin of placing my reporter's notebook on the table in clear view. "Oh, are you writing on Ray?" asks one of six women at the table.

I politely explain that though I adore Brown and believe he is—uh, if you will—deserving of wider recognition, I am actually on assignment to see Ray's piano man, the 29-year-old Benny Green. "Oh, that's alright, we love Benny," they all chirp almost in unison.

Green is not shy about cultivating a fan base. His romantic style, chock full of rococo runs and florid exhibitionism, is a guaranteed crowd pleaser. Later, he was to say of his style, "I want to play music that speaks clearly to people. I want people to hear our music and get a warm feeling inside."

The Ray Brown Trio, with whom he's played for about a year, is Green's fourth

major apprenticeship; it follows tenures with Betty Carter, Art Blakey, and Freddie Hubbard. But now he's balancing his sideman work with responsibilities toward his own trio. Green, drummer Carl Allen, and bassist Christian McBride have been one of the longer-working units among jazz's baby boomers. They have released three Blue Note recordings: *Greens, Testifyin'!*, *Live At The Village Vanguard*, and, most recently, *That's Right!* Each album has marked a growth in the maturity of the group, whose members are still locating their individual voices.

Although he recently turned 30, Green still has that boy-next-door good-natured charm. He tries to hide his babyface behind a faint mustache and a white-boy fade haircut (severely cropped sides, long and straight on top), but he still looks and acts like the kind of guy you would want your daughter or kid sister to go out with. He doesn't look like a seasoned veteran of the New York City jazz wars, but he's seen a lot since arriving here from Berkeley in 1983.

"When I first came to New York," he says

over dinner the following day at a tony Indian restaurant overlooking Central Park, "the situation for young players was a little different than it is now. There were basically two younger jazz pianists in their mid-20s, Mulgrew [Miller] and Kenny Kirkland. No one could touch them, so I found myself going to their live gigs, and Mulgrew was very supportive of young players. He encouraged me to sit in."

For all of his affability, Green is solemn and, as his hometown basketball coach would say, focused. He takes his mission of keeping the jazz flame alive with enormous conviction, and he is a man who is devoted to his elders. He speaks with a reverence about his mentors that borders on awe.

During his first year in New York, Green found elders such as Walter Bishop and Walter Davis to guide him. As he did in California, he followed the Jazz Messengers with fanatical zeal. He sat in with them on occasion, but mostly he freelanced, taking all kinds of gigs in all kinds of places. One of them, at Sonny's Place in Seaport out on Long Island, provided him with his first big break. Betty Carter stopped by to check him out. She was impressed, and within a week he had auditioned and immediately won a spot in her band joining drummer Lewis Nash and bassist David Penn.

"Betty had provided a window into a whole world of arranged stories and emotions and life experiences at a really profound level through music. She paid a lot of attention to the lyrics in the song and would remind us not only to think about the chord changes and the harmonic changes, but also to really relate the story the song told to our own personal experiences and deliver that through the music. Also, she gave me an



appreciation that any audience in any city, regardless of their exposure to jazz, will immediately sense your motivation for playing. They know if your heart is really in it. It really heightens your humility and integrity toward what it is you're endeavoring to do."

Was there a difficult learning curve, playing with Betty?

"It was very challenging but very natural. I didn't feel like I was taking a sharp departure from what I was doing, yet I felt like I was thrown into the fire full force. I really welcomed the challenge. In preparation I had listened to some of the records with [John] Hicks. There was a bit of emulating on my part; I figured that whatever John was doing was appropriate to Betty's musical language, and it must be the elements that she wants in an accompanist. She recognized early on that I appreciated John, and she told me early on, 'Benny, I approach the music as an individual and personal statement, and I want and demand that from my players as well. I want you to give me *Benny*, and, if necessary, put away your records and work on developing your sound.'

"She showed tremendous patience with

me, too. I knew so little about accompaniment, and she almost guided me by the hand. She would say, 'If I'm leaving a space here, you might want to fill it or you might want to leave it open for dramatic effect. If I'm singing something, don't play it along with me; try to figure how you can balance that.' And Lewis took on a big-brother role. At times, I felt it was easier for me to talk to him even though he was so much further along in his musical development."

**G**reen left Carter to join the late Art Blakey in 1987. He had followed the Jazz Messengers closely since his California days, when he would trek to San Francisco's Keystone Korner to hear the band. And even while with Betty, he kept abreast of the Messengers' songbook. It was, to drop the cliché, a dream come true, but it came with several surprises.

"At first, I would say there was less verbal communication in the band than I had previously experienced. We were younger players, and it took me a little while to get to know the guys. In fact, I think we're closer now than we were when we played with Art. I think Art liked to have a certain amount of

tension among the players; I think it's how he got the best results. There was always a sort of competition on the bandstand. Maybe you wanted Bu's approval, or maybe you wanted to cut the guy who soloed before you. And your sense of history. For myself . . ."

It meant Horace Silver and Bobby Timmons and Cedar Walton?

"And more recent guys like Donald Brown, Mulgrew, James Williams. In a way, it was quite intimidating. But Art always encouraged me to develop myself, which is very important. It's funny how great band-leaders think alike. Freddie [Hubbard] emphasized that, too. Ray Brown did, too. He said he didn't want another Gene [Harris]; he wanted Benny, and he wrote new arrangements geared for my style of playing.

"I learned so much with Art. One is consistency. Consistency in art and performance is a reflection of consistency in spirit and attitude. Art proved time and time again that no matter how many things that bothered or fatigued him, he would get up there and deliver on such a powerful level. He would talk to me about not wavering in my intensity and commitment on the bandstand. He reminded me that he had built a

# RIDE EATH

A Ride cymbal is the center sound of a cymbal setup. To it you'll add on Crashes, Splashes, Chinese and Hi-Hats, but the Ride, with its distinct musical character, will be your center of rhythm and sound.

## COUNT ON THE SOUND

SABIAN Ride cymbals range from the bright, cutting AA series, to the lower pitched tones of the hand-hammered HH. AAX Studio, Stage and Metal models offer pure sound and total dynamic control, while B8 Pro delivers cutting, focused tonality. AA El Sabor delivers ride, bell and crash, while the Ed Thigpen Crystal Ride shimmers for jazz and the Jack DeJohnette Signature series delivers

dry cut control for jazz, rock and metal.

## THE CHOICE IS YOURS

For lighter playing, thinner rides offer fast, full responses and tone. Medium Ride models offer the best playing flexibility, but if you're a rocker or harder hitter, Heavy, Rock or Metal models, with their cutting volume and powerful bells, are best for you.

SABIAN Ride cymbals. Check them out.

**SABIAN**

*Cymbal Makers*

**HEAR THE DIFFERENCE.**

Free! This year's NewsBeat catalog. Contact: SABIAN Ltd. Meductic, N.B. Canada E0H 1L0 Tel: (506) 272-2019 Fax: (506) 272-2081





reputation before I was even thought of, let alone joined the band. And when people came out they were coming out not just to hear Art Blakey, but to hear the Messengers, and we had to go out and prove ourselves.

"As a bandleader, one of the most important things I've experienced on the highest level with Art is how to pace a set. When you've heard a set of music from Art, you felt like you've been cleansed or washed over with the spirit of the music. When you add that to the vast numbers of great musicians who got started in his band, you see that he was really a prophet for jazz."

Why did Green leave?

"I was not going to quit the band. Peter Washington had just left the band to take other sideman gigs, and he started to tell me that I should think about getting out, too. He told me, 'Benny, if you don't get Art, he'll get you.' And I heard his point, but my attitude at the time was that it had been so beneficial to play with Art, and I felt that I hadn't by any stretch of the imagination mastered the piano chair, and I was intent on staying with the band as long as I could. He used to say things like, 'This ain't the post office'; you were supposed to get in, make your state-

ment and get out. It was only a matter of time before Art heard someone younger who would fit in with the band; that was Geoff Keezer. And I always knew that Art would fire me, before I'd quit the band. I always hoped that I'd have a chance to sit down with him and thank him for the experience. It didn't go down like that, though. I guess he had so many players in the band, and he had such a big heart, it hurt him to let people go. Like so many of my predecessors, Bobby Watson told me he found out the same way—the road manager called me and told me that on the next tour someone else was coming in.

"I was crushed. I was really devastated. The guy I looked up to hadn't come to me. I was rather embittered about it at the time. I later found out that was positive. I left the band intent on going out to prove myself."

That mission led him first to Freddie Hubbard's group, where he and his future bandmates, McBride and Allen, discovered a deep rapport, and to Brown, through whom he has picked up an appreciation for one of his current idols, Oscar Peterson. Peterson won this year's Glenn Gould prize, and he chose Green for a protégé award (see

"News" Aug. '93).

"Art Tatum and Oscar Peterson have my ear because they are complete pianists, they are always challenging themselves. I admire the way that Oscar Peterson is able to grow through the influences of Tatum and Nat King Cole and develop a very distinct sound of his own. Since meeting Oscar last fall with Ray's trio and going through a very in-depth study of his recordings, I'm finding him quite multifaceted. Some people may associate him with only certain stylistic developments, but if you listen to him enough you see that this is someone who has challenged himself and come through often with breathtaking results. So, in a sense, he's a bit of a role model."

As you've probably noticed by now, Green, true to his self-effacing nature, prefers to talk about his elders rather than himself. But he did volunteer the following about the trio and his leadership of the band:

"What I've been working on as a leader is keeping the format of the so-called piano trio alive, and hopefully growing. When I made the decision to commit myself to this format, I began listening more analytically to some of the records by the Nat King Cole

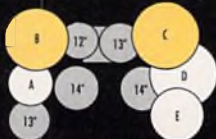
# E CENTER.



Hurwitz

**CARL ALLEN**  
Modern Jazz Great

- A 14" HH Regular Hats
- B 20" HH Mini Bell Ride (w/3 rivets)
- C 22" HH Jazz Ride
- D 22" HH Chinese
- E 17" HH Thin Crash



Bloom

**ED THIGPEN**  
Jazz Great

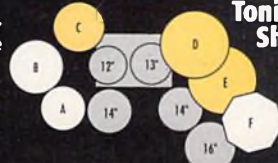
- A 14" HH Regular Hats
- B 16" HH Sound Control Crash
- C 18" HH Crystal Ride
- D 17" HH Crash Ride
- E 22" HH Crystal Bell Ride (prototype)
- F 20" HH Thin Chinese
- G 22" HH Crystal Ride



Dahlme

**JEFF WATTS**  
Branford Marsalis,  
Tonight Show

- A 14" AAX Stage Hats
- B 17" HH Extra Thin Crash
- C 16" HH Crash Ride
- D 22" AA Rock Ride
- E 22" HH Jazz Ride or HH Classic Ride
- F 18" AA Rocktagon





trio, the mother of all trios, and Oscar's first trio and Ahmad Jamal's trio with guitar. I filled in the gaps with later developments like Red Garland's trio with Paul Chambers and Art Taylor, and Bob Belden turned me on to the Three Sounds led by Gene Harris, which blew me away just in terms of their sympathy. Basically, I was listening for what elements I like and wanted to emulate in my group.

"There was a bit of an emulation stage as an arranger for the trio. I used to tell Christian and Carl Allen specifically what I wanted for the group, and, in a way, I shackled them a bit. Realizing that, I've made the way I compose for the band a bit more democratic; I try and write for the trio in a fashion that allows for Christian and Carl to formulate their own part and approach the music and the tunes spontaneously and freshly every night.

"I feel less a stylistic sway than I've ever felt before. With the Ray Brown gig that began this year, I'm getting a heightened appreciation for my role in the rhythm section as a time player, and not just a soloistic voice piled on top of bass and drums. I've been able to edit and trim down the rhythmic aspects of the music so that the pulse is more predominant. I'm a firm believer that music doesn't have to be complicated if it feels good." DB

## EQUIPMENT

Although he points out that he has no endorsement contract, Benny Green prefers Steinway pianos. "There's a warmth to its tone that brings out the best in my music. Unlike the Bosendorfer, which has an exaggerated upper and lower regis-

ter, the Steinway has a good, even sound throughout the keyboard." However, he concedes that "as a piano player, I can't be too picky. Most of the time, I just have to play whatever instrument is available, and make the best of it."

## SELECTED DISCOGRAPHY

## as a leader

*THAT'S RIGHT!*—Blue Note 84467  
*TESTIFYIN': LIVE AT THE VILLAGE VANGUARD*—Blue Note 98171  
*GREENS*—Blue Note 96485  
*LINEAGE*—Blue Note 93670 (w/Ray Drummond, Victor Lewis)  
*IN THIS DIRECTION*—Criss Cross 1038  
*PRELUDE*—Criss Cross 1036

## as a sideman

with Art Blakey and the Jazz Messengers  
*NOT YET*—Soul Note 121105  
*I GET A KICK OUT OF BU*—Soul Note 121155  
*STANDARDS*—King 292E 6026  
*HARD CHAMPION*—Evidence 22025-2  
 with Freddie Hubbard and Art Blakey  
*FEEL THE WIND*—Timeless 307  
 with Freddie Hubbard  
*TOPSY*—Alla ALCR-5  
*LIVE AT FAT TUESDAY S*—MusicMasters 65075-2  
 with Betty Carter  
*LOOK WHAT I GOT!*—Verve 835 661  
*BETTY CARTER AND HER TRIO*—Repertoire  
 with Ralph Moore  
*ROUNDTRIP*—Reservoir 104  
*IMAGES*—Landmark 1520  
*FURTHERMORE*—Landmark 1526  
*QUARTET*—Savoy (to be released)  
 with Jim Snidero  
*MIXED BAG*—Criss Cross 1032  
*BLUE AFTERNOON*—Criss Cross 1072

*WHILE YOU'RE HEAR*—Red 123241-2

with various others

*SHADOWS*—Timeless 379 (Gary Bartz)  
*STRAIGHT TO MY HEART*—Blue Note 95137 (Bob Belden)  
*THE TIME IS NOW*—Criss Cross 1051 (Don Braden)  
*WISH LIST*—Criss Cross 1069 (Don Braden)  
*HANGIN' WITH SMOOTH*—Muse 5428 (Cecil Brooks III)  
*BASSFACE*—Telarc 83340 (Ray Brown)  
*TENOR TRIBUTE*—Soul Note 121184 (Joe Henderson, Jimmy Heath, Arnett Cobb)  
*A MESSAGE FROM MONK*—Candid 79503 (Larry Gales)  
*THE LITTLE TIGER*—Muse 5410 (Jay Hoggard)  
*A GUITAR THING*—Muse 5456 (Ron Jackson)  
*JAZZ FUTURES. LIVE IN CONCERT*—Novus 63158 (Roy Hargrove, Marlon Jordan, et al.)  
*WALK ON*—Muse 5432 (Randy Johnston)  
*REVERSE THE CHARGES*—Muse 5474 (Etta Jones)  
*JAZZ BATTLE*—King 40 (George Kawaguchi)  
*IN PROCESS*—Ken 011 (Brian Lynch)  
*MOONCHILD*—Muse 5431 (Johnny Lyttle)  
*TO THE MAX*—Warner International 9031-77125-2 (James Morrison)  
*AMANI MURRAY*—GRP 9633 (Amani A W Murray)  
*THE LION AND HIS PRIDE*—Muse 5480 (Houston Person)  
*INTRODUCING JOHN SWANA*—Criss Cross 1045 (John Swana)  
*I'LL BE SEEING YOU*—Concord Jazz 4528 (Lew Tabackin)  
*RIGHT THERE*—Antilles 314-5110-040 (Steve Turre)  
*OUT OF THE TRADITION*—Muse 5403 (Jack Walrath)  
*THE INVENTOR*—Blue Note 91915 (Bobby Watson)

# Take Jazz. Seriously.

If you want to attend the college where jazz careers begin; if you want to study where some of the finest jazz musicians you know have developed their talent; if you're ready to take jazz as seriously as we do, apply to Berklee. Office of Admissions, Dept. 5008, 1140 Boylston Street, Boston, MA 02215. 1-800-421-0084 ext. 599.

**Berklee**  
COLLEGE OF MUSIC  
It's where you go.

© Berklee College of Music, 1993.



SPECIALISTS IN JAZZ MAIL ORDER  
**STASH-DAYBREAK M.O.**

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



Member of  
**NAIRD**

STASH, JASS, VJC,  
 AZURE, INDIGO, RST  
 BETHLEHEM, GRP,  
 SONY FRANCE, SONY  
 JAPAN, SAVOY, CLASSICS,  
 MAGIC, ARTISTRY,  
 CREATIVE WORLD  
 & MANY, MANY MORE!

**WORLD'S  
 LARGEST  
 CATALOG  
 OF JAZZ  
 AND BLUES**

**FREE!**

**STASH-DAYBREAK M.O.**  
 140 W. 22nd St.  
 12th flr / Dept. DB  
 NEW YORK, NY 10011  
 FAX: 212-243-4483  
 TEL: 1-800-666-JASS



# They Keep Drumming, And Drumming, And . . .

## The Art Of Percussive Longevity

By Rick Mattingly

**O**n a cold winter night in 1982, anyone seeing a very frail looking Jo Jones being helped onto the small stage at New York's West End Cafe had to wonder if the 70-year-old drummer had enough strength to lift a pair of drumsticks, let alone make it through an entire set. But when the lights came up and the music started, Jones flashed his trademark toothy smile and suddenly seemed 30 years younger as his sticks and brushes danced around his drumkit, making the very licks he first hit in the '30s sound fresh and vital.

Given the physical demands of drumming, how come so many players can continue to do it even after reaching senior-citizen status? Do these drummers do anything special to maintain their stamina?

"Just playing drums and vibes keeps me in shape, because they're such physical instruments," says 84-year-old Lionel Hampton. "I play nearly every day. On days when I'm off, I practice to stay in shape, and even on days when I have a job, I rehearse by myself for about an hour beforehand and then I rehearse with the band for another hour."

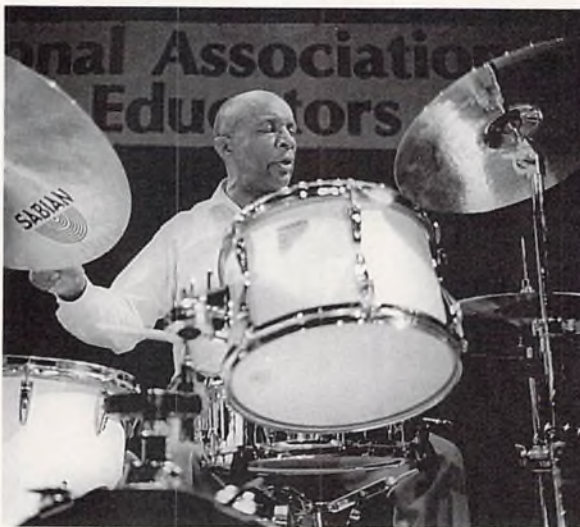
Practicing on days off is equally important to 63-year-old Ed Thigpen. "Since there aren't as many places to play as there used to be," Thigpen explains, "I'm not working every night like I used to. I found that when I lay off, the joints start to stiffen up. So I have to practice to stay physically fit, and I also do stretch exercises every morning to keep the joints loose."

Seventy-year-old Tito Puente also feels that constant playing keeps him in shape. "If I do lay off for a couple of days," says the timbale master who averages 280 gigs per year, "then I'll practice with my heavy iron sticks to keep my technique up, so when I pick up my regular timbale sticks they'll feel lighter."

To 69-year-old Louie Bellson, it's just a matter of taking care of yourself. "I've always watched my food intake," Bellson says, "and I've never been a smoker or drinker. It's paid off for me, because I just came from a seven-hour rehearsal and I feel good. I'm a little tired from the length of the



HYOU VIELZ



MITCHELL SEIDEL



Too energetic to slow down: (clockwise from upper left) Tito Puente, Louie Bellson, Lionel Hampton, and Ed Thigpen

day, but I don't have any muscle aches or pains."

Thigpen reports that drumming did cause him a physical problem at one point. "I developed varicose veins in my leg from stomping the hi-hat pedal so hard," he admits. "That's why I mic my hi-hats now. With today's technology you can be just as loud as everybody else without having to crack down so hard."

Bellson considers himself lucky that he had teachers who taught him to use his muscles correctly, thus avoiding injury. "It's the idea of playing with intensity but being completely relaxed at all times," he explains. "When you overexert yourself and use your muscles the wrong way, they don't last long. But if you play correctly, you can get off the bandstand without feeling wiped out and having muscle pains."



Not only has drumming helped keep these players in shape, it has even been used by Hampton for physical therapy after he suffered a stroke in May of '92. During Hampton's recovery, his drummer, Wally Gator, set up an electronic drumkit in the hospital room and worked with Hampton to regain his strength and coordination.

"We did the exercises you do when you're starting out, like paradiddles, flamacues,

and those kinds of things," Hampton explains. "It gave me the strength I needed."

Today, Hampton says he can play faster than ever, as do the other players interviewed. "I know I'm playing faster," says Puente, "because whenever I go to Amsterdam, there's a guy there who times me with this clock like you use for racehorses. I always ask him, 'What do you think I am, a horse?' But he says my speed is there."

Thigpen also says his speed is intact. "The main thing is endurance," he states. "Pacing is very important. I used to be able to go all day, but now, if I'm going to play in the evening, I make sure I get a nap."

Likewise, Bellson is learning to give himself a break now and then. "This year I've worked a couple of weeks less than last year, and next year I'll probably take a little more time off, just to give myself a chance to get a little more rest. Then you stay fresh and strong, instead of wearing yourself out. I used to tell Buddy Rich that he should do what Maynard Ferguson does: go out for a couple of months and then come home and rest for a month. But Buddy would stay out on the road, and he'd get real tired from riding that bus all the time. I takes a lot out of you, so you have to learn to pace yourself."

Now that these players have become "elder statesmen" of jazz, how do they relate to the younger musicians they often work with? "Youth has to be given a chance to play with the older musicians," Thigpen insists. "The young players bring fire and excitement, and the older players have the tradition. It's part of the evolutionary process. The only way the younger players can get that tradition is by playing with people who have it. And the only way the older players can continue to develop with the new things is by working with the players who can bring that to the table. So it's a mutual exchange."

"It's wonderful to work with young musicians," Hampton says. "I've always had young players in my band, starting with Illinois Jacquet when he was a kid. I put Dexter Gordon on tenor saxophone, I got Quincy Jones out of Seattle when he was just a kid, and I found Charlie Mingus. Everybody makes it sound like Mingus just dropped out of heaven, but I found him in a little town in California and brought him to New York. He was a good bass player, but no one would take him on because he had such funny ways."

Bellson feels an obligation to do for the younger players what the older players of his day did for him. "If it wasn't for guys like Big Sid Catlett, Jo Jones, and Chick Webb, I wouldn't be able to play today," he says. "It's very important for the kids today to know where they came from in order to know where they're going. They need to find out what guys like Davey Tough, Shelly Manne, Buddy, and Gene [Krupa] did, and then they need to find out what drummers are doing now, and *then* they can progress."

"But you can't let that history elude you. A lot of times I'll do a week with a college band, and they can feel the intensity when I play and the tradition behind it. I'm giving them my experience, just like the older players did for me when I was coming up. They always told me to pass that history on, because you can't let it go." **DB**

## Jerome Callet Says...

### "Trumpet Makers Concentrate on Making Trumpets Beautiful ... They Should Concentrate on Making Them Play Better"

What does he mean by this? A trumpet plays on the inside *not* the outside, so no matter how beautifully a trumpet is finished externally no matter how thick or heavy the walls are, *internally* burrs, rough tubing edges, solder globs, etc. cause turbulence in the airstream and adversely affect the playing characteristics.

Every Callet trumpet is as smooth on the inside as it is on the outside. All sharp edges are rounded. All solder globs removed and even the water-key holes are flush to the tubing to cause as little resistance as possible to the airstream. You might compare the result to the aerodynamic styling of automobiles.

Jerry has decided to offer this process to owners of other instruments. We call it "*Calletizing*" and we can do it to your instrument. Naturally valve alignment which in itself isn't the answer is included. If you want to find out more, call Jerry Toll Free For Details

1-800-JCS-HORN

*Jerome Callet*

SETTING NEW STANDARDS  
IN TRUMPET AND  
MOUTHPIECE TECHNOLOGY

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





# Up And Drumming

## The Next Generation Of Percussion

By Larry Birnbaum

**T**heir styles may not be instantly recognizable (not just yet, anyway), but today's young drummers are making their own subtle-but-steady splashes. With neo-traditionalism in full sway, the emphasis is on polish and precision rather than power, finesse and flexibility instead of ferocity. But as the work of seven up-and-coming drummers reveals, the contemporary scene is hardly monolithic. Bop may still be ascendant, but funk, fusion, and free jazz still have their place, and world rhythms are coming on strong. Gregory Hutchinson, Lewis Nash, Jeff Hirshfeld, Bill Stewart, Gary Novak, Gene Lake, and Giovanni Hidalgo represent a cross-section of the under-40 set; and while all can play in a variety of stylistic contexts, each is very much an individual player.

"I like all types of music, so I don't limit myself," says Hutchinson, a 23-year-old, Brooklyn-born alumnus of Red Rodney's and Betty Carter's groups whose crisply explosive stick work now propels Roy Hargrove's youthful band. "We can cover all styles. We can play free, and then the next tune will have a bop head. A lot of the young bands just stick to one thing, but I want to be challenged every night on the bandstand.

"My first love has always been jazz, but today's generation is the hip-hop and funk, so when we play jazz, we're influenced by what we hear. Right now, all the guys my age are playing in the mainstream, but there are very few who know how to comp and play behind soloists—really get in there and forget about playing a whole pile of drums. But I've seen a change since I came up; the



Lewis Nash (top) and Bill Stewart: hardly monolithic

CARLO PERONZI





Jeff Hirshfield (left) and Gregory Hutchinson: each very much an individual player

younger drummers, most of them, just want to swing. The old cats used to come out burning and take it from there, and that's my philosophy, too."

At 34 (35 on Dec. 30), Lewis Nash is one of the most accomplished drummers around, equally at home behind pianists, singers, combos, and big bands. Since arriving in New York from Phoenix, Arizona, he's played on more than 70 albums, including sessions with Tommy Flanagan, Betty Carter, Sonny Rollins, Branford Marsalis, Don Pullen, Ron Carter, Jimmy Heath, Kenny Barron, Mulgrew Miller, Steve Kuhn, and Joe Lovano, plus his own recent solo date, *Rhythm Is My Business* (see "Reviews" July '93). "It's really great to work with a wide range of people," he says, "because you get an idea of where different people are at at different phases in their playing. Whatever's going on in their lives is affecting their music, and you get a chance to absorb all of that."

"But there's so many different approaches to the instrument. As long as it allows for creativity, it doesn't matter to me what style it is. I always wonder if people confuse style with the fact that something is swinging, because there's so much variance within this thing called mainstream. A lot of experimentation and interplay, in terms of rhythmic and harmonic variation, may go over the audience's head, as long as it's in steady  $\frac{3}{4}$  time."

Raised on Long Island, Jeff Hirshfield, 38, apprenticed with Mose Allison, Woody Herman, Red Rodney and Ira Sullivan, and Toshiko Akiyoshi before leaving the main-

stream to chart an eclectic course that's landed him on sessions with Michael Formanek, Tim Berne, Bob Belden, Joey Calderazzo, Dial and Oatts, Bennie Wallace, John Zorn, Fred Hersch, Walt Weiskopf, Steve Slagle, and others. "It's never felt like a versatility thing to me," he says. "It's not a matter of wanting to play everything so I can work all the time. It's nice to work, but I'd rather do something that means something to me."

"I'm interested in playing with my peers now, as opposed to just playing with established leaders, so most of the records and gigs I do are with people I like. That way it feels like you're creating the whole thing from the beginning, as opposed to being the next guy in somebody's band. The music has gone so far harmonically that I think it needs the rhythmic thing to open up, and now people are composing with that in mind."

Bill Stewart's father is a jazz trombonist, his mother a choir director. Born 27 years ago in Des Moines, Iowa, he studied music at New Jersey's William Paterson College and soon was working with James Moody, Lee Konitz, and Joe Lovano in New York. He's also recorded with funkmeister Maceo Parker and toured with Charlie Haden's Liberation Music Orchestra, but for the last three years his main gig has been with post-fusion guitarist John Scofield. Stewart's limber, open-ended drumming can be heard on Scofield's latest album, *What We Do*. "Some of the tunes on that record have no preset chord changes or sometimes even tempo," he says. "Some of them do have forms, but the music is not real arranged."

"I don't have any desire to try and recreate anybody's style, especially anybody in particular. But I've listened to a lot of styles and drawn things from a lot of people. Any time I come up with anything I like that I haven't heard before or don't associate with some particular player, I'll try to hang onto that and develop it. But I'm not out to develop my own style—I just let it happen. Fortunately, I've played with people who've encouraged me to play the way I play."

Gary Novak, 24, grew up playing mainstream jazz around Chicago in a trio led by his father, pianist Larry Novak. After studying classical percussion at DePaul University, he moved to Los Angeles and started working with Maynard Ferguson's fusion combo, which led to gigs with Brandon Fields, Lee Ritenour, and David Benoit, and a world tour with George Benson. Most recently, he replaced Dave Weckl in Chick Corea's Elektric and Akoustic bands and recorded on Corea's new album, *Paint The World* (see "Reviews" Oct. '93), displaying a heavy but nimble touch. "It's intimidating to come in after somebody turns the industry around like Dave did," he admits. "but Chick is a very open-minded musician, so he just lets me do what I do."

"I'm very happy that mainstream and acoustic jazz is coming back, because I think it's a great form of expression. But I think electric music has a future. Electric music has gone through so many changes, and the gear and technology took over instead of the compositions. I hope this new record with Chick goes over, because it erases all those boundaries, and I think it can pave the way





HYOU VIELZ

Giovanni Hidalgo: percussive prodigy

for a lot of other people to be creative."

Gene Lake, 27, whose father is saxophonist Oliver Lake, spent his childhood in St. Louis, then attended the High School of Music and Art in New York and Berklee College in Boston, where he played in jazz, funk, fusion, and reggae bands. Back in New York, he started working with Steve Coleman and has recorded with Coleman's Five Elements and the World Saxophone Quartet, in addition to r&b dates with groups like Surface. Since 1990 he's played with Henry Threadgill's Very Very Circus and appears on both of that group's albums. "The Circus is like two ensembles," he says, "because we've got two tubas, two guitars, and two lead instruments—french horn and sax. So that makes it a circus right there. It's got two rings, and I'm the ringleader.

"Right now I'm just getting into dealing with being free within the structures, making it sound like it's just happening by chance; but it's not. I have eclectic tastes, so I dabble and dabble in everything, and I like to create an eccentric type of energy. But jazz takes you through all of the modes of music—Latin, swing, and backbeat grooves—and you have to really know your instrument to play those different styles."

Thirty-one-year-old Puerto Rican-born Giovanni "Mañenguito" Hidalgo is a percussive prodigy, a conga virtuoso who's worked with everyone from Eddie Palmieri and Tito Puente to Dizzy Gillespie and Art Blakey to Jack Bruce and Mickey Hart. His second solo album, *Worldwide*, is a Latin-jazz tour de force that features an all-star cast on a set of Rican-structured standards ranging from

"Summertime" to "Seven Steps To Heaven." Hidalgo is credited with revolutionizing Afro-Cuban percussion by adapting trap-kit techniques to hand-drumming. "It's not the same," he says, "because the stick has more bounce than the hand, but if you practice, you can make it similar. Sometimes you have to be like two or three persons in one. You have to divide your mind, to focus and

concentrate.

"In Latin jazz, you have to be smart, to know the roots and be prepared for different things. And you have to be serious, to be humble in the way you talk with people and when you share the stage with another percussionist. Because this is a message that we have to give; it's a mission we have on this earth."

DB

# NEW CHESKY JAZZ



**Tom Harrell:**  
**UPSWING**  
JD104

The explosive jazz trumpeter Tom Harrell's second CHESKY release, *UPSWING*, realizes a plateau of expression unparalleled in any of his efforts to date. Featuring the talents of a swinging jazz ensemble including renowned musicians Phil Woods, Joe Lovano and Danilo Perez, *UPSWING*, simply put, is a clear reflection of Tom's maturity as a composer and improviser.



**Mongo Santamaria & Friends:**  
**MAMBO MONGO**  
JD1R1/G100



"...one of Afro-Cuban jazz' leading lights...fierce ensemble work and bracing solos by flutists Dave Valentin and Hubert Laws."  
Gene Sontoro  
NEW YORK DAILY NEWS

"Nobody but nobody makes "skin on skin" bounce and breathe better than the master *congero* MONGO SANTAMARIA. *Mambo Mongo* is a roiling, boiling cauldron of authentic Afro-Cuban sounds with no synthetic additives."  
CMJ



**LaVerne Butler:**  
**NO LOOKING BACK**  
JD91

"Fine debut—Recommended."  
NO NAME JAZZ N.E.W.S.

"LaVerne Butler is a fine singer... she has been blessed."  
Michael Ullman  
STEREOPHILE

"She's truly an incredible singer... a marvelous performer."  
Harry Connick, Jr.



**CHESKY RECORDS**  
you can hear the difference

Chesky Record CD's are available in Fine Audio and Record Stores, or order direct with Visa/Mastercard by calling 1-800-331-1437 or 212-586-7537, or send check or money order for CDs \$14.98, Gold CDs \$29.98, LPs \$19.98 plus \$3.00 postage and handling (add 8.25% sales tax in NY State) to: Chesky Records, Radio City Station, P.O. Box 1268, New York, NY 10101





# Swing's The Thing (Again)

**BOB BERG**

By Bill Milkowski

**A**fter four years of pumping decibels with the high-powered Mike Stern/Bob Berg band, saxophonist Bob Berg has settled into a different bag. His recent Stretch Records debut, *Enter The Spirit*, is a relaxed, all-acoustic swinging affair that harkens back, in some ways, to his younger days as straightahead sideman for Horace Silver and Cedar Walton, before his initiation into the brave new world of bombast with Miles Davis.

Backed by James Genus on upright bass, Dave Kikoski on piano, and Dennis Chambers on an uncharacteristically downsized 18-inch bass drum kit, the title of Berg's new album might have been *Back To The Roots*.

"For the people who are used to hearing my four previous records, I think maybe it is kind of new ground for them," he explains. "The ironic thing is, this is the kind of music I started off playing; and I think, in some ways, my heart was always there. I played a lot of the kind of music that's on *Enter The Spirit* [see "Reviews" June '93] for a long time. That's why I think I do it well. I feel like my personality comes through a little bit more on this record, and now I'm planning to pursue this type of music for a while. At this stage of my life, I feel like, for me, it's the truest mirror of my spirit."

Meanwhile, Denon has just released *Virtual Reality*, a project Berg recorded over a year ago with Dennis Chambers, bassists Will Lee and James Genus, guitarist Jon Herington, keyboardist Jim Beard, and percussionist Arto Tunçboyacıyan. And although Berg has high praise for this collection of obscure jazz standards rendered in a more contemporary (i.e., fusion) style, he is quick to point out that it in no way represents where he's currently at.

"It's a really good record, but it's totally not what I'm doing now. It's very heavily produced, more stylized. I'm really happy



HYOU VIELZ

about the way it came out. It's just that they sat on it for a year before releasing it. My relationship with them [Denon] is over, and right now, I feel more allegiance to GRP [the parent company of Stretch Records]."

*Enter The Spirit* not only marks the beginning of his relationship with a new label, it also marks a conceptual break with the music Berg produced in his post-Miles Davis phase. "I can't see myself doing fusion music anymore," he says. "There are so many people doing that, and doing it really well. My voice, right now, lies with acoustic music. And I feel really strongly about that."

Berg credits Chick Corea with rekindling his interest in pursuing an acoustic jazz direction. "I was listening to a lot of Trane [John Coltrane] records just before we did the session. But the biggest impact on this record was touring with Chick for the past year and being put back into an acoustic setting."

As Berg explains, the Corea connection was set in motion in the mid-'80s. "He used to come around to hear Miles play when I was in the band. We'd talk and eventually became friends.

"Anyway, I was doing a clinic in Montpellier, France. I had some time off from Miles. And coincidentally, Chick was in town with the Akoustic Band that evening. I showed up at the concert just to hear the band, and during the break, Chick saw that I was there. He came up to me and said, 'Hey, man, you got your horn?' And I didn't, which kind of bummed me out. But we arranged for somebody to go back to the hotel and get my horn, and I ended up playing three tunes with Chick and the band. And it was burning, man. People went bananas in the hall. And after we played together, Chick whispered in my ear, 'To be continued.'"

Last year, Corea called Berg to go out on tour with his Friends band, featuring Steve



Gadd and Eddie Gomez. What started off as a six-week commitment has blossomed into a yearlong relationship with Corea's Akoustic Band.

Born on April 7, 1951, in Brooklyn, New York, Bob Berg began playing alto sax in the school band at Bensonhurst Junior High. "I had no inkling or desire to play saxophone," he recalls. "It was just, 'You get to play the saxophone.' So they gave me one, and I went once a week to a neighborhood music school for \$2 a lesson."

His junior high school band teacher, who happened to be a jazz freak, ended up laying a few important records on the aspiring saxophonist, including Horace Silver's *Live At The Village Gate*, Cannonball Adderley's *Live In New York*, and Charles Mingus' *Mingus Ah Um*. "Those records made such an impression on me," he recalls. "And my teacher could see that I had some kind of ability with this music, so he would suggest other records for my dad to pick up in Manhattan. I remember him one day bringing home [Coltrane's] *A Love Supreme* shortly after it came out. And when I heard that, man, it was like all over. I said, 'Holy shit! What is this?!'"

At the same time, Berg was also listening to the Beatles, Cream, Blood, Sweat & Tears, and Traffic. "I was a big Beatles fan and used to listen to a lot of rock. And Aretha Franklin used to give me goosebumps. But I was also digging [Miles'] *E.S.P.* and *Miles Smiles* and Coltrane's *Live At Birdland*, which I'd play like 15 times in a row, trying to cop as many of the lines as I could."

**H**is fascination with the music compelled him to sneak into the Village Gate at the ripe old age of 16 to see Miles Davis play with Corea, Dave Holland, Wayne Shorter, and Jack DeJohnette. Around the same period, he got a chance to see Coltrane play a few times with Rashied Ali, Pharoah Sanders, Jimmy Garrison, and Alice Coltrane. "I remember seeing them at the Fillmore, which at the time was called the Anderson Theatre. And even though I really had no idea what they were doing, I just remember focusing on Coltrane's playing and the amount of energy that was coming out of this guy. I mean, he was playing half-hour solos! And the impact was so tremendous it just kind of overwhelmed me."

Berg left home at age 17 and got more deeply into jazz. Davis had just come out with *In A Silent Way*, and Trane was recently deceased, though his fans still worshipped his memory with near-messianic fervor. About a year later, he fell in with a group of like-minded young Coltrane worshippers, including Mike Brecker, Steve Grossman, and Dave Liebman. "We used to hang out a lot together . . . all sit around and eat brown

rice and take acid and listen to Trane. We all came up listening to very similar kinds of music. Maybe Mike has taken a little bit more from Joe Henderson, and maybe I have taken a little bit more from Sonny Rollins, but we've all taken it and translated it into our own voices as best we could."

Berg studied classical music at Julliard for a year before going out on the road with organist Jack McDuff at age 18. "I only lasted a couple of months," he recalls. "I couldn't hack rooming with another guy in a funky

hotel somewhere out in the middle of nowhere, so I came back to New York and just did day gigs until the right musical situation came along."

He was making a living driving a truck when Horace Silver called him in 1973. Brecker had recommended Berg as his replacement, and the chemistry clicked. Berg remained a key part of Silver's front line alongside trumpeter Tom Harrell for the next three years, appearing on three highly regarded Blue Note albums—*Silver 'N'*

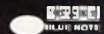
## TWO SIDES OF BRILLIANCE

**P**ianist **ELIANE ELIAS** makes musical history with the simultaneous release of new discs from Blue Note and EMI Classics.

Long known as one of the most intelligent and interesting improvisers in jazz, she can now be acknowledged as one of the most versatile artists in modern music.



Blue Note  
PAULISTANA  
B21Z 89544



EMI Classics  
ON THE  
CLASSICAL  
SIDE  
CDC 54826



Jazz trios featuring Marc Johnson, Peter Erskine, Jack DeJohnette and Eddie Gomez. With special guest IVAN LINS.

Solo piano pieces by Villa-Lobos, Ravel, J.S. Bach and Chopin

The finest in jazz is on Blue Note Compact Discs and Cassettes  
For a free catalog, write to: True Blue Music, 35 Melrose Place, Stamford, CT 06902



*Brass, Silver 'N' Wood, and Silver 'N' Voices.*

In 1976, a 25-year-old Berg replaced George Coleman in Cedar Walton's quartet, featuring bassist Sam Jones and drummer Billy Higgins. He remained with that group for five years.

From 1981 to 1983, Berg lived in Europe (where he met his current wife and manager Arja). Through Al Foster's recommendation, he got a chance to audition with Miles Davis as a replacement for saxophonist Bill Evans. Berg was hired in early 1984 and stayed with Davis through 1987, appearing on *You're Under Arrest*. Berg decided to leave Davis while he was in the middle of recording his debut as a leader, *Short Stories*.

He eventually went on to record *Cycles, In The Shadows*, and the Grammy-nominated *Back Roads* while also touring with the popular, hard-hitting Stern-Berg band, featuring Dennis Chambers on drums and Lincoln Goines on electric bass. Now, he's taken a decidedly more low-key approach.

"When I was at Denon, I just made the kind of records I felt like making at that time. Nobody ever really told me what to do. But now I'm in a different space. Now, I can sit back and listen to this new record and it just makes me feel good. It's a little easier on

the ears, it swings, and it allows me the kind of freedom that the other kind of playing doesn't allow me. I feel like I really know what it's about. Whereas, on some of my other records, I felt like it was a little more removed from who I was."

As for the album title, *Enter The Spirit*, Berg says, "To me, music, in general, has such a spiritual quality. And I think the more

you get away from the tricks and the synthesizers and overdubs and manipulations, the closer you get to the spirit of things. When I go back and listen to all the records that I grew up loving—Trane, Cannonball, Bird, Sonny Rollins, Stanley Turrentine—there's such a spiritual quality to their playing. They all feel good because that music always swings. And that's my main thing now." DB

EQUIPMENT

Berg plays Selmer Mark VI tenor and soprano saxes. His mouthpieces are made by the Francois Louis Company of France, and he has Glotin reeds. The wireless microphone on his tenor sax

is made by SD Systems out of Amsterdam and his soprano microphone is a German-made BPM Studio Technik CR-76.

SELECTED DISCOGRAPHY

as a leader

ENTER THE SPIRIT—Stretch 1105  
 VIRTUAL REALITY—Denon 75369  
 BACK ROADS—Denon 81757 9042 2  
 IN THE SHADOWS—Denon 81757 6210 2  
 CYCLES—Denon 72745  
 SHORT STORIES—Denon 33CY-1768  
 STEPPIN'—Red 178  
 NEW BIRTH—Xanadu 158

with various others

YOU'RE UNDER ARREST—Columbia 40023 (Miles Davis)  
 STANDARDS (AND OTHER SONGS)—Atlantic 7 82419 (Mike Stern)  
 JIGSAW—Atlantic 7 82027 (Mike Stern)  
 ODDS & EVENS—Atlantic 7 82297 (Mike Stern)

SILVER 'N' STRINGS—Blue Note LWB-1033 (Horace Silver)  
 SILVER 'N' PERCUSSION—Blue Note BN-LA853-H (Horace Silver)  
 SILVER 'N' VOICES—Blue Note BN-LA708-G (Horace Silver)  
 COOL NIGHTS—GRP 9643 (Gary Burton)  
 SIX PACK—GRP 9685 (Gary Burton)  
 LITE FLIGHT—SteepleChase 1077 (Kenny Drew)  
 STORIES—Contemporary 14043-2 (Tom Harrell)  
 SOWETO—Red 141 (Billy Higgins)  
 VISITATION—SteepleChase 1097 (Sam Jones)  
 A LONG STORY—Manhattan 7954762 (Eliane Elias)  
 CURVES—enja R 2 79649 (Mitch Watkins)  
 MUSIC ON THE EDGE—CTI R2 794475 (Chorrona)  
 LIVE AT SWEET BASIL—Sonet 1011 (Randy Brecker)

"Since 1924"  
**Sam Ash**<sup>®</sup>  
 MUSIC STORES

SALES • RENTALS • REPAIRS • TRADE-INS

Sam Ash is "America's Leading Music Store Chain," offering the largest selection of leading brands for beginners, hobbyists and professionals all at our famous discount prices!

ELECTRONIC KEYBOARDS

MIDI SYSTEMS

COMPUTERS & SOFTWARE

GUITARS & AMPLIFIERS

DRUMS & DRUM MACHINES

BRASS & WOODWINDS

STRING INSTRUMENTS

DIGITAL GRAND PIANOS

RECORDING EQUIPMENT

PRO SOUND SYSTEMS

DJ EQUIPMENT

SING-ALONG MACHINES

SHEET MUSIC

LIGHTING EQUIPMENT

**1-800-4-SAM ASH**

In New York State: (718) 347-7757 • (516) 333-8700

SAM ASH PROFESSIONAL - Suppliers to Recording Studios  
 SALES: (212) 719-2640 • PARTS: (212) 302-5114



USA  
 HORN,  
 INC.

625 Oradell Ave,  
 Oradell, NJ 07649

**IF** you don't care about performance, quality, price, service or honesty...go to anyone!

**But** if you want the BEST in performance, quality, price, service and selection call:

**1-800-USA-HORN**

(872-4676)

**(201) 265-7714**

overseas

Ask for Dennis Eder or the Professor

VINTAGE AND LATE MODEL

- \* Selmer (Mk VI, Balanced Action, etc.), Conn, King, Martin and Buescher saxes
- \* Buffet and Selmer clarinets, all other woodwinds
- \* Trumpets, trombones and brass

TRADES ACCEPTED/  
 CONSIGNMENTS ENCOURAGED

We will pay the fairest prices  
 anywhere for your used horns!

Call our Vintage Horn INFO LINE  
 (201) 265-9783 fax: (201) 265-7915

Sorry, no catalogs, send phone  
 number with all inquiries.





# Celebrating Herman's Thunder

**WOODY HERMAN**

By Bob Davis

**T**he ghosts of greatness haunt us in very lively ways—and for the liveliest of reasons. Producer Ken Poston's "Early Autumn: A Tribute To Woody Herman," presented in Newport Beach, California, last month, was yet another reminder of this. The four-day celebration of the 50th anniversary of Herman's First Herd featured the current Young Thundering Herd under Frank Tiberi, plus a treasury of other Herman alumni in eight concerts that paralleled the history of the Herds.

Asked once what he most wanted to be remembered for, Herman, who died October 29th, 1987, grinned the gentle mischief of a modest man. He replied: "Aha—the fact that I was a good grandparent." It must have been while he held for my laughter that he took tongue from check. He went on to speak with quiet, unassuming earnestness.

"I'm proud of the fact that I've been able to do pretty much what I enjoy doing, and I've been able to do it my entire life. But what I hope to be remembered for is that I was completely honest with my music."

In an era when self-honesty, passionate love, and enduring commitment to a beautiful vision are rare, Herman's hope might seem like a hopelessly alien anachronism. Not so, however, to the multitude of musicians who have graduated from Woody Herman University into a Who's Who of Modern American Music.

"Woody always did only what he believed in musically," says trombonist/composer Phil Wilson. "That's why he could 'sell' the band from the stand so convincingly. That's where the power to communicate really

comes from. I also learned that freedom of expression requires discipline. With Woody's big band, your personal desire was channeled by cooperating with others to make the chart and the whole band happen. That all goes back to Woody's innate honesty. The result, I think we'd all say, has been the rest of our careers," says Wilson, who slid his way to fame (along with the likes of Bill Chase, Jake Hanna, Nat Pierce, and Sal Nistico) with "The Swinging Herd" of the early '60s.

Tenor saxophonist Joe Lovano, who attended Berklee College, where Wilson now teaches, joined Herman in 1976. "It was my first gig with a celebrated leader and the real springboard of my career since," Lovano says. "I learned how to blend with the ensemble, to feel and judge dynamics and timbres. I gained an overall concept and direction, which shaped my solo work. I knew Woody was a great judge of talent, and that gave me confidence. I saw how he let the guys collectively shape the music, always showcasing our strengths. This is the sign of a truly great leader. It tempers freedom with personal honesty. You can have all the technique in the world, but you'd better play from the heart. Feeling transcends technique, as Woody's own playing shows, and as his bands show. Feeling is honesty. That's what great jazz is all about."

It was 57 years ago that Woodrow Charles Herman made the transition from sideman to leader. By 1936, bandleader Isham Jones had become a wealthy man thanks to his royalties from hits like "On The Alamo" and "There Is No Greater Love." As a result,

when he retired, Herman and five other members of Jones' band agreed to form a new unit on a cooperative basis. Eight others were recruited, and they opened at Brooklyn's Roseland Ballroom on November 3, the day Franklin Roosevelt received a tremendous mandate for his New Deal, winning reelection by the largest landslide in history. The other new deal also involved an election. Herman was chosen unanimously to head the new band, and thereby made his debut as leader of the Woody Herman Orchestra.

"We didn't think anything of the coincidence at the time," said Woody 50 years later. "We were young and our minds weren't that much on politics," he chuckled. "We were concerned to put our best musical feet forward. But we were glad he won. He'd done a lot for the country."

Dubbed "The Band That Plays The Blues," it took two and a half lean years before they had their first hit record. Appropriately, it was a rollicking uptempo blues called "Woodchopper's Ball." Now, the band had its pick of the most lucrative and prestigious engagements, including movies and network radio. People flocked to hear "the Herman Herd," as *Metronome* writer George T. Simon began calling it.

In 1941 came Woody's great vocal on "Blues In The Night," the band's second hit record, and Pearl Harbor. As the draft caused personnel changes, Woody bought the stock of the partners, and the band evolved into what has since been known as "The First Herd."

By the end of 1943 it was one of the most brilliant big bands that ever blew—before or since—as Gunther Schuller affirms in his epic *The Swing Era* (Oxford University Press). First Dave Tough, and then Don Lamond swung the band from the drums. Chubby Jackson, the bassist, was also the band's chief cheerleader and talent scout.





Frank Tiberi (left) and Joe Lovano taking "Giant Steps," 1977

The superb soloists included Flip Phillips on tenor sax, Pete and Conte Candoli and Sonny Berman on trumpets, Bill Harris on trombone, and the leader singing as well as playing clarinet and alto. Besides the

"heads" worked out by the band, highly innovative arrangements were penned by Ralph Burns and Neal Hefti.

The Musicians Union recording ban was in effect from '42 to '44, and so the band did

not record commercially until February of '45. Their first sessions yielded the classics "Apple Honey," "Laura," "Caldonia," "Goosey Gander," "Northwest Passage," "The Good Earth," "Bijou," "Blowin' Up A Storm," "Wildroot," "Everywhere," and "Non-Alcoholic."

As World War II came to a close, it was as though these tunes had been born to celebrate the triumph. Mirthful, rhythmically free, and on fire with desire, yet phrasing together like fused lightning, the Herd's high-flying euphoria accompanied the national mood perfectly.

In December of the following year, Herman issued a thunderbolt that struck the country in a sadly different way—he announced he was disbanding the Herd. Critic Barry Ulanov cried in *Metronome*: "Woody Herman's magnificent band is dead. Rest in peace. And forgive me if I brush away a tear." Not until 1984 did Herman reveal the reason. His wife, Charlotte, was ill, their marriage was in trouble, and their daughter, Ingrid, needed her father at home.

Of course, Herman could not stay retired in peace. He was a

*La Voz*

**Benny Golson**  
*La Voz tenor hard*

**Everette Harp**  
*La Voz soprano medium hard*  
*La Voz alto medium hard*  
*La Voz tenor medium hard*

**Jeff Kashiwa**  
*La Voz soprano medium*  
*La Voz alto medium*  
*La Voz tenor medium hard*

**Ronnie Laws**  
*La Voz alto hard*  
*La Voz tenor hard*

**Sonny Rollins**  
*La Voz tenor medium soft*

**David Sanborn**  
*La Voz alto medium*

**Stanley Turrentine**  
*La Voz tenor medium hard*

# Giants at play.

*rico royal*

**Buddy Collette**  
*Rico Royal tenor #2 1/2*  
*Rico Royal alto #2 1/2*

**Scott Page**  
*Rico Royal tenor #3 1/2*

**Sonny Rollins**  
*Rico Royal tenor #2 1/2*

**Stanley Turrentine**  
*Rico Royal tenor #3 1/2*

*Frederick L. Hemke*

**Kenny G**  
*Hemke soprano #2 1/2*  
*Hemke tenor #3*  
*Hemke alto #3*

**Kenny Garrett**  
*Hemke alto #3, #3 1/2*

**Jeff Kashiwa**  
*Hemke tenor #2 1/2*

**Stanley Turrentine**  
*Hemke tenor #3 1/2*

**RICO**

**Ronnie Cuber**  
*Rico baritone #3 1/2*

**John Klemmer**  
*Rico tenor #2 1/2 and #3*  
*Rico soprano #2 1/2*

**Plasticover**

**John Klemmer**  
*Plasticover tenor #2 1/2, #3*

**Dave Koz**  
*Plasticover alto #3 1/2*  
*Plasticover tenor #3 1/2*

**Rico**  
*international*

8484 San Fernando Road  
Sun Valley, CA 91352  
1-800-516-4321



# Classic *Jazz* on Telarc

natural Roadfather in love with big-band jazz. "If I were a banker," he told George T. Simon, "I wouldn't have invested in a band after 1946. But I was a romantic." In the fall of 1947, having gotten to know his daughter and having helped to restore Charlotte's health, he formed the Second Herd with her blessing.

This was the marvelous "Four Brothers Band." The composition "Four Brothers," by Jimmy Giuffre, established the sound of the saxophone section, which the band still uses. Voiced for three tenors and a baritone, the original brothers were Zoot Sims, Stan Getz, Herbie Steward (Al Cohn would soon replace him) on tenors, and Serge Chaloff on baritone.

As always, Woody had the uncanny knack of discovering young unknowns, and using his prestige to showcase them into sensations. He had ears like a vacuum cleaner, a mind like a refinery, and taste like natural selection. He got the fittest of the species, and he survived musically by evolving. "I guess you'd describe our jazz as primarily pop," Woody said of the Second Herd.

Terry Gibbs underscores Woody's exceptional judgment in recalling the recording (in 1949 for Capitol) of Ralph Burns' "Early Autumn." Gibbs' vibes solo preceeds Stan Getz's on tenor.

"We did several takes. After Stan and I found out which one Woody selected for issue, we went to him and complained. We said we'd played better solos on another take. 'That might be,' Woody said, 'but these are beautiful solos, and the band plays best on this take.' That shows you how he thought. And how right he was. Stan and I both won the *Down Beat* poll because of that record."

Burns' masterpiece is a rearrangement of the earlier "Summer Sequence—Part Four." The change reflected another of Herman's gifts. "I'm only an editor. I might change the sequence of solos or move a part from here to there because it seems to suit that particular chart better."

Yet another reason for Herman's success was his way with his men. "We never feel we're actually working for the man," the late pianist/arranger Nat Pierce once said. "It's more like we're working with him." Getz regarded Woody as "the fairest leader in the music business." And Sims once told me: "We were a pretty wild and arrogant bunch. But Woody handled us beautifully, so we didn't even know we were being handled." Herman himself claimed that he was "the Vince Lombardi of the bandleaders."

On into the 1970s and '80s, Herman's music graced the souls of those who wanted to swing and soar. And he continued to discover great talents. Added to the band's roster were Alan Broad-



CD-83340 AND CASSETTE CS-33340

## RAY BROWN

### *Bassface*

The world-renowned bassist/composer/bandleader comes to Telarc with his great new trio! Featuring the astonishing Benny Green on piano and the ever-musical Jeff Hamilton on drums. Recorded live, the new album includes nine exciting performances of jazz standards and Ray's originals.

*The epitome of what anyone would want in a bass player*  
OSCAR PETERSON



CD-83328 AND CASSETTE CS-33328

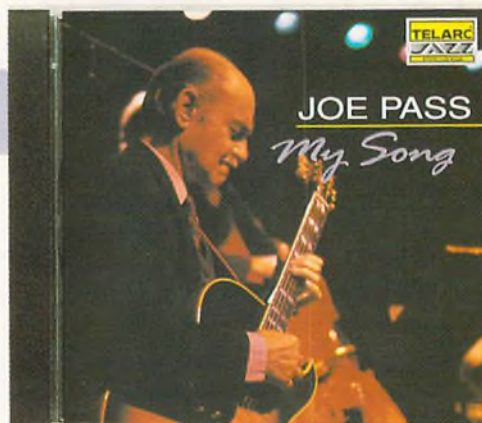
## MEL TORMÉ

### *Live at Michael's Pub*

This most acclaimed singer celebrates the American song. Mel, his trio, and a swingin' big band revive some of the classics from our song heritage.

*A piece of history*  
NY DAILY NEWS

*Leaves the listener both slack-jawed with admiration and awe, as well as entertained*  
THE NEW YORK OBSERVER



CD-83326 AND CASSETTE CS-33326

## JOE PASS

### *My Song*

The legendary jazz guitarist Joe Pass and some classic California cohorts — John Pisano on rhythm guitar, Jim Hughart on bass, Colin Bailey on drums and Tom Ranier on piano and reeds — ring their own unique changes on tunes from the jazz repertoire plus a serving of dazzling new originals.

*Pass's supple, single-line work, his presiding musicality, and his striking command of harmonic and rhythm properties in this playing, make him something of a monument in the genre*  
JAZZIZ

For your free copy of Telarc's full-color catalog call 1-800-801-5810



Everything You Hear Is True®





FRED BONNARD

Woody shares a moment with (from left) Pete Candoli, Flip Phillips, and Ralph Burns, 1945

effort to forestall the dying man's eviction.

Herman had once said that after he was gone, he didn't want a "ghost band" (he coined the term) to carry on without him. But in August of '87, as he lay dying, Herman told his friend and longtime trumpeter Bill Byrne that he wanted the band to continue. Frank Tiberi should continue to direct it, Herman said, and he then explained his change of heart. "Otherwise, there'll be 15 fewer chairs for tomorrow's great, young players to fill."

Now, for sure, Woody Herman is a legend. And the first and most important author of the Herman legend was the man who never tried to be one—Woody himself. He probably never understood how great he was; but he didn't need to, because everybody else did.

The history of the Herds is the history of the charts and the players changing with the times. But it is amazing how each band sounded like a Herman Herd. One thinks of the host of brilliant musicians who became stars by following his, and it becomes clear why they followed so willingly. Emotionally, Woody grinned his bands into being, so they felt free to roar their laughter back. Their joyous elan is a brave fanfare for a very uncommon man. **DB**

bent, Tom Harrell, Lyle Mays, John Hicks, Bob Belden, Marc Johnson, Gary Smulyan, John Fedchock, Alphonse Johnson, and Lou Marini. "But let's face it," he said, "big-band jazz is no longer big money. But we always find a fine audience waiting for us."

In 1986 came Woody's grand but grueling and highly publicized 50th anniversary tour (see *DB* Nov. '86), which this writer was privileged to help book. Though he enjoyed

it, it taxed his health terribly. He began 1987 courageously determined to carry on, but by March he simply couldn't. Then, in September of '87, news of Herman's \$1.6 million debt to the IRS broke. It turned out that in the '60s, a manager had gambled away money that Herman thought was going to pay taxes. Herman was not responsible, but he was liable and lost his home at an auction. Fans around the nation contributed in an

# NOVEMBER.....

## is the Second Annual International Drum Month!

Check it out! Over 200 professional drummers have endorsed the program. Here are just a few of their comments:



is endorsed by



LOUIS BELLSON, Jazz Artist:

"Drums have been my life. The pulsation of rhythm has carried me with health, success and love. God has given me time."

NEIL PEART, Rush:

"If you've got a problem, take it out on a drum."

DAVID ABBRUZZESE, Pearl Jam:

"Taking the rhythm within yourself and manifesting it into something to be shared with others is a beautiful thing. Drumming is within us all. Share yourself! Share your rhythm!"

PHIL COLLINS, Genesis:

"Making music can be an incredibly rewarding experience. It has been my life, and I'd like to encourage anybody who ever gave it a thought to have a go!"

BILL COBHAM, Jazz Artist:

"In the beginning, you want to have fun and make noise that's part of the environment and in the end, you want to have fun but make music in an environment that caters to it."

MARK DAVIS, Ugly Kid Joe:

"Basically music and drumming is my life. I'll go nuts without my tunes or drums!!"

Contact your local music retailer and find out what's going on to celebrate International Drum Month. U.S. and Canadian dealers are planning sales, clinics, workshops, competitions, drawings, special performances and much, much more.

.....DON'T MISS OUT ON THIS GREAT ANNUAL PERCUSSION CELEBRATION!



**Key**

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



**Randy Weston/  
Melba Liston**

**VOLCANO BLUES**—Antilles 314 519 269-2; *BLUE MOOD; CHALABATI BLUES; SAD BEAUTY BLUES; THE NAFS; VOLCANO; HARVARD BLUES; IN MEMORY OF; BLUES FOR STRAYHORN; PENNY PACKER BLUES; J.K. BLUES; MYSTERY OF LOVE; KUCHEZA BLUES; BLUES FOR ELMA LEWIS.* (54:01)

**Personnel:** Weston, piano, head arrangements (11,12); Liston, arrangements (2-10,13); Johnny Copeland, vocals (1,6), acoustic guitar (1); Wallace Roney, trumpet; Benny Powell, trombone; Talib Kibwe, musical director, alto and soprano saxophones, flute; Teddy Edwards, tenor saxophone; Hamiet Bluiett, baritone saxophone; Ted Dunbar, guitar; Jamil Nasser, bass; Charli Persip, drums; Obo Addy, Neil Clarke, percussion.

★ ★ ★ ★ 1/2

Dexter Gordon once intoned, "If you can't play the blues, [you] might as well forget it." Piano master Randy Weston plays them with staggering certitude and an avalanche of spiritual exuberance, knotting the basic form of black American musical expression to both the jazz tradition and his equally beloved music of mother Africa. Savor this marvelous session where he shares the feature credits with expert arranger Melba Liston, who has sanctified his bands since 1958.

Weston, whose heavy fingers naturally insinuate a Monkish will of purpose, probes harmonies and rhythms for all their suspenseful beauty. "Chalabati Blues" conjures the intense mysticism of pious Sufi Muslims in North Africa. His carefully exultant piano wreaks its magic among Jamil Nasser's unremittingly tense contrabass and intriguing horns, flute, and percussion. The idiosyncratic Weston lets his Bosendorfer breathe at an evocative, lazy pace on Count Basie's "Harvard Blues," acting as the perfect emotional undercurrent for Texas blues singer Johnny Copeland's sensual boasting, the little big band's graceful swinging, and

poignant dry commentaries by tenor man Teddy Edwards and trombonist Benny Powell. "Blues For Strayhorn," with territory-band veteran Edwards' pained majesty, captures the essence of an Ellington blue mood.

Inspired musicianship by all hands through-out the program. Liston's arranging, in its clarity, dramatic sense, balance, colors and textures, is unremittingly compelling.

—Frank-John Hadley



**Joshua Redman**

**WISH**—Warner Bros. 45365; *TURNAROUND; SOUL DANCE; MAKE SURE YOU'RE SURE; THE DESERVING MANY; WE HAD A SISTER; MOOSE THE MOOCHE; TEARS IN HEAVEN; WHITTLIN'; WISH; BLUES FOR PAT.* (61:35)

**Personnel:** Redman, tenor saxophone; Pat Metheny, guitars; Charlie Haden, bass; Billy Higgins, drums.

★ ★ ★ ★ 1/2

The smoky, full-bodied tone of Joshua Redman's tenor saxophone goes straight to the soul, but credit his passionate and eloquent playing for making this, his sophomore effort, an unequivocal success. With the exception of a bland, unswerving rendition of Eric Clapton's "Tears In Heaven," there are no ebb marks on *Wish*. Working with a superstar ensemble makes life easier in the studio, but this is the 24-year-old Redman's date, and he commands the proceedings with the confidence and maturity of a veteran. It's obvious from the onset with his sweet and gentle swing through Ornette Coleman's "Turnaround" and his luscious stroll through his own lyrical composition, "Soul Dance."

Pat Metheny, who's at his finest here, shares the spotlight with Redman, harmonizing with him on several occasions as well as offering inspired solos, including an expressive acoustic guitar excursion on the alluring interpretation of the Stevie Wonder ballad, "Make Sure You're Sure." The highlight of the pair's collaboration comes when they exuberantly swap and spiral lines on Redman's sprightly "The Deserving Mary."

The studio tracks alone suffice in making this an excellent disc, but the two live cuts recorded at the Village Vanguard also make it highly recommended. Spurred on by the enthusiasm of the appreciative crowd, the quartet really stretches, with each member engaging in unrestrained blowing. Even Redman—who only truly breaks loose in the studio on "Whittlin'"—charges into torrents of ecstatic playing, especially at the conclusion of "Blues For Pat."

—Dan Ouellette



**B.B. King**

**BLUES SUMMIT**—MCA 10710; *PLAYIN' WITH MY FRIENDS; SINCE I MET YOU BABY; I PITY THE FOOL; YOU SHOOK ME; SOMETHING YOU GOT; THERE'S SOMETHING ON YOUR MIND; LITTLE BY LITTLE; CALL IT STORMY MONDAY; YOU'RE THE BOSS; WE'RE GONNA MAKE IT; I GOTTA MOVE OUT OF THIS NEIGHBORHOOD/NOBODY LOVES ME BUT MY MOTHER; EVERYBODY'S HAD THE BLUES.* (62:45 minutes)

**Personnel:** King, guitar, vocals; John Lee Hooker, guitar, vocals (4); Katie Webster, vocals (2); Buddy Guy, guitar, vocals (3); Koko Taylor, vocals (5); Etta James, vocals (6); Lowell Fulson, guitar, vocals (7); Albert Collins, guitar, vocals (8); Ruth Brown, vocals (9); Irma Thomas, vocals (10); Kim Wilson, harmonica (3,4,7); Lee Allen, sax (5,10); Mabon "Teenie" Hodges, rhythm guitar (3,10); the B.B. King Orchestra: Leon Warren, rhythm guitar; Calep Emphrey, Jr., drums; James Toney, keyboards; Michael Doster, bass; Tony Coleman, percussion; James Bolden, trumpet; Melvin Jackson, saxophone; Walter King, sax, musical director (2,3,5-11); the Robert Cray Band: Cray, guitar, vocals; Kevin Hayes, drums; Jim Pugh, keyboards; Richard Cousins, bass; Robert Murray, rhythm guitar (1,12); Joe Louis Walker & the Boss Talkers: Walker, guitar, vocals; Paul Revell, drums; Mike Epley, keyboards; Jeff Lewis, Tim Devine, horns; Henry Oden, bass (4).

★ ★ ★ ★ 1/2

This is quite simply the best B.B. King album in 20 years. After ill-advised travesties like *Six Silver Strings*, *King Of The Blues: 1989*, and "Into The Night," where he so blatantly attempted to crossover into the sophisto-shlock Yuppie market, Riley is back on track with the real deal.

When Katie Webster talks about being tired of the games men played on her on "Since I Met You Baby" (and spells it "t-i-d-e"), you understand exactly where ol' B is at on this rootsy live-in-the-studio project that pairs him with a cast of blues all-stars. The formula is borrowed from John Lee Hooker's recent successes with Charisma and Virgin records (*The Healer, Boom Boom*), but B.B.'s unadorned charisma is the common thread.

There has been no attempt by producers Denny Diante and Dennis Walker to clean up the tracks, making the CD slicker and more palatable to the chic L.A. nightlife crowd. This here is just plain, raw, sweaty, downhome blues with a sense of humor and a lot of spontaneous interaction in the studio, the way records used to be made. B.B.'s vocals never sounded rawer, and guitaristically he rises to the challenge presented by such killers as Albert Collins, Joe Louis Walker, and Buddy Guy.

"Playin' With My Friends," a duet with Robert Cray, comes off as the ultimate bar-band shuf-



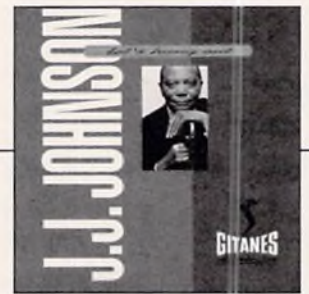
file anthem. B.B. rips it up in heroic fashion with Albert Collins on the old standby, "Call It Stormy Monday," and he takes in a bit of N'awlins funk with Koko Taylor on a soulful version of Chris Kenner's "Something You Got." On an urgent "I Pity The Fool," Buddy Guy substitutes for B.B.'s longtime singing partner, Bobby Blue Bland. And B.B.'s first-take duet with John Lee Hooker on the haunting "You Shook Me" provides the most chilling moments

of the entire session.

One of the other bright gems in this brilliant package is B.B.'s medley of "I Gotta Move Out Of This Neighborhood/Nobody Loves Me But My Mother," an impassioned slow-blues suite with big-band backing that recalls his finest work with the Kent label in the late '50s. Only some 35 years later, B.B. is older, wiser, gruffer, and fiercer.

Long live the King.

—Bill Milkowski



**J.J. Johnson**

**LET'S HANG OUT**—Verve 314 514 454-2: *FRIENDSHIP SUITE—FIRST MOVEMENT: ODE TO G. T.; SECOND MOVEMENT: LET'S HANG OUT; THIRD MOVEMENT: LOVE YOU NANA; FOURTH MOVEMENT: REUNION; STIR-FRY; IT NEVER ENTERED MY MIND; KENYA; BEAUTIFUL LOVE; IT'S YOU OR NO ONE; MAY I HAVE DIS DANCE?; SYNTAX; HASTEN JASON; I GOT IT BAD (AND THAT AIN'T GOOD).* (68-43)

**Personnel:** Johnson, trombone. Terence Blanchard, trumpet (5,7,12); Ralph Moore, tenor (5,7,11,12), soprano (10) saxophones; Jimmy Heath, tenor saxophone (1-4,6,9); Stanley Cowell, (5,7,12), Renee Rosnes, piano (1-4,6,9-11,13); Rufus Reid, bass; Victor Lewis (5,7,12), Lewis Nash (1-4,6,9-11,13), drums.

★★★★ 1/2

Since regaining his footing on solid jazz ground

**BUSCH GARDENS / WILLIAMSBURG**

**AUDITIONS**

*The Performance Experience of a Lifetime!*

When you hear the thunder of applause, you know you're where you want to be...and Busch Gardens in Williamsburg, Virginia is ready to make it all come true.

No other place can offer you a package like this: eight high performance mainstage shows; a tremendous variety of strolling entertainment; a dedicated staff that cares about developing your talent; plus FREE classes in dance, voice and drama. There's also housing coordination available as well as a new sports medicine program. All of this plus free access to one of the most beautiful theme parks in the world.

More than 250 positions are now available for:

- **Singers, Dancers, Musicians, Actors, Variety Artists**
- **Technicians** (stage managers, audio engineers, lighting and follow spot operators, and wardrobe dressers with sewing experience)

Sound exciting? It is! Plan on starting your experience of a lifetime at Busch Gardens/Williamsburg Auditions '94. Call our 800 # for a complete listing of the 1994 Auditions Tour Schedule.

**1-800-253-3302**



Then bring your best 1 1/2 minute act to the audition location nearest you.

If chosen, you can begin working weekends from February through April '94 and full time from May through October '94.

If unable to attend the audition, send your resume and photo, along with a video tape (dancers, actors, variety artists) or cassette tape (musicians, singers), to: **Auditions, c/o Busch Gardens Entertainment, One Busch Gardens Boulevard, Williamsburg, VA 23187-8785.** An equal opportunity employer.

**BUSCH GARDENS.**  
WILLIAMSBURG, VA.

**EVIDENCE**

presents three new recordings

**PROJECT G-7**

Tribute To Wes Montgomery—Vols. 1 & 2



featuring

- KENNY BURRELL**
- with
- Kevin Eubanks**
- Gene Bertoncini**
- Ted Dunbar**
- Jack Wilkins**
- Rodney Jones**
- and
- William Ash**

(ECD 22049 & 22051)

“☆☆☆☆” —Philadelphia Inquirer

**GOOD FELLAS**

featuring

- Philip Harper**
- 
- Vincent Herring**
- 
- Stephen Scott**



(ECD 22050)

“Exciting hard—bop by the younger generation” —Newark Sunday Star-Ledger



FOR FREE CATALOG, WRITE TO:  
**EVIDENCE MUSIC, INC.**  
1100 E. HECTOR ST. SUITE 392  
CONSHOHOCKEN, PA 19428



## CD REVIEWS

ALCHEMY PICTURES PRESENTS

### PRIVATE VIDEO LESSONS WITH JAZZ & LATIN DRUM MASTERS



**KENWOOD DENNARD**  
**JUST ADVANCE Part I**  
The Educational Drum Video  
21st Century Drumming  
Concepts & Techniques  
with Breakdown  
Demonstrations  
**90 Min. 39<sup>95</sup>**

**KENWOOD DENNARD**  
**JUST ADVANCE Part II**  
The Educational Drum Video  
Just Advance  
Part I & II = 3 Hours of  
Incredible Drumming  
& Enlightenment  
**90 Min. 39<sup>95</sup>**



**ANDREW CYRILLE**  
**JAZZ METHODOLOGY**  
**IN DRUM MUSIC**  
(In & Out of Meter)  
Jazz Exercises &  
Techniques by One of the  
Masters of the  
Avant Garde Scene  
**90 Min. 39<sup>95</sup>**

### EXPAND YOUR KNOWLEDGE, TECHNIQUES & DRUMMING SKILLS GET SERIOUS

**JERRY GONZALEZ**  
**CONGA DRUMMING**  
& Afro-Caribbean Rhythms  
Positively the Best  
Instructional  
Conga Video  
on the Market  
**63 Min. 39<sup>95</sup>**



**STEVE BERRIOS**  
**LATIN RHYTHMS**  
Applied to the Drum Set  
Authentic Latin  
Rhythms Used to  
Back Up the Biggest  
Names in Latin Music  
**53 Min. 39<sup>95</sup>**

**HANK JARAMILLO**  
**DRUM CHART READING**  
& Its Application to  
the Drum Set  
Beginner or Pro  
Don't Be Illiterate  
Start Reading Drum  
Music Charts Now,  
Includes 32 Pg. Book  
**87 Min. 44<sup>95</sup>**



PLEASE ADD \$4.00 FOR SHIPPING

**ALCHEMY PICTURES**  
P.O. Box 4128 • Queens, NY 11375  
(800) 447-6498 • (718) 997-0088  
VISUALIZE WORLD PEACE

in 1986, classic bebop practitioner J.J. Johnson has somehow grown all the more assured in his instrumental dexterity and expressive powers, nudging aside incumbent Ray Anderson this year to reign once more as the **DB** Critics Poll trombone champion.

On an inviting program of originals and standards, Johnson's fully mature voice sings notes with precision and refined tone, the low, rich luster of his instrument lighting up the strong melodies from within. His throaty ruminations achieve rarefied heights of musical poetry in his treatments of "Beautiful Love" and "It Never Entered My Mind." For textbook displays of Johnson's kernel-of-emotion panache, start with his "Syntax" or "Stir-Fry."

Finding a perfect balance between tension and reflection, arranger Johnson allows his sidemen ample room. Ralph Moore exhibits his tremendous rhythmic grace on every solo, the steady-toned Terence Blanchard executes phrases full of personality and meaning, and the ever-valuable Jimmy Heath strolls or struts with uncommon intelligence. Importantly, too, there is an uplifting sense of ensemble accord. Viva, J.J. Johnson. —*Frank-John Hadley*

### Gust William Tsilis

**WOOD MUSIC**—enja 7093 2: *QUIET PEOPLE*; *SEATTLE HENDRIX*; *SONG FOR SALOMEA*; *FEELING THE PAST*; *JA BOP*; *ROBERT DE NIRO*; *LORRAINE HANSBERRY*; *SHADOW OF THE CAT*; *CHILD'S PRAYER*; *RINGMASTER ANDY*. (58:45)

**Personnel:** Tsilis, marimba; David Peterson, tenor saxophone (3,4,8,9); Uri Caine, piano; Lonnie Plaxico, acoustic, six-string electric basses; Tony Reedus, drums; Serge Gubelman, didgeridoo, waterphone (4).

★★★

### Bill Ware & the Club Bird All- Stars

**LONG AND SKINNY**—Knitting Factory Works 131: *DOWN UNDER*; *TIME OF ARRIVAL*; *JACKI*; *COLOR ME FRIENDLY*; *TO LOVE WITH THIS GIRL*; *GIN & TONIC*; *TURN THE SCREW*; *DON'T STOP NOW*; *LOVE IS BLUES*; *BURIED WITH IRVIN*. (69:06)

**Personnel:** Ware, vibraphone; Jay Rodrigues, saxophones; Josh Roseman, trombone; Matt King, keyboards; Brad Jones, bass; Pete MacDonald, drums.

★★★★ 1/2



Mallet instruments aren't currently fashionable. Bill Ware might help change that. Ware's strong rhythmic sense and pleasingly "heavy" percussive tone on vibes remind me of Bobby Hutcherson, circa *Dialogue*. John Coltrane is a pervasive influence on Ware's compositions, including "Time Of Arrival" and "Don't Stop Now," which invoke "Giant Steps," as well as his cascading solos, which suggest Trane's "sheets of sound." Ware uses vibrato effectively on his ballads, notably the shimmering "Jacki." *Long And Skinny* captures a live performance at Lower Manhattan's Knitting Factory. Given

# Hot, Hot, Hot.



Designed in Consultation  
with Trumpet Virtuoso  
**LEON MERIAN**

The Dynamic **NEW**  
"M" SERIES MOUTHPIECES  
FROM  
**JET-TONE™**

**Hot!**

**MERIAN C**

The C model features a medium, convex cup, with an open contoured throat. The backbore has a fast flare which creates an open, pure, rich sound. Ideal for all-around work from Jazz to Symphonic.

**Hotter!**

**MERIAN E**

This model has a slightly shallower cup than the C for a more brilliant tone and sustained high notes. It is very open throughout.

**Hottest!**

**MERIAN SIZZLER**

The pièce de résistance! The Sizzler has a rather shallow, convex cup with a wide open backbore. It is an exceptionally powerful mouthpiece that virtually sizzles and screams!

**Jet-Tone**

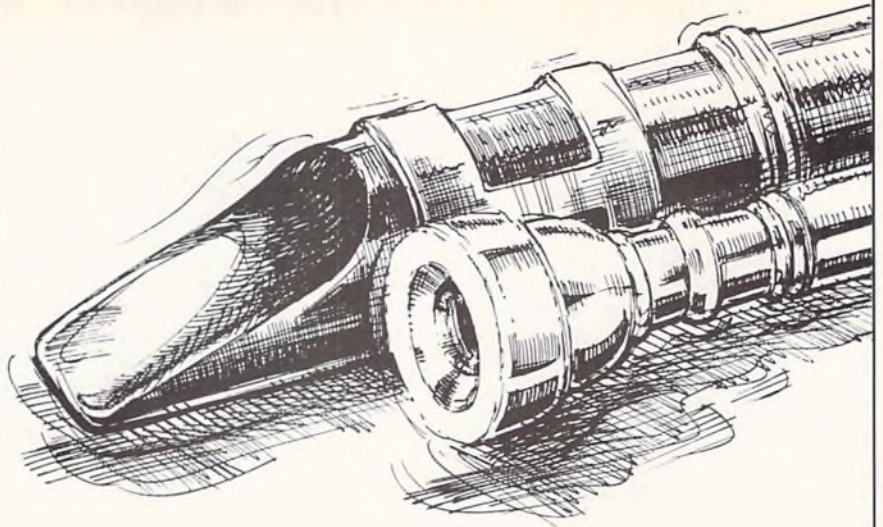
P.O. BOX 1462 • ELKHART, IN 46515 (219) 277-7604



the location and Ware's work with the Jazz Passengers and "acid jazz," it's a little surprising to hear such straightahead, uncompromising jazz, incorporating a strong blues flavor with echoes of Mingus and Monk. The Club Bird All-Stars (named for a favorite venue in Yokohama) provide capable support, particularly the aggressive rhythm section of Brad Jones and Pete MacDonald, but Ware is the standout soloist in a convincing debut. Now, what does his acid jazz sound like?

With *Wood Music*, Gust Tsilis wagers that the very unfashionable marimba, usually relegated to secondary status, can function as a viable solo voice over an entire session. Tsilis achieves some nice effects, managing the marimba's interplay with Uri Caine's piano well; but over the long haul, the marimba's limited tonal color holds him back. Caine is a pleasant surprise here, contributing bright, energetic piano, in contrast to the dark, woody clunk of Tsilis' marimba. Tsilis' compositions are straightforward vehicles for his soloists. "Shadow Of The Cat" is the uptempo highlight, with percolating marimba well-integrated into the ensemble's sound, led by drummer Tony Reedus. "Ringmaster Andy" has a light, springy Latin sound, suggesting a tune for Chick Corea and Gary Burton. "Seattle Hendrix" sounds like neither of its inspirations.

—Jon Andrews



# Brilliance

Yamaha mouthpieces deliver optimum comfort and consistency where they are needed most: where instrument meets musician. Where the music begins. Whether for the beginner or the professional, brass or woodwind, our computer-designed mouthpieces will help you achieve a brilliant, resonant sound. Quality shines through with every note. So ask for Yamaha mouthpieces at your local music store – and play the very best you can.™

**YAMAHA®**  
**ACCESSORIES**

Yamaha Corporation of America • Band & Orchestral Division  
3445 East Paris Avenue, SE • P.O. Box 899 • Grand Rapids, MI 49512-0899



the *Beatles* were  
jazz instrumentalists  
this is how they  
would have sounded.

Impression of Beatles Music by  
Night on Earth

Good Night



Good Morning

**Good Night  
Good Morning**

Fresh Impressions  
of 12 Timeless Beatles Classics by  
**Night On Earth**

The first  
idea from



Manufactured by Bart Records Inc.; Distributed by One World Records Inc.

Thelonious Monk Songbook by  
Steve Lacy 6  
We See  
hat ART CD 6127  
TOWER RECORDS/VIDEO  
Mail order by Cadence  
315-287.2852



Thelonious Monk and Steve Lacy at Jazz Gallery N.Y. N.Y. 1960

Sponsor: Swiss Bank Corporation, Basle/Switzerland.  
Hat Hat Records LTD., Box 461, 4106 Therwil/Switzerland  
Photo: X (collection of Steve Lacy)



## Ghost Of A Chance

by John Ephland

It was an ambitious project; maybe too ambitious. The much-celebrated meeting of Miles Davis with Quincy Jones (and the apparent ghost of Gil Evans), documented on *Miles & Quincy Live At Montreux* (Warner Bros. 9 45221-2; 56:44; ★★★½), gives the impression of too many musicians in over their heads, Davis included. Having said this, it's a wonder

the combined forces of Evans' ghost band (eight in all) with the 17-piece George Gruntz Concert Jazz Band (with an additional supporting cast of 22 more musicians) ended up sounding as good as they did, performing Evans' gorgeous, idiosyncratic, and multi-layered arrangements on top of and around solos by Davis as well as alto saxophonist Kenny Garrett and trumpeter Wallace Roney.

Recorded during the 25th anniversary of the Montreux Jazz Festival (July 8, '91), Davis was to die just a little over two months later. His playing reflects his poor health, his tired-but-



Miles: more presence than player

steady chops handily augmented and/or rescued by Roney and Garrett. (Adding a saxophone for solos to this music was a novel idea, but sounds out of place.) Davis' frail, primarily muted trumpet suggests a quiet voice amidst the busy bombast, his horn occasionally recalling his youthful vigor (e.g., his firm, gently swinging tone on "Miles Ahead," his slurred, flamenco intonation on the set-closer, "Solea," the exchanges with Roney on "Blues For Pablo").

At times, the chorus of horns surrounding the soloists provides just the right cushion and envelope (the *Miles Ahead* medley); elsewhere, doubling up on horns only adds to the confusion on a number like "Solea," where the tricky 6/4 marching groove has Jones and his troops in occasional disarray, with a tacked-on climax to boot.

The accommodation to electric bass, listed along with the less-pronounced "bass," detracts from this essentially acoustic music. "Here Come De Honey Man" is a prime example of electric-bass overstatement. Like the electric bass, the drums have been mixed too far up into the music, and tend to be either too flashy ("Summertime," "Gone, Gone, Gone," *Birth Of The Cool's* "Boplicity") or painful reminders of what once was (Philly Joe Jones' exquisite 1958 romp on "Gone," performed—and misspelled—here as "Orgone"). The generally medium-to-slow tempos only aggravate this problem.

The last time any of this material was recorded live was at Carnegie Hall in 1961, with a Davis quintet fronting an 18-piece Evans orchestra. Then, the music had been a fascinating work-in-progress. This music played in 1991 is at turns amazing and difficult to hear—amazing in historic importance (Davis was going back in time—something totally uncharacteristic of him—and with such rarefied material, in collaboration with a renowned fellow artist in Quincy Jones); difficult, touching, and sad, because of Davis' struggles to essentially hold his own, and with such familiar music. And yet, true to form, the Old Man went down swinging.

It's a serious shocker. In this, it merits attention. **DB**

# !!! JACK !!! DEJOHNETTE

## TAKE A LESSON FROM A MASTER MUSICIAN!

For Jack DeJohnette, the drum set is a complete musical entity, both rhythmic and melodic. On this fascinating video, he demonstrates the unique approach that has made him one of the world's most sought-after players.

You'll discover how Jack creates a flow of improvisational ideas through balance and relaxation; his concepts on phrasing, tuning, timekeeping and melody; important "inside" tips on his cymbal technique, stick and brush work, bass and hi-hat pedaling and much more.

And for a phenomenal display of sheer drum artistry, Jack's solos, seamlessly interweaving reggae, funk, rock, Latin and jazz grooves, are not to be missed! This lesson is a must for all drummers.

## Musical Expression On The Drum Set

taught by Jack DeJohnette

105-MIN. VIDEO \$49.95 + \$4 P&H  
VISA/MasterCard/Discover accepted

**CALL 1-800-33-TAPES**

914-246-2550 FAX#914-246-5282

or write:

Homespun Video  
Box 694DB, Woodstock,  
NY 12498



**A HOMESPUN VIDEO EXCLUSIVE**





## Pat Metheny Group

**THE ROAD TO YOU**—Geffen 24601: *HAVE YOU HEARD; FIRST CIRCLE; THE ROAD TO YOU; HALF LIFE OF ABSOLUTION; LAST TRAIN HOME; BETTER DAYS AHEAD; NAKED MOON; BEAT 70; LETTER FROM HOME; THIRD WIND; SOLO FROM MORE TRAVELS.* (74:03)

**Personnel:** Metheny, guitars, guitar synths; Lyle Mays, piano, keyboards; Steve Rodby, acoustic, electric basses; Paul Wertico, drums, percussion; Armando Marcal, percussion, timbales, congas, vocals; Pedro Aznar, vocals, acoustic guitar, percussion, saxophone, steel drums, vibes, marimba, melodica.

★ ★ ★ 1/2

It's been 10 years since Pat Metheny's last live

album, so he had a lot of ground to cover in this set to summarize a decade's worth of music. As in any concert setting, the temptation is to play a bit of everything to send the audience home happy. The problem when this gets translated to an album is that you run the risk of issuing a tame, greatest-hits package. Metheny narrowly steers clear of that by delivering four new works and breathing new life into some—but not all—of his crowd-pleasers. Spirited but polite retreads of the first two tracks, "Have You Heard" and "First Circle," may have wowed the fans in Italy and France (where the album was recorded), but they fail to blast the album off the ground here.

*The Road To You* finally gets interesting when the group sinks into "Half Life Of Absolution," a new composition that develops out of a series of compelling musical fragments. This marks the first point where Metheny and Mays put grit and bite into their solos. They also soar on the clipping and swinging take of "Third Wind," where Metheny goes fast and jagged and Mays dashes into dazzlingly turbulent runs.

There are lots of energetic sections with hearty improvisation throughout the album, but the real showstoppers are such reflective, romantic ballads as "Letter From Home" and "Solo From 'More Travels,'" the former a delicate band outing, the latter an arresting acoustic guitar musing.

—Dan Ouellette



## Robert Hohner Percussion Ensemble

**LIFT OFF**—DMP 498: *LIFT OFF; ADAGIO FOR STRINGS; MARIMBA SPIRITUAL; LA BAMBA; OYELO QUE TE CONVIENE; DANCE OF THE OCTOPUS; THE FIRST CIRCLE; HELIOPOLIS.* (55:25)

**Personnel:** Hohner, director; Douglas Corelia, James Coviak, Andrew Dunham, John Hill, Seth Kilbourn, Jennifer King, Thomas Kozumplik, James Leslie, Jason Lewis, David Steffens, Scott Vernon, Gerard Wauldron, David Zerbe, percussion; Dred Scott, piano; Brian Zerbe, basses, guitarron; John Hill, bass; Bob Mintzer, saxophones (6-8).

★ ★ ★ 1/2

Thirteen percussionists and some 100 instru-

# DAVE GRUSIN PRESENTS GRP ALL-STAR BIG BAND LIVE!



## THE BIG BAND SOUND RETURNS...AGAIN!

Dave Grusin presents the GRP All-Star Big Band Live, featuring Arturo Sandoval, Randy Brecker, Chuck Findley, Byron Stripling, George Bohanon, Eric Marienthal, Nelson Rangell, Ernie Watts, Bob Mintzer, Tom Scott, John Patitucci, Dave Weckl, Russell Ferrante, Gary Burton, Eddie Daniels and Phillip Bent. Produced by Michael Abene and band directed by Tom Scott.

**A concert worth reliving on GRP Compact Discs and Cassettes.**

Order GRP ALL-STAR BIG BAND LIVE! by phone, call 1-800-551-7200



©1993 GRP Records, Inc.  
THE DIGITAL MASTER COMPANY





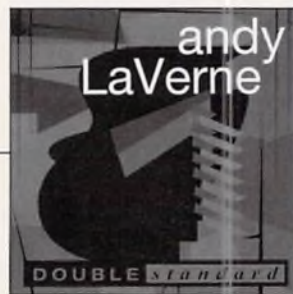
## CD REVIEWS

ments played among them, Hohner's ensemble displays sensitive playing on several excellent arrangements, and the result will appeal to most musicians. Earphones are required at least once—the sound quality ranks up there with *The Sheffield Lab's Drum Record* and Sonic Arts Records' *76 Pieces Of Explosive Percussion* for breadth of dynamics.

"Lift Off" is sonically impressive, though not engaging in a musical sense. And the arrangement of "La Bamba" is snappy and professional, but a bit too marching-band-ish. Among the highlights, in terms of audio production and emotional connection, are Barber's "Adagio For Strings," played with great beauty on multiple marimbas, and "Marimba Spiritual," which builds (slowly) into a frantically fascinating chase. Pan lovers will enjoy "Oyelo Que Te Conviene," arranged with respect and clarity by Andy Narell. On Spyro Gyra's "Heliopolis," the lead pans double saxman Mintzer for some fancy ensemble work, and all kinds of metal percussion kick in on one jamming final chorus. Joined by keyboards and bass, they get properly light on "Dance Of The Octopus," Red Norvo's playfully engaging piece that seems to have arms all its own. On Pat Metheny's 11/8 ditty, "The First Circle," the ensemble uses handclaps, bells, chimes, several pan voices, and a marimba that sounds like it's bouncing across a canyon, as well as a cymbal section

that does the work of Danny Gottlieb while backing up Mintzer's soprano.

—Robin Tolleson



### Andy LaVerne

**DOUBLE STANDARD**—Triloka 7198-2: *How Deep Is The Ocean; In Love With Night; My Romance; Big Pant People; Like Someone In Love; Why Ask Why; Body & Soul; Spin Doctor; Night & Day; Six Of One; Just Friends; And I Quote.* (60:14)

**Personnel:** LaVerne, piano; Billy Drewes, tenor, soprano saxes; Steve LaSpina, bass; Greg Hutchinson, drums.

★★★

In the liner notes, LaVerne technically explains

# DENON

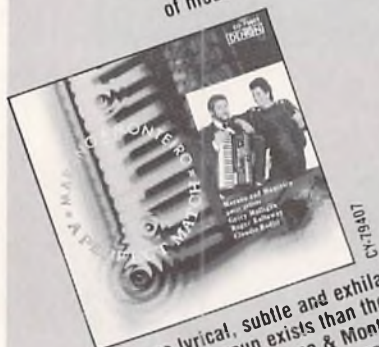
## DIVERSITY IN JAZZ



Introducing the first SAVOY recording in over 20 years!



"Bob Berg just may be the Picasso of modern tenors." JAZZ TIMES



"No more lyrical, subtle and exhilarating jazz-cabaret group exists than the New York duo of Marano & Monteiro." THE NEW YORKER

DENON RECORDS  
135 WEST 50TH ST., SUITE 1915, NEW YORK NY 10020 (212) 581-2550  
DISTRIBUTED IN THE U.S. BY ALLEGRO IMPORTS  
12630 N.E. MARX ST., PORTLAND, OR 97230-1059 1 (800) 288-2007

## DRUMSLINGER™

### WE GET ACCOLADES!!!

DENNIS CHAMBERS SAYS,

"The first time I saw the Snare & Cymbal Bags, I knew I Had To Have These Cases!"

WILL KENNEDY SAYS,

"Designed with intelligence, Tough Traveler is a Smart Buy For Any Drummer!"

JONATHAN MOVER SAYS,

"Construction, Durability, Convenience, & Design, plus a company that Stands Behind Their Product 100%. What More Could You Ask For?"

Ask For Our Catalogue

## Tough Traveler

fax: 518-377-5434 1-800-GO-TOUGH

1012 state street, schenectady, ny 12307





how he came to put together this collection of restructured standards, applying the practices of reharmonization (enhancing harmonies by substitute chords) and contrafaction (creating new melodies over the harmonic structure of the old). So, in addition to his reharmonized take on "Body & Soul," we also get its new contrafactured version, "And I Quote." Hence, the title of the album. Okay, but beyond the academic exercise, does it work? Only partially. While the musicianship is stellar throughout (with LaVerne often displaying dazzling runs), the reharmns don't make any new and exciting statements. More successful are the contrafactured pieces, such as the invigorating "Big Pant People," the melodically rich "Why Ask Why," and the spirited "Spin Doctor."

—Dan Ouellette



### Joe McPhee

**OLEO & A FUTURE RETROSPECTIVE**—hat ART 6097: *OLEO*; *PABLO*; *FUTURE RETROSPECTIVE*; *ASTRAL SPIRITS*; *OLEO*; *I REMEMBER CLIFFORD*; *ANN KAHL*; *WHEN YOU HEAR MUSIC*; *AFTER IT'S OVER*; *IT'S GONE IN THE AIR*; *YOU CAN NEVER CAPTURE IT AGAIN*. (77:37)

**Personnel:** McPhee, pocket cornet, tenor saxophone; André Jaume, clarinet, bass clarinet, alto saxophone; Raymond Boni, guitars; Francois Mechali, bass (1-7).

★★★★

### Joe McPhee/ André Jaume

**IMPRESSIONS OF JIMMY GIUFFRÉ**—CELP C.21: *THE TRAIN AND THE RIVER*; *ZIGLIARA I*; *ZIGLIARA II*; *LAZY TONES*; *NENETTE*; *CHIRPIN' TIME*; *LA VIE CONTINUE*; *GIVE THEM THEIR FLOWERS WHILE THEY'RE HERE*; *FINGER SNAPPER*; *A PORTRAIT OF JUANITA*; *SLO GLOW*; *LITTLE BIG FOOT*; *THE TRAIN AND THE RIVER*. (43:55)

**Personnel:** McPhee, soprano saxophone, valve trombone; Jaume, tenor saxophone, bass clarinet; Raymond Boni, guitars.

★★★★ 1/2

Joe McPhee likes to keep you off-balance. Recognize his expressive, sometimes soulful tone on sax, and he switches to brass. Label him an anarchic improviser, and he shifts into conventional repertoire, evoking Miles Davis or Charles Mingus. This elusiveness is compounded by his working away from home, recording with European labels and musicians. In a year of Miles tributes, the timely reissue of *Oleo & A Future Retrospective* combines the 1982 studio session with a newly released live set from the same date.

Miles is viewed through the prism of

McPhee's "Po Music" concept, which uses traditional and structured materials to "provoke" improvisation, feeling the impact of the original without mimicking it. McPhee samples bop, *Bitches Brew*, and *Sketches Of Spain* periods, with his pocket cornet sounding more like Don Cherry than Miles. Raymond Boni's guitar produces Mediterranean moods or electronic noise, as the occasion dictates. Albert Ayler's spirit provokes the gospel-inflected

"Astral Spirits" and "When You Hear Music," an extended, atmospheric improvisation.

McPhee's Po Music series is akin to the AACM school, placing collective improvisation alongside striking reconfigurations of familiar materials, notably Mingus' "Pithecanthropus Erectus" (on McPhee's *Topology*) and Wayne Shorter's "Footprints" (on *Linear B*, McPhee's strongest, most recent Po Music), both for hat ART.

Roscoe Mitchell billed his group as the **ART ENSEMBLE** for a midnight concert at the Harper Theatre on Saturday, December 3, 1966. This name was used for performances until June of 1969, when the quartet of Mitchell, Lester Bowie, Joseph Jarman and Malachi Favors was advertised (by a concert promoter in France) as the **ART ENSEMBLE OF CHICAGO**.

This is a comprehensive collection of recordings by the **ART ENSEMBLE** before the geographic qualification was deemed necessary.



## 1967/68

Five CDs include the contents of **Numbers 1 & 2**, **Congliptious**, and **Old/Quartet** plus two hours and forty five minutes of previously unreleased material

**LIMITED EDITION OF ONLY 2500 HAND NUMBERED COPIES**

Nessa ncd-2500: 5 CD set includes a 24 page booklet with accounts of the recording sessions, full discography and session photos. Available for \$75 plus shipping and handling (\$4 surface, \$12 air) from **Nessa Records P. O. Box 394 Whitehall, MI 49461**. Telephone orders (616) 894-4088 Payable by check (drawn on a US bank), money order, Mastercard or Visa.



If McPhee and Jimmy Giuffre seem an unlikely match, compare their preferences for small, improvising collectives without conventional rhythm sections. *Impressions* unfolds like a Giuffre session through short, thoughtful pieces, including solos and duets. McPhee's trio invokes Giuffre's lineup with Bob Brookmeyer and Jim Hall for "The Train And The River," capturing the airy, conversational sound of Giuffre's groups. *Impressions* is McPhee's

most accessible work: consistently lyrical, full of memorable, Giuffre-provoked hooks, gentle in tone. The melodicism takes nothing away from the complexity of the music. McPhee has gravitated toward soprano sax in recent years, and has a warm, singing tone. His solo "Give Them Their Flowers" recalls Shorter as much as Giuffre.

André Jaume, who's worked with Giuffre, has a thankless but important role, emphasizing

bass clarinet and providing a foundation. Boni is less concerned with effects, and his playing has sting and precision. Throughout, *Impressions* is an affectionate, rewarding homage.

—Jon Andrews

The new world of jazz...and more on enja



ENJ-7095

**ELVIN JONES**  
**Going Home**

The newest edition of the master drummer's Jazz Machine - featuring Nicholas Payton on trumpet, Kent Jordan on flute, and Ravi Coltrane and Javon Jackson on saxophones. Arrangements by Gene Perla, former bassist with Jones.



ENJ-7083

**RABIH ABOU KHALIL**  
**Tarab**

A universal music event - the rich music and masterful oud playing of the leader and an international band that features Glen Moore of Oregon on bass and Selim Kusur, perhaps the world's most brilliant exponent of the nay, the Arab wood flute. Music with deep Middle-eastern roots and the spontaneity of jazz.



ENJ-7069

**MICHELE ROSEWOMAN**  
**Harvest**

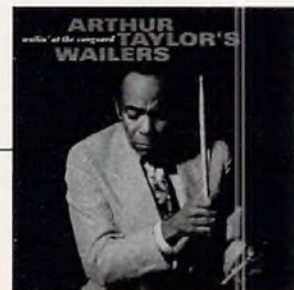
Innovative jazz piano, Afro-Cuban rhythms, haunting melodies, by this most inventive musician. Michele's third and finest ENJA release features Gary Thomas and Steve Wilson on saxophones.



ENJ-7057

**KLAUS KÖNIG**  
**The Song Of Songs**

A monumental modern jazz oratorio featuring a big band of world-class soloists - including James Newton, Herb Robertson, and Mark Dresser - and the grandly expressive sound of the Montreal Jubilation Gospel Choir. Featured vocals by Jay Clayton and Phil Minton.



**Arthur Taylor's**  
**Wailers**

**WAILIN' AT THE VANGUARD**—Verve 314 519 677: *NOT BLUE & BOOGIE; BRIDGE THEME; BAND INTRODUCTION; DEAR OLD STOCKHOLM; STRESSED OUT; SO SORRY PLEASE; BRIDGE THEME; MR. A.T. REVISITED; INTERCHAT; ELLINGTON/STRAYHORN MEDLEY; SOPHISTICATED LADY, IN A SENTIMENTAL MOOD, CHELSEA BRIDGE; HARLEM MARDI GRAS; BRIDGE THEME/SALT PEANUTS.* (61:30)

**Personnel:** Taylor, drums; Abraham Burton, alto saxophone; Willie Williams, tenor saxophone; Jacky Terrasson, piano; Tyler Mitchell, bass.

★★★★

**Joe Morello**

**GOING PLACES**—DMP 497: *SWEET GEORGIA BROWN; PARISIAN THOROUGHFARE; SECRET LOVE; SKYLARK; TOPSY; MISSION IMPOSSIBLE THEME; I SHOULD CARE; CALYPSO JOE; AUTUMN LEAVES; SWEET & LOVELY.* (55:26)

**Personnel:** Morello, drums; Greg Kogan, piano; Ralph Lalama, saxophone, flute; Gary Mazzaroppi, bass.

★★

These albums offer something new from two drummers who came up in the '50s—Taylor with hard-boppers Miles Davis, Bud Powell, and Thelonious Monk; Morello with cool-jazzers Stan Kenton, Marian McPartland, and Dave Brubeck. Taylor, prolific as a session man and bandleader well into the '60s, has kept the hard-bop groove churning as of late through performances and small-label recordings, here and in Europe. On this album, he proves to be an important link to the bop era—as well as a swinging, spirited drummer and a strong bandleader.

Recorded at the Village Vanguard last fall, Taylor's *Wailin'* opens with an aural vignette: Descending those venerable stairs, you hear (fade in) the Wailers deep into "Not Blue & Boogie." The effect, like Taylor's music, is real, witty, and playful—listen to his crisp, ride-cymbal on "So Sorry Please," his exacting brush work on the Ellington medley, his stirred-up snare on "Mr. A.T. Revisited." Along with the Wailers—line soloists who stir things up themselves—Taylor keeps alive a music that is very much his own, which makes this album worth more than just a cursory listen.

Meanwhile, Joe Morello—he of the Dave

Exclusively marketed and distributed by



177 Cantliague Rock Road  
Westbury, NY 11590

Available at better record stores or to order call toll-free 800-688-3482



Brubeck Quartet from '56 to '68—has been teaching privately and as a clinician; with 120 albums under his belt, this is his first in 15 years. Perhaps, it's a cool school/hot school thing, but in comparison to A.T.'s Wailers, this band seems to have trouble really finding the groove, with a rhythm section that doesn't quite gel. While "Sweet Georgia Brown" and "Parisian Thoroughfare" are truly likable, the heavy-handed feel of "Secret Love" and "Autumn Leaves" drags things down a bit. Then again, while the "Mission Impossible Theme" might seem like an odd choice, Morello's drumming for this piece is compelling, and on target.

—Suzanne McElfresh



## Stanley Turrentine

**IF I COULD**—MusicMasters 65103-2: *JUNE BUG; CARAVAN; I REMEMBER BILL; THE AVENUE; MARVIN'S SONG; MAYBE SEPTEMBER; A LUTA CONTINUA; IF I COULD.* (53:55)

**Personnel:** Turrentine, tenor saxophone; Hubert Laws, flute, piccolo; Sir Roland Hanna, piano; Ron Carter, bass; Grady Tate, drums; Steve Kroon, percussion; Matthew Raimondi, string concertmaster (3,6,8); Vincent LeRoy Evans, kalimba (7); Gloria Agostini, harp.

★★★ 1/2

From its beginnings as a jazz label, MusicMasters has shown a knack for engineering some neat little encores. And while Stanley Turrentine's career is still perking along nicely, thanks, it's been a long time since CTI Records has put out those high-gloss, Creed Taylor productions of the '70s. This album is really an affectionate retrospective on the old Taylor-CTI repertory company.

The music is a mix of rhythm and moods, from bright, bluesy themes like the somewhat Birdlandish "June Bug" to mood-jazz showcases for Turrentine's smooth tenor with string background ("I Remember Bill," "Maybe September," "If I Could"). It remains a signature Turrentine sound, and purely on its merits, it still sounds perfectly lovely. His voice throws a bridge between the soft-focus romantic tenors of the swing era and the more-tempered density of the Rollins generation.

Those who enjoyed the classic CTI sound of those days should feel warmly toward this outing. Laws plays a relaxed and flowing flute that puts no strains on his virtuosity. And Hanna has some impressive moments on "June Bug" and an epic "Caravan." With Carter and Tate in the rhythm section, this is a crew of pros.

—John McDonough

CLASSROOM & ENSEMBLE FACULTY: PHEEROAN AKLAFF JOHN BASILE BOB BELDEN

HENRY MARTIN CECIL MCBEE MAKANDA MCINTYRE KIRK NUROCK JIMMY OWENS CHARLIPERSIP MARIA SCHNEIDER LOREN SCHOENBERG RORY STUART CHARLES TOLLIVER OLIVER VON ESSEN BUSTER WILLIAMS REGGIE WORKMAN

CECIL BRIDGEWATER JOE CHAMBERS ANDREW CYRILLE HAROLD DANKO GARRY DIAL ARMIN DONELIAN MARIO ESCALERA IRA GITLER JIM HALL CHICO HAMILTON BILLY HARPER RICHARD HARPER CRAIG HARRIS FRED HERSCH

# NEW SCHOOL Jazz

Learn by playing and studying with the finest jazz players in the world. A community of jazz musicians providing:

- Intense involvement in small-group performance
- Studies in musicianship, improvisation, composition and arranging
- Private lessons and master-class sessions with guest artists from the international jazz community
- Performance opportunities on campus and in New York jazz clubs

- Big band and special-repertory ensembles
- Small classes and individual attention for young musicians interested in *learning by playing*.

### Auditions

Auditions will be scheduled upon receipt of your application to The New School Jazz Program.

### Scholarships Available

**Catalog and Information**  
Call 212-229-5896 or write:  
Jazz BFA Program  
The New School  
66 Fifth Avenue  
N.Y., N.Y. 10011



PHIL MARKOWITZ JUNIOR MANCE DAVID LOPATO ARNIE LAWRENCE BILL KIRCHNER VIC JURIS



## Bird Baths

by Bill Shoemaker

**W**hen it rains, it pours. Such is the case lately for **Charlie Parker** fans, as a large chunk of his recorded legacy either has been issued on CD for the first time, or has received state-of-the-art digital remastering. Just in a matter of months, hours of Parker's Dial and Savoy studio sessions, plus intriguing location recordings from the late '40s

and early '50s, have hit the streets, reconfirming Parker's singular stature in jazz history.

The respective repackaging of Parker's Dial and Savoy sessions reflects polar-opposite approaches to this material. Stash goes the chronologically ordered, multi-disc route for *The Complete Dial Sessions* (Stash 567/68/69/70; 60:28/75:01/58:05/60:26; ★★★★★). Denon, which now owns the Savoy catalog, has opted for single-disc replications of the Savoy MG LP series, on which master takes and alternates were culled from sessions spanning



Parker with Miles Davis, 1943: mercurial

**Saturday Night Live's master saxophone players George Young and Lew Del Gatto use Precision mouthpieces!**

Also used by:

**Dave Tofani  
Brandon Fields  
Jackie McLean  
Steve Grossman  
Vince Trombetta  
Gerry Niewood  
Mario Cruz  
Julius Hemphill  
Joe Romano  
Pharoah Sanders**

Call or write for our free brochure:

**(718) 802-0392 or**

**Precision Crafted Ltd.  
360 Court Street  
Brooklyn, NY 11231  
(dealer inquiries invited)**

**PRECISION**  
CRAFTED LTD.

created by *Phil Barone*



**PURCHASE School of the Arts**

**BFA and MFA Programs  
in Jazz Performance**

*Professional conservatory programs in performance, just 30 minutes from New York City!*

- Private study available with an Affiliate Artist of your own choice
- Superb facilities: 5 concert halls, 52 practice rooms, 90 pianos, 8 organs, and many historical and modern instruments
- Instrumental ensembles: symphony orchestra, jazz ensembles, contemporary ensemble, and 3 hours of chamber music weekly
- Comprehensive studies in musicianship: theory, solfège, history, counterpoint, and analysis
- Collaborative opportunities with theatre, dance, film, and visual arts majors
- Easy access to the marvelous cultural resources of New York City
- Study with distinguished resident faculty, and affiliate Artist-Teachers, including:

<b>Piano</b>	Charles Blenzig Joey Caldorazo Rob Schwimmer Peg Stern	<b>Saxophone</b>	Alex Foster James McElwaine Bruce Williamson Barry Danielian Lew Soloff	<b>Drums</b>	Don Mulvaney Kim Plainfield Toni Cimososi Will Lee
<b>Electric</b>	Jay Azzolina	<b>Trumpet</b>	John Fumasoli	<b>Electric Bass</b>	Vishnu Wood
<b>Guitar</b>	Steve Khan Doug Munro Joe Puma	<b>Trombone</b>	Ed Neumeister	<b>Voice</b>	Ursula Dudziak Judy Neimack
		<b>Percussion</b>	Steve Moss		

For further information on the programs and auditions, write or call:  
Music Division ■ School of the Arts ■ State University of New York at Purchase  
735 Anderson Hill Road ■ Purchase ■ New York ■ 10577-1400  
Tel. 914 251-6700 ■ Fax 914 251-6739

the five years of Parker's studio dates for Savoy, and sequenced without rhyme or reason. Denon's mid-priced Savoy sets are more economically attractive than the thoroughly annotated Stash set; but perpetuating the scatter-shot approach of the original Savoy LPs is maddening. Still, Denon's digital remastering has given the Savoy sets a hotter, more piercing sound.

While a third of the tracks on *The Immortal Charlie Parker* (Savoy SV-0102; 46:15; ★★★★★) and *Charlie Parker Memorial, Volume 2* (Savoy SV-0103; 41:22; ★★★★★) are incomplete takes, the remainder is bottom-line, mandatory-for-jazz-literacy music. The bulk of the material of *Memorial* is taken from '47 and '48 sessions with Miles Davis, Max Roach, and John Lewis, rounded out with alternates of "Donna Lee," "Chasin' The Bird," and "Buzzy" from a '48 date featuring a sparkling Bud Powell and the originally issued "Billie's Bounce" and "Thriving On A Riff" from '45. *Immortal* is even more of a discographical hodgepodge, throwing together everything from Bird's first house-rocking sessions with guitarist Tiny Grimes and pianist Clyde Hart (an overlooked transitional stylist who linked stride, Kansas City blues, and the then emerging bebop vocabulary) through the original "Now's The Time" (with Dizzy Gillespie on piano) and, from the '47-'48 sessions, 11 takes of six tunes already represented on *Memorial*.

Denon would be wise to issue a complete Parker Savoy set using Stash's sensible approach to the Dials, which historically fall into two periods—the California sessions of '46-'47, interrupted for six months by Parker's breakdown and commitment to Camarillo State Mental Hospital; and the '47 New York sessions, featuring Miles, Max, Duke Jordan, and Tommy Potter, with J.J. Johnson added on the last date. Presented chronologically, the California sessions have a Hitchcockian aura of a vacation veering off into the darkness of the soul. The first jovial sessions produced one of Parker's most celebrated solos: "The Famous Alto Break," excised from an otherwise unuseable take of "A Night In Tunisia," a snapshot of Bird at his mercurial best. The tormented, strung-out Parker of "Lover Man" and "Gypsy" three months later is a stunning contrast. After relaxing at Camarillo, Bird is in top form, cajoling with everyone from Erroll Garner to Wardell Gray. Back in N.Y.C., Parker's work for Dial ends brilliantly, as he waxes some of his most conceptually advanced solos, particularly "Klact-Oveeseds-Tene," the only Parker tune recorded by Ornette Coleman.

Rounding out the Bird bonanza are three



CDs of live performances: *Bird At The High-Hat* (Blue Note CDP 7 99787 2; 71:51: ★★★★★), *An Evening At Home With Bird* (Savoy SV-0154; 30:00: ★★★★★), and *The Bird Returns* (Savoy SV-1055; 30:07: ★★★★★). At the helm of an energetic Boston-based quintet on the '51 High Hat date, Parker is simply awesome, racing through "Ornithology," "Groovin' High," and other anthems with a blazing mix of bebop complexity and bluesy power. Chorus after chorus, Parker proves he was not only the master of the 78-era, two-chorus solo, but of larger canvases as well. *Evening* is an intriguing document, a '50 jam with Chicago musicians, including pianist Chris Anderson, and two of the Freemans, drummer Bruz and guitarist George, whose bracing phrasing would be considered somewhat out there even today. Tucked among the long, brisk blowing vehicles is Bird's winsome take on "These Foolish Things."

*Returns* is a scorching set from various '48-'49 performances, featuring Miles, Max, Potter, and Al Haig (Milt Jackson, Kenny Dorham, and a boisterous Lucky Thompson sit in on a few tracks). While these sides—presumably club performances, given the background voices—find Parker in fiery form, especially with his splayed blues lines on "Cheryl," the somewhat crowded bandstand and the sub-five-minute running time of most of the cuts limit him to just a couple of choruses on each tune. **DB**

# HERRLIN RILEY

AND MAPEX BACKING THE AWARD WINNING SOUND OF

## Wynton Marsalis

*Herlin chose Mapex as his first line for that special New Orleans second-line flavor he adds to Wynton Marsalis' unique jazz recipe.*



Photos by Anthony Strippa

Features like the special lug design help accent the snare drum's response just the way he wants.

See the great sounding Mapex at a dealer in your area.

# MAPEX®

YOU  
MAY  
ALREADY  
HAVE  
HEARD  
THE  
BUZZ.  
NOW  
IT'S  
TIME  
TO  
HEAR  
THE  
MUSIC.

Sure, it's massive. Leonard Feather called Joshua a "prodigy whose ideas [are] fresh and spontaneous" and Peter Watrous of the *NY Times* described a recent performance as "unfettered creativity," while noting that "Mr. Redman is becoming more resourceful with every appearance." Pat Metheny said of his musical associate that "it's like hearing the history of all sax-playing to date."

Pretty sensational stuff. All we need to do now is to add four words:

Hear him. Believe it.

# WISH JOSHUA REDMAN

with  
Pat Metheny,  
Charlie Haden  
and Billy Higgins

See Joshua on tour with Pat Metheny, Billy Higgins and Christian McBride this Fall! Also available - JOSHUA REDMAN debut album. On Warner Bros. Cassettes and Compact Discs.

©1993 Warner Bros. Records Inc. Pat Metheny appears courtesy of Geffen Records.







**Peter Delano**

**PETER DELANO**—Verve 314 519 602: *ELEPHANTS IN THE SKY; EXPERIENCING CHANGE; GESTICULATIONS; ENTRANCED; MILES' MODE; PIANO IMPROVISATION 1; I REMEMBER CLIFFORD; SAY UNCLE; CENTRAL PARK WALTZ; ANICCA; AUTUMN LEAVES; REMINISCENCE.* (68:12)

**Personnel:** Delano, piano; Michael Brecker, tenor sax (1,5,12); Gary Bartz, alto, soprano saxes; Tim Hagans, trumpet; Ira Coleman (1,3,5,8,10), Jay Anderson (2,4,9,11) bass; Lewis Nash, drums.

★ ★ ★ 1/2

Delano was 16 when he recorded this very pleasant debut album earlier this year. His technique is solid, and his playing is refined, confident, and at times exciting. Delano soars with authority on the sparkling, straightahead opener, and dances with lively splashes of dissonance on "Gesticulations" (two of nine original compositions). He romps through "Miles' Mode" (his left hand striking chunks of chords while his right hand gracefully sprints) and hits the mark with his exquisitely lyrical solo take on "I Remember Clifford." Not so convincing are other slow numbers, which are at turns tentatively drawn and lacking depth. An exception, however, is the sober ballad, "Reminiscence," a satisfying duet with Michael Brecker.

—Dan Ouellette



**Jeff Palmer**

**EASE ON**—Audioquest 1014: *GOOD NEWS; EASE ON; SIDE VIEW; BLUES ON THE CORNER; MODAL SCALLOPINI; MID MOVE; GAS MASK.* (61:09)

**Personnel:** Palmer, Hammond B-3 organ; Arthur Blythe, alto sax; John Abercrombie, guitar; Victor Lewis, drums.

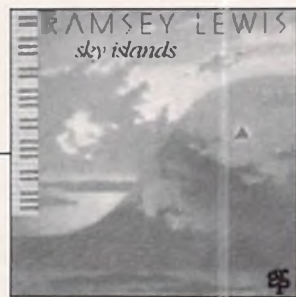
★ ★ ★ ★ 1/2

This is a hard-blowing date with the underrated New York organist and an interesting trio that sounds just plain hungry. Arthur Blythe takes things out there with a menacing solo on "Good News." As Abercrombie takes off on some un-

worldly flight on "Ease On," Palmer lays down a scary Larry Young patch. Blythe searches for new intonations at every turn, and Palmer lets fly with a volley of well-played aces on his solo. On "Mid Move" and elsewhere, he's a bit more coy and Monk-ish at the keys.

The organist is first out of the chute with his B-3 on "Modal Scallopini," followed by Abercrombie, who has ditched his synth effects on this date for the stinging Strat sound and the warmer reverb slap—both very ear-catching, very human sounds. And all the players seem inspired to "blow" on the six Palmer originals, like the gutsy, bluesy "Gas Mask," with its loose, funk groove.

—Robin Tolleson



**Ramsey Lewis**

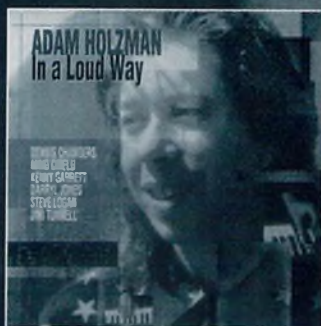
**BLUE NOTE** *The finest in jazz*



the jazz standard



Benny Green #623



T.S. Monk #632



Kevin Eubanks #611



Check it out on  
TouchTunes  
Call 212-695-TUNE

The finest in jazz is on Blue Note  
Compact Discs and Cassettes  
For a free catalog write to:  
True Blue Music, 35 Melrose Place,  
Stamford, CT 06902



**SKY ISLANDS**—GRP GRD 9742: *JULIA; APRES VOUS; WHO ARE YOU?; SUAVECITO; TONIGHT; SKY ISLANDS; A SONG FOR JAN; MEDLEY (WADE IN THE WATER/HANG ON SLOOPY/THE IN CROWD); LOVE WILL FIND A WAY; COME BACK TO ME; TONIGHT.* (55:10)

**Personnel:** Lewis, piano; Henry Johnson, guitar; Michael Logan, keyboards; Chuck Webb, bass; Steve Cobb, drums, percussion; Tony Carpenter, assorted percussion; Art Porter, alto saxophone; Eve Cornelious, vocals (5,9); Brenda Stewart, Sheila Fuler, Morris Stewart, background vocals (5,9,10).

★ ★

Lewis' second GRP outing is rigidly cast in a quiet-storm mold. Anchored by a funky backbeat amid a swelling sea of synthetic strings, his acoustic piano breezes blandly through a set of diluted pop tunes and insipid originals, lightly scattering bluesy signature riffs upon the tepid waters. Johnson and Porter respectively contribute post-Benson and post-Grover licks, never ruffling the smooth ensemble textures, while Eve Cornelious sings two numbers with soulful dispassion. But on the Latin-tinged title track and the medley of his '60s hits, Lewis shows some trace of his erstwhile energy, and when he breaks into a swing tempo on "Apres Vous," he hints that behind the faceless arrangements, there's a jazz pianist struggling to get out. —Larry Birnbaum



## T.S. Monk

**CHANGING OF THE GUARD**—Blue Note 89050: *KELO; CHANGING OF THE GUARD; APPOINTMENT IN MILANO; MONK'S DREAM; DARK BEFORE THE DAWN; DOUBLEMINT; UNA MAS; NEW YORK; CREPUSCULE WITH NELLIE; KD; MIDDLE OF THE BLOCK.* (59:35)

**Personnel:** Monk, drums; Don Sickler, trumpet; Willie Williams, tenor sax, flute; Bobby Porcelli, alto sax, flute; Ronnie Mathews, piano; Scott Colley, bass.

★ ★ ★ ★

On his second album since forsaking funk for jazz, Thelonious Sphere Monk, Jr., takes a solid, straightahead line rather than his late father's quirky course. At 43, Monk is no young lion, and his sidemen are mostly poised veterans who play without the derivative mannerisms of their

junior colleagues. Sickler, Williams, Porcelli, and Mathews whip through bop changes with crackling precision, transforming even "Monk's Dream" and "Crepuscule With Nellie" from eccentric exercises into mainstream vehicles. Monk plays hard and fast, forcing the tempos and often threatening to overpower the ensemble. The elder Monk may have handed down his name, but when it came to music, he had no direct heirs. —L.B.



## Shirley Horn

**LIGHT OUT OF DARKNESS (FOR RAY CHARLES)**—Verve 314 519 7034: *HIT THE ROAD, JACK; JUST A LITTLE LOVIN'; YOU DON'T KNOW ME;*

New York Concert  
Sunday 5th November - The Triplex, NYC. Tel: 212 346 8510  
Watch local press for further appearances

## TRILOK GURTU

### CRAZY SAINTS

CMP CD 66

Percussionist Trilok Gurtu, long known for his work with John McLaughlin, continues to forge ahead with his trade mark east-west mix on *Crazy Saints*, his third album recording for CMP.

Featured duets with Joe Zawinul, solo contributions from Pat Metheny and brilliant performances from Shobha Gurtu, Louis Sclavis, Daniel Goyane, Ernst Reijseger and Marc Bertaux all make Gurtu's cross-cultural venture his most diverse to date.

## CHAD WACKERMAN

the view  
CMP CD 64



Long time Zappa drummer Chad Wackerman reassembles the virtuosic band that burned through his solo debut, *Forty Reasons* (CMP 48) for an intense set of hip, intelligent electric-jazz.

Jimmy Johnson, bass and Jim Cox, keyboards return in support of Wackerman along with trumpeter Walt Fowler guitarist Carl Verheyen and guest soloist Allan Holdsworth.

For free Catalog write to  
CMP RECORDS  
140 West 22nd St, Suite 7B  
New York, N.Y. 10011  
1 (800) 443 4727 (MC/Visa)



## Kamikaze Ground Crew

Madam Marie's Temple of Knowledge 80438-2 CD

"The Kamikaze Ground Crew reflects a range of influences that runs the gamut from European street music to modern classical, all arranged with textural inventiveness and a compelling moodiness.

--Ear Magazine

## Robert Dick Third Stone from the Sun 80435-2

Flute virtuoso Robert Dick presents original interpretations of the music of Jimi Hendrix.

Featuring the Soldier String Quartet Produced by Marty Ehrlich

incredible,

## Bern Nix Trio

Alarms and Excursions 80437-2

"Bern Nix has the clearest guitar tone for playing

harmolodic music -- Ornette Coleman

Fred Hopkins-- Acoustic Bass -- Newman Baker--Drums Produced by Wayne Horvitz

## David Taylor Past Tells 80436-2

"For the past decade his name is always mentioned among the most original bass trombonists of the last part of the 20th century

-- Jean-Pierre Mathier



For a catalog contact: New World Records, 701 Seventh Avenue New York, NY 10016  
Phone: 212 302-0460 Fax: 212 944-1922 The CounterCurrents Jazz Series is Made Possible with a Generous Grant from the Lila Wallace-Reader's Digest Fund.

*DROWN IN MY OWN TEARS; HARD HEARTED HANNAH; GEORGIA ON MY MIND; MAKIN' WHOOPIE; IT'S NOT EASY BEING GREEN; BYE BYE LOVE; THE SUN DIED; HOW LONG HAS THIS BEEN GOING ON; IF YOU WERE MINE; I GOT A MAN; JUST FOR A THRILL; LIGHT OUT OF DARKNESS. (62:52)*

**Personnel:** Horn, vocals, piano, organ; Charles Ables, electric bass, guitar; Tyler Mitchell, bass; Steve Williams, drums; Gary Bartz, alto sax.

★ ★ ★ 1/2

Pushing 60, Horn continues to ride the come-back trail, this time with an album of songs associated with, though not mostly written by, Ray Charles. The problem with such tributes, particularly when the honoree is still alive and swinging, is that comparison tends to favor the original, as is the case here. Horn's understated elegance stands in sharp contrast to Charles' go-for-broke exuberance (e.g., on material like "Hit The Road, Jack" and "Bye Bye Love," dignified restraint hardly seems appropriate). Still, Horn's smoky voice and spare, blues-flavored keyboard technique have charms of their own, and she fills ballads like "The Sun Died" and "Just For A Thrill" with heart-wrenching poignancy

--Larry Birnbaum



## Jazz Passengers

**PLAIN OLD JOE**—Knitting Factory Works 139: *AUGUST 87TH; PLAIN OLD JOE; 20792 PEACE TALK AND RECEPTION; HONER B. HALFSTEPPIN'; INZANE; IF I WERE A BELL; ROBBIE; BLUES FOR HELEN. (58:00)*

**Personnel:** Roy Nathanson, alto, tenor and soprano saxes, vocals; Curtis Fowlkes, trombone, vocals; E.J. Rodriguez, percussion; Brad Jones, bass; Bill Ware, vibes; Jim Nolet, violin; Michael Dorf, harmonica (4).

★ ★ ★ ★ 1/2

Beginning with the revelry of "August 87th" and concluding with the percolating rhythms and luscious solos on "Blues For Helen," this sextet humorously and skillfully navigates through a playground of styles. Highlights of the eight twisted and stimulating pieces here include the driving "Inzane" with its mutated funk, the kaleidoscopic "20792 Peace Talk And Reception," where a calming vibes lullaby eventually blooms into a boisterous avant free-for-all, and "Honer B. Halfsteppin'," an amusing short story about a cheese-eating bully. Best lyric: "I feel like Mel Tormé hit by a truck." Best sonic mating: soprano sax with violin. With its jagged lines, enticing melodies, thoughtful improvising, and wry wit, this album is a refreshing treat.

--Dan Ouellette

## The H&B Catalog of Jazz CDs

If you're really into jazz, you know how difficult it can be to locate the recordings you want. H&B Direct has been providing lovers of classical music with a vast selection of both popular and esoteric titles, competitive pricing, and fast, friendly service. We are pleased to announce a new service for the jazz aficionado based on these same principles. If you're into jazz, you won't want to miss a copy of the monthly jazz publication from H&B Recordings Direct. Call us now, toll free!

**A Mail Order Service for People who know Jazz.**  
**1/800/222-6872**

Mon.-Fri. 9am-9pm/Sat. 9am-6pm/Sun. 12-5pm DB

**H&B RECORDINGS DIRECT**

Please send my FREE Jazz H&B Recordings Direct Catalog.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

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

Or write to: 12037 Starcrest Dr. Dept. DB, San Antonio, TX 78247



## 1 Joe Henderson

"Night And Day" (from *INNER URGE*, Blue Note, 1964) Henderson, tenor sax; Elvin Jones, drums; McCoy Tyner, piano; Bob Cranshaw, bass.

That's Elvin Jones, McCoy Tyner, and Joe Henderson. I've been blessed to have done relatively extensive work with McCoy. He's somebody I've always felt kindred with, that rhythm thing that he has. I did a quartet job with him in Chicago, with Freddie Hubbard and Avery Sharpe. McCoy and Freddie busted my ass completely. From them, I learned how to pace myself, to have an architecture of time, to know how they were going to build a solo. Elvin Jones is like my father. I love him. As a drummer, without him, I wouldn't have very much to play. I have to give this 5 stars.

## 2 Billy Cobham

"The Pleasant Pheasant" (from *THE BEST OF BILLY COBHAM*, Atlantic, 1974) Cobham, drums; Michael Brecker, tenor sax; George Duke, keyboards.

Yeah, Billy Cobham. That's got one of those quirky names, "Pleasant Pheasant," maybe? George Duke, Michael Brecker. I haven't heard this in 10 years. My brother James gave me this. He worked in a record store and brought stuff home. I was 16 or 17, studying tympani by day and messin' with this stuff in the basement at night. I wanted to play in Earth, Wind & Fire. By listening to fusion, I would backtrack, like, "Oh, here's Miles [Davis] on a Charlie Parker record," or "Here's Herbie [Hancock] on a Miles record." Billy, based on what this did for me at that point in my life, I'd give 5 stars.

## 3 Count Basie

"Every Tub" (from *THE ORIGINAL DECCA RECORDINGS*, GRP, 1938) Basie, piano; Jo Jones, drums; Lester Young, tenor sax; Harry "Sweets" Edison, trumpet.

That's stinky! The early stuff I'm still trying to discern. I'm gonna be wrong. It's not Papa Jo [Jones], it's not Cozy Cole. At first, I thought it was the drummer's band. *Man!* The tenor player isn't Lester Young, it isn't Coleman Hawkins, it's not Ben Webster. I don't know.

ZS: Did you like it?

JW: Oh, yeah! The feeling is jazz itself, regardless of era. Whenever you see people going back, like Wynton on his trip now, they should aspire to that flavor. Not necessarily that specific vocabulary, but a standard of musicianship and sound and the way that people played together. A million stars. That came from the void.

ZS: It's Papa Jo, that's Lester Young.

JW: Everybody I said it wasn't. Oh, well, can't hear everything.

## JEFF "TAIN" WATTS

by Zan Stewart

Jeff Watts misses New York. After spending 10 years there, during which time the Pittsburgh, Pa., native worked with Wynton and Branford Marsalis, McCoy Tyner, and many others, Watts moved to Los Angeles in 1992 to join Branford's Tonight Show Band, along with other Branford-ites Kenny Kirkland and Robert Hurst.

"Los Angeles is very different," says "Tain." "I can see what people appreciate from a business standpoint, and the weather and quality-of-life factor. But I really wish I was in New York."

It's the musical action Watts regrets having left behind. These days, he only occasionally plays a club date—often with Kirkland—and hasn't appeared on many albums, the most recent being Branford's *Bloomington* (Columbia) and Hurst's *Robert Hurst Presents Robert*



Hurst (Columbia).

Relative inactivity has not dulled Watts' musical acumen, and he proved to be well-versed in a variety of areas, recognizing almost all of the selections played, about which he received no advance information. This is Watts' second Blindfold Test.

## 4 Jimi Hendrix

"Spanish Castle Magic" (from *AXIS: BOLD AS LOVE*, Reprise, 1968) Hendrix, guitar; Mitch Mitchell, drums; Noel Redding, bass.

You got a little eclectic on me! It's Mitch Mitchell, and he's important. Mitch took some chances. He's really a fusion drummer, and he injected a certain amount of technique into rock. He's a fillin' man. Three bars and there's fill. My brother used to play *Band Of Gypsies* [which features Billy Cox and drummer Buddy Miles] all the time. Buddy had a *serious* groove. I feel fortunate to have come up during that era. When I heard Hendrix, I was unaware of [John] Coltrane, but their spirit is kindred. There was definitely an overall vibe that permeated a lot of music. Music was a lot closer together, even though it was diverse. Jimi Hendrix can get a *ka-billion* stars!! He made a quantum leap.

## 5 Joe Lovano, Anthony Cox & Ed Blackwell

"Strength And Courage" (from *SOUNDS OF JOY*, enja, 1991) Lovano, tenor sax; Cox, bass; Blackwell, drums.

If it's not the late, great Ed Blackwell, then it's somebody with a big supply of his old drawers. So I'm thinking it's that record with Joe Lovano, Anthony Cox, and Ed Blackwell. It's one of my man's last records. When I started with Wynton in the early '80s, in the beginning conception, Ornette [Coleman's]

music was very important. I didn't have a deep jazz background then, and people like Ed took a lot of liberties, and that gave me some license to not know every Philly Joe [Jones] solo and just to deal with the music. I give this 4½ stars, and 40 stars for Ed Blackwell.

## 6 Thelonious Monk

"Bemsha Swing" (from *BRILLIANT CORNERS*, Riverside, 1956) Monk, piano; Max Roach, drums, tympani; Sonny Rollins, tenor sax; Clark Terry, trumpet; Paul Chambers, bass.

That's Max Roach, sounded like Sonny Rollins on tenor. trumpet player sounded like an older player, not like Clark Terry, maybe [Harry] "Sweets" Edison.

ZS: Who's the piano player?

JW: I don't think that that's Monk for some reason. Just by the shape of the solo. But I'm really not sure. Everything points to Monk, but there's something about the solo and the sound. I don't think it's Monk, but I'm probably wrong.

ZS: You are.

JW: Sorry, Monk. For me, the use of tympani was more effective on the solo itself than on the accompaniment of the head and behind the solos. In the drum solo, the tympani really serves a function because it keeps you harmonically grounded, as opposed to the indefinite-pitched drums. Monk indirectly taught me a lot about making a statement, about using any melodic material I think of. Anything of Monk's gets 100 times the stars I gave the Hendrix.

DB