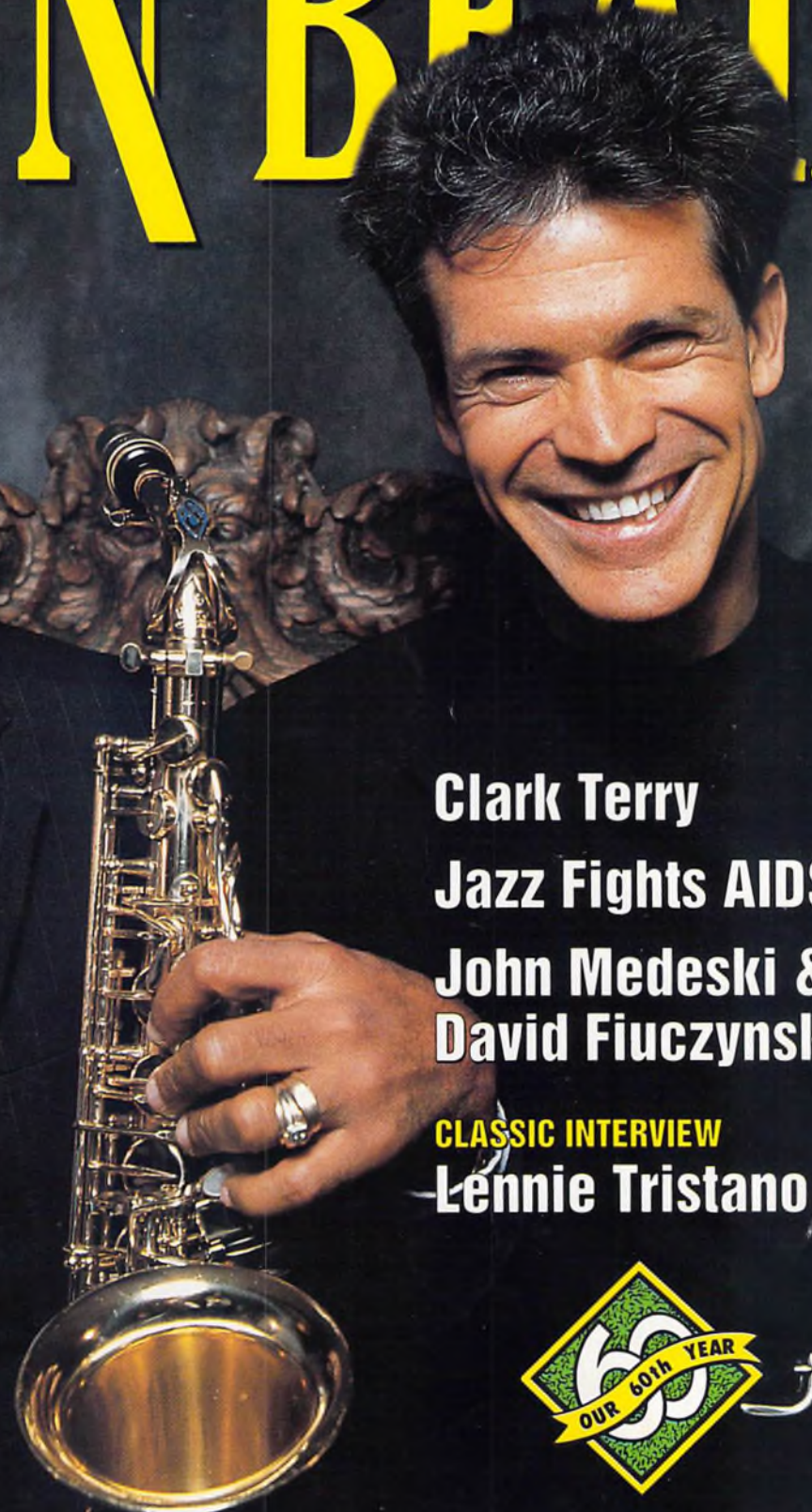


CRAWFORD & SANBORN

TALKIN' LEGENDS, LINEAGE & SOUL

DOWN BEAT

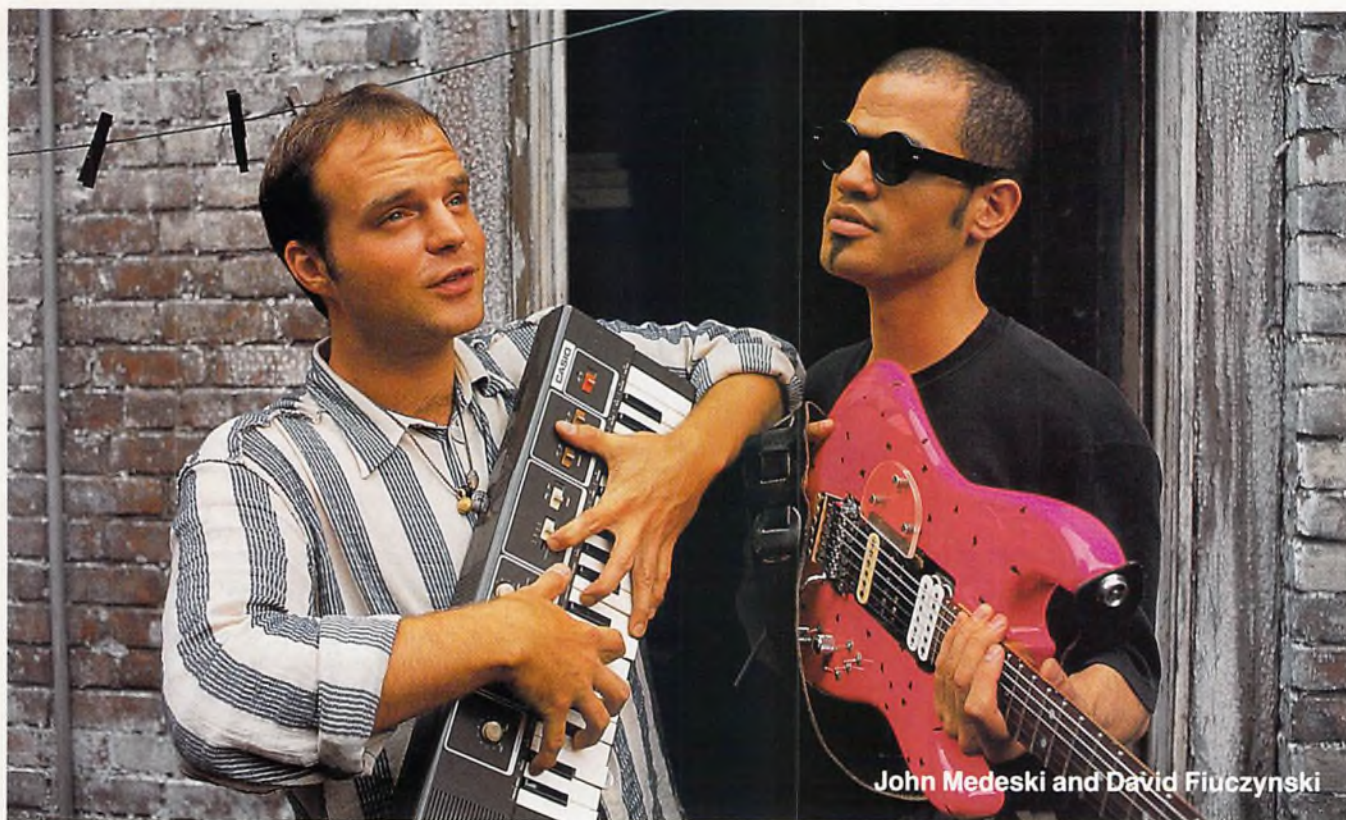
Jazz, F



Clark Terry
Jazz Fights AIDS
John Medeski &
David Fiuczynski
CLASSIC INTERVIEW
Lennie Tristano

Oct. 1994, \$2.50 U.K. £2.00 Can. \$3.25





John Medeski and David Fiuczynski

TERI BLOOM

16 HANK CRAWFORD & DAVID SANBORN
Soul Connection

by Ed Enright
Cover photograph by Mitchell Seidel

10 RIFFS

38 CD REVIEWS: Gary Peacock & Ralph Towner; Buckshot LeFonque; Louie Bellson; Dave Onderdonk & Mark Walker; Franklin Kiermyer; World Saxophone Quartet; Art Farmer; Urs Leimgruber; Steve Swallow; Ray Baretto & New World Spirit; Ray Mantilla & Space Station; Ali Farka Toure with Ry Cooder; Junko Onishi; Clusone 3; Gerry Hemingway Quintet; Ginger Baker Trio; Ginger Baker/Jack Bruce/Gary Moore; Andrew Cyrille; Andrew Cyrille/Jeanne Lee/Jimmy Lyons; Jim McNeely; Ken Schaphorst Ensemble; Julian Joseph; Lin Halliday; Derrick Shezbie; Bradley Williams Trio; Take 6; Keith Jarrett: Catching Up With Keith; Various Artists: Jazz Schools On CD; Various Artists: 3X3

FEATURES

22 CLARK TERRY
Reminiscin' With A Legend

by Mitchell Seidel

26 JAZZ SHOWS ITS HEART
The Fight Against AIDS

by Zan Stewart

30 JOHN MEDESKI & DAVID FIUCZYNSKI
Upending The 'F' Word

by Howard Mandel

34 CLASSIC INTERVIEW:
LENNIE TRISTANO

by John S. Wilson

57 CAUGHT: William Russo & the Chicago Jazz Ensemble/Chicago On Tap, by John McDonough & John Ephland; Teo Macero & Friends, by Suzanne McElfresh; Jazz Aspen, by Ed Enright

60 BOOK REVIEWS: "Changing Reads," by John Corbett

62 WOODSHED:

- **Pro Session:** "The Cycle And The Turnback In Jazz," by David N. Baker
- **Transcription:** "Stan Getz's Tenor Sax Solo On 'The Girl From Ipanema,'" by Bob Belden
- **Jazz On Campus:** "Jazz Campers Find New Home In Redwoods," by Michael Handler
- **Auditions:** Young musicians deserving recognition

DEPARTMENTS

6 ON THE BEAT, by Frank Alkyer

8 CHORDS & DISCORDS

70 BLINDFOLD TEST: Dave Liebman, by Fred Bouchard



SOUL

Hank
Crawford
&
David
Sanborn

By Ed Enright

Connection

Hear them each bend a single note, and the connection is obvious: David Sanborn's primary musical influence was Hank Crawford, the alto saxophonist who came out of the Ray Charles Orchestra of the late '50s and redefined the concept of "playing with feeling."

Blending influences from blues, r&b, and bebop, the Memphis-born Crawford helped lay the groundwork for the current generation of jazz-tinged saxophone romantics. Today, at age 59, he continues to tour and record, his attack still ripe with gut-wrenching tone, his vibrato replete with a tender sexuality. A recent Rhino reissue—*Heart And Soul: The Hank Crawford Anthology*—spans Crawford's entire career, from his beginnings as an arranger and baritone saxophonist with the Charles Orchestra, through more than three decades as an alto frontman on the Atlantic, Kudu, and (currently) Milestone labels.

Ironically, with the exception of record reviews and an occasional live-performance review, *Down Beat* has never told Crawford's story, until now. We set up a rendezvous this summer between the master and his biggest fan and let the tapes roll in the friendly confines of 49-year-old Sanborn's Manhattan apartment.

Hank had just returned from a monthlong tour of Europe with organist Jimmy McGriff, a frequent groove-collaborator (their latest release as coleaders, *Right Turn On Blue*, is available on the Telarc label). David was on a short break from a busy tour in support of his latest Elektra release, *Hearsay*. Like two old friends, Hank and David were eager to dig in and let it all hang out. What follows is an edited transcript of their three-hour chat.

DAVID SANBORN: The first thing I ever heard that you did was "The Peeper." Was that from *From The Heart* [1962], or was that from *More Soul* [1961]?

HANK CRAWFORD: I think it was from *The Soul Clinic* [1961]. It wasn't on the first one.

DS: Yeah, it wasn't. Your first one was *More Soul*.

HC: Right.

DS: That had "Angel Eyes" on it—"Angel Eyes" and "Misty." I don't remember if it was "Misty" or if it was "The Peeper."

HC: Well, those were the first two that really kind of made it.

DS: That was the stuff. You know what's amazing to me about you is that you've consistently maintained your sound. A lot of guys who play over a period of years, their sound deteriorates. Your conception is refined. It's not that you're doing the same thing, but it's like the essence of what you were then is happening now.

HC: It's the same with you. You don't change. At least not to me.

DS: I guess you just try to refine what it is that—it's like, I always talk about that emotional directness in your playing. You could say more with fewer notes than anybody I know. Your turnarounds, that was the thing. That was always the hardest thing for me to figure out how to do: how to get around those V chords.

HC: Yeah.

DS: When I first started playing, you get to a V chord, what do you do? I just listened to you because you would just get this *thing* going.

HC: You know, I don't even know how to explain it, man, because it's just natural.

DS: You just sang through it. It's funny because a lot of the players that I related to happen to come from Memphis. [David is from St. Louis.] I found out later that they were guys who you came up with, like Frank Strozier. And George Coleman.

HC: Right.

DS: And I studied with George. I didn't realize when I first studied with him that he was from Memphis. And when I was studying with him, he told me that you guys knew each other.

HC: Yeah, and you know, we did sort of the same thing. I noticed you said you played in a lot of r&b bands.

DS: R&b bands, yeah.

HC: It was the same with us. You played with Little Milton.

DS: Little Milton, that was my first gig.

HC: Yeah, well, it was the same thing with me. Like George and Phineas [Newborn] and them, they were more than beboppers. Just like you, I cut my teeth on r&b.

DS: Was there any reason for that? Was it just circumstances or was it something that pulled you in that direction?

HC: Not really. Like you mentioned Frank Strozier, and there was George, and there was a lot of other saxophone players around Memphis that aren't even waxed and stuff like that. So I grew up around those guys.

DS: Gene Ammons. . . .

HC: Yeah.

DS: . . . he was the other cat for me. See, I got you first. Then you led me to all the other guys. You were the guy that started me, and then I heard Gene Ammons. And then I heard Willis Jackson and all that—Arnett Cobb and King Curtis and all the others. It's funny, I was just thinking about you and George. It's curious what led you one way and George another way, even though you're similar. I hear you play bebop, and you can play the shit out of bebop. You understand the vocabulary, and you know what's happening. Was it just an emotional thing, or was it just something that you never thought



“On David Letterman’s show, [Sanborn] said, ‘I dug Hank Crawford.’ You know how that makes me feel to hear him say that?”—Hank Crawford

about that led you in certain way? Or was it was Ray [Charles]?

HC: No, I think it’s just something that happens naturally. Like listening to you play. I don’t hear any heavy studying or anything. That’s the way you play. You play, you know, not a lot of notes.

DS: Yeah.

HC: That’s what I think. See, I was listening to people like Ammons. And before Ammons it was Earl Bostic—I loved him for his power. And Louis Jordan. Very witty, but he didn’t play a lot of notes. See, with Coleman and those guys, we would go from house to house, just practice all day bebopping. We’d play all of those Bird [Charlie Parker] solos, note for note. But actually, when we went to work at night, we’d play r&b. We’d play blues, a lot of blues.

DS: There wasn’t much of a chance to apply bebop.

HC: No.

DS: That’s probably the biggest thing, is the context you find yourself in. And I think for me, that was what it was. What was available to me in St. Louis was rhythm & blues bands. I also think that emotionally I went there because of the directness of the music. And that’s what I always related to about you, was that emotional directness. To me, you were like Ray. You were doing what Ray was doing—just communicating, transcending the instrument or the voice. Just like right . . . [points out from his chest].

HC: I listened to everybody that I could. But when it came time for me to play, I just played what I felt. I just do it. But, it’s like your approach to the horn. It’s a vocal approach. It’s a vocal thing.

DS: Exactly.

HC: That’s the way I approach playing the horn: vocally. You know, if you’re playing a ballad, the people, if they know the words, can sing along with you.

DS: Sometimes I think the words.

HC: Hey, that’s right. That’s what Bird said mattered. You sing sax. That’s basically what I do. I don’t try to go outside, and I don’t think you do, either.

DS: No.

HC: But I know your abilities could lead you into other directions.

DS: Well, I do go out. Sometimes I do that, but it’s in a context. I play with [saxophonist] Tim Berne a lot of times, who some people consider to be “outside.” And I relate to that. But I relate to all music from the same point of view in that it’s all emotional, and it’s all the blues in a sense. To me, Ornette [Coleman] is a blues player.

HC: Right.

DS: You know what I mean? When I first heard Ornette, the connection between you and him was so obvious to me. It was just that, plus the fact that I think that in my early years I associated both of you with piano-less groups. And I really like that because

you could really hear the alto. And you both had that same cry, that same sound. And so in my mind, Hank Crawford and Ornette Coleman were so much more similar than they were dissimilar. Did you listen to much Ornette?

HC: Early Ornette.

DS: Like the quartet with Billy Higgins?

HC: Right, but after that period, I don’t know. Ornette and I, we started going in different directions. He changed almost his whole direction of playing. But early Ornette, like you said, he had a real blues sound. Even Bird, man, with all of the lines. They were based on rhythm & blues and on blues. But, like I said, I didn’t follow [Ornette]. I listened to everybody and got what I could, but I basically just played myself. Then, too, I had a little knowledge of piano. Actually, that was my first instrument.

DS: Well, who else did you listen to—Gene Ammons, right?

HC: Yeah, Gene. And I liked the Lockjaws and Cannonballs and all that, but they came later. But the early influences were blues saxophone players.

DS: Did you hear Eddie Vinson early on?

HC: There’s another one.

DS: That’s funny, I came to him a little later. As I got older, I started to see the chronology of all the music. But as it happened to me, I got you, and then I got Ornette, then I got Gene Ammons, and I got Charlie Parker much later. Now, as I step back from it and I see all the people that influenced me, I understand what it was, what that common bond was that I related to. Jackie McLean, and then Phil Woods, and Lee Konitz and. . .

HC: Hey, I listened to those guys, too. Lee Konitz, Paul Desmond.

DS: Paul Desmond was so beautiful. He was so lyrical. And that lyricism, to me, that’s the thing that you did and continue to do. The last time I heard you live was in Chicago at the Blackstone Hotel. This was four, five years ago, and you played “You Send Me.”

HC: Uh-huh.

DS: And it was like . . . [taps his hand on the table very slowly] at that tempo. And to play a slow tempo like that, that, to me, is the hardest thing musically in the world to do. Forget about notes, forget about double-time, 16th notes, 32nd notes, that don’t mean shit.

HC: All the musicians understand . . .

DS: . . . that the real art is how you can play a ballad.

ED ENRIGHT: You both are so drawn to ballads. What’s their appeal?

DS: You sing. You can sing them. You get involved, and it’s intellect and emotion and physical and all that. For me, when I play a ballad, I’m not aware of thinking. Sometimes when I’m playing uptempo tunes, I catch myself thinking about where I’m going to go. Or, I’ll be into it, but I won’t be into it in the same way as I am when I’m playing a ballad. I can just kind of surrender myself to the ballad. It’s a speed thing. Like when you’re driving in the Grand Prix, you’re grooving and you’re in the moment, you’re in the zone, but you’re downshifting, you’re getting into that turn, you’re aware that shit’s going on around you and stuff. But in ballads, it’s like, *fuck it*.

HC: Ballads, they’re romantic. You know, they’re sensual, especially on alto. The alto is so romantic. And another thing, man: I find that most females love the sound of the saxophone, especially if it’s an alto. The alto has a special kind of voice.

DS: There’s a cry that an alto has.

HC: Yeah, there’s a cry. [to David] Like when I heard your thing, I



MITCHELL SEIDEL

“... by acknowledging what has come before you and what’s happening around you, you feed your own soul.”—David Sanborn

think it might have been the first thing of yours I heard. It knocked me out, and that was a solo you played on “What A Difference A Day Makes” with Esther Phillips. I said, “Wow, who’s that?” And David [Newman] said, “That’s the guy that we told you we saw in St. Louis. He used to come around.” Of course, what I remember about you in St. Louis is, one night . . . I don’t remember this completely . . . but I remember we were playing the Riviera Ballroom. Somebody said that this guy here says he likes the band, and I think you might have been with your mother and father.

DS: Probably.

HC: And they told me you’re a saxophone player. And I didn’t see you for a long time. In fact, I don’t think I saw you until I did your TV show [*Night Music*, February 1990].

DS: Yeah, that’s right.

HC: A lot of people compliment David about his generosity and stuff. When you had your show, you really exposed a lot of artists.

DS: For me, it’s a payback. Because by acknowledging what has come before you and what’s happening around you, you feed your own soul. You’re always going to find out something different. When

Hank was on the show, just being with him in that context, I learned so much from just standing next to him playing, which I had never done before. As much of an influence as he’s been on me over the years, I’d never had the opportunity of standing next to Hank.

HC: We should do that.

DS: Listening to him, listening to the sound come out of his horn—that’s like an education. That’s a year of college, right there, I’m telling you.

EE: Let’s talk a little bit about that show. What tunes did you play, Hank?

HC: I played what he suggested I play.

DS: I think Hank did it as a favor to me. I asked him to play “The Peeper” and “Don’t Cry Baby.” Now, I’ve always kind of felt bad about that because I felt like I kind of put you in a . . .

HC: No, it was proper man. I didn’t have any problem with that.

DS: Because the thing that’s important for people to realize is that Hank is a working, evolving musician. This is not an oldies thing. That was *one period* of Hank’s life that happened to have a tremendous influence on me, because that’s when I started to play the saxophone. And it’s hard when somebody covers as much ground as Hank has, to cover all the things that he has done and continues to do. [*to Hank*] I think that what’s interesting about this anthology on you, is that there is stuff that’s current. You see the whole line: what was great about the old music is great about the new music. It’s the same Hank Crawford. [*looking at the song listings in the anthology*] The same soul that was there in 1963, that’s there in 1992.

HC: Well, it’s the same for David, too. Like I said, I feel honored that he was impressed by my playing. But, to be honest about it, you also have impressed a lot of players. [*to David*] There are a lot of players you’ve influenced, man. There are a lot of young players who have come up and asked me, “What do you think of David

EQUIPMENT

Hank Crawford plays a Selmer Super Action 80 series II alto saxophone. His alto setup includes a Barret stock mouthpiece on which he uses La Voz medium-strength reeds.

David Sanborn plays a Selmer Mark VI alto saxophone with a Dukoff D8 mouthpiece and La Voz medium reeds. He also plays a Selmer soprano saxophone with a stock mouthpiece and Vandoren reeds.

SELECTED DISCOGRAPHY

Hank Crawford

HEART AND SOUL: THE HANK CRAWFORD ANTHOLOGY—Rhino R2-71673
SOUTH-CENTRAL—Milestone MCD-9201-2
PORTRAIT—Milestone MCD-9192-2
GROOVE MASTER—Milestone MCD-9182-2
NIGHT BEAT—Milestone MCD-9168-2
MR. CHIPS—Milestone MCD-9149-2
ROADHOUSE SYMPHONY—Milestone M-9140
DOWN ON THE DEUCE—Milestone M-9129
INDIGO BLUE—Milestone MCD-9119-2
MIDNIGHT RAMBLE—Milestone MCD-9112-2
AFTER HOURS—Atlantic 82364-2

with Jimmy McGriff

RIGHT TURN ON BLUE—Telarc 83366
ON THE BLUE SIDE—Milestone MCD-9177-2
STEPPIN’ UP—Milestone MCD-9153-2
SOUL SURVIVORS—Milestone MCD-9142-2

with David “Fathead” Newman
HOUSE OF DAVID: THE DAVID “FATHEAD” NEWMAN ANTHOLOGY—Rhino R2-71452

FIRE! LIVE AT THE VILLAGE VANGUARD—Atlantic 81965-2
STILL HARD TIMES—Muse MCD-5283

with Ray Charles

RAY CHARLES ANTHOLOGY—Rhino R2-75759
THE GENIUS OF RAY CHARLES—Atlantic 1312-2
GENIUS + SOUL = JAZZ—Sandstone D21Y33073

MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC—Rhino R2-70099
THE REAL RAY CHARLES—Pair PDK-2-1139

with various others

THE RIGHT TIME—Elektra 61347-2 (Ella James)
THERE MUST BE A BETTER WORLD SOMEWHERE—MCA 27034 (B.B. King)
PORTRAIT OF THE BLUES—Manhattan B21Z-99548 (Lou Rawls)

TODAY’S LOVE SONGS. TOMORROW’S BLUES—Milestone MCD-9157-2 (Arthur Prysock)

ATLANTIC JAZZ LEGENDS—Rhino R2-71257

ATLANTIC JAZZ SAXOPHONES—Rhino R2-71256
ATLANTIC RECORDS GREAT MOMENTS IN JAZZ—Atlantic 2-81907-2

David Sanborn

(See JJB Aug. ’88 for additional listings.)

HEARSAY—Elektra 61620-2
UPFRONT—Elektra 961272

ANOTHER HAND—Elektra/Musician 961088
CLOSE-UP—Reprise 25715-2
A CHANGE OF HEART—Warner Bros 25479

STRAIGHT FROM THE HEART—Warner Bros 25150-2
BACKSTREET—Warner Bros. 23906-2
AS WE SPEAK—Warner Bros 23650-2
VOYEUR—Warner Bros 3546-2

HIDEAWAY—Warner Bros 3379-2
HEART TO HEART—Warner Brothers 3189-2

SANBORN—Warner Bros 2957-2
TAKING OFF—Warner Bros 2873-2

with various others:

THE RESURRECTION OF PIGBOY CRABSHAW—Elektra 74015-2 (Paul Butterfield)

DOUBLE VISION—Warner Bros 25393 (Bob James)

THE RETURN OF THE BRECKER BROTHERS—GRP 9684
PRIESTESS—Antilles 422-826770-2 (Gil Evans)

THERE COMES A TIME—Bluebird 5783-2 (Gil Evans)

THE GIL EVANS ORCHESTRA PLAYS THE MUSIC OF JIMI HENDRIX—Bluebird 8409-2

soundtracks

GLENGARRY GLEN ROSS—Elektra 61384-2
LETHAL WEAPON 2—Warner Bros. 25985-2

E.M. Winston

*** Custom Pro 2000 Tokyo Series *
Handcrafted Saxophones
The Vintage Sound—Today's Technology**

Sanborn?" This man has built his school, too. Don't you forget it. Because he comes down the tree: he dug me, I dug Louis Jordan.

DS: It's all part of the same continuum.

HC: On David Letterman's show, he said, "I dug Hank Crawford." You know how that makes me feel to hear him say that? He didn't have to say that.

EE: David, who are some of the cats out of the Sanborn school of saxophone—players you're impressed with?

DS: I like Kirk Whalum a lot.

HC: My student, raised him.

DS: Really?!

HC: Raised him. His brother lived in St. Louis, Kenneth Whalum, tenor player.

DS: No kidding?

HC: His mother—Ms. Whalum, we use to call her—taught Phineas. Kirk has a lot of history to tell you, too. He was right around the corner from us.

DS: He's the guy who I'm really impressed with. He's got so much heart in his playing. And he's got the *sound*.

HC: It's the sound. You know I did a couple of seminars at schools, and most of the kids don't ask me how to play the horn; they ask me how I get the sound. They say, "What kind of mouthpiece are you using? What kind of reed? How do you get the sound?" And I can't explain that.

EE: How often do you two actually see each other? Do you ever get a chance to hang out like this?

DS: Not very often. Well, we're always—I don't know about Hank, I'm sure Hank is working all the time, too. I'm always on the road. I spend six, eight months of the year on the road.

HC: That's about the same with me.

DS: So you know, we very rarely have a chance to do this.

EE: When was the first time you actually met each other?

DS: Well, the first time we physically met was—[to Hank] you probably don't remember this. But I got called . . .

HC: Yeah, this is what I need to know.

DS: . . . and I don't even remember what it was. It was some kind of jingle, something for a commercial in New York. And I walked in the room, and it was you. I don't even remember who else was there, because I saw you there and I freaked out.

HC: Oh, man.

DS: I had never met Hank before. I introduced myself to you. I'm sure you don't remember because it was one of those things where everybody was warming up, and everybody played. All I remember was that we were playing beforehand. The rhythm section was playing, everybody was playing the blues. And you played, and then it was my turn, and I said no. I wanted to hear you play. But that was the first time we actually met.

DB



EMILIO LYONS
"The Sax Doctor"



MODEL

MODEL	MUSICIAN'S NET PRICING
2001GL	Curved Soprano, Gold Lacquer Finish \$ 1,395.00
2001NG	Curved Soprano, White Nickel Body w/ Gold Plated Keys 1,695.00
2001BN	Curved Soprano, Black Nickel Body w/ Nickel Keys 1,595.00
2020GL	Straight Soprano, Gold Lacquer Finish 1,395.00
2020NG	Straight Soprano, White Nickel Body w/ Gold Plated Keys 1,595.00
2020BG	Straight Soprano, Black Nickel Body w/ Gold Plated Keys 1,595.00
2020BS	Straight Soprano, Black Nickel Body w/ Silver Plated Keys 1,595.00
2050GL	Alto, Gold Lacquer Finish 1,495.00
2050NG	Alto, White Nickel Body w/ Gold Plated Keys 1,595.00
2050BG	Alto, Black Nickel Body w/ Gold Plated Keys 1,595.00

Available at:

Rayburn Music, Boston, MA
617-266-4727, ext. 114

Sam Ash Music, Roberto's (New York City); Washington Music (MD); All County Music (Tamarac, FL); U-Crest Music (Cheektowaga, NY); Oleg Music (Los Angeles, CA); Royal Music (Royal Oak, MI); Zap's Music (Philadelphia, PA); Harry's Music (Honolulu, HI).

Dealer Inquiries: E.M. Winston Saxophones, NYC
Tel: 212-463-7197 • Fax: 212-229-0642



MITCHELL SEIDEL

Reminiscin' With A Legend

CLARK TERRY

By Mitchell Seidel

Clark Terry's modest home in Bayside, New York, doesn't have a trophy case; it is a trophy case. To walk into his living room is to enter a musical memory lane that spans three generations. There's an ebony cane of African design (a gift from Dizzy Gillespie), a 1963 *Down Beat* TDWR award for the combo he co-led with Bob Brookmeyer, the keys to several cities (including Birmingham, Alabama, and Atlanta, Georgia), an award from the Thelonious Monk Institute, and yet another one from the International Association of Jazz Educators. The memorabilia reflects a rich life that is now entering its 75th year, and not without a little hoopla.

"I'm still finding more as we're digging out everything," observes Gary Paris, son of Terry's recent bride, Gwendolyn, and his de facto publicist. Up until the marriage two years ago, most of the items were stored in boxes around the house. Living the life of a working musician, Terry didn't have time to pause at home and smell the roses, but Paris and his mother are seeing to that now.

Mumbles, a quarterly newsletter edited by Paris, keeps Terry's fans updated on his activities. A recent issue reported on per-

formances with Jimmy Heath, an appearance on Marian McPartland's *Piano Jazz*, plans for a jazz cruise, and Terry's annual summer-band camp at Teikyo. A planned "75th Year Celebration" commences with Terry's 74th birthday on December 14. And this fall, the Clark Terry International Institute of Jazz Studies opens at Teikyo International University's Westmar Campus in Iowa.

Terry took time out from his busy schedule to talk about his career. Fittingly, the interview started on the couch (covered in a pattern of musical notes and flanked by a pair of floor toms that serve as end tables) in Terry's living room, was interrupted several times by telephone calls, and eventually concluded backstage at a concert in Manhattan.

Terry said that his current interest in musical education dates to his own youth, when he curiously asked old-timers questions and was rewarded with many wrong answers. "I made a vow years ago that if I ever got into a situation where I could impart knowledge to youth, that I would go about it as diligently as I possibly can. And I enjoy it. Besides, it keeps you young."

Terry says it's always satisfying to see youngsters develop over the years. He recalls hearing a young Nicholas Payton play

trombone during a jam session on the S.S. Norway "when he could barely reach seventh position," and then hearing him again in New Orleans shortly after he switched to trumpet.

Terry is also proud of working with younger musicians; he points to a cruise earlier this year that included Payton and saxophonists Joshua Redman and Jesse Davis in addition to longtime band members Don Friedman on piano, Marcus McLaurine on bass, and recent addition Sylvia Cuenca on drums.

People with sharp memories will recall that one edition of Terry's Big B-a-d Band about 15 years ago included another Crescent City native, Branford Marsalis, on alto saxophone. "He was a marvelous alto player—he was very crisp and sparkling. I don't say that I don't like his tenor or his soprano playing, but I really was crazy about his alto playing."

On his own instrument, Terry points to trumpeters such as Byron Stripling, Ryan Kysor, and Kysor's younger brother Justin as evidence that the talent level from school-age to young professionals is very high. "All I can say is, the scene is extremely healthy now. They used to say that jazz was dead or even dying, but it was never even sick."

Terry's own education began when, as a child, he made his own crude musical instrument out of a piece of hose, a funnel, and some pipe. "It made a lot of noise," but not much music. "There may have been a method to my madness, because the neighbors got sick of me blowing that horrendous noise on that gadget, so they chipped in and collected the \$12.50 and bought me a trumpet from a pawn shop."

Terry's education really kicked in high gear as a member of bands led by Count Basie and Duke Ellington.

"I feel very special about the Basie band, because whenever he needed a new person in the band, he would always come to me . . . and he was always satisfied with whomever I got.

"One name was Ernie Wilkins," Terry said, lapsing into a gruff approximation of Basie's lower voice. "He said, 'I need a new alto player and a trombone player.' Well, I knew Ernie had never played alto saxophone in his life, but I knew he read well enough and had a good enough sound that if he could get a hold of that alto saxophone, he could play it. And his brother [Jimmy] was a trombone player.

"Ernie borrowed an alto saxophone from a guy that played in a church choir. We called it 'the grey ghost.' It was not even silver-plated; it was fake, not even nickel, that real cheap metal didn't have a shine on it. It had rubber bands and cellophane tape all over. But sitting next to Marshall Royal, he had a big sound and I knew he could read."

Terry also pitched his friend Wilkins as an arranger, and a writing assignment called on him to come up with something for the band's singer, Joe Williams. Terry said the popularity of Williams and that tune, "Ev'ry Day I Have The Blues," helped improve the band's fortunes in the 1950s.

His stint with Basie predated his work with Ellington, and Terry recalled a meeting with Duke just before taking the job, while he was still with Basie. Terry's hotel room was next to Basie guitarist Freddie Green's. Green happened to see the two meeting in the hallway. "Freddie Green looks up. He sees me, he sees Duke, and says, 'Oooh shit,' and closes his door. That night on the gig when I went to work with Basie's small group, Freddie Green, before even saying hello, looked up at me and said, 'You're a fool if you don't.'"

Ellington didn't want to appear like he was stealing Terry from Basie, so he suggested the trumpeter give notice on the pretense of going home to St. Louis for health reasons, all the while being on Duke's payroll until the band came through town in three months and he could join them. Giving notice to Basie, Terry found his recent \$15 raise rescinded for the final two weeks with the band. Years later, Terry confessed to Basie

"I made a vow years ago that if I ever got into a situation where I could impart knowledge to youth, that I would go about it as diligently as I possibly can."



about how he really joined Ellington. "I said, 'After all those years, I want to confess to you. Remember when I left the band? I wasn't sick. Duke had made me an offer I just couldn't refuse.' He said, 'Why the hell do you think I took the raise back?' He knew it all those years.

"I usually refer to my stint with the Ellington band as the period during which I attended the University of Ellingtonia, and the period with the Basie band was the prep school for acceptance into the University of Ellingtonia. Both were very, very important.

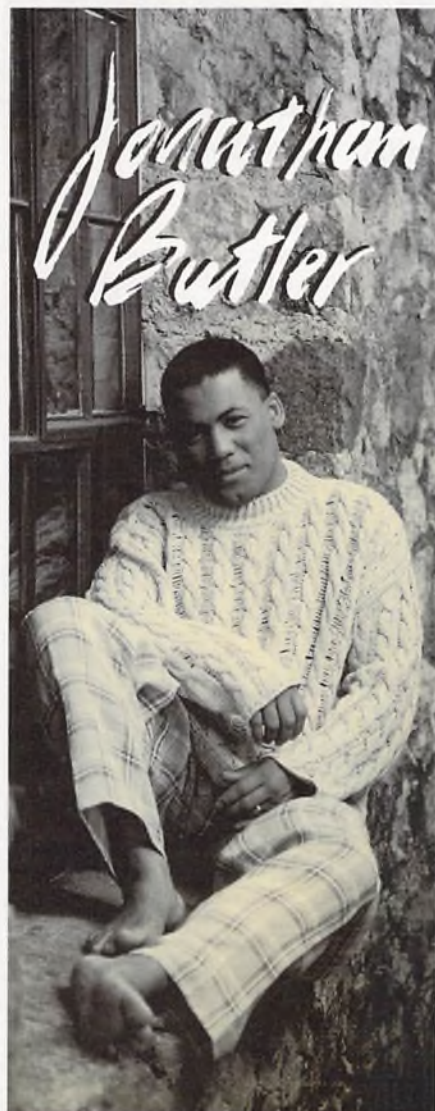
"So many situations come up where I find I'd have been at a loss had I not had the experience of one-on-one osmosis-association with Ellington. I would ask myself: What would the Maestro have done here? And always, there's an answer."

Terry's friendship with Ernie Wilkins continued over the years; and when Clark formed his own Big B-a-d Band, Wilkins got the call, playing in the reed section and helping assemble a book that gets used with college bands today, now that the group is history.

"I still have the repertoire, and we have the opportunity to do it with lots of marvelous students in lots of great schools around the world," he said. "But I do really miss being up there in front of my group nightly, because it was a good band."

Terry's bubbly bandstand demeanor, whether it means singing his wordless blues "Mumbles" or making quick work of a jazz treatment of "The Flintstones," may cause some to forget just how well-regarded he is among his fellow musicians and how strong an influence he was on younger players, like Miles Davis. His memories of Davis are like the ones he has of many of Ellington's formidable sidemen—stern outside but warm inside.

"He was beautiful. I loved his music," Terry said. "Once you got past the facade of him being an evil, bitter, very stay-away-from-me type of guy, he was a real pussycat." He added that the facade might have been a reaction to the racism he encountered in New York after growing up in a home free



Four years of thought.
Four years of experience
transformed into his
new creation. Now, after
four years, he's back and
he wants to meet you...

HEAD TO HEAD

The album featuring the
passionate first single
"i'm on my knees"

A rare vision of the artist...
and the man. In stores now.



©1994 PolyGram Records, Inc

JAZZ & BLUES BIOGRAPHIES

Paperbacks from Da Capo Press

ORNETTE COLEMAN

A Harmolodic Life

by John Litweiler

"A major event in jazz literature, the first full-length portrayal of a free-jazz pioneer.... A terrific listening companion."

\$13.95

—Down Beat



SASSY

The Life of Sarah Vaughan

by Leslie Gourse

"Leslie Gourse evokes the voluptuous tone of Vaughan's signature songs and the tenor of her romantic relationships. Sassy is a deeply felt portrait."

—New York Times Book Review

\$13.95

I'D RATHER BE THE DEVIL

Skip James and the Blues

by Stephen Calt

"An extraordinary work devoted to one of the true enigmas of the blues. Stephen Calt's proximity to Skip James, when reduced to the written word, brings this lone, mysterious figure to multi-dimensional reality.... It should be in the library of anyone who is even remotely interested in American vernacular music."

—Lawrence Cohn, editor of *Nothing But the Blues*

\$14.95

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

DA CAPO PRESS, INC.
233 Spring Street, New York NY 10013



GIUSEPPE G. PINO

from want in St. Louis. "He did kind of resent it. He resented the hell out of it. That was his way of showing the world, 'I don't need this crap.' But behind all that, he was a real sweetheart of a guy. One time I was sick, so he called me up and said, 'Hey, man, I heard you were sick. If you die on me, I'll kill you.' The next day he sent me the biggest basket of fruit and cookies and candies that you could imagine. They could hardly get it through the door."

No matter what Terry does, he will probably be remembered by jazz fans for a little bit of recording-studio fun that occurred at the end of an Oscar Peterson session more than 30 years ago. The session for the record *The Oscar Peterson Trio Plus One* was over, and Terry and the others were fooling around with a wordless blues that traced its origins to the unintelligible ramblings of barroom

singers. "I looked over from the singing booth, and Oscar was practically rolling on the floor. He stops it, and says, 'Let's start over. We've got to put this in the album.'" The resulting tunes were the better-known "Mumbles" and lesser-known slow version, "Incoherent Blues." Versions of those tunes also saw use during Terry's stint with the Tonight Show band in New York, where they were pressed into service when the musicians hit a roadblock during the "Stump the Band" segment.

Clark Terry's career has taken him all over the world, playing in countless musical settings, and the coming year promises to be a microcosm of just that, going from jazz clubs to concert halls to cruise ships. And if history is any teacher, he'll have another house full of trophies and awards before it's over.

DB

EQUIPMENT

Asked about his choice in horns, Clark Terry says that he has accumulated a variety of them over the years, and "I switch from one to another." His main ax is an Olds CT model flugelhorn. "I have a Selmer, also, but I love this one because of all the blood, sweat, and tears that I put into developing it."

The trumpet collection includes a 25th-anniversary Bach, and an Olds CT model and K-modified

Selmer, both gold-plated

Giardinelli gets the nod for mouthpieces, with a flat-rimmed V-shaped 7FL for flugelhorn and a flat-rimmed V-shaped CT model for trumpet that resembles something "between a 3 or a 5 Bach."

Mumbles, Clark Terry's official quarterly newsletter, is available by subscription for \$15 annually from Pastel Music Marketing, P.O. Box 605039, Flushing, NY 11360-5039

SELECTED DISCOGRAPHY

It's another sad fact of the business that Clark Terry has no regular recording company, something he said was done "more or less" by choice, but you get the impression that that sentiment isn't completely heartfelt. "Nobody's bothered to

knock my door down to ask me, anyhow. I'd just as soon have it this way. A lot of record companies promise you a lot and give up nothing."

In any case, Terry maintains an active freelance recording career.

PORTRAITS—Chesky JD2
LIVE AT THE VILLAGE GATE—Chesky JD49
SQUEEZE ME! (THE CLARK TERRY SPACEMEN)—Chiaroscuro CR (D) 309
CLARK TERRY'S BIG B-A-D BAND LIVE AT THE WICHITA JAZZ FESTIVAL 1974—Vanguard VMD 79355
SERENADE TO A BUS SEAT—Riverside Records OJCCD-066-2
DUKE WITH A DIFFERENCE—Riverside OJCCD-229-2
IN ORBIT (THE CLARK TERRY QUARTET WITH THELONIOUS MONK)—Riverside OJCCD-302-2
MEMORIES OF DUKE—Pablo Today OJCCD-604-2
TOP AND BOTTOM BRASS—Riverside OJCCD-764-2
MELLOW MOODS—PRCD 24136-2

with Duke Ellington
LIVE AT THE BLUE NOTE—Roulette CDP 7243 8 28637 24
THE COSMIC SCENE (DUKE ELLINGTON'S SPACEMEN)—Sony COL 4720832
THE ELLINGTON SUITES—Pablo OJCCD-446-2
DIGITAL DUKE—GRP GRD 9548 (Duke Ellington; Orchestra, conducted by Mercer Ellington)
with Dizzy Gillespie
THE TRUMPET KINGS MEET JOE TURNER—Pablo OJCCD-497-2
THE TRUMPET KINGS AT MONTREUX '75—Pablo OJCCD-445-2
THE TRUMPET SUMMIT MEETS THE OSCAR PETERSON BIG 4—Pablo Today OJCCD-603-2

THELONIOUS MONK INSTITUTE OF JAZZ PERFORMANCE
AT NEW ENGLAND CONSERVATORY ♦ BOSTON, MASSACHUSETTS

INTERNATIONAL SEARCH FOR STUDENTS



"AVANT GARDE" BY BILLY DEE WILLIAMS

**STUDY PIANO, BASS, DRUMS, SAXOPHONE,
TRUMPET, GUITAR, OR TROMBONE
WITH THE JAZZ MASTERS**

2 YEAR ACCREDITED COLLEGE LEVEL PROGRAM IN JAZZ PERFORMANCE

ARTISTS IN RESIDENCE

CLARK TERRY ♦ MAX ROACH ♦ JIMMY HEATH
ILLINOIS JACQUET ♦ JACKIE MCLEAN ♦ RON CARTER
GROVER WASHINGTON, JR. ♦ CHARLIE HADEN
SLIDE HAMPTON ♦ AL GREY ♦ BARRY HARRIS
SIR ROLAND HANNA ♦ MARIAN MCPARTLAND
LOUIS BELLSON ♦ WYNTON MARSALIS ♦ WAYNE
SHORTER ♦ KENNY BURRELL AND MANY OTHERS

♦ TUITION FREE

♦ STIPENDS FOR ROOM AND BOARD
ACCORDING TO NEED

♦ BEGINNING SEPTEMBER 1995

♦ APPLICATION DEADLINE
JANUARY 31, 1995

WRITE, CALL OR FAX FOR APPLICATION AND INFORMATION

THELONIOUS MONK INSTITUTE OF JAZZ

5225 WISCONSIN AVENUE, NW ♦ SUITE 605 ♦ WASHINGTON, D.C. 20015
TEL 202/364-7272 ♦ FAX 202/364-0176

Jazz Shows Its Heart

The Fight Against AIDS

By Zan Stewart

For a long time, pianist Fred Hersch was faced with both looking inside and wondering if he should tell the truth—that he was a musician who happened to be gay—while at the same time deeply concerned about how he was to conduct his life after learning, in 1986, he was HIV positive.

The renowned pianist, who has played with Stan Getz, Joe Henderson, and many more and has several first-rate albums out under his own name, made tough decisions. In 1982, he openly acknowledged his gay orientation; late last year he made public his health status.

"I felt that if I came out while I'm still healthy, I could give the message that sometimes reality sucks, but you don't have to be afraid of it," says Hersch, who is AIDS asymptomatic, meaning the disease has not yet manifested any symptoms.

Hersch has furthered his profile, and that of diseases of HIV and AIDS, by producing *Last Night When We Were Young: The Ballad Album*, which presents sumptuous readings by such notable instrumentalists as Phil Woods, George Shearing, Gary Burton, and Bobby Watson, and singers like Mark Murphy, Andy Bey, and Janis Siegel.

The recording, a benefit for New York-based Classical Action: Performing Arts Against AIDS, is joined this month by *Stolen Moments Red Hot + Cool*, a GRP label album that finds jazz musicians such as Herbie Hancock, Joshua Redman, and Ramsey Lewis performing with such highly regarded hip-hop artists as Us3, Digable Planets, and Michael Franti. That recording benefits Red Hot, which has produced such projects as *Red Hot + Blue* and *Red Hot + Dance* and which also funds AIDS organizations.

Hersch, who was nominated for a Grammy for his 1993 album *Dancing In The Dark*, now says he wouldn't have come out "in such a big way if it hadn't been in the context of the recognition of the Grammy



Producer/pianist Fred Hersch with George Shearing during the recording of *The Ballad Album*

and the AIDS-related projects." The pianist also performs on two classical albums: *AIDS Quilt Songbook* and *Memento Bittersweet* (BMG/Catalyst).

The 38-year-old Hersch felt *The Ballad Album* was needed for several reasons, perhaps primarily to show that solidarity exists within a jazz community that is often compartmentalized into warring factions over such issues as ageism, racism, disparate musical styles, and degrees of career success.

"I wanted to make a statement on a national level," says Hersch, speaking as the producer. "I wanted to show that the jazz community, if there really is such a thing, would be willing to do something for someone if it were asked, that artists would be more than willing to do it. And they were."

"I thought the idea for the recording was great. It was really a sort of testament about how important this is," says saxophonist Bobby Watson, who plays "Soul Eyes" with ultimate conviction on the recording. "AIDS has affected one of my relatives who passed away, so it's very personal for me on that level. Almost everybody's having to deal with this. People's awareness is growing."

"If this album can do anything to raise funds for such a worthy cause, I would do a thousand of them," says singer Janis Siegel, who performs "More Than You Know" with Hersch on the album. "I felt completely honored to be involved. Perhaps it took so long for this to happen because jazz is made

"If you're afraid of yourself, or what people think you are, then it's that much harder to play music."—Fred Hersch



up of a community of individualists, eccentrics, people used to acting on their own." Collaborations like this "are only just beginning to happen."

And he wanted to draw more attention to jazz, period, both with gays and with other listeners who aren't that open to jazz. "Where an album like *Red Hot + Cool* might get someone like me to pick up a hip-hop album, I thought *The Ballad Album* might encourage gays who had never bought a jazz album, who wouldn't know whose to buy. They might buy it" because of an AIDS slant, says Hersch.

"And I thought that by just having ballads, a lot of people who have trouble with jazz's more aggressive side would be drawn in, rather than hit over the head. And these players are all really good ballad players. They have an understanding of the form, and we all have different styles."

With his trio of bassist Drew Gress and drummer Tom Whaley as the house band, Hersch culled his crew from friends and

favored associates. "I called people I knew, people I liked," he says. "As it evolved, many people who wanted to get involved couldn't, because we were booked up."

The pianist and his colleagues picked selections via consensus. "In some cases, I said to someone, 'I can really hear you doing this'; others had tunes they wanted to do."

Siegel talked about the poignancy associated with such a project. "As I was singing, I felt the intention behind the album," she says. "I was thinking about what I was doing, who I was doing it for, the people I've known who are no longer here because of AIDS, and I was looking at my pianist."

The album is a delight. Jane Ira Bloom's version of "Wee Small Hours Of The Morning," a song of grief and loss, is an ideal opener; Bobby Watson's swirling, resplendent "Soul Eyes" captures so many emotions; and Mark Murphy's closing title track evokes pure feeling.

Hersch adamantly points out that *The Ballad Album* was a labor of love and generosity. "Everything was donated," he says. "The musicians' services, recording studio, tape-editing, mastering, pressings, liner notes [by *Entertainment Weekly* senior editor David Hadju], the cover photo [by Lee Friedlander, of two children dancing], everything." Hersch did raise about \$5,000 in seed money, and noted that the project would ordinarily have cost about \$50,000.

Distribution was an essential key in the album's success, Hersch knew, but he could find no major label that would release it. "I contacted a number of labels and they were all interested in it, but each felt they'd rather do something like this in-house," he says.

Until now, only GRP has released jazz-based, AIDS-related projects. Last year, the label issued *We're All In This Together*, which featured Lee Ritenour, Arturo Sandoval, the Rippingtons, and others; and this month, in addition to *Red Hot + Cool*, GRP will release *Red Hot + Cool Impulse!*, an anthology of artists such as John Coltrane, Pharoah Sanders, and Charles Mingus, whose works have been sampled by numerous hip-hop groups. A portion of the profits from these albums will go to such AIDS organizations as American Foundation for AIDS research and the Red Hot Prevention Education Project.

Lacking major-label support, Hersch and Classical Action have chosen to market *The Ballad Album* by mail. The CD costs \$19.95 (including shipping) and is available by calling 1-800-321-AIDS. Broadway Cares, the agency that instituted the red-ribbon program, is handling the sales. According to Deborah Edison, associate director of Classical Action, the album has sold over 2,000 copies (totalling \$30,000 so far), and \$15 of each sale goes to AIDS causes.

While Hersch is thrilled at the way the



Bobby Watson

album is moving, he says that there has been another extremely important by-product to his revelations concerning his sexual orientation and HIV status.

"One of the messages that comes with this stuff about being an artist or being creative is about being yourself," he says. "If you're afraid of yourself, or what people think you are, then it's that much harder to play music. I know what I am doing now is right philosophically for me. I feel my playing, which I have never considered 'gay' music, I should note, is now more relaxed. I'm less afraid to be personal. All this honesty has helped my playing."

Hersch reminds that you don't have to be gay or HIV positive to look inside yourself, and get more in touch with who you are. But he does say that there are a number of gay jazz musicians who are still in the "closet" and "they are also in the closet musically," he feels. "It's like they're musically constipated."

In the midst of all this tumult, Franti's question posed in "How Am I Going To Live My Life If I'm Pos-I-Tive?" rings constantly in Hersch's ear.

"Having this thing hanging over my head forces me to make strange choices," says Hersch, who admits he takes medication for AIDS though he feels physically fine. "Should I behave as if I'm sick, or as if I'm healthy? If I act as if I'm healthy, am I in denial, or if I feel positive about myself, will I push myself too hard? If I behave as a sick

person, then will I do what I want to do to feel good, go perform, make records, the things that give me energy? Kind of a tough paradox. Obviously, I hope I will continue to be healthy."

The *Ballad Album* is a purely jazz album. *Red Hot + Cool* is a hybrid, mixing together two forms—jazz and hip-hop—that are slowly, perhaps inexorably moving toward an amalgam. The recording finds trumpeter Donald Byrd working with the New York-based Guru, Joshua Redman offering heated sax lines with hip-hoppers Us3, Pharoah Sanders uttering edgy cries on top of a straighten-your-spine vocal by the Last Poets band, and Herbie Hancock's mellifluous keyboard tones accompanying the soothing voice of Me'shell NdegeOcello.

"To me, hip-hop is the jazz of the '90s," says *Red Hot + Cool's* producer, Earle Sebastian. "There's definitely a link between the two. Here, I felt we were fusing the older and younger musicians. It's sort of like a handing of the torch, allowing jazz to continually grow by having the cream of the old school get together with the cream of the young school. Jazz is about struggle, hip-hop is about struggle, the issue is about struggle. And through all of that, here's a positive message."

The message on *Red Hot + Cool* is very specific. "The issue here is about AIDS and HIV within so-called peoples of color globally," says Sebastian, 34, a video- and filmmaker who has produced his first recording with *Red Hot + Cool*. "The Red Hot organization has realized that no one has directed the issue into those communities."

Citing the high incidence of HIV and AIDS within African-American and Latino communities in New York State, South African-born, London-raised Sebastian says by using a combination of hip-hop and jazz artists, perhaps residents of inner cities will be more apt to get the intended message: that AIDS kills, that you have to protect yourself in sexual situations.

"We have to deal with the cause, not the effect," he says. "So far, the message isn't getting through."

"If I give you the information, then it's on you," says one performer on the album who spoke on the condition of anonymity. "I can't control your life. I can only show you how to save your life."

There are a variety of statements issued on this album. The Last Poets' incendiary "This Is Madness," reworked from a 1970s recording, reflects the horrors of 1990s reality—New York City-style—as written, and volubly recited, by Poet Umar Bin Hassan. And the Watts Prophets' "Apprehension" addresses not only AIDS-related issues, but general problems that affect "so-

called people of color."

"We tried to give the track a very broad meaning," says Amde Hamilton of the Prophets; "to say something meaningful more than just about AIDS."

But perhaps no single cut underscores the album's thrust like Franti's "Positive," which is the story of a man who decides that, since he's in love with a particular woman, he should get tested for HIV. In the course of ruminating about being tested, and in the

aftermath of his test—and its two-week waiting period for results—Franti's character openly looks at the possible consequences of his past, and his perhaps heedless, sexually unprotected behavior.

Instrumentals that breathe with life include Us3's "The Scream," where Redman delivers a riotous tenor sax solo; and UFO, a group from Japan, which offer Oliver Nelson's "Stolen Moments," complete with samples of the composer's original saxo-



Pharoah Sanders

HYOU VIELZ

their break on **BLUE NOTE** blue note

[your break on price]

To help introduce you to our newest artists, Blue Note is offering their albums at a special, lower price.



JAVON JACKSON
when the time is right

A saxophonist with a masterful sense of time, and a respect for song that matches a singer's. Says Betty Carter (who produced Javon's debut, a first for her in that role outside her own albums): "He's not like any other tenor player: he has his own voice. That takes hard work." Featuring Jacky Terrasson, Peter Washington, Carl Allen, Chris Thomas and Clarence Penn. Special guest Dianne Reeves appears on one tune.



TIM HAGANS
no words

"One of the few trumpet players today who has expanded on the language Diz synthesized through Miles Davis, Freddie Hubbard and Woody Shaw."

-Joe Lovano

Featuring the all-star line-up of Bill Stewart, Scott Lee, Marc Copland, John Abercrombie and Joe Lovano (who also produced).



KEVIN HAYS
seventh sense

For his Blue Note premiere, pianist Kevin Hays chose a demanding, live-in-the-studio approach — recording the whole album in one room, over two days, direct to two-track with no overdubs. The result is an awe-inspiring display of confidence and warmth, power and feeling. Produced by John Scofield and featuring Seamus Blake, Steve Nelson, Doug Weiss and Brian Blade.

javon jackson tim hagans kevin hays



© 1994 Capital Records, Inc.

phone improvisation.

Red Hot + Cool was logistically a very hard album to make, Sebastian says, in that artists from around the world—MC Solaar is from Paris, UFO from Japan, Franti from San Francisco, etc.—had to be brought together to record. Despite this geographic obstacle, most of the recordings took place in New York over the course of 1993. All profits from sales of the album, and a companion video directed by Sebastian that is also being released this month, go to the Red Hot organization.

As with *The Ballad Album*, all services for *Red Hot + Cool* were donated, and the musicians were pleased to do so. "Artists are exposed to the public in many ways," says Herb Graham Jr., drummer with the enterprising Los Angeles band B Sharp Jazz Quartet, who is also musical director of the Watts Prophets. "We can either add or detract by what we give to people, and this is a positive message that involves a number of different issues, not just AIDS. It's about an awareness of taking care of yourself, which involves your self-esteem, as well as an understanding of your place in your culture. It also involves letting people know that art can be a positive thing, and not just a money-making venture so many people have made it into."

So with these two albums, perhaps we are seeing the dawn of a new day. Perhaps now we'll find that instead of the usually self-centered activities that most jazz musicians are—either by personal agenda or circumstances of the music business—forced into, or, at least led toward, that jazz really does have a heart.

"Jazz people are starting to come together," says Siegel. "They realize that AIDS is not just about being gay, it's about being human." **DB**

Upending The 'F' Word

**JOHN MEDESKI &
DAVID FIUCZYNSKI**

By Howard Mandel



Multi-keyboardist John Medeski and guitarist David ("Fuze") Fiuczynski have made one of the most bodacious records of 1994. Their CD *Lunar Crush* tempts one to boogie like a rowdy old gang you haven't seen for a long, long time. It's a hell-for-leather revel on juicy loose structures fed by high-energy out improvisations, pop-born fat grooves (courtesy of electro-acoustic bassist Fima Ephron, drummers Gene Lake and Jojo Mayer), and a few well-turned vocals (by Michelle Johnson and Gloria Topp).

Lunar Crush forgets to worry about whether or not it's really jazz. To veterans of the '70s, the power vamps, syncopated shuffles, psychedelic lyrics, and other-worldly accomplishments may seem familiar; younger audiences can well believe that spiky, swirling, explosive solos and dense, provocative, eerie atmospheres offer possibilities far beyond punk, grunge, and other alternatives of the '90s.

After returning from separate tours of Europe—with hard-core alto saxist/composer John Zorn's quartet Masada (Medeski), and neo-r&b diva Me'Shell NdegeOcello (Fuze)—they got together on a tar beach (roof "garden" of an apartment building) near the now-closed Village Gate. Each was about to start more work with their primary personal projects, the Medeski, Martin & Wood trio and Fuze's (still unsigned) Screaming Headless Torsos. It's been five years since they (individually) moved to Manhattan's East Village from Boston—where they'd first met and played almost 10 years ago as enrollees in the fabled music academies.

"The New England Disturbatory—it was

pretty much hell," Fuze remarks. "It goes well with Berzerklee."

"NEC is a *Conserve . . . atory*," intones Medeski, his voice trailing off like doom.

"Watch it—you'll never work in Boston again," Fuze cautions.

"That's okay," says Medeski with mock bravado. "It closes too early there anyway."

Typical postgraduate banter:

DAVID FIUCZYNSKI: I went to New England Conservatory for theory, and I can't deny the concepts I learned or my lessons with Mick Goodrick, Dave Holland, Ran Blake, and George Garzone, or playing and studying with Bob Moses and George Russell.

JOHN MEDESKI: But the tendency of the school was to keep jazz, "that music," in the basement. The Third Stream department, from which Fuze and I both got our degrees, was the foundation and now is only a masters program. It is a great place, though, because of people like Joe Manieri, an incredible microtonal thinker and one of the great improvisers on the planet.

HOWARD MANDEL: Are you thinking analytically about microtones, Fuze, when you bend and stretch strings, like on "Gloria Ascending" from *Lunar Crush*?

DF: No, it's intuitive. But I'd like to have a fretless guitar again and study Middle Eastern music, write microtonal harmonies, and jam. I love Turkish, Israeli, Moroccan, and Indian musics; I want to approach them from a Western tonal concept. That's gonna be some ugly stuff: those musics are modal, and if you used 24, 36, 48, 72, 96 notes per octave, you know what kind of chords you'd come up with? But that's an idea I've been keeping on the back burner.

HM: You play with microtones, too, John, or maybe it's timbres . . .

JM: An organ is a tempered instrument, but I de-tune the two keyboards of my Korg from each other slightly, and the Clavinet is totally tunable.

DF: Untunable.

JM: I keep it appropriately de-tuned. Also my Wurlitzer; I play it hard, and it goes out a little bit . . .

DF: A little bit.

JM: And I leave it like that. I like it. That's the funk.

HM: Your music on the album has such a physical quality. Does working with effects and other technology ever get in the way?

JM: Technology makes it more possible to be more physical, because it's natural. The wah-wah is physical. I control the keyboards' sounds with my hands. The Clavinet gives me a million different sounds through touch alone, and the Wurlitzer, too. Hit it really hard and the tines break—that sound's unique.

DF: Compared to instrumentalists who show up with refrigerators full of racks, I'm Stone Age. I have six effects, and one of them is a volume pedal.

HM: What was your early musical activity?

DF: I went to competitive German high schools—my father's German, mother's from Carolina—and thought I was going to be an athlete. Then I started playing in fusion bands.

There's the "F" word.

JM: I can't believe you brought it up!

DF: That's my past! It's from my past!

HM: Wait a minute—isn't fusion what you guys are into on *Lunar Crush*? Or tell me: how's it different?

JM: You can call it whatever you want. It's not intentionally the "F" word—if that's what it is. I don't know what the "F" word really means at this point.

HM: *What does it mean to you? Does it have negative connotations?*

JM: I was a kid when "F" music was first around, and I didn't call it anything except music. At 13, 14 years of age, I'd been studying classical piano technique—Chopin, Rachmaninoff, Beethoven, that stuff. I played intensely, performed concertos with orchestras, and wrote musicals, then worked on them with theater companies. Then certain bands and performers got me interested in jazz and improvised music and turned my head around.

As a 12-year-old classical pianist, I was blown away by Oscar Peterson, his technique and swing. I took lessons in Fort Lauderdale from a student of his who gave me recordings by Monk, Bud Powell, and Art Tatum, which really turned me on. I got into Weather Report and had contact with Jaco [Pastorius] during the band's tail end, in local situations. I'm trying to think of what other "F" word stuff I knew.

HM: *Larry Young?*

JM: Yeah, the Tony Williams Lifetime with Larry Young, I used to listen to that. Was that fusion? I had no idea what was going on. I'd listen to that stuff on headphones, over and over until I could hear what the notes were, because that stuff was like another world. Yeah, that really turned me on.

HM: *Mahavishnu John McLaughlin?*

JM: Mahavishnu, yep.

DF: All the inventors of "F" music are incredible: Miles and Weather Report, Mahavishnu and Return to Forever. I didn't know it then, but what about George Russell's *Electronic Sonata For Souls Loved By Nature?* Tony Williams' Lifetime.

Unfortunately, since then there's been so much schlocky fusion and jazz-rock. . . . To categorize *Lunar Crush*, I'd have to say it's fusion but it doesn't sound like what's negatively thought of as fusion. I think it's too funky and too emotional, too aggressive. There's a display of chops, but it's nowhere near the level of excess you hear in what's called "fusion." *Lunar Crush* is maybe too tasty, too lyrical, too heartfelt for commercial jazz-fusion radio, which has a format of its own that *Lunar Crush* doesn't fit.

HM: *The "F" word signifies schlock, hype, and excess?*

DF: Yes. And emphasis on technical skills over musical skills, compositional skills, and individuality.

JM: It depends on where the musicians are coming from. McLaughlin and Weather Report's Wayne Shorter and Joe Zawinul come from serious bebop and wanting to play more funky things, too. If that's what fusion is, I guess that's what we're doing.



Classroom and Ensemble Faculty: Bob Belden, Cecil Bridgewater, Joe Chambers, Andrew Cyrille, Harold Danko, Barry Dial, Armen Donelian, Mario Escalera, Bill Goldstein, Jim Hall, Chico Hamilton, Billy Harper, Richard Harper, Jerry Hemmingway, Fred Herch, Vic Juris, Bill Kirchner, Arnie Lawrence, David Lopez, Junior Mance, Phil Markowitz, Henry Martin, Cecil McBee, Makanda McNirya, Jimmy Owens, Charli Persip, Lewis Porter, Loren Schoenberg, Rory Stuart, John Stubblefield, Oliver Von Essen, Kenny Werner, Buster Williams, Reggie Workman.

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

Scholarships Available

For a catalog and
information

call 212-228-5896

or write:

Jazz BFA Program

The New School

66 Fifth Avenue

NY, NY 10011



PHOTO: HARRY HELIOTIS

HM: *Claim it—why not?*

JM: But that's not what fusion has become. Most fusion guys today come out of those guys, not out of . . .

DF: Charlie Parker or John Coltrane . . .

JM: Or the blues. They come from wanting to learn to play their instruments, and from lesser fusion bands of the later '70s. I grew up when that music was *first* popular, and what's called fusion now is not from then. Yeah, we've got a funky orientation to the groove—that makes us fusion, I guess.

DF: I stopped listening to jazz-rock and fusion because it wasn't satisfying. I went to look for harder stuff and got into Van Halen and Steve Vai. Eric Dolphy and Nina Hagen are my heroes! Punk rock! But I started as a jazz purist into Stan Getz and the guitar player Sal Salvador. This is Wynton'sque, but I thought rock & roll was bullshit, it sucked. I thought Jimi Hendrix . . .

JM: What?!!!

DF: . . . didn't play any difficult or hard changes.

HM: *When did that attitude shift? Or has it?*

DF: No, that changed . . .

JM: The first time he did acid.

DF: *Right [with attitude].* Nah, I was look-

ing for harder stuff and got into Mahavishnu. Then it was, "More, more, *more*." I found Van Halen and the Dead Kennedys . . .

HM: *So you were looking for a really hard sound . . .*

DF: Not necessarily *hard* . . .

JM: Yes he is . . .

DF: . . . but an emotional thing. If you go back to fusion's origins then follow to where it's gotten, it becomes less and less, uh, *spiritual*. I mean, on *Birds Of Fire* every note McLaughlin plays sounds like he's praying. From the points of departure—Lifetime's *Emergency!*, Miles' *Jack Johnson*, Mahavishnu's *Inner Mounting Flame*, the WR stuff—as the '70s progressed, the intensity diminished.

My music doesn't have to be hard. Some things that are very quiet and emotional and lyrical are just as intense, if not more so.

HM: *There aren't many quiet, introspective passages on Lunar Crush.*

JM: They edited all that stuff out.

DF: That's not true. I think "Lillies That Fester" and "Pacifica" . . .

JM: "Quest."

HM: *Do you think of fusion as having been commercialized into jazz-lite?*

JM: That's a good way of putting it. Neither of us come from that, from jazz-lite. I don't think "hard" is the right word, either. I've always felt music's *ambiguity* needs to be brought out. A ballad can be hard in the sense that it's not sweet little birds singing triads—and if you really listen there aren't any little birds out there singing simple triads, anyway.

What I mean is, I don't hear one simple new-age chord; I hear beautiful, complex harmonies that put an edge on the music.

DF: I don't know what you define as jazz-lite, but I have a problem with blandness and monotony. That's why I stopped listening to punk. I got off on the energy, but after the fifth deafening tune, it's monotony. Every solo has to be fast. It's actually stupid.

My compositions—if you'd even call them that, 'cause I mostly layer things—on *Lunar Crush* may not be complex, but they do provide vehicles for what I want to say. After you've learned to play chords and scales and keep time and know harmony and rhythm, you have to get into more abstract concepts like density, energy, and avoiding saying the same thing over and over.

HM: *New age's one chord isn't happening for*

Branford
Marsalis



Michael
Brecker



Saxophonists

For the Finest in Hand Made Saxophone
Mouthpieces, Reeds and
Saxophones

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

Available at
Fine Woodwind
Dealers Worldwide.

you, but your music is vamp-oriented, with complexities and dissonances occurring upon steady layers . . .

JM: My tunes on the record are simple and vamp-oriented, but there's a certain level of harmonic complexity that can best be created when the form is simple. When the form's complex, you're limited by it. I like having the options.

HM: What about your commercial opportunities? Do you both gravitate toward alternative rock clubs as your main venues?

JM: My experience from little U.S. tours with the Medeski, [Billy] Martin & [Chris] Wood trio is that people in this country are dying for groove music that has an expansive quality, that gets into harmonies you can't necessarily sing when you're doing the dishes. I think there was a time—when the original downtown scene and the punk scene were going on simultaneously—when having technique and training was being rejected and attitude or concept were most important. I think now all that stuff's got to come together; people are looking for attitude, concept, and . . .

DF: Music.

DB

EQUIPMENT

"What I use when touring the States with Medeski, Martin & Wood is a Wurlitzer electric piano with a Vox wah-wah, and a double-manual Korg BX3 organ run through a Lexicon delay/reverb unit for more spacious, ambient stuff," says John Medeski, who's visibly busy on a gig behind four stacked keyboards.

"I run the Korg through a Leslie 147 from the '50s, with some of the original tubes. Then I've also got a D6 Clavinet, which I run with the Wurlitzer through a Marshall amp—sometimes I use a wah-wah on the Clavinet, too. When I do festivals, or in

the studio, instead of the Korg I prefer a Hammond B-3 or C-3."

"I play an Ibanez. I think it's called an Artist's model," David Fiuczynski says. "It looks like Santana's guitar, outfitted with a Floyd Rose whammy bar, and also a Tom Anderson Stratocaster with a Rose whammy bar. Some stomp boxes—wah-wah and delay—and a Digitech whammy pedal, which can change pitch electronically and also do single-note harmonizations. I've got a Boogie Mark III amp and use whatever 410 or 412 cabinet I can get. I like Peaveys."

SELECTED DISCOGRAPHY

Medeski & Fiuczynski

LUNAR CRUSH—Gramavision R2 79498
Fiuczynski with various others
TRIO + TWO—Freelance 015 (Cindy Blackman, Santi Debriano)
AMETHYST—Arabesque Jazz 105 (Billy Hart)
PLANTATION LULLABIES—Maverick/Sire/Reprise 9 45333-2 (Me'Shell NdegeOcello)
BLU BLU BLU—Black Saint 120117-2 (Muhai Richard Abrams)
NEW YORK FUNK VOLUME ONE—Gramavision R2 79489 (Mike Clark Group)
SERIOUS HANG—Muse 5475 (Jack Wairath & the Masters of Suspense)
RAVEN ROCK—DIW Records R260325 (Ronald Shannon Jackson)
THE LONDON CONCERT—Label Bleu 6527/8 (George Russell's Living Time Orchestra)

Medeski with various others

IT'S A JUNGLE IN HERE—Gramavision R2 79495 (Medeski, Martin & Wood)
NOTES FROM THE UNDERGROUND—hap Jones 2921 (Medeski, Martin & Wood)
THE HALF LIFE OF DESIRE—Accurate 3242 (Either/Orchestra)
THE CALCULUS OF PLEASURE—Accurate 3252 (Either/Orchestra)
WHEN THE MOON JUMPS—Accurate 4203 (Ken Schaphorst Ensemble)
MAKING LUNCH—Accurate 4201 (Ken Schaphorst Big Band)
AFTER BLUE—Accurate 4202 (Ken Schaphorst Big Band)
LA SPADA DI SAN GALGANO—Accurate 3616 (Mandaia Octet)
OREN BLOEDOW—Knitting Factory Works 115

KEVIN MAHOGANY

Songs and Moments

—the eagerly awaited new album

with John Hicks, Ray Drummond and Marvin "Smitty" Smith, and a horn section of Michael Mossman, Robin Eubanks, Steve Wilson, Willie Williams, Phil Brenner and Gary Smulyan. Guest appearances by Arthur Blythe and Kevin Eubanks.

Arrangements by Slide Hampton, Maria Schneider and Freddie Hubbard. Tunes by Cedar Walton, Wes Montgomery, Duke Ellington, Grachan Moncur, Milton Nascimento, Lionel Hampton and more.

Also on enja—Kevin's debut album and best-selling Billboard chart recording: *Double Rainbow* (ENJ 7097)

Exclusively marketed and distributed by Koch International.

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

KOCH
INTERNATIONAL

"Kevin has it all. He has a rich voice of wide range and great power... musicianship and impeccable time. He is notably individual and original. No new male singer has electrified me as Kevin Mahogany has in a very long time."

—Gene Lees

KEVIN MAHOGANY
SONGS AND MOMENTS



Lennie Tristano

Watered-Down Bop Destroying Jazz

By John S. Wilson



From time to time during this our 60th anniversary year, we've been printing "Classic Interviews" from the DB archives. The following is an interview with Lennie Tristano that originally ran in our October 6, 1950 issue.

The efforts of such groups as the Shearing quintet and the Bird-with-strings combo to wean the public to bop by offering it in a commercialized form is producing the opposite effect, according to pianist Lennie Tristano. Lennie, one of jazz's most adamant iconoclasts, says such efforts are killing off the potential jazz audience and lousing up the musicians involved.

"If you give watered-down bop to the public," he says, "they'd rather hear that than the real thing. Has George Shearing helped jazz by making his bop a filling inside a sandwich of familiar melody? Obviously not, because there are fewer places where jazz can be played today than there were when George and his quintet started out.

"Look what happened to Charlie Parker. He made some records featuring the melody, and they sold, and he got to be a big thing with the general public. So they brought him into Birdland with strings to play the same things. And he played badly. Why? Because the psychological strain of playing in a vein which didn't interest him was too much for him. Things like that don't help Bird and they don't help jazz."

It is for this reason that Lennie has consistently turned a deaf ear to suggestions that he temper his esoteric style, that he play more in a manner that the public can understand in order to build a wider audience for the things he wants to play.

"It would be useless for me to play something I don't feel," he says. "I wouldn't be doing anything. If I played something that I'd have to impose on myself, I wouldn't be playing anything good."

Because he can make enough to live on by teaching, Lennie feels he can stick to what he wants to do even though this means he plays in public only once every couple of months at best. He is not at all surprised that there is a very limited market for his stuff today. This, he thinks, is a natural result of the psychological atmosphere in which we are living.

"Everybody in this country is very neurotic now," he says.

"They're afraid to experience an intense emotion, the kind of intense emotion, for instance, that's brought on by good jazz. There's more vitality in jazz than in any other art form today. Vitality arises from an emotion that is free. But the people, being neurotic, are afraid of being affected by a free emotion and that's why they put down jazz.

"Since the last war we've been overwhelmed by a feeling of insecurity. To try to offset that insecurity, people are reaching back toward happier times. And we're in an era of nostalgia which is being inflicted on the younger people who have nothing to be nostalgic about.

"Nostalgia brings on anticipation because you know what's going to happen next. When people start to anticipate, they become intense, waiting for what they know is going to happen. And this tension feeds their neuroses.

"That's why there's such a small audience for what I'm doing. What I play is so unorthodox that when you first hear it, you don't try to anticipate. You just sit there. You have to be very relaxed to start with before you put on one of my records. Consequently, people don't want to hear my sides as often as, say, [Erroll] Garner's, because as a rule they won't be in a mood that's receptive to what I play.

"Personally, I make it a definite practice to listen to new music with a blank mind. When I first hear a new piece of music, I make no attempt to analyze it because analysis eliminates emotional reception."

Eventually, when the atmosphere becomes more relaxed, Lennie thinks people will pick up on jazz. But, conditions being what they are, he foresees as much as a decade of emotional tension that will keep jazz from gaining public acceptance again.

Meanwhile, he feels that everyone who is interested in jazz—musician, fan, and promoter alike—will have to mend his ways if jazz is to stay alive. One of the major factors that is driving jazz into a corner, he thinks, is the development of hidebound jazz cliques.

"Such groups as the New Jazz Society merely continue and stress the cliquishness that is killing jazz today. There ought to be one organization for all jazz fans."

The ideal way to present jazz to the public, according to Lennie, is to follow the format of the opening show at Birdland last winter. That show exhibited the major elements of jazz and included Max Kaminsky's dixie group, blues shouting à la Hot Lips Page, Lester Young's combo as a bow to the swing era, Charlie Parker's bop outfit, and Lennie and his Tristanos.

"That was a wonderful show until it got loused up by a word-happy emcee," Lennie recalls. "For the first few nights I was very happy. Before we opened I was afraid that some of the dixie fans might boo Parker or the boppers might put down Max, but everybody was very happy.

"Nobody on the stand or in the audience put anybody down, and everybody seemed glad to get together. I had some very good talks with Max and with George Wettling during those nights."

Lennie spends very little time listening to dixie now, but that doesn't mean that he fluffs it off or dismisses it as an inconsequential jazz element.

"I developed with dixie," he says. "I used to buy all the records. But it's like growing up. When you've spent 10 years with an art form, it's time to move on. I've listened to it all, and now I'm interested in other developments in jazz."

Many musicians, according to Lennie, are not helping jazz by their attitudes toward their work.

"Musicians could do more for jazz than they're doing," he says. "They could take a greater interest in what they're doing. I know that if I were hired to play in, say, Dizzy's band, I'd play my tail off." **DB**

Key

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



Gary Peacock & Ralph Towner

ORACLE—ECM 78118-21490-2: *GAYA*; *FLUTTER STEP*; *EMPTY CARROUSEL*; *HAT AND CANE*; *INSIDE INSIDE*; *ST. HELENS*; *ORACLE*; *BURLY HELLO*; *TRAM-ONTO*. (50:12)

Personnel: Peacock, double bass; Towner, classical and 12-string guitars.

★★★★ 1/2

The ultimate team player, Gary Peacock seems to blend smoothly into any setting. Versatility is essential if one works with both Bill Evans and Albert Ayler, as Peacock did in the mid-'60s. With the Keith Jarrett Trio, and even on his own projects, the chameleon-like bassist's contributions are often obscured by stronger personalities. Peacock and Ralph Towner have rarely crossed paths, but the charming, thoughtful *Oracle* conveys the familiarity and empathy of partners who have worked together for years. They share a deep interest in Evans' music, which manifests itself in Towner's "Hat And Cane" and in the light touch, intricacy, and sensitivity that pervade the session.

Oracle reinforces the perception that Peacock is a guitarist at heart, who happens to play bass violin. He is recorded beautifully and prominently. "Inside Inside" tricks your ear into hearing a duet between guitarists, as Towner and Peacock reverse roles and registers. The filigrees and pensive moods of "Flutter Step" and "Empty Carrousel" fit Towner's strengths and mannerisms so closely, it's a surprise to discover that Peacock wrote those tunes. Towner plays guitar exclusively, and his interplay with Peacock recalls collaborations with John Abercrombie and Glen Moore. It's hard to recall a bassist other than Moore who's shown such empathy for the guitarist. Working with Peacock reinvigorates Towner, and a reunion with Towner on piano would be intriguing.

The session isn't a stretch for either of them,

but *Oracle* wins you over with its warmth and melodicism. —Jon Andrews



Buckshot LeFonque

BUCKSHOT LEFONQUE—Columbia 57323: *LADIES & GENTLEMEN. PRESENTING . . .*; *THE BLACKWIDOW BLUES*; *I KNOW WHY THE CAGED BIRD SINGS*; *MONA LISAS (AND MAD HATTERS)*; *WONDERS & SIGHS*; *AIN'T IT FUNNY*; *SOME COW FONQUE (MORE TEA, VICAR?)*; *SOME SHIT*; *78 RPM (THE SCRATCH OPERA)*; *HOTTER THAN HOT*; *BLACKWIDOW*; *BREAKFAST @ DENNY'S*; *SHOOT THE PIANO PLAYER*; *NO PAIN, NO GAIN*; *SORRY, ELTON*; . . . *AND WE OUT*. (63:33)

Personnel: Branford Marsalis, tenor, alto and soprano saxophones, drum programming; DJ Premier, drum programming, beats, scratches; Chuck Findley, Roy Hargrove, trumpets; Kenny Kirkland, piano; Greg Phillinganes, keyboards; Matt Finders, trombone; Delfeayo Marsalis, trombone, piano; David Barry, Albert Collins, Kevin Eubanks, Ray Fuller, Nils Lofgren, guitars; Robert Hurst, Darryl Jones, Larry Kimpel, Victor Wooten, basses; Mino Cinelu, Vicki Randle, percussion; Rob Hunter, Chuck Morris, Jeff "Tain" Watts, drums; Maya Angelou, recitation; Blackheart, Lady Rage, Frank McComb, Tommy Townsend, Uptown, Fikre Asmamaw, Betleman Kiros, Tsige Metageshaic, Serlewogel Solomon, Alexander Assafa, Bobette Jamison-Harrison, Kim Edwards-Brown, Beverly Bray, vocals.

★★

Except for the inspirational setting of Maya Angelou's "I Know Why The Caged Bird Sings," *Buckshot LeFonque*, Branford Marsalis' first pop-music production, is little more than a smooth backdrop for waxing the car or grilling steaks. Though the mix of Dr. Angelou's magisterial voice, Marsalis' sinewy soprano saxophone, the high-contrast dance-music production values employed by Marsalis and co-producer DJ Premier, and the intriguing samples of Ruben Blades and Fela Anikulapo Kuti is an odd chemistry, it yields the same type of magic Dr. Angelou conjured at President Clinton's inauguration.

Plumbing the type of lilting groove championed by West Coast rappers to boast of superior ordinance, Marsalis makes a strong case that Angelou, a poet poised for marginalization as a middlebrow icon, is vitally relevant to a post-literate generation. While Marsalis can be taken to task for the sugar he poured into *Buckshot LeFonque*—Elton John's "Mona Lisas (And Mad Hatters)"?!—he should be vigorously congratulated for the healthy dose of medicine he included with "I Know Why The Caged Bird Sings."

Some background on the project's name:

"Buckshot LeFonque" was Cannonball Adderley's pseudonym for r&b dates in the '50s, when such activity was more sternly frowned upon by the jazz establishment than it is today. Marsalis not lending his name in an upfront manner to such a project in 1994 is a bit disturbing (unless it's included on a sticker on the shrink rap, the only mention of "B. Marsalis" are tiny back-cover production credits). Why duck a non-issue, especially when his solos and those of Roy Hargrove provide adequate jazz content for this type of date? Even ultra-orthodox jazzers recognize that the most likable Marsalis' warmth and wit stems in large measure from his pop-music influences. Given his longstanding openness in this regard, his taking deep cover with a loaded pseudonym seems way out of character. —Bill Shoemaker



Louie Bellson

LIVE FROM NEW YORK—Telarc E3334: *SOAR LIKE AN EAGLE*; *THE LOUIE SHUFFLE*; *BLOW YOUR HORN*; *L.A. SUITE (VINE STREET WALTZ, BEVERLY AND THE BEACH, STUDIO CITY GATHERING)*; *LOUIE & CLARK EXPEDITION*; *FRANCINE*; *SANTOS*. (58:40)

Personnel: Bellson, drums; Joe Rocciano, Steve Wilson, alto saxophone; Ted Nash, Scott Robinson, tenor saxophone; Jack Stuckey, baritone saxophone; Robert Millikan, Danny Cahn, Glenn Drewes, Darryl Shaw, Marvin Stamm, trumpet; Clark Terry, flugelhorn (3,5); Larry Farrell, Mike Davis, Keith O'Quinn, trombone; Herb Besson, bass trombone; Derek Smith, piano; Harvie Swartz, bass.

★★★★

DUKE ELLINGTON: BLACK, BROWN & BEIGE—MusicMasters 01612-65096-2: *HAWK TALKS*; *SKIN DEEP*; *BLACK, BROWN & BEIGE (WORK SONG, COME SUNDAY, LIGHT, WEST INDIAN DANCE, EMANCIPATION PROCLAMATION, THE BLUES, BEIGE)*; *ELLINGTON-STRAYHORN SUITE (EUROPEAN SKALLYHOPPIN', PORTRAIT OF BILLY STRAYHORN, SKETCHES)*. (71:07)

Personnel: Bellson, drums; Frank Wess, alto saxophone, flute; Phil Bodner, alto saxophone, clarinet, flute; Bill Easley, tenor saxophone, clarinet; Scott Robinson, Ted Nash (1,2,10-12), tenor saxophone; Joseph Temperley, baritone saxophone; Marvin Stamm, Robert Millikan, Barrie L. Hall, Anthony Kadleck, Clark Terry, trumpet; Britt Woodman, Art Baron, Alan Ralph, Dave Bergeron (1,2,10-12), trombone; Gene Bertocini, guitar (1,2,10-12); Harold Danko, piano; John Beal, bass; Lesa Terry, violin; Joe Williams, vocal; Maurice Peress, conductor.

★★★★ 1/2

Bellson is the last of the Big Three that includes Gene Krupa and Buddy Rich. Drummers in the grand style, whether kicking a big band or

soloing, they represent a certain class. Bellson at 70 still radiates that class, swings with the big beat, and believes in the big band as the ultimate jazz vehicle.

Bellson keeps drum sets in L.A., Chicago, and New York, cities where he also has regular personnel on call. *Live From New York* features his East Coast contingent at a "Highlights in Jazz" concert at Pace University. The drummer wrote all the tunes (with help from Tommy Newsom on "L.A. Suite") and enlisted Newsom, Matt Catingub, Frank Mantooth, Bob Florence, and Jack Hayes as arrangers. All are purposeful charts for the old verities: straightahead swinging, a romantic turn or two, explosive virtuosity, the interplay of reeds versus brass, the drive and excitement of a big band.

The band kicks into high gear on "Soar," spotlighting the two altos and the leader. "Shuffle" features Nash, one of Bellson's bi-coastal members. "Blow" and "Louie & Clark" add the irrepressible Terry flugelhorn via overdubbing. "L.A. Suite" builds to a tremendous two-bass-drum climax, with especially lush harmonies on the ballad-like "Beverly And The Beach" segment. Next, O'Quinn voices "Francine," Bellson's love song to his new wife, with memories of big-band dances in the moonlight. "Santos" ends this fine mainstream affair on a virtuosic roll, as it were.

Bellson played with the Duke Ellington Or-

chestra from 1951 to '53 (with brief appearances thereafter). His "Hawk Talks" and "Skin Deep" were recorded by the band at that time. The remakes on *MusicMasters* are grandly Dukish, with Clark Terry (who was on the original) getting off a strong, perky trumpet statement on "Hawk."

The real purpose of this album, though, is the title piece, Duke's three-part depiction of the history of Africans in America, which premiered in 1943. Remakes like Bellson's make the repertory-band concept seem viable. His all-star cast sounds Dukish, but with a personality of its own. It's always interesting to hear how a band such as this sometimes clarifies Duke's voicings and finds nuances different from the old recordings. And you find yourself listening to the original notes but in this new interpretation and saying, "Aha, that's how he did it." Anyway, "B, B & B" is a majestic performance with all the grandeur and theatricality that the composer intended. And the soloists evoke their predecessors with, to quote a Mingus title, "Duke Ellington's sound of love."

Bellson's "Ellington-Strayhorn Suite" sounds more typical of the music on *Live* than it does the writing of Ellington. Still, it shows the values the drummer holds dear. Four stars for this, "Hawk," and "Skin"; five for the title piece and performance.

—Owen Cordle



Dave Ounderdonk & Mark Walker

LOOSE CONTACT—Southport 0019: *BIG WIG; CWRW; OUT OF TOWNER; LOOSE CONTACT; HIS ROYAL HIPNESS; FREE RAIN; 2 ON 3; SECOND THOUGHTS; EIGHT IS ENOUGH; PRELUDE NUMBER ONE; PRELUDE NUMBER TWO; ARMORE; SWEET TIME; CLEAR AND BRIGHT; SO BE IT. (50:36)*

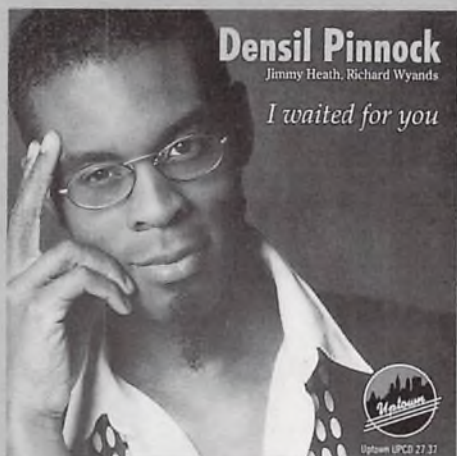
Personnel: Ounderdonk, electric and acoustic guitars, piano; Walker, drums, percussion, bass synthesizer.

★ ★ ★ ★

Based in Chicago, guitarist Dave Ounderdonk and drummer Mark Walker have worked as a duo for years, while independently pursuing national exposure with the likes of Lyle Mays

New From UPTOWN

UPCD 27.37 Densil Pinnock, I Waited For You
featuring Richard Wyands, Jimmy Heath



In the tradition...Vocalist Densil Pinnock draws his inspiration from jazz standards and the Great American Songbook. Accompanied by Richard Wyands and Jimmy Heath in both a quartet and small band setting, Pinnock has chosen 11 such tunes, among them *You're Blasé*, *If You Could See Me Now*, and Dizzy Gillespie's theme song, *I Waited For You*. An exciting and smooth debut!



Uptown Records
P.O. Box 394
Whitehall, MI, 49461

Telephone/Fax:
(616) 894-4088

UPCD 27.38 Serge Chaloff, Boston, 1950



When Woody Herman broke up his "Four Brothers" band (the Second Herd) in 1949 and Serge Chaloff returned to Boston, he came back a star. This CD presents over 76 minutes of unissued material and allows one to go down to the Hi Hat, the south end Boston jazz club... A Flashback release!

and Fared Haque. (They can be heard together on Fred Simon's *Open Book*, a nice find in the cutout rack.)

These consistently enjoyable duets benefit from the musicians' familiarity, and trade on a warm atmosphere and engaging melodies. Onderdonk is versatile and economical, never showy. With the eight-string electric guitar, as on "CWRW" and "His Royal Hipness," his style recalls early, "open prairies" Pat Metheny, circa *Bright Size Life*. *Loose Contact* will strongly appeal to those who wish Metheny had never abandoned his pre-Brazil, pre-grunge style. "Eight Is Enough" is the most distinctive track, starting from a relaxed, bluesy groove and switching gears into an aggressive, strutting rhythm propelled by Walker. Onderdonk's acoustic work draws influences from numerous directions. "Out Of Town" references Ralph Towner's classical/Mediterranean style. In combination with Walker's hand drums, as on "Loose Contact," Onderdonk attains a cross-cultural sound comparable to Steve Tibbetts' acoustic work.

I had pegged Walker as a steady, straightforward, uncomplicated drummer, but his work on *Loose Contact* displays subtlety and variety, particularly on dumbek and djembe drums. Although he adds synth-bass lines to three tracks, Walker's percussion alone is a satisfying complement. Bradley Parker-Sparrow's

production strikes the right balance, achieving a clear, detailed sound while still conveying the intimacy of the session. —Jon Andrews



Franklin Kiermyer

SOLOMON'S DAUGHTER—Evidence 22083-2:

IF I DIE BEFORE I WAKE; THREE JEWELS; AKDEMUS; PEACE ON EARTH; SOLOMON'S DAUGHTER; BIRDS ON THE NILE. (59:05)

Personnel: Kiermyer, drums; Pharoah Sanders, tenor saxophone; John Esposito, piano; Drew Gress, bass; Chris Gekker, flugelhorn (3).

★ ★ ★ ★

The avant quarters of the jazz world are all

abuzz over drummer Franklin Kiermyer, and it's a good thing. On his first album, 1992's *Break Down The Walls* (Konnex), the Montreal native was admonished by a critic or two for being too deeply indebted to John Coltrane and McCoy Tyner; so this time—seemingly, in defiance—he's pulled out all the stops. *Solomon's Daughter* is a fine, back-to-the-future-type CD that has Kiermyer positioning tenorman Pharoah Sanders the way many would like to remember the mercurial veteran: as the next electrifying step beyond Trane. With the help of bassist Drew Gress and pianist John Esposito, drums and tenor embark on what seems like a quest to answer the riddles of the Sphinx.

Take "Three Jewels," for example. Esposito establishes the piece with a mournful resolution that becomes a sly waltz once Sanders makes his sing-songlike intro. From there, the piece just builds, with Kiermyer breaking up the time angularly while dispelling the perfunctory comparisons to Elvin Jones, and Esposito amplifying the opening with timely, well-spaced trills and chording. True to the piece's title, Sanders turns himself into the three voices he employs for the rest of the record: the split-toned mystic ("Akdemus"), the wailing dervish ("If I Die Before I Wake"), and the plainspoken dreamer ("Peace On Earth"). It is indeed a treat to hear him use all of his numinous powers.

—K. Leander Williams

Dave Brubeck and Telarc. 6 Months on Billboard's Jazz Charts!

CD-83345 AND CASSETTE CS-33345



Late Night Brubeck
Live from the Blue Note

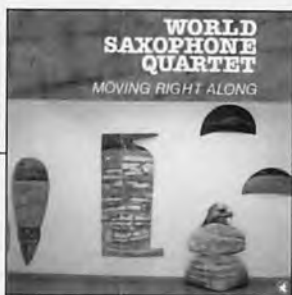
Late Night Brubeck features legendary pianist and composer, Dave Brubeck in an expansive mood as he and his quartet return to an intimate club setting for the first time in twenty years. An entire week at New York's Blue Note, documented in true Telarc sound, gave Brubeck the opportunity to explore, improvise and perfect new compositions. *Late Night Brubeck* defines late night swing and elegance. Dave Brubeck has never sounded better. On Telarc Jazz.



Label of The Legends™

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

Call **PUBLIC RADIO** 1-800-40-MUSIC
MusicSource



World Saxophone Quartet

MOVING RIGHT ALONG—Black Saint 120127-2: *ANTITHESIS; BABA2; N.T.; ASTRAL TRAVELS; LAND OF MYSTERY; MOVING ON; AMAZING GRACE PART I; GIANT STEPS; URBAN; SHARROD; M.I.L.D.; LIGHTNING AND THUNDER; AMAZING GRACE PART II.* (61:08)

Personnel: Oliver Lake, Eric Person, alto, soprano saxophones; James Spaulding, alto saxophone (11,12); David Murray, tenor saxophone, bass clarinet; Hamiet Bluiett, baritone saxophone, contralto clarinet.

★★★★

BREATH OF LIFE—Elektra Nonesuch 79309-2: *JEST A LITTLE; CAIRO BLUES; SUFFERING WITH THE BLUES; YOU DON'T KNOW ME; PICASSO; SONG FOR CAMILLE; BREATH OF LIFE; DEB.* (45:44)

Personnel: Hamiet Bluiett, baritone saxophone, contra-alto clarinet (2); Arthur Blythe, Oliver Lake, alto saxophone; David Murray, tenor saxophone, bass clarinet (2); Amina Claudine Myers, organ (1,6); Donald Smith, piano (1,6,8), organ (3,4); Fred Hopkins (1,6), Takik Shah (6,8), bass; Ronnie Burrage (1,6,8), Gene Lake (4,7), drums; Fontella Bass, vocals (3,4,7), piano (3).

★★★ 1/2

The emergence of the WSQ in 1976 marked the transition between the freewheeling avant garde of the '60s and the classically inflected chamber jazz of the '80s. Combining orchestral sonorities with fire-breathing solos, the group became an institution, soldiering on despite the departure of its principal composer, Julius Hemphill, in 1990.

In recent years the quartet has mellowed, making an uneasy peace with the now-dominant back-to-bop movement and broadening its repertoire to include Ellingtonia, r&b, and world music. Two newly released albums, both strongly colored by the blues, showcase the group's populist and purist sides; the major-label *Breath Of Life* features keyboards, bass, and drums, plus the gospelly vocals of Fontella Bass; the independent *Moving Right Along* presents the relatively austere sound of unaccompanied horns tackling material that's recedite but no longer raucous—a kinder, gentler WSQ for the '90s.

Breath Of Life was recorded in 1992 with Arthur Blythe in the chair left open by Hemphill and never permanently filled. The four horns are heard alone together only on Murray's composition "Picasso"; elsewhere, the presence of a rhythm section and vocals and the absence of one or more horns from various tracks make it hard to tell that this is a sax quartet album at all. Lake's "Jest A Little" sets the bluesy tone, with funky solos that, except

for the occasional Ayleresque squeal, would fit right in on an old Hank Crawford or Fathead Newman session. Bass' three vocals overshadow the instrumental work: she goes to church over Donald Smith's organ on "Suffering With The Blues," urbanizes country music on Bluiett's vamping arrangement of the Eddie Arnold hit "You Don't Know Me," and warbles like a soft-core Aretha Franklin on Lake's gloriously reverent title track.

Moving Right Along, with Eric Person replacing Blythe (and James Spaulding, on two tracks, replacing Person) dates from the following year. Here the group reverts to its customary format—four horns, sans rhythm

section, creating rich, semi-abstract textures out of mostly original material—although their former fury has long since given way to introspective reverie. The members trade leads as usual, soloing abstrusely over bouncing riffs or burnished mini-big-band harmonies, winding together in contrapuntal duets or trios, massing in four-way twittering episodes, and occasionally playing one at a time. Two languorous versions of "Amazing Grace" allude to the group's spiritual roots, but the standout track is a breakneck rendition of Coltrane's "Giant Steps" that careens from a glossy reading of the theme into an all-out barrage of tightly controlled cacophony. —Larry Birnbaum

INTERNATIONAL DRUM MONTH

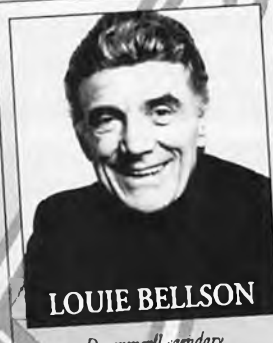
DRUMMING EXCITEMENT!



PHIL COLLINS

Drummer/Multi-Platinum Recording Artist/Grammy Winner

"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."



LOUIE BELLSON

Drummer/Legendary Jazz Artist/Grammy Nominee

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



RICKY LAWSON

Drummer/World Class Tour & Studio Musician/Grammy Winner

"My drums and I have been around the world. It's been exciting, fulfilling and truly a blessing. Try it. You won't regret it. P.S. I haven't."

Drums are fun, easy to learn and inexpensive—especially during International Drum Month! Visit your local music store in November for special sales and exciting events such as free drum lessons, seminars and contests. Remember, you just can't beat the excitement of drumming!



WE SALUTE THE NATIONAL MUSIC STANDARDS





Art Farmer

MEETS TOM HARRELL—Arabesque 0112: *SUNSHINE IN THE RAIN; SONG OF THE CANOPY; SANTANA; BESIDE MYSELF; BEYOND; TGTT; WHO KNOWS; TURN OUT THE STARS. (61:32)*
Personnel: Farmer, Harrell, trumpet, flugelhorn; Ron Blake, tenor, soprano saxophones; Geoff Keezer, piano; Kenny Davis, bass; Carl Allen, drums.

★ ★ ★ 1/3

Certain musicians have a particular openness of style that permits them to "meet" other players in a non-confrontational way. Buck Clayton in his day met Ruby Braff, Pee Wee Russell, Harry Edison, and others on splendid albums. And Gerry Mulligan has been a welcoming host to Johnny Hodges, Scott Hamilton, and Ben Webster, to name a few.

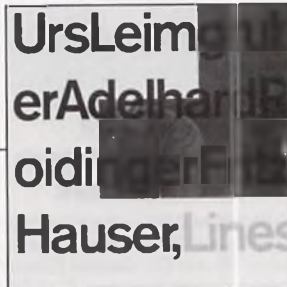
Art Farmer is this kind of player, and he lays out the welcome mat here for his similarly warm and lyrical guest, Tom Harrell. These two gentle players are in such consummate register, however, it's not easy for one not steeped in their respective nuances to tell who's playing what when. The album booklet is not coy about this; it's simply silent.

But one of the charms of a meeting such as this, especially when the principals are bound in the trumpet-flugelhorn brotherhood, is the tension, or sheer pleasure, of contrasting attack, vibrato, density, phrasing, etc. Here, these elements—to these ears, at least—are so subtle as to be invisible.

I make this observation, though the album—subtitled *The Company I Keep*—is otherwise praiseworthy. All the selections are more or less in-house and mostly unfamiliar originals, save for an originally wordless vocal piece taken from the 1968 edition of Duke Ellington's *Sacred Concert*, "TGTT" ("To Good To Title"). Ron Blake's tenor is the mediating horn, often filling out the harmonies in the carefully structured and precise ensembles arranged by Harrell and others. They are often elegant ("Song Of The Canopy") in their miniature way without ever becoming pompous.

As for the main players, I think I will not risk what reputation I have by publicly assigning, perhaps erroneously, solos to one or the other. The Blindfold Test was designed to scrutinize

musicians, not critics. Enough to say that both men play with an unrushed, lucid reserve that is both thoughtful and cultivated. Farmer is one of the rare musicians for whom the words warm and cool seem to apply simultaneously. And, in this case, Harrell, too. —John McDonough



Urs Leimgruber

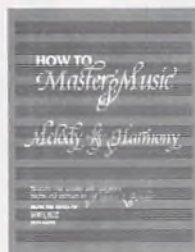
LINES—hat ART 6149: *OPEN; SHIFTED; OFF; TWISTED; FORGOTTEN; UP; RED. (65:51)*
Personnel: Leimgruber, tenor, soprano saxophones; Adelhard Roidinger, double bass; Fritz Hauser, drums, percussion.

★ ★ ★

Urs Leimgruber makes rigorous, uncompromising music that demands your accept-

Bill Fowler's HOW TO articles NOW AVAILABLE IN BOOK FORM

What's being said about HOW TO MASTER MUSIC (Choice HOW TO articles by Dr. William L. Fowler from the pages of DOWN BEAT magazine)



Book 1 — 128 pages specially bound to lie flat. Read the 36 melody articles with 432 printed examples. *And listen to all 432 examples on the 2 bonus CDs.* **\$27.50**

Book 2 — Another 128 lie-flat pages. Read the 35 harmony articles with 471 printed examples. *And listen to all 471 examples on another 2 bonus CDs.* **\$27.50**

Deluxe Edition — 256 pages. Combines Books 1 and 2 into one leatherette hard-bound volume, with all 71 Melody and Harmony articles and their printed examples. *CDs not included.* **\$27.50**

CDs for Deluxe Edition — *Hear all 903 printed examples on four discs.* **\$27.50**

If not at your dealer, order direct from:

Fowler Music
 808 So. Alkire Street
 Lakewood, CO 80228
 (303) 986-7309

Specify items desired. Add shipping & handling as follows: \$2.00 for any one of the 4 items; \$3.00 for any two of the 4 items; \$4.00 for three or more items. All overseas orders: \$5.00.

Enclose check or money order (U.S. Dollars)
 Include name, address, and phone number.

"I never went to music school. Most of what I learned came out of Bill Fowler's pages. I used to wait for every DOWN BEAT issue."
 Hans Zimmer
The Lion King Composer
 Los Angeles, 1994

"In *How to Master Music*, Bill Fowler has captured the essence of composition. What a great book! I was up half the night with it."
 Mundell Lowe
 San Diego, 1994

"Would you believe a music theory text that uses *C-Jam Blues* as an example? Although Dr. Fowler writes in a bright and non-pedantic manner, his book is intended for the serious musician who wants to understand the innards of his or her art."
 Cy Touff
 Chicago, 1994

"Clearly presented, a wealth of far-ranging examples, and Bill's dry humor, too. Great!"
 Lou Marini Jr
 New York, 1994

"I can't imagine a better addition to an aspiring musician's library than Dr. William Fowler's *How To Master Music*. The clear and concise materials are a roadmap to creativity and success in music."
 Patrick Williams
 Los Angeles, 1994

"Bill Fowler represents over forty years of musical love and communication."
 Phil Wilson
 Boston, 1994

"An indispensable reference text to keep right on your music stand."
 Basics Magazine 1994

A prime source for theory ideas.

A prime source for musical ideas.

ance on his terms. Follow his saxophone lines, wherever they lead, and you'll come through this 1990 session intact. On tenor or soprano, Leimgruber presents a sharp, penetrating tone and long, probing solos that progress independently of his rhythm section.

On "Red" and "Open," he utilizes circular-breathing techniques with results reminiscent of Evan Parker. Although Leimgruber has worked extensively in solo performance, the presence of a rhythm section, even one as open and free as this one, seems to ground him in positive ways. Still, Leimgruber's emotional range extends from repressed to bleak. In relative terms, he sounds unhappier than Jan Garbarek, more analytical than Steve Lacy, and as abstract as Anthony Braxton.

Percussionist Fritz Hauser disdains simple drum patterns. He'll *imply* a rhythm more often than play one. Given lots of room by his colleagues, and recorded exceptionally well by Peter Pfister, Hauser uses silence, timbre, and dynamic range as well as any percussionist I've heard. You can admire the technique and creativity that went into *Lines*, though from a distance.

—Jon Andrews



Steve Swallow

REAL BOOK—XtraWatt 7/78118 23207-2: *BITE YOUR GRANDMOTHER; SECOND HANDY MOTION; WRONG TOGETHER; OUTFITS; THINKING OUT LOUD; LET'S EAT; BETTER TIMES; WILLOW; MUDDY IN THE BANK; PONYTAIL.* (49:41)

Personnel: Swallow, electric bass; Tom Harrell, trumpet, flugelhorn; Joe Lovano, tenor saxophone; Mulgrew Miller, piano; Jack DeJohnette, drums.

★ ★ ★ ★

Figure Out Solos

all by yourself!



Two Speeds Half speed slows down those "fast licks" to help you figure them out.

Pitch Control Tunes the tape to your instrument.

Quick Review Saves steps in rewinding.

AC or Battery Operation • Built-in Speaker & Microphone • RCA Type Line Jacks (IN & OUT)

[Info] **800-543-6125** Workshop Records
[Price] Box 49507 Austin, TX 78765

With a band of money-in-the-bank pros like this to write for, all it takes for Steve Swallow is a few quick sprints around some "I Got Rhythm" changes and a few altered chords on a standard pattern or two to turn on the participants. Then stand back—these guys create their own fireworks out in the field. DeJohnette is the one who lights the fuses. From the opening tune, a skittering, edge-of-the-cliff bop line that elicits crisp solos from all hands, to the final flick of "Ponytail," he's striking sparks against the chiseled flint of Mulgrew Miller's comping. Listen to the drumming on "Outfits" and you'll hear DeJohnette at the top of his form—propulsive, hyperactive but always musical, never divert-

ing attention from the others. Swallow, meanwhile, is the most fluid of electric bassists, with a sound so round and mellow it oozes through the chord changes.

Likewise, Mulgrew spins out melody after melody on the "Willow" waltz and, urged on by the horn commentary, testifies soulfully on "Second Handy Motion." Harrell constructs an eloquent account of the bittersweet feelings behind "Wrong Together." Lovano's musky tone masks his real intentions on "Bite Your Grandmother," forcefully crashes the party on "Second Handy Motion," and chews up the familiar Latinized changes of "Let's Eat." Poised and persuasive, with plenty of wallop, all told, this is

ZORN ON ZORN

"I think it's an important thing for a musician to have an overview, something that remains consistent throughout your whole life. You have one basic idea, one basic way of looking at this world, one basic way of putting music together.

I developed mine very early on—the idea of working with blocks. At first maybe the blocks were more like just blocks of sound... noisy, improvisational statements, but eventually it came back to using genre as musical notes and moving these blocks of genre around...

COBRA (hat Art CD 2-6040), for me, is like a spectacle situation you know, like a sport. But ultimately that is a distraction for me because it really is meant to be heard, it's music. I don't want to take anything away from the live performance aspects... but ultimately we are involved in making music.

The same thing is true when I work in the studio, like the Sato Michihiro project (RODAN, hat Art CD 6015). Even when I'm working in a **NEWS FOR LULU** (hat Art CD 6005) and **MORE NEWS FOR LULU** (hat Art CD 6055) situation, where I think of myself more as a textural player—which say Dolphy was—someone who works with timbre, playing a fast phrase, a slow phrase, a high phrase, a low phrase, trying to work one phrase against one another... I'm a composer who happens to play saxophone and who uses that at times to express my ideas.

So I have a wide variety of stuff going on, and these are all different elements of the way I work. Ever since I was small, I wrote classical oriented stuff, I played in a surf band, I improvised... I mean, I did a wide range of musical activities, and I think that's something very common in our generation... we're interested in many kinds of music, we're basically rootless."

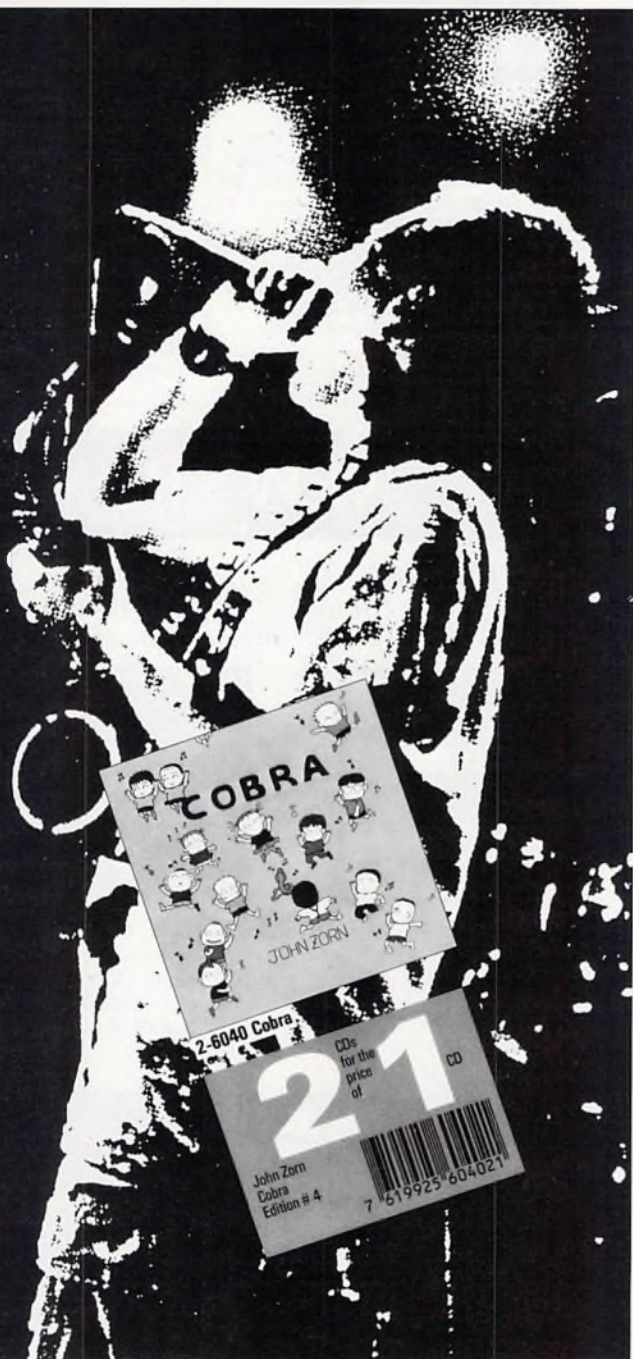
(as told to Art Lange, August 1990)

hat ART: A WORK IN PROGRESS

The production has been made possible by a generous financial assistance of Grape Book Corporation, Beale Street/4400 Blue Star Records FPO 4420, Thornhill, Ontario, Canada

Available at all TOWER RECORDS/VIDEO

Distributed by North Country Distributors
Fax 315-287-2860
Mail order by Cadence
Phone 315 287.2852



some of the best straightahead swinging you'll hear all year. —Art Lange



Ray Barretto & New World Spirit

TABOO—Concord Picante 4601: *TABOO; BOMBA-RIOUEN; WORK SONG; CANCION DE L YUNQUE (SONG FOR THE RAIN FOREST); GUAJI-RITA; 99 MACDOUGAL ST.; MONTUNO BLUE; BROTHER TOM; LAZY AFTERNOON; EFFENDI.* (54:24)
Personnel: Barretto, congas, quinto drum; Ray Vega, trumpet, flugelhorn, percussion; Adam Kolker, tenor and soprano saxophones, flute; Hector Martignon, acoustic piano; Jairo Moreno, acoustic and electric basses; Sa'oshi Takeishi, drums.

★★★ 1/2

Ray Mantilla & Space Station

SYNERGY—Red 123198-2: *CAMINOS DE MACCHU PICCHU; PAISAJE; STAR EYES; SYNERGY; BROTHER RAY; EROSEL; LAYE.* (46:54)

Personnel: Mantilla, percussion; Dick Oatts, saxophones, flute; Eddie Martinez, piano; Guillermo Edgehill, bass; Steve Berrios, drums, percussion; Vivien Ara Martinez, vocals (2); Steve Grossman, tenor saxophone (3,6,7).

★★★

Like Ray Mantilla, Ray Barretto is of Puerto Rican descent; but, unlike Mantilla, Barretto started out in jazz before playing salsa. Barretto's "Bomba-Riquen" is the roots music on this recording, and it's the strongest cut of the whole disc. With its bouncy beat and rich interplay of percussion, "Bomba-Riquen" offers an encyclopedia of rhythms that jazz players appropriated.

The bebop lines of Stanley Turrentine's "Brother Tom" swing with a Latin sizzle and pop in this arrangement by Ray Vega (who also plays trumpet, flugelhorn, and percussion in the band). Barretto allows himself some room to play on "Brother," but he's less concerned with proving himself as a *congero*—which he did long ago, when Tito Puente hired him for his band—than with holding together the ensemble. There's plenty of time for the horn players to

stretch out, as Vega and saxophonist Adam Kolker do on Barretto's hip-swaying "Montuno Blue." Hector Martignon's piano is consistently a guiding spirit, and this percussive section is light on its feet.

Growing up in the same New York neighborhood as Barretto (not to mention Latin jazz kings Eddie Palmieri and Tito Puente), Ray Mantilla started out playing congas in salsa bands and accompanied singer Eartha Kitt. Now 60, Mantilla has played with Art Blakey, Al Cohn, Herbie Mann, Gato Barbieri, and Max Roach, among others. While Mantilla has tried a number of styles over the years, it's clear that jazz, not dance music, is the thing here. If there were any lingering doubts, featured guest Steve Grossman's fierce tenor solos would put them to rest.

Monk's "Erorel," marked by jumping rhythms and stop-time solos, is a model of how Afro-Cuban rhythms can rev up a tune. Grossman and saxophonist Dick Oatts trade fast, furious solos here. On "Star Eyes," Grossman has great lines, if you can stand that buzzy sound of his. Most of *Synergy* is mid- to uptempo, except for "Paisaje," a languorous ballad featuring singer Vivien Ara Martinez and Oatts on flute. For conga at its purest, Mantilla's title composition is a nice solo showcase for an impressive palette of tonal colors and fluent rhythms that would be hidden in a group setting.

—Elaine Guregian



NEW FROM CONCORD JAZZ



MEL TORMÉ

"A Tribute to Bing Crosby - Paramount's Greatest Singer"



With a 20-piece String Orchestra
 CCD-4614 CJ-614-C

SUSANNAH McCORKLE

"From Broadway to Bebop"



Allen Farnham - Kiyoshi Kitagawa
 Richard De Rosa - Frank Vignola
 Randy Sandke - Ken Peplowski
 Dick Oatts - Robert Trowers
 CCD-4615 CJ-615-C

JOHNNY SMITH GEORGE VAN EPS

"Legends"



Solo Guitar Performances
 CCD-4616 CD only

THE LEW TABACKIN QUARTET

"What A Little Moonlight Can Do"



Benny Green - Peter Washington
 Lewis Nash
 CCD-4617 CD Only

NOW ON COMPACT DISC

MARIAN McPARTLAND

"At the Festival"

With Brian Torff - Jake Hanna
 Special Guest: Mary Fettiq
 CCD-4118 CD Only



FREE CATALOG

Concord Jazz, Inc.
 P.O. Box 845-DB
 Concord, CA 94522
 Phone: (510) 682-6770
 Fax: (510) 682-3508



Ali Farka Toure with Ry Cooder

TALKING TIMBUKTU—Hannibal 1381: *BONDE; SOUKORA; GOMNI; SEGA; AMANDRAI; LASIDAN; KEITO; BANGA; AI DU; DIARABY*. (60:06)

Personnel: Toure, vocals, acoustic and electric guitars, six-string banjo, njarka, percussion; Cooder, acoustic toy guitar, electric guitar, electric vox, electric mando and electric slide guitars, mandolin, bass guitar, marimba, accordion sample, mbira, tamboura, cumbus; Hamma Sankare, calabash, vocals; Oumar Toure, congas, bongos, vocals; Jim Keltner, drums (5,6,9); John Patitucci, acoustic bass (5,6,9); Clarence "Gatemouth" Brown, electric guitar (6), viola (9).

★ ★ ★ ★

Originally, the brilliant Malian guitarist Ali Farka Toure scheduled Ry Cooder to sit in on only a

couple numbers of his newest album. However, when the two jammed together, the chemistry was so charged, Cooder not only ended up on eight of the album's 10 cuts, he produced it as well.

Toure delivers drone-like riffs, syncopated rhythms, and ringing grooves on his guitars while his percussionists clop out percolating West African rhythms. Cooder contributes sprightly licks to the gently swaying tunes while Toure sings with soulful joy. Toure offers quietly stinging slide support on the slow, mesmeriz-

ing "Amandrai" and spices "Diaraby" with subtle guitar, marimba, and accordion phrasings.

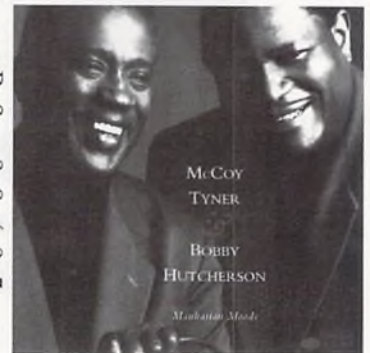
For a couple of tunes, Cooder enlists compatible guests, including blues great Clarence "Gatemouth" Brown, who brings Western muscle to Toure's spare, delicate music. Brown, Cooder, and Toure unleash a feast of scintillating guitar licks on "Lasidan"; and Brown on viola and Cooder on slide and mandolin shower lovely grit on "Ai Du," both highlights of this extraordinary session. —Dan Ouellette

THE FINEST JAZZ AND MORE
BLUE NOTE

Music
this
good
can't
be
found
just
anywhere

The finest in jazz is available on Blue Note Compact Discs and Cassettes.

To order this or any title from the Blue Note catalog call Select Music at: (800) 490-LINK



B 2 - 2 8 4 2 5

In a dramatic musical meeting of the minds, McCoy Tyner and Bobby Hutcherson create **MANHATTAN MOODS**. Pianist Tyner and vibist Hutcherson engage in a stunning duo recital, complementing and highlighting each other's remarkable talents.

Alto saxophonist Sonny Fortune makes his triumphant return to the scene, recording his first album as a leader in over 10 years. On **FOUR IN ONE**, Fortune undertakes a daring exploration of the music of Thelonious Monk with Kirk Lightsey, Buster Williams, Santi Debriano, Billy Hart and Ronnie Burrage.



B 2 - 2 8 2 4 5

EASTMAN SCHOOL OF MUSIC UNIVERSITY OF ROCHESTER

Faculty Search

JAZZ PIANO • JAZZ TRUMPET

The Eastman School of Music seeks applicants with national reputations as performers and teachers for two full-time, tenure-track positions in its Jazz Studies program: (1) jazz piano and performance practice and (2) jazz trumpet and performance practice. Responsibilities for both persons will include studio instruction, classroom/ensemble teaching of jazz theory and improvisation, co-ordination of the chamber jazz ensemble program, and classroom instruction in jazz history. Preference will be given to highly reputed jazz solo/chamber artists with exceptional teaching skills. Letter of application, accompanied by a summary of outstanding accomplishments as performer and teacher (no recordings until requested), should be received by December 15, 1994, by Fred Sturm, Chair, Jazz Studies Search Committee, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

The Eastman School of Music of the University of Rochester is an Equal Opportunity Employer, M/F.

"Since 1924"
Sam Ash[®]
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	DRUMS & DRUM MACHINES	PRO SOUND SYSTEMS
MIDI SYSTEMS	BRASS & WOODWINDS	DJ EQUIPMENT
COMPUTERS	STRING INSTRUMENTS	SING-ALONG MACHINES
MUSIC SOFTWARE	DIGITAL GRAND PIANOS	SHEET MUSIC
GUITARS & AMPLIFIERS	RECORDING EQUIPMENT	LIGHTING EQUIPMENT

For Brass & Woodwind Instruments

1-800-867-7755

All Other Calls:

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

**EVERYWHERE MUSICIANS
 ARE RAVING ABOUT THIS
 AMAZING NEW
 IMPROVISATION COURSE
 THAT WILL HAVE YOU
 IMPROVISING LIKE A PRO
 IN A MATTER OF WEEKS**

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

DEVELOP YOUR OWN ORIGINAL SOUND

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

YOU WILL LEARN:

- HOW TO USE RHYTHM AS A SOURCE OF MELODY;
- HOW TO APPLY THIS PRINCIPLE TO CHORDS AND ARPEGGIOS;
- HOW TO DEVELOP ORIGINAL RUNS AND APPLY THIS PRINCIPLE;
- HOW TO DEVELOP YOUR OWN II V PATTERNS;
- HOW TO DEVELOP ORIGINAL LINES USING SCALES;
- HOW TO APPLY THIS PRINCIPLE TO POLYMODALITY;
- HOW TO APPLY NON HARMONIC MATERIAL TO VOICE LEADING;
- HOW TO USE INTERVALIC MOTIVES.

NOT JUST A BOOK!

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

HIGHLY RECOMMENDED

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

IMPORTANT SIDE BENEFIT

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

FREE GIFT

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

MONEY BACK GUARANTEE

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

HOW TO ORDER

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

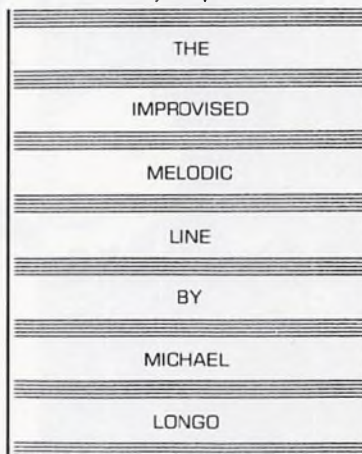
CONSOLIDATED ARTISTS PUBLISHING
290 RIVERSIDE DR.
SUITE 11-D, DEPT. L
NYC 10025

Be sure to include the \$1.50 Postage and Handling charge if you wish to take advantage of the \$9.95 FREE GIFT offer.

TO USE CREDIT CARD PLEASE CALL TOLL FREE:
1-800-BE-BOP-YO . . . 1-800-232-6796

Foreign orders must include postage for a 2 lb. parcel.

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



Junko Onishi

CRUISIN'—Blue Note 28447: *EULOGIA; THE SHEPHERD; SUMMERTIME; CONGENIALITY; MELANCHOLIA; CARAVAN; ROZ; SWITCHIN' IN; BLUE SEVEN.* (61:50)

Personnel: Onishi, piano; Rodney Whitaker, bass; Billy Higgins, drums.

★ ★ ★ ★

The '90s are showing us a new kind of piano trio. It's still the acoustic piano, bass, and drums, but the conventions of an '80s neoconservatism are being stretched in subtle and not-so-subtle ways. On her Blue Note debut, Junko Onishi—whose previous work includes gigs with Joe Henderson, Betty Carter, and Kenny Garrett—presents *Cruisin'* as a marvelous case in point. While the rhythms, tempos, song selections, and basic harmonic approach suggest post-bop methods, Onishi's attitude and stylistic contours reveal a tendency to subvert everything she touches.

Take Duke's "Caravan," an overplayed jazz standard if there ever was one. While Higgins and Whitaker supply the requisite samba/swing support with aplomb, Onishi emphasizes the bottom end of the piano one moment, splashes right-hand colors at Higgins' marching snare the next, with elements of wit and charm breathing new life into this definitive period piece. Shifting gears, the trio takes on Whitaker's "Roz" next. A kind of "Caravan Epilogue," its sauntering, dreamy undertow of a melody keeps the Mideast vibe alive along with Higgins' mallets on toms and Onishi's dusky colors (think of the camels ambling in at sunset).

Along with "Caravan," Onishi covers two other Ellington tunes, "The Shepherd" and "Melancholia" (two very rare Ducal gems he recorded on piano trio albums). "Shepherd"'s driving, playful blues tonalities and "Melancholia"'s wistful rubato theme statement (in duet with Whitaker) expand the 27-year-old pianist's emotional take on the great composer/pianist. Sonny Rollins' "Blue Seven" and Onishi's "Eulogia" and "Switchin' In" all suggest mood more than destination, with chord changes and tonal variety playing secondary roles, her left-hand voicings and chord clusters creating swinging, slightly funky grooves.

Likewise, *Cruisin'*'s centerpiece, an 11-minute version of Ornette Coleman's "Congeniality," is given a facelift: tempos and moods shift, chords somehow remain static, and the tune generally drifts into a kind of seance-like groove with Onishi's persistent, delightful left hand doing the trick again. Typically, it's these subtle reinventions that disturb and delight.

—John Ephland



Clusone 3

SOFT LIGHTS AND SWEET MUSIC (IRVING BERLIN SONGBOOK)—hat ART 6153: *SOFT LIGHTS AND SWEET MUSIC; THERE IS NO BUSINESS LIKE SHOW BUSINESS; THE SONG IS ENDED; ANYTHING I CAN DO, I CAN DO BETTER; FOR THE FOLKS BACK HOME/CHICK TO CHICK; PRETTY GIRL IS LIKE A MELODY; HOW DEEP IS THE OCEAN; GIVE ME YOUR TIRED, YOUR POOR; MARIE; THEY SAY IT'S WONDERFUL; ALWAYS; CUCKOO IN THE CLOCK; LET'S FACE THE MUSIC AND DANCE; WHEN I LOST YOU; I AM AN INDIAN, TOO; I NEVER HAD A CHANCE; WHITE CHRISTMAS [TITLES RENDERED AS ON CD BOX]. (63:18)*

Personnel: Michael Moore, alto saxophone, clarinet, bass clarinet, celeste, melodica; Ernst Reijseger, cello; Han Bennink, drums, celeste.

★ ★ ★ ★

Gerry Hemingway Quintet

DEMON CHASER—hat ART 6137: *SLAMADAM; A NIGHT IN TUNISIA; BUOYS; HOLLER UP; DEMON CHASER; MORE STRUTTIN' WITH MUTTON. (53:58)*

Personnel: Hemingway, drums, steel drums; Michael Moore, alto saxophone, clarinet, bass clarinet; Mark Dresser, bass; Ernst Reijseger, cello; Wolter Wierbos, trombone.

★ ★ ★ ★ 1/2

Listen to the caress and finesse of minutiae within grander schemes from the Hemingway quintet's "Demon Chaser": chords flex, translucent on cello; flaming chops allow Reijseger's skittering harmonics (like Wierbos' muttering mute) to pair severely with the leader's cut-to-the-chase pace. Hemingway, a tantalizing drummer/leader, with stick or brush as lever, pries a reconstructionist Pandora's box on "A Night In Tunisia," unveils a baklava of nutty rhythm and honeyed gesture. A plastic pentangle, "Buoy"'s floating points flip this way and that, draw in 3-D (checks, balances, interest) the group dynamic. Moods run from somber (multi-layered "Buoys") to gently genial (bouncy 3/4 "Holler Up") to the riffin' "Mutton" (shades of Knepper/Mingus). Anthony Braxton's thimpled muse appears, wreathed in

smiles, with unknotted brow: Hemingway's demon is more Caspar than Old Nick.

Two-fifths of Hemingway's working band equals two-thirds of Clusone 3, who team with prestidigitator of olde Bennink to parlay serene Tin Pan Alley into helter-skelter Bang On A Can and back again in a twinkling. Moore's supreme wit and reedy relaxation holds over ("Mutton" and "clusone") while Reijseger rips beelines above and below. The title track sums the trio's broad take on Berlin, as heady atmospherics cut to a Piatagorskian cello swoon with celeste. Woolly Dutch humor runs short of rampant Breukerisms: wild takes dovetail with calm readings; bass clarinet/cello mellow out "Let's Face The Music" while "When I Lost You" may lose a few. Clusone 3 ain't Ella & Paul Weston, but with real affection and deep respect, their tribute unsettles into pleasing avant-swing. Textures vary enticingly: cello plucks "White Christmas" with garlands by melodica and celeste! Why modern players ignore such sharply etched material as "The Song Is Ended" (smooth clarinet, Milt Hinton/Freddie Greene plectral lightness, feather brushes) to flaunt bland originals, beyond the tired royalties vig gig, beats me. I'll hold my breath for the 3's Kurt Weill, Jerome Kern. Production surprise: tight tracking (2" breaks) on both CDs let the former run like a suite, the latter like a stage revue.

—Fred Bouchard

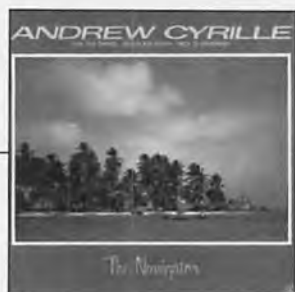
YAMAHA

...and mouthpieces, too.

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, woodwind or brass, our computer-designed mouthpieces will help you achieve a brilliant, resonant sound. Quality shines through with every note.

© 1993 Yamaha Corporation of America, Band & Orchestral Division, P.O. Box 899, Grand Rapids, MI 49512-0899

drum rhythms, Bruce's strong vocals, and the hot tunes "You Can't Fool The Blues" and "Glory Days."
—Dan Ouellette



Andrew Cyrille

THE NAVIGATOR—Soul Note 121062-2: THROUGH THE AGES JEHOVAH; THE NAVIGATOR; MODULE; THE MUSIC IN US; SO THAT LIFE CAN ENDURE . . . P.S. WITH LOVE; CIRCUMFUSION/THE MAGNIFICENT BIMBO. (45:06)

Personnel: Cyrille, percussion; Ted Daniel, trumpet, flugelhorn; Sonelius Smith, piano; Nick di Geronimo, bass.

★ ★ ★ 1/2

Andrew Cyrille/ Jeanne Lee/ Jimmy Lyons

NUBA—Black Saint 120030-2: NUBA 1; CORNBREAD PICNIC (MAIZE); THE ONE BEFORE ZERO; JJ&A; IN THESE LAST DAYS; SORRY; NUBA 2.

Personnel: Cyrille, drums, percussion (agogo bells, tambourine, slide whistle, bird whistle, triangle, ginger cymbals, towels, castanets, claves, cowbells, African castanets, brushes, sansa African thumb piano, vibra slap, maracas, chain, and lock); Lee, voice, poetry; Lyons, alto saxophone.

★ ★ ★ ★

Cyrille is more than a very fine drummer: he's an imaginative soloist, dependably collaborative accompanist, responsible bandleader, accomplished composer, and wide-ranging improviser whose virtuosity encompasses a personal voice and particular innovations. Long regarded as the perfect drummer for Cecil Taylor's units with altoist Jimmy Lyons, he stepped out on his own in the late '70s, and these reissues remind us of his enduring rhythmic elegance, detail, and interactive sensitivity.

The Navigator is a straightforward quartet date, distinguished if also limited by the quartet's contained energies. Although sympathetic with Cyrille, neither brassman Daniel nor pianist Smith challenges or otherwise inspires his outward-bound energies, rather fine-tooling the music from within. Together with the supple bassist di Geronimo, they address but seldom transfigure their leader's pieces (plus the opener by Leroy Jenkins and Daniel's "Module"). The ensemble seems thin, given the potential complexities of, say, the nine-minute title suite. As annotator Val Wilmer suggests, Cyrille's intent here may be measured and pensive rather than hot like aggression or some flashier sensation. The beauty is quiet, requiring (and repaying) attention.

On *Nuba*, Cyrille is but one of a gracefully

Take Music. Seriously.

If you want to attend the college where careers in contemporary music begin; if you want to study where some of the finest musicians you know have developed their talent; if you're ready to take music as seriously as we do, apply to Berklee. Office of Admissions, Dept. 8746, 1140 Boylston Street, Boston, MA 02215. 1-800-421-0084, ext. 8746.

Berklee
COLLEGE OF MUSIC

It's where you go.



© Berklee College of Music, 1994

FREE OPENING CONCERT:

MONDAY,
SEPTEMBER 19TH
4-7PM

WASHINGTON
SQUARE PARK

DAYS IN JAZZ HEAVEN

THE PANASONIC VILLAGE JAZZ FESTIVAL

MONDAY, SEPTEMBER 19TH - SUNDAY, SEPTEMBER 25TH, 1994

LOOK FOR IT IN THESE CLUBS:
ARTHUR'S, BLUE NOTE, BRADLEY'S, 55 BAR, KLICKERBOCKER,
SWEET BASIL, VILLAGE VANGUARD, VISIONES, ZINNO.

Panasonic

VILLAGE **Jazz** FESTIVAL
FOR MORE INFORMATION CALL (212) 439-8085

FEATURING THESE
GREAT ARTISTS:

TWO TENOR MADNESS:
STANLEY TURRENTINE,
EDDIE HARRIS,
CEDAR WALTON,
DAVID WILLIAMS,
BILLY HIGGINS

PJF ALL-STARS:
DAVID SANCHEZ,
NICHOLAS PAYTON,
ABRAHAM BURTON,
REEFE ROSENE,
PETER WASHINGTON,
GREG HUTCHINSON

ADDITIONAL SUPPORT FROM:





**EDDIE HIGGINS
ZOOT'S HYMNS
SUNNYSIDE SSC1064D**

"...So here you hold *Zoot's Hymns*, a handsome tribute to the easy swing beloved by Zoot Sims, and to the man himself... You can hear the quintessential elements of honest lyricism and romantic grace in this steady, honorific piece...We have some catching up to do with John Doughten, whose Zootish tenor warms the cockles of the odd-numbered tunes on this CD..." (Fred Bouchard). *Phil Flanigan on bass and Danny Burger on drums add their remarkable contribution to the project of pianist Eddie Higgins.*

Available at **TOWER RECORDS**
For Free Catalog Call or Write:
SUNNYSIDE
348 W 19th St., New York, NY 10111
1-800-654-0279



**"Not Just A Jazz Festival...
The Greatest Jazz Party In The World."**

C O R K



**FESTIVAL
IRELAND 94**

GUINNESS

DAY AND NIGHT IN THEATRES,
HOTELS, CLUBS AND PUBS • OVER 100
JAZZ, BLUES AND JUMP & JIVE BANDS •
FREE JAZZ IN OVER 50 PUBS.

*Don't miss Europe's
Friendliest Jazz Festival*

October 28th to 31st

DETAILS ~ IRISH TOURIST BOARD
345 PARK AVE., NEW YORK 10154.
TEL- 212 418 0800. FAX- 212 371 9052.
Freefone: 800 223 6470

**A Saxophone
Repair Video!!**

By New York City's Leading Sax Repair Artist

**BILL SINGER'S
*Saxophone Repair
Made Easy***

Vol. 1: "Finding the Leaks In Your Horn":
Find the leaks in your saxophone and use simple
methods to repair them. Free leak light included.
Now: \$59.95

Vol. 2: "Essential Tools": Customize common
screw drivers, make a spring hook, take your
saxophone apart and more. \$49.95

Vol. 3: "Explaining Combinations":
Discover complete saxophone alignment. Learn
how to make keys hit in unison. Corks, glues,
felts and key heights are discussed. \$49.95

*"The best investment you can make in your
saxophone's future."* — JOSHUA REDMAN

"If you love your horn, buy this tape."

— BOBBY WATSON

Add \$4.00 shipping and handling. New York State, add
applicable sales tax. Send check or money order to:

SingerLand Productions, Inc.

P.O. Box 356, Times Square Station
New York, NY 10108-0356

For more info, call SingerLand at: (212) 586-2082

balanced trio, each of whose utterances provoke and engage the others to extraordinarily attuned invention. It's especially pleasing to hear Lyons' unfettered cry juxtaposed with Lee's unhurried, earth-mother lyricism. And Cyrille applies his orchestra of percussion with all the dignity, skill, and heart that polyrhythms allow.

—Howard Mandel



Jim McNeely

EAST COAST BLOW OUT—Lipstick 8907-2: *Do You Really Think...? Skittish; More Questions; Cantus Infirmitus; Finally.* (53:08)

Personnel: McNeely, piano; John Scofield, guitar; Marc Johnson, bass; Adam Nussbaum, drums; WDR Big Band: Heiner Wiberny, Harald Rosenstein, Oliver Peters, Rolf Romer, Paul Peucker, reeds; Andy Haderer, Rob Bruynen, Klaus Osterloh, Rick Kiefer, Rudiger Baldauf, trumpet; Dave Horler, Henning Berg, Bernd Laukamp, Roy Deuval, trombone; Paul Shighihara, guitar; Rainer Brunninghaus, keyboards.

★★★★★

Listening to this suite, I hear Thad Jones, Bob Brookmeyer, Gil Evans, John Carisi, Chick Corea, Gerry Mulligan, and Igor Stravinsky—not as sources of actual musical passages, but as inspiration. I'm digging a style that crosses instrumental boundaries, stacks chords on top of chords, makes complexity swing, and sweeps from an avalanche of sound to a shadow of pianissimo. The composer and arranger is a balding white man in middle age who resembles a stockbroker. His previous work—as a pianist with Stan Getz, the Mel Lewis Orchestra, and Phil Woods and as a contributor to the Lewis book—has been solid, but this is something else. "Magnificent" is the word for it.

Recorded in 1989 with Cologne's WDR Big Band, this music integrates McNeely's American quartet as fully as it displays the composer's orchestral scope. The first piece, initially built on a one-chord vamp, shows Scofield's ability to dance through the dense ensemble. "Skittish" (an apt description of the composer's piano work here) superimposes Evans-like chords on Jones-like chords, and in its lighter moments the ensemble line suggests Mulligan's humor. "More Questions" is a lush ballad, with the trumpets merely a hint of sound behind Johnson's lyrical bass solo. "Cantus," which begins light and skippy, climaxes in a glorious up-the-scale horn line behind Scofield. The last title could mean, "finally, the drums," as Nussbaum takes it home between chordal exclamation points by the band.

If America's prominent concert jazz bands,

WhisperRoom INC.
SOUND ISOLATION ROOMS



GO FOR IT!!

Release the emotion, inspiration,
and creativity when you feel it
the most - even in the middle
of the night!

Various Sizes • Expandable

Tel: (615) 585-5827 Fax: (615) 585-5831
116 S. Sugar Hollow Rd. Morristown, TN 37813 USA

such as the Lincoln Center or the Smithsonian, don't jump on the writing of McNeely, we shall have missed the boat royally. —*Owen Cordle*



Ken Schaphorst

WHEN THE MOON JUMPS—Accurate 4203: *WHEN THE MOON JUMPS; CHECKERED BLUES; ALL THE THINGS YOU ARE; CON ALMA; STOMPING GROUND; PERFECT MACHINE; CONCERTO FOR JOHN MEDESKI; FLOWING, STANDING STILL, FLYING.*

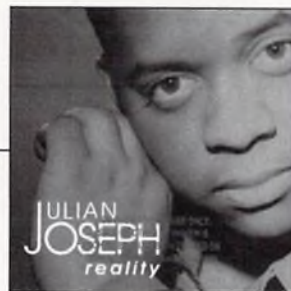
Personnel: Schaphorst, composer, arranger; Doug Yates, alto saxophone, bass clarinet; Donny McCaslin, tenor and soprano saxophones; John Carlson, Bob Levy, trumpet; Curtis Hasselbring, trombone; John Dirac, guitar; John Medeski, piano; Chris Wood, bass; Dane Richeson, Billy Martin, percussion.

★ ★ ★ ★

Downsizing is everywhere. After composing and arranging for big bands, Ken Schaphorst opted for a smaller, more intimate sound, recruiting this largely Boston-based ensemble with the trio of Medeski, Martin & Wood as his core rhythm section. Throughout *When The Moon Jumps*, Schaphorst achieves a surprisingly full, orchestral sound with 10 pieces. The strident "Checkered Blues" draws on Mingus and Ellington, with Chris Wood's "vocalizing" bass, sighing, growling horns, and a soulful, "blues and roots" feeling. Arrangements of Jerome Kern's "All The Things You Are" and Dizzy Gillespie's "Con Alma" evoke Dizzy's bands, as Schaphorst crafts interesting harmonies and colors, using percussionists to give his ensemble a distinctive sound.

Schaphorst prefers taut arrangements, allowing just one or two soloists to stretch out, as Donny McCaslin does with his wistful tenor solo over the distant drums of "When The Moon Jumps." "Concerto For John Medeski" is a logical extension of this approach, a diverse, three-part showcase and a real challenge for the pianist. "Flowing" pulsates, backing Medeski's grand gestures with bass clarinet and marimba in a style that recalls Steve Reich. "Standing Still" puts Medeski in a blue, contemplative mood with minimal intrusions, and the uptempo "Flying" demands tumbling, rapidly forming figures from the pianist.

—*Jon Andrews*



Julian Joseph

REALITY—Atlantic Jazz 82592-2: *BRIDGE TO THE SOUTH; BODY AND SOUL; EASY FOR YOU TO SAY; DANCE IN A PERFECT WORLD; SWINGSTONE; THE EMPTY DREAM; REALITY; JEAN-EE-T; CREATION CONSTELLATION; THE WHISPERING DOME; MY DESIRE. (73:43)*

Personnel: Joseph, piano, electronic keyboards, vocal (7); Charnett Moffett (1-3,5-11), Wayne Batchelor (4), bass; Mark Mondesir, drums; Jean Toussaint, tenor sax; Peter King, alto sax.

★ ★ ★ 1/2

Joseph, who turned heads while working briefly with Branford Marsalis in the late '80s, improvises with a controlled vividness that matches technical facility with romantic feeling. His lightness and grace seemingly point to both Frederic Chopin and the Herbie Hancock

Two Great Talents One Great Sound

Perlman

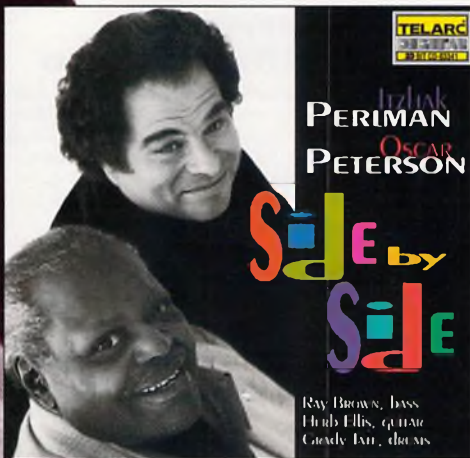
"Perlman's flawless command of his instrument allows him the luxury of such a total immersion in the music that—for the listener—performer and composer almost merge into one."

—*The Washington Post*

Peterson

"After all these years, the singular accomplishment of Oscar Peterson—ineluctable swing, its insouciant invention, its impeccably disciplined technical élan—still amazes. Oscar Peterson is forever!"

—*JazzTimes*



To Order By Phone Call:



Music Source

1-800-40-MUSIC



CD-83341, Cassette CS-33341

of 1968's *Speak Like A Child*. Joseph and associates, including local alto viscount Peter King and fine American bassist Charnett Moffett, achieve a warm ensemble sound when essaying 10 artfully structured originals and the warhorse "Body And Soul." Joseph's music avoids overrefinement, its composed and improvised parts well-balanced, but does at times appear in need of a stronger infusion of swing. No real harm that the 25-year-old pianist tries his hand at singing on the title song and uses electronic keyboards for harmonic sweetening.
—Frank-John Hadley



Lin Halliday

WHERE OR WHEN—Delmark 168: *STREETS OF DREAMS; MY SHINING HOUR; SOPHISTICATED LADY; DEAR OLD STOCKHOLM; WHERE OR WHEN; OVER THE RAINBOW; THE MORE I SEE YOU; PENT-UP HOUSE*. (60:43)
Personnel: Halliday, tenor sax; Ira Sullivan, trumpet, flugelhorn, tenor sax; Jodie Christian, piano; Larry Gray, bass; Robert Barry, drums.

★ ★ ★ ★

It's a sad story: all the notes that might have been. But then a survivor comes back and the music seems sweeter for the story. So, here's Halliday—Rollins fanatic, bebop devotee, a thin cat with bad knees, bad teeth, and a soup-kitchen wardrobe—playing front-page jazz.

From Chicago, this is a story with twisted lines, oblique turns, the occasional indeterminate pitch going flat, and a warmth conveyed not by sentimentality but by a day-in, day-out tenacity. Despite his one-time habit of copying Rollins solos off records, Halliday sounds like no one but himself—and perhaps Sullivan on tenor (or vice versa). This isn't a two-tenor album in the Ammons & Stitt or Jaws & Johnny (Davis and Griffin) tenor battle tradition as much as it is complementary commentary on tried-and-true standards.

The album has a '50s jam session feeling, with the hornmen occasionally spelled by Christian's swinging, on-the-edge, block-chorded piano and Gray's broad-shouldered bass. Sullivan plays swarming Harmon-muted trumpet on "My Shining Hour" and "Rainbow," open trumpet on Rollins' "Pent-Up" (no flugel anywhere, to these ears), and tenor on the rest, except "The More I See You," a Halliday-Gray duet. All of Halliday's solos are masterful (ditto Sullivan's), but his swirling turn on "Dear Old Stockholm," his slightly askew musings on the title tune, and his fragmented, congested lines on "Pent-Up" stand out. This is a poignant comeback you hope will continue on into the bigtime.
—Owen Cordle

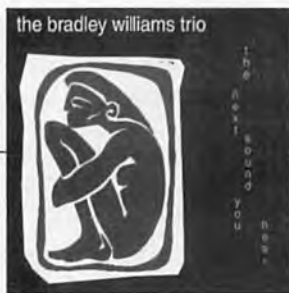


Derrick Shezbie

SPODIE'S BACK—Qwest/Reprise 45299-2: *ROYAL GARDEN BLUES; SOFTLY AS IN A MORNING SUNRISE; LEROY SPECIAL; DUSK ON THE DELTA; ST. JAMES INFIRMARY; SPODIE'S BACK; BACK O'TOWN BLUES; I HAVE FOUND A NEW BABY; PAUL BARBARIN SECONDLINE; MISTY; DANCING AT THE MARDI GRAS*.
Personnel: Shezbie, trumpet; Victor "Red" Atkins, Kenny Kirkland (4), Ellis Marsalis (6), piano; Greg Williams, Robert Hurst (4), bass; Martin Butler, Herlin Riley (3,7,9,11), Jeff "Tain" Watts (4), drums; Mark Turner, tenor sax (1,2,4,10); Mark Gross, alto sax (6,7,10); Branford Marsalis, soprano sax (3,9); Corey Henry, trombone; Kirk Joseph, tuba (7).

★ ★ ★ 1/2

On this impressive debut, 19-year-old Shezbie and his able young sidemen comfortably switch modes from old-school styled offerings like "Leroy Special," "Back O'Town Blues," and "St. James Infirmary" to more modernist fare like the darkly impressionistic "Dusk On The Delta" or their sly, swinging take on "Softly As In A Morning Sunrise." Shezbie is a traditionalist at heart, like his other New Orleans homebody Kermit Ruffins, but his band here is several degrees hipper.
—Bill Milkowski



Bradley Williams Trio

THE NEXT SOUND YOU HEAR—Lake Shore Jazz 002: *THE HIGH & THE MIGHTY; WILLOW WEEP FOR ME; YOU STEPPED OUT OF A DREAM; TRADING UNDERPANTS; FOR ALL WE KNOW; I'M GETTING SENTIMENTAL OVER YOU; PORTRAIT; JUICY LUCY; A WONDERFUL GUY; THERE IS NO GREATER LOVE; LOOKING BACK*. (51:07)
Personnel: Williams, piano; John Whitfield, bass; Greg Sergio, Jeff Stitely, drums.

★ ★ ★ 1/2

Williams, a 33-year-old pianist perhaps best known around Chicago for his work with Von Freeman, comes across as a genial and arresting presence on this baptismal session. Exam-

ining classics with keen understanding, he decorates themes in subtly iridescent emotional shades that never include mawkishness.

Williams recharges the gentle glow of "For All We Know" and extracts tender feelings from "There Is No Greater Love." At times, his notes begin to suggest the dignity of Teddy Wilson. Not just fixated on old songs, this ex-Woody Herman sideman offers three good ones of his own: the kind-as-a-lover's-kiss "Portrait" and "Looking Back" as well as the Monkish "Trading Underpants," a likable aberration that springs a surprise on the program. His colleagues here? John Whitfield plays the bass impeccably and drummers Stitely and Sergio are dependable.
—Frank-John Hadley



Take 6

JOIN THE BAND—Reprise 9-45497-2: *CAN'T KEEP GOIN' ON AND ON; ALL I NEED (IS A CHANGE); MY FRIEND; IT'S GONNA RAIN; YOU CAN NEVER ASK TOO MUCH (OF LOVE); I'VE GOT LIFE; STAY TUNED; BIGGEST PART OF ME; BADIYAH; HARMONY; 4 MILES; EVEN THOUGH; WHY I FEEL THIS WAY; LULLABY*.
Personnel: Alvin Chea, Cedric Dent, Joel Kibble, Mark Kibble, Claude V. McKnight III, David Thomas, vocals; guest vocals: Ray Charles (3), Queen Latifah (10), Stevie Wonder (13); guest instrumentalists include: Kirk Whalum, alto saxophone (2,12); Herbie Hancock, piano (13); Paulinho daCosta, percussion (4,6).

★ ★ ★

The Heav'nly Hi-Los of Huntsville, Alabama, wax their first church picnic: Mark Kibble cedes lead mic in expansive turns with soulbro Ray Charles, rap-sista Queen Latifah, and Stevie Wonder. T-6's hopefully glib messages of upbeat, fuzzy spirituality are polished and in place with the guests. Ray cries for forgiveness and support; Queen demands racial tolerance; Stevie sees God's beauty in a pantheistic appreciation of the seasons.

Hey, what's a picnic without a band—and how tough to get stars to work a cappella? So many hot studio cats fuse into the T-6 sound—patented black-leather-shiny vocal textures, translucent harmonic acrobatics, sinuous backbeat—that it comes right on, pumped with Christian copaceticity. These hi-fliers revel, too, in short-hop lift-off (like their ubiquitous Northwest spots) interludes that keep the track-flow alert. "Stay Tuned" should meet wide-body airplay as a station break. As usual, the slick 6 come on pretty, pat, and plausible, plying a pastel Jesus, soft-focus Bible lessons (all water, no fire on "It's Gonna Rain"), and genteel-groove gospel up, up, and away into the millenium.
—Fred Bouchard

Jazz Schools On CD

by Jack Sohmer

A longtime advocate of the beautiful side of John Coltrane, sopranoist **Dave Liebman** is dedicated to keeping the spirit of his mentor's 1960s music alive. On his *Joy: The Music Of John Coltrane* (Candid 79531; 49:57: ★★★★★), he enlists the aid of Virginia's **James Madison University Jazz Ensemble**, its director, Gunnar Mossblad, and several guest artists toward just that end. Liebman's singleminded devotion comes through unmistakably on "After The Rain," "Alabama," "India," "Naima," "Joy/Selflessness," and "Untitled Original," as his sinuous soprano interweaves with sometimes conventional big-band voicings to make the once-controversial '60s avant gardist palatable to a harmonically deprived younger generation.

Since 1977 a member of the Chicago Symphony Orchestra and for the last 15 years an instructor in **De Paul University's** School Of Music, clarinetist **John Bruce Yeh** makes a generally impressive debut on *Ebony Concerto* (Reference 55CD; 52:17: ★★★★★). In addition to Stravinsky's brief title piece (which, like Victor Babin's theme and variations cycle, "Hillandale Waltzes," Yeh performs with the DPU Wind Ensemble), there are the more explicitly jazz-oriented compositions: Morton Gould's "Derivations For Clarinet And Band," Leonard Bernstein's "Prelude, Fugue, And Riffs," and Artie Shaw's "Concerto For Clarinet." Quite appropriately, these more swinging works were scored in big-band arrangements for the DPU Jazz Ensemble 1. On the whole, Yeh emerges as a technically adept performer who can handle demanding passages with relative ease, but his tone lacks warmth and his reading of the Shaw piece reveals an academic's lack of familiarity with jazz phrasing and intonation.

More in the expected vein of school-band offerings is **Northern Arizona University Jazz Ensemble's** *The Year Of The Cow* (Walrus 4506; 60:11: ★★★★★), a production overseen by director/trombonist Pete Vivona, a veteran of the Kai Winding Septette and the bands of Woody Herman, Tommy Dorsey, and Ralph Flanagan. Obviously sympathetic to the values of good sectional playing, Vivona has guided his talented charges through the not-inconsiderable difficulties of such advanced-level charts as Thad Jones' "Three And One," Tom Kubis' "Alexander's Big Time Band," Dave Metzger's swinging showcase for Vivona on "Would You Like Fries With That?," Bob Florence's Basie-inspired "Double Barrel Blues," and Mat Catingub's harmonically imaginative rescoring for trombones of Bird's "Donna Lee." Even more traditional is the **University of Northern Iowa Jazz Band One's** *Come Fly With Me* (UNICD-002; 55:35: ★★★★★), which opens with Billy Byers' Basie chart on the title tune, and proceeds through an excellent Hodges-like interpretation of Strayhorn's "Isfahan" by award-winning student altman Todd Munnik, Lenny Roberts' romping tenor on Thad Jones' "Fingers," director Bob Washut's driving "Caravan," another convincing tribute

to Hodges by Mark Overton on "Things Ain't What They Used To Be," Donald Harrison's hard-boppish "Indian Blues," with more good Roberts tenor and J.C. Sanford's trombone, and finally Strayhorn's "The Eighth Veil," which here casts Brian Bennett in the intimidating but happily fulfilled role of Cat Anderson. Both the Arizona and Iowa groups emphasize the type of groundwork that's essential for overall musicianship. Neither school appears to encourage "outside" experimentation in either orchestral writing or solo work, but instead savor the swinging family values of sectional teamwork and stylistically appropriate improvisation.

From Glendora, Calif., comes the **Citrus College Jazz Band's** *One Step Up* (unnumbered CD; 41:41: ★★★★★), a third release marked by the presence in solo capacity of three faculty members, including trumpeter/director Bob Slack. With its program of seven good but largely unexamined pop standards, one paraphrase ("Smoggy Skies" for "Blue Skies"), two rather pedestrian originals, both by Bill Liston, who also wrote the charts on five others, and two straight, non-jazz vocals by Leslie Scott, the group impresses as a better-than-average, swing-tinged dance band. The best soloists are trombonist David Hillburg Beatty and tenorman John Reilly, and the whole is marked by excellent section work. Since the selections on the **Nebraska Jazz Orchestra's** two-disc *Greatest Hits & More, Volume IV* (AMC 1004; 40:26/49:26: ★★★★★) include a number of tracks recorded over the last 10 years, it is best to regard this entry as a representative collection rather than a realistic depiction of the non-profit working band's current personnel. Although there is no indication in the notes that the NJO is affiliated with any particular school, its ranks may very well be populated by musicians who have those local associations in common. Their choice of material is only marginally diverse in that its scope ranges from straight-ahead bop to pop ballads and bossas. Because of the changing cast of characters, though, their overall sound more resembles that of a polished studio band than it does a road-hardened crew of roomies. More than 50 players contributed their talents to the 16- or 17-piece orchestra over the years, and their joint dedication to the principles of sectional precision, as espoused by director Ed Love, is continually in evidence.

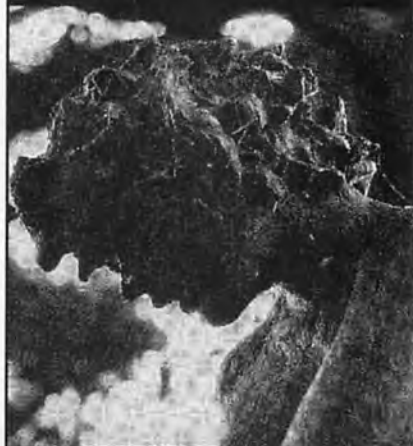
Unlike the preceding entries, tenor **Bill Scarlett's** *Jazz From The University Of Tennessee* (UTCD 001; 64:59: ★★★★★) is straight-ahead combo bop played by professionally experienced jazz teachers and two non-academic associates. Pianist Donald Brown's "Affaire d'Amour" and "Reruns From The Sixties" share space with such modern jazz standards as "Hot House," "Whisper Not," and "Moment's Notice." But it is Scarlett's soulful interpretation of "Chelsea Bridge" that sets him and Brown apart from so many other contemporary revivalists of just one brief chapter in jazz history. More emphasis on Ellington's truly solid core of tradition is much more needed than further laps on the already overworked bop treadmill that Scarlett (an obviously gifted tenorman) would be well-advised to reorganize his priorities. Of quite another texture is the **Canadian**

EGM NEW SERIES

Officium

Jan Garbarek

The Hilliard Ensemble



David James
countertenor

Rogers Covey-Crump
tenor

John Potter
tenor

Gordon Jones
baritone

Jan Garbarek
soprano and tenor saxophones

78118-21525-2/4

to order call:
1-800-888-8574



BMG logos © BMG Music, Marketed and Distributed by
BMG Music, New York, NY © 1994, BMG Music

Royal Academy Of Music's *Spirits Rising* (RAM 001; 74:37: ★★½), an offering by director/composer Graham Collier that varies from its usual emphasis on standard jazz repertoire by presenting compositions written exclusively by students and faculty members. The stylistic focus on the six small-combo tracks is largely contemporary impressionism, but a blues-based feeling emerges on Lisa Millet's semi-scatted "Truth" that contrasts nicely with the restrained lyricism of sopranoist Stephen Main, violinist Christian Garrick, and baritonist Matthew Morris on the other titles. The full 20-piece orchestra appears only on the first and last tracks, but it is the latter, a 34-minute work by Collier called "One By One The Cow Goes By" that takes up most of the space.

Jazz At USC (unnumbered CD; 66:28: ★★★★★), with its Blue Note-styled cover art, makes for a striking first impression and the music inside is no less provocative. There are eight differently sized groups responsible for the 13 tracks, including an eight-member Vocal Jazz Ensemble with rhythm accompaniment, a 17-piece Studio Jazz Band, a 15-piece Concert Jazz Ensemble, a five-guitar/bass/synth drum group called Superaxe, a solo synth guitarist, and two tenor-plus-rhythm combos directed, respectively, by Jamie Findlay and Brian Bromberg. There are literally dozens of fine musicians populating this remarkably varied collec-

tion, but the soloists who carry the most memorable import are trombonist Steve Tyler, saxmen Greg Riley and Lon Price, and pianist Donald Vega. From **East Carolina University** in Greenville, N.C., comes its Jazz Ensemble's ***Jazz Directions 1 1993*** (ECUJAZZ1; 55:53: ★★★★★), a showcase for bassist/director Carroll Dashiell's sharply honed Basie-cum-bop approach to big-band swing. His conservative but intelligently chosen program includes "Shiny Stockings," Louie Bellson's "Easy Time," with sensitive solos by flugelhornist Mike Stewart and tenorman Will Bridge, "Every Day," Tommy Flanagan's high-speed "Freight Trane," and Benny Golson's "Along Came Betty," again with Bridges and Stewart in featured spots.

Dallas' Booker T. Washington High School for the Performing and Visual Arts' *Arts Jazz '92/'93* (cassette; 70:00: ★★★★★) presents a program divided almost equally between its Jazz Vocal Lab and its instrumental combo, and of the five vocal cuts, "Basically Blues" and "Too Darn Hot" impress with their fine sense of collective swing and acute solo work. The instrumental soloists who come to the surface on these as well as the remaining titles include tenorman Jon Christie and pianists John Dubois and Robert Searight. The band's range goes from salsa and fusion through straight bop. **Houston** also has a **High School for Performing and Visual Arts**, and their cas-

sette, ***Inner Glimpse*** (Star City 73141; 60:00: ★★★★★), showcases a 19-piece band on four stock bop charts, including Dave Lopes' "Cherokee" and Hal Crook's "A Night In Tunisia," and a somewhat less-challenged quintet that devotes more time than is needed to "Caravan" and "A Trip To China." The level of musicianship is quite good by high school standards, but more attention should be paid to the qualities of engineering. The mix on their selections is so heavily balanced in favor of the drums in particular and the rhythm section in general that a true appraisal of any of the other ingredients is rendered almost impossible.

On their fifth CD release, ***Cal Arts Jazz 1994*** (Capitol 79365; 55:19: ★★★★★), **California Institute of the Arts** once again maintains its high profile of musicianship within the more modern reaches of orchestral and improvised jazz. Even though comparatively brief by industry standards, this disc manages to squeeze in on its 11 tracks contributions by no fewer than 45 variously employed musicians in 10 different groups. Trombonist Gabriel McNair, vocalist Alicia Richardson, and saxmen Eric Rasmussen and Geof Bradfield are among the more impressive on the combo tracks, while the remainder of the disc is characterized by both big- and small-band fusion, hot mambo, guitar-dominated rock, and a provocative Grappelli/Reinhardt-inspired quartet. **DB**

Hear These Jazz Legends Like You've Never Heard Them Before

Chesky Records Introduces

High Resolution Technology
128x oversampling

 <p>JD118</p>	 <p>JD119</p>	 <p>JD117</p>	 <p>JD116</p>
 <p>JD103</p>	 <p>JD79</p>	 <p>JD80</p>	 <p>JD51</p>

Chesky Records' CDs and Audiophile LPs 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 a check or money order for LPs \$19.98, CDs \$14.98, Gold CDs \$29.98, plus \$3 postage and handling (add 8.25% sales tax in NY State) to: CHESKY RECORDS, P.O. Box 1268, Radio City Station, New York, NY 10101



Catching Up With Keith

by Jon Andrews

Bashing Keith Jarrett enjoys critical cachet right now. The pianist is regularly "dissed" for his temperament, "indulgences" (e.g., playing classical music and writing for classical ensembles), and, most often, for increasingly audible humming, groaning, and neighing during performances. He deserves better, as this batch of new releases and reissues will demonstrate.

At *The Deer Head Inn* (ECM 78118-21531-2; 66:31; ★★★★★) captures an informal 1992 homecoming recorded by former drummer Bill

Although one can easily imagine Jarrett playing these themes on piano, he performs only on the diverse "Sonata For Violin And Piano," in which his role is secondary to Michelle Maharski's violin. "Elegy For Violin And String Orchestra" is the most successful piece, using Maharski's violin as a vehicle for its poignant, affecting Hungarian folk melody. Despite effective playing from the soloists, these meandering pieces need more structure or thematic development to fix the listener's attention.

Foundations: The Keith Jarrett Anthology (Rhino R2 71593; 58:55/63:49; ★★★★★) focuses primarily on Jarrett's Atlantic catalog (1967-'71). This well-planned anthology functions as a scrapbook, filling in gaps, intrigues the listener with unexplored or forgotten areas



Jarrett with Charles Lloyd, circa 1968: exploring unforgotten areas

Goodwin in a club environment. Located in the Delaware Water Gap area, the Deer Head Inn holds historical, if not sentimental, significance for Jarrett. During the '60s, the site was one of the few legitimate jazz venues in the region. Although he hadn't performed on piano at the Inn since then, Jarrett would occasionally sit in, preferring to play drums behind house pianist John Coates, a friend and local legend. Atmosphere notwithstanding, the most interesting aspects of *Deer Head Inn* are its relaxed mood and Jarrett's reunion with Paul Motian. Jarrett and the drummer had not played together since the breakup of Jarrett's "American quartet" in 1976. Motian's brushwork and light touch change the color and chemistry of the trio, letting Gary Peacock's bass establish a bottom. Compare this version of Miles Davis' "Solar" with the one on *Tribute*, and hear a softer sound, with the rhythm section supporting Jarrett as they once backed Bill Evans. Motian's contributions are particularly noticeable on Jaki Byard's "Chandra" and a glowing treatment of "It's Easy To Remember." There's an audible joy and abandon in Jarrett's fleet, expansive playing that hasn't been heard much in recent years. When he plays "Bye Bye Blackbird" this time, he seems to feel the lyrics. Still, if whinnies and ecstatic moans will spoil your listening experience, take a pass.

Jarrett views his orchestral works, like those contained on *Bridge Of Light* (ECM 78118-21450-2; 69:32; ★★★★★), less as formal, "classical" compositions than as expressionistic, discursive settings for a broad palette.

of the pianist's catalog, and establishes continuity between past and present work. (Jarrett's humming, for example, goes way back, but was never recorded so well.) *Foundations* also argues, convincingly, that Jarrett's Atlantic sessions with Motian, Charlie Haden, and Dewey Redman compare favorably with his later Impulse! and ECM sides. Much of the first disc is given to work as a sideman with Charles Lloyd, Art Blakey, and Bob Moses. The second disc grabs your attention, dedicated to the underrated July 1971 trio and quartet sessions that comprised *Birth*, *The Mourning Of A Star*, and *El Juicio*. *Foundations* whetted my appetite to listen to these LPs again, and I might have preferred a reissue of the 1971 sessions in their entirety. A truly complete portrait of the artist in this period would require you to sample Jarrett's *Facing You* and *Explorations*, as well as his electric keyboard work with Miles Davis.

Jarrett's 1970 encounter with Gary Burton is reissued as half of *Gary Burton & Keith Jarrett/Throb* (Rhino R2 71594; 76:03; ★★★★★). Jarrett is credited with most compositions, but apart from the pretty, luminous "Moonchild/In Your Quiet Place" (also appearing on *Foundations*), the overall sound is much more consistent with Burton's band, with Jarrett and guitarist Sam Brown added. Burton sounds fine, but Jarrett's piano is frequently buried in the mix, and he's done better work with soprano sax and electric keyboards. Although strains of Burton's then-characteristic folk and country influences are present, rock and funk grooves pushed by drummer Bill Goodwin date the music. **DB**

ECM

Peter Erskine
Time Being



78118-21532-2



peter erskine
drums

palle danielsson
bass

john taylor
piano

also available:

You Never Know

78118-21497-2



"Chamber-like control and sparkling clarity ... the nimble, needlepoint-fine percussion is nothing short of astonishing."

CMJ New Music Report

to order call:
1-800-888-8574

BMG
A Division of
Bertelsmann Music Group

© BMG Music, Marketed and
Distributed by BMG Music,
New York, NY © 1994,
BMG Music

3X3

by Jack Sohmer

A second-generation bopper with strong ties to such swing era giants as Coleman Hawkins and Ella Fitzgerald, **Tommy Flanagan** seems largely in a reflective mood on his recent *Lady Be Good ... For Ella* (Verve 3:4 521 617; 61:07: ★★★★★). His touching note to the great singer, whose accompanist he had been for more than 10 years, underscores a performance drenched with feeling. Taking as his theme the Gershwin show tune that Ella had transformed into an anthem of bop scat-singing, Tommy essays it first as a ruminative, searching ballad and then, after coursing through nine other tunes ranging in tempo and mood from "How High The Moon" and "Cherokee" to "Smooth Sailing" and "Pete Kelly's Blues," he closes with the same number, but this time as a bright boppish foundation for his own harmonic rethinking. Supporting him throughout in the traditional manner are bassist Peter Washington and drummer Lewis Nash.

In keeping with the third-generation status that **John Hicks** has come to exemplify among modern jazz pianists, his *Beyond Expectations* (Reservoir 130; 72:25: ★★★★★) reflects an equal degree of hard-bop grounding as it



Flanagan: in a reflective mood

does the invaluable experience he gained in the '70s as a member of Betty Carter's accom-

panying trio, a tightly knit swinging unit that also included the present bassist, Ray Drummond. Rounding out Hicks' trio is everybody's favorite drummer these days, Marvin "Smitty" Smith. Although John plays his share of ballads, and very well, it might be added, he also opts for a proportionate number of straight-ahead bop themes such as "Au Privave" and "Bouncing With Bud."

Perhaps with the release of **Hank Jones' Upon Reflection: The Music Of Thad Jones** (Verve 314 514 898; 74:39: ★★★★★), the compositional genius of the pianist's younger brother will finally be recognized for what it always has been: one of the few instances of true originality to have emerged during a time of widespread reliance upon the innovations of others. Here, undistracted by the undeniable beauties of Thad's own big-band arrangements, we hear Hank—along with bassist George Mraz and brushmaster/youngest brother Elvin Jones—bring out just what the composer had in mind when writing these pieces. The 10 equally realized performances include "Thad's Pad," "Ah, Henry," "Upon Reflection," "Lady Luck," "Mean What You Say," and "A Child Is Born." In their totality, they far surpass the category of mere piano-trio jazz to express a very rare tribute to the stability of united family visions. **DB**

BRECKER BROTHERS

o u t o f t h e l o o p

The Brecker Brothers are back with another funk-laden slamfest that highlights their tenor sax/trumpet sibling trademark. Michael and Randy Brecker, this time out, leave no one...Out Of The Loop!



BRECKER BROTHERS

o u t o f t h e l o o p



ONE GREAT PIANO, ONE COMPELLING
©1994 GRP RECORDS, INC.



KEN MISBENNER

Brown and Boussaguet: switching roles

indoor benefit/dinner party with a supposed blues-night theme. Rawls has a beautiful instrument with impressive range (meaty low notes, delicate falsetto), but sings few "blue" or otherwise-sweet notes. Even with the addition of harmonicat Junior Wells—whose playing was weak, sloppy, and sometimes in a completely different key—Rawls' group only achieved a true blues feel on a few cliché, Chicago-style shuffles.

The Neville Brothers cut a funky groove that swelled up thick and fat as their set progressed, brother Charles spiraling chro-

matic sax solos, and all four brothers testifying choruses of vocal harmony. (A great group—but at a jazz festival? Guess who drew the biggest crowd, though. . . .) Bobby McFerrin turned in his usual user-friendly performance, his pitch-leaping and instrument-emulating skills still intact despite a tired-sounding middle range.

Best of show: a tightly woven inside/

outside set by Cuban pianist Gonzalo Rubalcaba, in his third concert in the United States. Intimate exchanges between electric bassist Felipe Cabrera, trumpeter Reynaldo Melian, and drummer Julio Barreto were like a cool drink to any festival-goer craving straightahead sounds, understatement, syncopation, elasticity, crisp ballads, or fiery bop.

—Ed Enright



**ODEAN POPE'S
SAXOPHONE
CHOIR AND TRIO**

ODEAN POPE
COMPOSER, ARRANGER,
SOUL NOTE RECORDING ARTIST,
AND MEMBER OF
THE MAX ROACH QUARTET

ALSO AVAILABLE
AS GUEST SOLOIST

LIMU MUSIC C/O ODEAN POPE
8320 PICKERING STREET
PHILADELPHIA, PA 19150
TEL 215.242.6202
FAX 215.242.2510

"EDDIE PALMIERI HAS STAGED A REVOLUTION YOU CAN DANCE TO... HE REMAINS ONE OF AMERICA'S MOST OVERLOOKED NATIVE GENIUSES."

—BOSTON PHOENIX



photo: Joel Meyerowitz

"IT'S A JAZZ SALSA THING ... THE BRASS ATTACKS ... THE RHYTHM SECTION PUMMELS ... THE WRITING IS, AS USUAL, SUPERLATIVE."

—MUSICIAN

"A SUPERB RHYTHM SECTION ... A STRONG ALBUM, WORTH MINING IN REPEATED LISTENINGS AND GOOD FOR THE DANCE FLOOR."

—MIAMI HERALD

**EDDIE
PALMIERI**



ON ELEKTRA NONESUCH/AMERICAN EXPLORER SERIES

Changing Reads

by John Corbett

Buyer's guides are the downest and dirtiest of music literature. No bones made about their commercial *raison d'être*, they can, depending on how they're organized and written, be of great utility for a variety of applications: quick reference, new discovery, historical detail, recording data, comparison, and argumentation. Though they tend to go out-of-date rather quickly (given the turnover rate of in-print records and the rapidity with which old material is now being reissued), they can also be good at what they're made to do, too—that is, aid in the construction and cultivation of a collection. Of course, consumer guides are usually of no value at all as big-picture chronological or developmental assessments, since they tend to reject narrative form in favor of arbitrary modes of information-access.

The Penguin Guide To Jazz On CD, LP, & Cassette (Penguin, London; 1,287 pp., paper), a giant compendium co-written by Richard Cook and Brian Morton, throws together jazz and improvised music of all eras, styles, and value according to the oldest, surest, and most arbitrary form of organization: the alphabet. This means that Anthony Braxton and Ruby Braff are side-by-side, as are Ella Holiday and Allan Holdsworth, and the Parker section runs: Charlie, Errol, Evan, Kim, Leo. This strange-bedfellows effect is entirely appropriate for jazz, where unholy alliances have been the norm, rather than the exception. Evaluations are made with a five-star rating system and extended capsule descriptions, accompanied by personnel and dates. Along with mandatory material—from the Original Dixieland Jazz Band to Thelonious Monk (who has 50 entries!) to Wynton Marsalis—which is covered with authority and care, this guide brings to the market a depth of knowledge that extends into a couple of heretofore neglected areas of the music. In particular, as you might expect, these two Brits highlight the often under-represented British music scenes (though giving bassist Simon H. Fell nine entries might be stretching his relative importance). Cook, former editor of *The Wire*, also indulges his interest in important new releases of Italian jazz. The guide's non-divisive approach also asserts the value of creative music and free improvisation as crucial, if demographically marginal, parts of the jazz market. Of course, as in any undertaking this monumental, there's stuff to argue about (no five-star records by Cecil Taylor?!), but that's endemic to buyer's guides. One unfortunate error: the AACM is listed in Muhal Richard Abrams' section as the "Association for the Advancement of Colored Musicians," rather



Charlie Parker: a strange bedfellow

than "*Creative Musicians*." In London that might not seem quite the political misstep it does in the States.

If consumer advice is the most populist form of jazz journalism, the book-length bibliography is perhaps the most arcane. But John Gray's **Fire Music: A Bibliography Of The New Jazz 1959-1990** (Greenwood Press, New York; 515 pp., cloth) is an extremely important resource for those interested in free-jazz and improvised music. After a very sketchy, incomplete "New Jazz Chronology," the book provides short sections listing more general-focus works on African-American culture and arts, jazz collectives, and the loft scene before launching into the bulk of the biographical and critical-studies listings. Though it has a pronounced bias toward reportage from New York and Paris, this reflects the truth that these cities were the epicenters of journalistic activity during the free-music earthquakes of the '60s and '70s.

In the mid-'70s, British guitarist Derek Bailey (who is the topic of more than 30 articles listed in Gray's book) expanded his exploration of improvisation from strings to pen in **Improvisation: Its Nature And Practice In Music** (Da Capo, New York; 146 pp., paper); in 1992, he revised and updated the groundbreaking book while working on a series of television films roughly based on the first edition. Bailey is a wry, clever thinker and a fine writer. In those sections where he turns his own critical apparatus on the topic, he draws on four decades of practical experience. Indeed, along with his own important—though often debated—definition of free improvisation as "non-idiomatic," Bailey assembles the thoughts of many musicians who openly affiliate with an idiom. Improvisation in Indian music, baroque music, organ, contemporary

classical, rock, jazz, and flamenco is highlighted in insightful interviews with the practitioners themselves.

Louis Armstrong's **Swing That Music** (Da Capo, New York; 136 pp., paper), the first of his two autobiographies (first of all jazz biographies, in fact), is of great historical value as an artifact, less so, probably, as hard history. Dan Morgenstern's excellent forward contextualizes the 1936 book, speculates on the probability of a ghost writer, notes slight errors in the text (left in for archival accuracy), and advises taking Horace Gerlach's musical comments and "swing glossary" with a grain of salt; note also the unexpectedly lucid introduction by Rudy Vallee. Out of print for more than half a century, it's great to have this book back in circulation.

Morgenstern's text for his collaboration with photographer Ole Brask, **Jazz People** (Da Capo, New York; 300 pp., paper), is a shining example of writing that doesn't treat its audience condescendingly or simplify the complex story of jazz. Organized around key figures (Armstrong, Ellington, Eddie Condon) and groupings (the golden age, modern masters, singers, keepers of the flame), the book is a delicate balance of the visual and the verbal. Indeed, Brask's photos do more than illustrate Morgenstern's ideas; even the canned portraits (Pee Wee Russell, Ben Webster, Condon putting on a bow-tie) say as much about the identities and attitudes of jazz people as words can, often more.

Initially published in the same year as *Jazz People* (1976), Bill Cole's **John Coltrane** (Da Capo, New York; 272 pp., paper) is a polemical jazz biography. It situates Coltrane in the framework of an African—specifically, Yoruban—musical and religious cosmology as explicated by Nigerian music academic Fela Sowende. Indeed, Sowende is quoted extensively, perhaps excessively, throughout the book, and one has the overall impression that a little diversification of resources wouldn't have hurt. The basic thesis that Coltrane's music should be understood as an extension into and out of explicitly non-Western ideas is not so problematic for me. But along the way Cole reinforces some unfortunate stereotypes, like when he explains that Trane's "ugly" tone is not a different form of beauty, but simply "an expression of pain," or when he aligns masculine and feminine archetypes with logic and intuition, respectively. When he follows Sowende in explaining Coltrane's successful connection of "the western lobe or the intellectual side of his brain with the eastern lobe or the intuitive side," Cole crosses a treacherous, reductionistic line that links the West with rationality and the East with mysticism. Neither is that good anthropology, good musicology, nor, for that matter, good neurology. **DB**

1 Lee Konitz/Gil Evans

"Reincarnation Of A Lovebird" (from *HEROES*, Verve, 1992 rec. 1980) Evans, electric piano.

[Identifies tune] I like the vibrato, which enhances the sound. Nice, trained, even. He, or she, had a lock on a certain speed. I change mine more often: fast, slow. I also like the light, almost feminine sound—very pretty. I heard a Steve Lacy sound and approach in the low register. I *didn't* like the playing on the changes and the time feel: stiff and mechanized, which might mean someone younger. The pianist had nice left-hand voicings; they had very good rapport. 3 stars.

2 Bob Kenmotsu

"Sachan's Lullaby" (from *THE SPARK*, Asian Improv, 1992)

Like the first tune, light sound, even vibrato, but a better, more thoughtful change player. He plays above or below on moving tones, like a guitar or piano. Again, rhythmically it's slow: no rips, arpeggios, 16th notes. The approach worked okay on a ballad with a short solo, and he's a good harmonic player. Good, not hard, tune, nice sound: 3½.

3 Steve Slagle Quartet

"Remembrance" (from *THE STEVE SLAGLE QUARTET*, Steeplechase, 1992) Tim Hagans, trumpet.

Ornette/Don Cherry kinda thing. Excellent intonation between trumpet and soprano— not easy to do! Very musical arrangement. Good command of changes and technique. His fluidity suggests, more than the first two, he's surely a doubler on tenor or alto. His rhythmic ideas and playing around the harmonies were interesting. A very good group rapport. 4.

4 Courtney Pine

"Be Mine Tonight" (from *CLOSER TO HOME*, Antilles, 1992)

This is a whole 'nother thing, like *Billboard's* Contemporary vs. Jazz charts. Within that genre of produced muzak/fuzak—George Howard, Najee—it's excellent. I know it's not Kenny G: whatever you think of him, you know him from his first note! Intention is key here; it's not about improvising, pushing the envelope, stretching, exploring yourself. I respect it when it's well-done. Pentatonics, blues licks, yes, but he had a nice sound, played in tune, and did his job. This is far from my field. No rating.

DAVE LIEBMAN

by Fred Bouchard

Soprano saxophonist extraordinaire Dave Liebman—like his first bosses, Miles Davis (1971-'72) and Elvin Jones (1973-'74), a restless, fearless individualist and teacher—continues (via CDs, composing, literature) to prove a profound force in jazz and its education. Liebman's seventh album on Owl, *Turn It Around*, features his working band of guitarist Vic Juris, keyboardist Phil Markowitz, bassist Tony Marino, and drummer Jamey Haddad. Also hear *West Side Story* (duets with Gil Goldstein, Owl) and *Classique* (strings, woodwinds, Owl). Recent, too, are *Classic Ballads* (Candid), *Joy: The Music Of John Coltrane*, with the James Madison University Jazz Ensemble (Candid), and *The Seasons*, with Cecil McBee and Billy Hart (Soul Note), *Setting The Standard* and *The Standard Album*, with



Mulgrew Miller, Victor Lewis, and Rufus Reid (Red), and *Plays Cole Porter* (Red).

On his third BT, all leaders play soprano, Liebman's exclusive instrument since the '80s; space limits his comments almost exclusively to their playing.

5 Jane Ira Bloom

"Art And Aviation" (from *ART AND AVIATION*, Arabesque, 1992) Kenny Wheeler, trumpet.

Again, out of a contemporary Ornette bag, technically difficult and well-rehearsed. The fine use of electronics leads me to believe it's Jane Ira Bloom, who's smart and has lots of experience. Jane sounds less studied than I remember, more emotional. The band sounded good; the trumpet player was *excellent*: adept and exciting, reminded me of Terumasa Hino. Harmony-less music—I've done lots of it—focuses on melody and rhythm and misses a sophisticated, deep element. Excellent playing; if you play Coltrane, I'll have to give it 5 stars, so 4½.

6 Sidney Bechet

Selections from *THE VICTOR SESSIONS* (Bluebird, 1990)

That's Bechet! You can tell him even in the background. Bechet was a clarinetist whose monster technique just burned up the soprano; he has this amazingly unique, speedy vibrato that nobody can figure out coming from the pit of his stomach. Like [Coleman] Hawkins, he was complex harmonically in a simpler era. Except for a little Johnny Hodges, there's a huge chasm between Bechet and Coltrane and Lacy on the horn. Like Trane, with Bechet you hear a towering personality; as a man: intensity, force, will. He was strong, incontestible, on the money, really happening. He's the classic on so-

prano: the Horowitz, the Mozart. These tracks, 4. I'll do a tribute to him soon.

7 Antonio Hart

"Organ Grinder" (from *TO CANNONBALL AND WOODY*, Novus, 1993)

Very good straightahead playing. Could be Branford [Marsalis]. He knows the language, the instrument. For the first time, I'm hearing a thing I like to do and to teach—he plays over the time, a sophisticated use of rhythm. For good, change-playing jazz, 4½. I liked the soprano player very much.

8 Steve Lacy

"III" (from *AXIEME II*, Red, 1992)

That's a great track of Steve's; so much of his arsenal is in it: classical tone, amazing altissimo, intervallic workouts, methodical minimalism. He's the Master on the instrument. Curiously enough, he didn't influence me on soprano: nobody did. I have no idea how he does some things; is the mouthpiece up his nose? Trane was more an influence on tenor, as were [Sonny] Rollins, [Wayne] Shorter, and [Joe] Henderson. 5. Steve's a wide guy: I feel a kinship in his eclecticism and always sounding like himself. He's a true artist who looks beyond his horizons. I dedicated my *Loneliness Of A Long Distance Runner* album [CMP, 1985] to him 'cause he's in it for the distance, an explorer of art. He's as succinct and thoughtful in person, edgy as Miles. I'm grateful we got to hang after duo and string concerts recently. DB