

**STEVE COLEMAN'S STREET-SMART OUTREACH**

# DOWN BEAT

*Jazz, Blues & Beyond*

October 1996 \$2.95  
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**ARTURO SANDOVAL**

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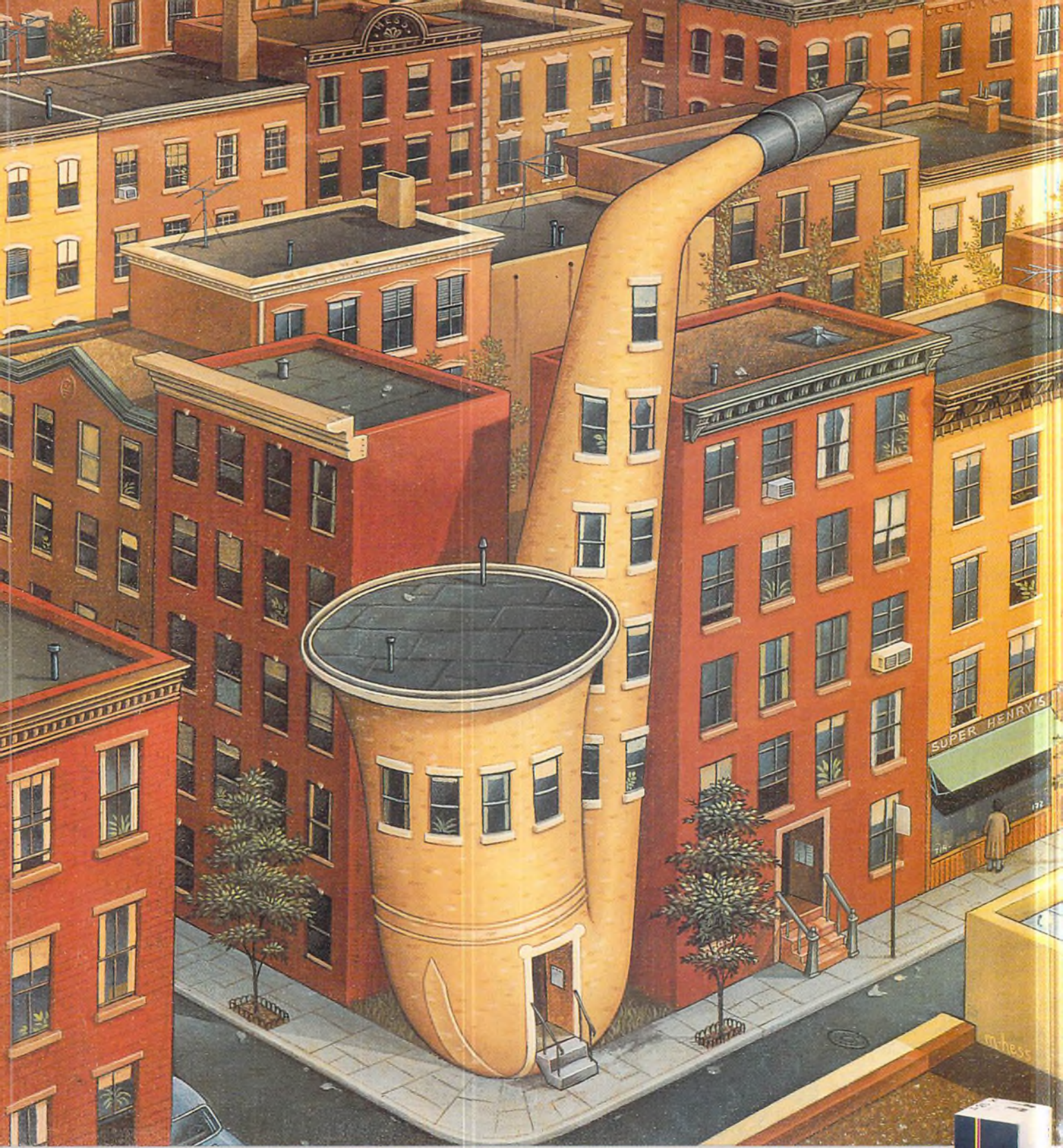
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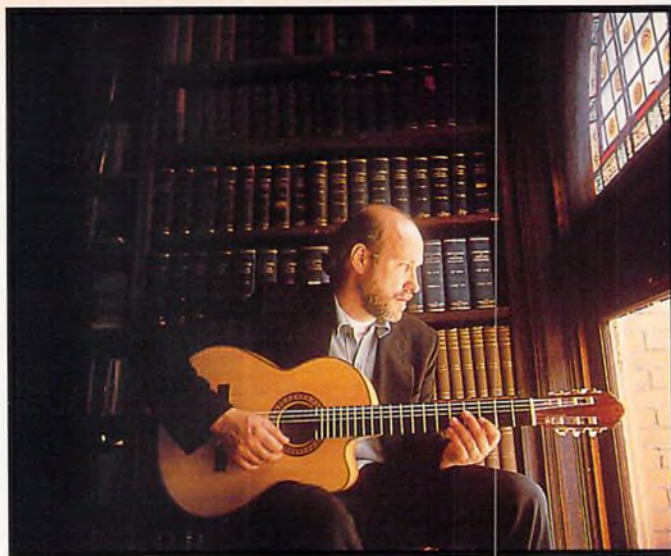
## 18 Arturo Sandoval

### *Comes Out Swingin'*

Arturo Sandoval has come a long way in the six years since he defected from Cuba. With a strong work ethic and strict practice regimen, the gutsy trumpeter has pursued perfection in a variety of musical styles, from Latin to classical to his most recent straight-ahead jazz project. His efforts keep paying off.

By Howard Mandel

Cover photograph of Arturo Sandoval by David Vance.



KAREN KUEHN

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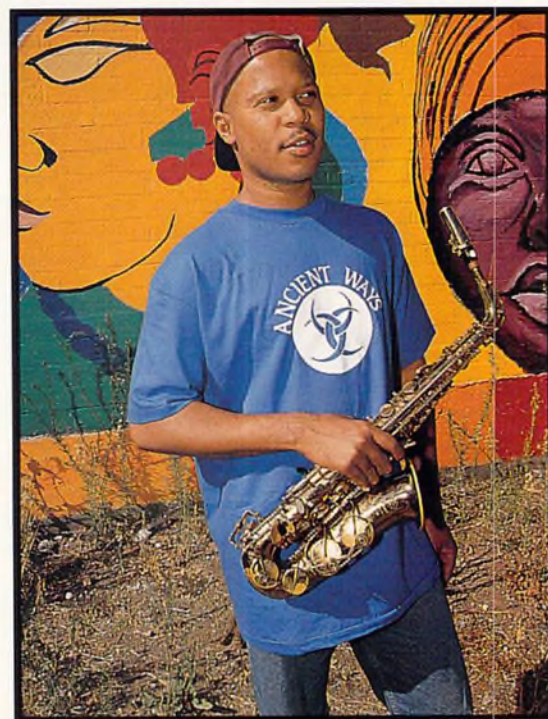
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## A Target Of Religious Discrimination

by Ed Enright

**B**enjamin Gilman, head of the International Relations Committee in the U.S. Congress, has personally taken up the cause for keyboardist Chick Corea, a target of religious discrimination by the German government (see "Riffs" May 1995).

In May 1993, Corea's scheduled appearance at the World Athletics Championship concert in the German state of Baden Wuerttemberg was cancelled due to the fact the Corea is a member of the Church of Scientology. The incident generated a condemnation from the United Nations Human Rights Commission in its 1995 annual report. Several musicians—including B.B. King, Herbie Hancock and Stanley Jordan—refused to play in Baden Wuerttemberg as a result.

This spring, Corea was scheduled to play at a festival in the Bavarian city of Burg-hausen. Markus Sackmann, a Bavarian member of parliament, publicly asserted that Corea should be barred from performing because of his religious beliefs. Hans Zehetmaier, the Bavarian minister of culture, at first insisted that the concert go forward. But the following month, Zehetmaier reversed his position and issued a statement blacklisting Corea from ever performing at state-subsidized events in Bavaria.

"Mr. Chick Corea ... is one of several American citizens who have apparently been the subject of discriminatory actions by German government officials," Gilman wrote July 1 in a letter to U.S. Secretary of State Warren Christopher requesting a human-rights dialogue with Germany. "It seems to me that this is an issue that would warrant intervention by our government on his behalf."

Corea, who rarely brings up the Scientology philosophy unless asked about it, believes he's been singled out simply because he's in the public eye. Down Beat caught up with Corea this summer at the Istanbul Jazz Festival (see "Caught," page



Corea: blacklisted from performing at state-subsidized events in Bavaria

69), shortly before he was to play concerts in Munich and Weimar, Germany. He seemed more surprised than insulted, and he shared his understanding of the situation as the equivalent of artistic apartheid.

"What's happening is the pressure is building up," said Corea. "It's a very strange situation that I find myself as one of the focal points. I've been studying Scientology since 1968 and loving it. I do call myself a Scientologist. In Germany they say, well, he's an 'avowed' Scientologist, like I've 'admitted' it."

"Basically, the Germans are trying to run Scientology out of the country," Corea continued. "And they can't do it—it's a violation of their own constitution."

More specifically, these actions are "prohibited by the Universal Declaration of Human Rights and the Helsinki Accords," wrote Gilman.

As the U.S. International Relations Committee pursues the matter, Corea plans to continue to play at non-government-subsidized concerts in Germany. "The last time I was in Munich ... the audience was warm and friendly. Consistently, the German audiences have been cool and fine. It's not the issue with them. It's a handful in the German government that are doing whatever it is they're doing, and I just want to get it straightened out."

"There's pressure being put on from the U.S. government now, the U.S. Senate and Congress are aware of this, and various human rights groups around the world are aware of it. And they're writing letters in a diplomatic way to try to get some kind of communication going with Germany and ask them what's going on. The German government won't talk about it, and that's where we're at."

DB

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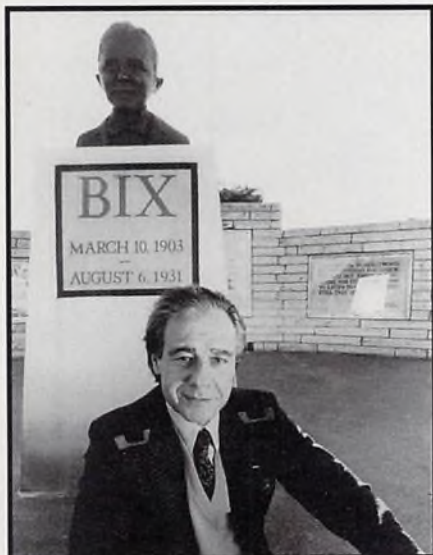
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# Schifrin To Premiere Beiderbecke Tribute

DAVENPORT, Iowa—While Iowa has been the birthplace of several jazz musicians—notably Art Farmer and Charlie Haden—it has bred only one legend: cornetist Leon “Bix” Beiderbecke, who first wailed on March 10, 1903, in this Mississippi River town. His music will be celebrated with the debut of Lalo Schifrin’s *A Rhapsody For Bix* on Oct. 12 as part of the 150-day-long celebration of Iowa’s sesquicentennial. Backing Schifrin, cornetist James Morrison, drummer Louie Bellson and bassist Dave Carpenter will be the Quad City Symphony Orchestra. The concert, billed as “The Sound Of Bix,” marks the 25th anniversary of the Bix Beiderbecke Memorial Society, which commissioned the piece.

Schifrin, a native of Argentina who



Lalo Schifrin at the Bix Beiderbecke memorial

studied classical music and composition but also played dixieland at the local hot club, first heard Bix on 78s of “Royal Garden Blues” and “Jazz Me Blues.” “Something in Bix’s playing attracted me more than anything else I was hearing at that time,” recalled the Grammy-winning composer/pianist.

“You can’t say, ‘I heard a little bit of Bix.’ That’s like saying, when you first heard Dizzy or Miles Davis, ‘Yeah, I heard a little bit,’” said Morrison, a native of Australia who first heard Bix when he was 12. “I mean, you go mad when you hear those sort of things for the first time.”

*Rhapsody* is not a tribute based on Beiderbecke’s compositions. “It would be foolish to imitate him,” explained Schifrin, “and no fun.” Schifrin took as his inspiration Chicago cornetist Jimmy McPartland’s story of attending a performance of Stravinsky’s *Firebird* with Beiderbecke.

“The kind of jazz he was playing wasn’t enough for him. He was seeking other

avenues in harmonies,” said Schifrin, who hears reflections of Debussy and premonitions of Monk in pieces like “In A Mist” and “Davenport Blues.” Schifrin is no tyro at combining the two musical approaches. *Gillespiana* (Verve), written for Dizzy Gillespie 35 years ago, had a European structure. And he has written a series of *Jazz Meets The Symphony* suites, the latest of which, *Firebird* (Four Winds), combines Charlie Parker with Stravinsky.

“It’s very exciting to take something that Bix didn’t do, but we’re told that he wanted to do: to meld jazz and classical music, which was such a wild idea in the ‘20s,” said Morrison. “Maybe this is a bit presumptuous, but we’re now going to do what Bix might be doing if he were alive himself.”

For ticket information, call (319) 326-1111, or contact the Bix Beiderbecke Memorial Society at (319) 324-7170.

—Dave Helland



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A dramatic, low-key photograph of a man with a beard playing a trumpet. The lighting is focused on the instrument and the man's face, creating a strong contrast against a dark background. The trumpet is the central focus, with its bell and valves clearly visible. The man's expression is one of intense concentration.

# COMES OUT

Arturo Sandoval

# T SWINGIN'

By Howard Mandel

## Life is good for Sandoval.

He drives a couple-years-old black Porsche, though he can't let it out much in the brief drive from Miami International Airport to his home, an outwardly modest bungalow dripping with greenery, pseudo-thatch roofing and, today, rain. Inside, his living room is cool and comfortable, with seating on several levels, polished-to-gleaming wood floors, good furniture and dramatic art aplenty. Some of the

surrealist paintings and sculptures are by his sons.

Out back is a pool and patio, designed and landscaped by Marianela Sandoval, the trumpeter's wife of 22 years who also runs the travel agency that books his reservations. The airport's proximity is convenient. Though he's a full professor at Florida International University, Sandoval maintains a busy tour schedule. He's home now for a few days before two months of European and Japanese one-nighters. "Festivals, concerts and clubs, that summer jazz circuit I've been doing even before I came to America," he says of the trip, which coincides with the release of *Swingin'*, his seventh GRP album in the six years since Dizzy Gillespie helped him and his family defect from Cuba (see "CD Reviews" Sept. '96).

At first, says Sandoval, he had nothing: a small, empty apartment in Miami; no possessions; he, his wife and his son all sleeping in one bed. They bought what they needed "by the gig," and Sandoval got enough gigs, so they moved to their home within a year. "That time was so lovely," he recalls, "because we learned how it is to work for your family, for yourself, and to see the results of your job. Not only material-wise, but also to get the respect and the recognition of the people, and I got such a lot of proof of admiration and respect for my career that it's given me a lot of enthusiasm to keep practicing, keep working and working hard, trying harder." His efforts keep paying off.

Over here is his studio/library/trophy room, lined with career photos. They start in 1978, backstage at Carnegie Hall, the first night Arturo ever was in the United States, during the intermission of an Irakere performance (it was recorded live by Columbia Records and won a Grammy), surrounded by Maynard Ferguson, Freddie Hubbard and Diz. Arturo with Bill Cosby, with Conte and Pete Candoli, Jon Faddis, Wynton Marsalis and Diz. With classical trumpeter Maurice Andre. With Diz's United Nation Orchestra. With band members from Sandoval's own albums, including *Swingin'*'s front-line guest stars Michael Brecker, Eddie Daniels, Clark Terry and Mike Stern.

Heralded as a return to straightahead jazz after two arguably more "Latin" repertoire projects, *Swingin'* lives up to its name. The CD demonstrates Sandoval's commitment to challenging repertoire in the modernist tradition. Woody Shaw's "Moontrane," Coltrane's "Moment's Notice" and Gillespie's "Dizzy Atmosphere" are each accorded passionate regard by a virtuoso ensemble that plays with spirit, bravura and elan.

Of course, to ensure it's *really* swingin', Sandoval must have such a happening yet restrained rhythm section with drummer Greg Hutchinson as anchor. Pianist Joey Calderazzo and bassist John Patitucci cast smooth grooves and can shine at Sandoval's favored fast pace, too.

Since he knows well what he wants to play, the trumpeter (and avocational pianist) writes diverting material. *Swingin'* has an affecting ballad in "Streets Of Desire" and a breathless test piece in "Real McBop." There's the early/late muted Miles take-off "Weirdfun" and the supersensitive Miles-with-Herbie referent "Reflection."

As an arranger, usually with Richard Eddy, or his frequent tenor saxist Ed Calle, Sandoval mixes things up. He burnishes horn blends to a gleam, sketches a loose New Orleans-like blues for himself and Stern ("It Never Gets Old"), with suitably airier fare for Daniels, such as *Swingin'*'s title track. Wherein dig Arturo's double-tonguing!

There is not a lot of soul-searching in Sandoval's music, though in "Woody" a tightly twined trumpet-and-tenor intro blooms into a brilliant if brief segment of Brecker being free. On "Mack The Knife," Sandoval and Clark Terry each play flugelhorn and trumpet, mostly, it would seem, for the pure fun.

Fun though most of Sandoval's music may be, he puts everything he's got into his pursuit and celebration of jazz trumpet's greatest achievements. Another of his proud possessions is the heartfelt letter from Clifford Brown's widow thanking him for the marvels of *I Remember Clifford* (1992), which he himself considers his best album. He's framed it so it seems enshrined.

You know how Diz was Sandoval's main man? He has a built-in wall unit with a space devoted to his collections of watches and lighters, his humididor ("You don't like cigars? Oh, I feel sorry for you, I got some good ones...") and a display of mementos from this father-figure: an amulet Dizzy gave him at their first meeting; one of Papa's up-bent trumpets; most precious, the knife Gillespie pulled on an irate Cab Calloway during their infamous spitball disagreement.

But this work room is really dominated by Sandoval's horseshoe-shaped workstation, with two beautiful trumpets at hand on one desk in open cases, a Korg keyboard running directly to an ADAT forming the longest surface, and

studio-quality speakers facing the mixing board that comprises the third. Sitting with his gear within such a close swivel, Sandoval is master of all he surveys. But he makes sweet black coffee in the kitchen, settles on a plush couch in his living room, lights a stogie and speaks.

"No doubt about it: The States is the place, and I'm very glad to be here. Believe me, I didn't come before only because I couldn't. For me, my family is first, second and third. Then the trumpet, the music, everything. But without my family, I don't want to go

trumpet, bass, congas, tres, guitar, maracas and a singer. The rest of the guys were more than 60, 65 years old, and the people laughed every place we played, calling out, 'Hey, who's that kid?'

'At that time I never got any lesson at all, nothing. I just picked up the trumpet and started to try. But it was nice. Even people who had nothing to do with the instrument at all gave me advice. 'Hey, do like this!' They helped, but I had the will power to go and practice many, *many* hours a day, *every* day. Without knowing exactly what I was doing, I'd decided to do it.

"Dizzy told me he never had a proper teacher, never went to a conservatory of music. Neither did Charlie Parker. But those people were geniuses. Dizzy was so full of music.

"You know, we did a recording 15 years ago, *To A Finland Station*. Dizzy had a concert in Helsinki. I was playing the jazz club. We were good friends already. He came in the club, hung out all night, and when I finished my third set, he said, 'Hey, we should do a recording together.'

"My eyes grew like this. 'Yes, I would love to, Diz, of course. When?'

"He said, 'Tonight.' Dead serious. He said, 'A good friend of mine owns a studio. We'll call him, go in there now, do something. Just you and me.'

"Oh, my goodness. We went in that studio about 2:30 in the morning. He started playing piano, and I put the bass in the keyboard to that. I started playing drums, he played conga. We played Jew's harp, both of us, and then we played trumpets. That was the first tune. By 7:30 we'd done two tracks. And I was *so* tired. Him, too.

"Finally he said, 'Oh, man, we should stop.'

"I said, 'I think so.'

"He said, 'You know, we're not going to have time to finish this, just you and me. We'd better have a rhythm section.' We came back that afternoon, and finished it up with three wonderful Finnish musicians. It was loose, like a jam. But anything with Dizzy for me means a lot, and I love it.

"Everybody got a strong influence of Dizzy's ideas. Whoever doesn't have it, I'm sorry for them, because they miss a big part of the history of jazz: bebop. To me, bebop is the most happening music in jazz, the most complete. If you're able to play good bebop, you've mastered the music. You have certain abilities and you've developed your ear, your technique, your knowledge of the changes and everything in a certain way that's not necessary in other styles. And to play bebop you need an extra thing: You have to know what you're doing. You can't have any doubts about what to do with your instrument, or with the music.

"The Real McBop,' [on *Swingin'*] for me, that's bebop. It's not necessarily the tempo, but the way you develop those changes, the way you have control over the substitution of a chord, your absolute control of the harmony—well, I'm a bebop fan. Though, I love music, period. Good music."

Sandoval says a peek at his record collection will find Michael Jackson, Stravinsky and Billie Holiday CDs all jammed together. Evidence of breadth is prominent in his recorded catalog, which runs from a Disney tie-in of the CD single "Colors Of The Wind" (heard in the motion picture *Pocahontas*) to most credibly idiomatic Cuban descargas (*Paquito D'Rivera Presents 40 Years Of Cuban Jam Session*) and ultra-selfconscious Miami-Latin artifacts (*Danzón*). He's weighed in with substantial renditions of Mozart, Hummel and Arutiunian trumpet concertos on *The Classical Album* (with the London Symphony Orchestra conducted by Luis Haza). There, Sandoval also performs the first and only trumpet concerto he's written.

"The middle part was an exercise I wrote for a student. Then I realized it was like a second movement of a concerto. I recorded it in my little studio here, wrote some very traditional changes for it on piano, put some synthesized strings on, and then trumpet. My

"One of my goals in life is to play the instrument. Some people love music and they use the trumpet as a vehicle to say something. But they don't want to master the instrument."



nowhere. I knew if I split and left them behind, I'd never be able to see them. I didn't want to take that

risk." While on such a lengthy tour with Gillespie's United Nation Orchestra that his wife and son could reasonably join him in Europe, Sandoval walked into the American Embassy in Rome to ask for political asylum on Dizzy's arm. His request was granted.

"Now we're all here. My parents have an apartment a few blocks away. My wife's father, my sister and her husband have left Cuba for Panama City. I'd like to bring her ... we'll see.

"It was just my sister and me in my family, with lots of cousins. I was the black sheep—nobody else has nothing to do with music at all. When I mentioned I wanted to be a musician—my goodness! Everybody laughed, first, then they said, 'You crazy? We have a lot of things to do here.'

"I grew up in the middle of nowhere, in the countryside of the island. Everybody was against this. They said, 'Oh, no no no. You have to do something serious. Help us in the field, or milk the cows. Be something good, like a doctor, lawyer, architect, engineer. Musician? No way?'

"But I said to myself, I *want* to be a musician. I don't want anything else but to be a musician. I strongly believe this came from God. He said, 'Hey, you: *You're* going to be a musician.'

"From the very beginning, a lot of people—and probably they were right—said, 'You're wasting your time, you don't have any natural abilities.' In my hometown, the people always talked about clave, which means like *swing* for them. They tell me, 'Man, you don't have any clavé. You're never going to make it in music.' As much as they tell me that, as much I try, as much I practice, until, all right, I have some tears in my eyes when some personality there says, 'Hey, you're in the wrong profession.'

"When I was 12, I was in the street playing with a *son*, the most traditional Cuban music, music we always play with a septet: one



# START HERE

## **JOSHUA REDMAN**

### **Freedom In The Groove**

Joshua Redman has earned a well-deserved reputation as perhaps the most extraordinary saxophonist to emerge in the 90's and Freedom In The Groove is his most far-reaching and ambitious work yet. Honed and refined by Joshua and his musicians (who now include Peter Bernstein of the Larry Goldings Trio) during an extensive world tour earlier this year, Joshua adds a more groove-oriented rhythmic element to his music with tremendous success. Produced by Matt Pierson.

## **BOB JAMES & KIRK WHALUM**

### **Joined At The Hip**

James' latest collaboration pairs him with virtuoso saxophonist Kirk Whalum for Joined At The Hip. Backed by a group of ace musicians (Chris Walker, Billy Kilson, Jeff Golub) and featuring new compositions, plus a cover of "Midnight At The Oasis" that keeps the James/Whalum collaboration "all in the family" via co-lead vocals from Bob's daughter Hilary and Kirk's brother Kevin. "Doc" Gibbs and Hiram Bullock guest on several tunes. Produced by Bob James.

## **JIMMY SCOTT**

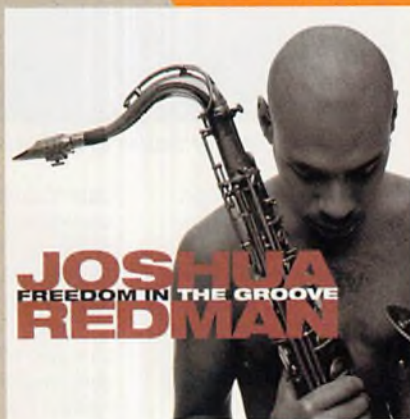
### **Heaven**

Jimmy Scott, one of the greatest singers of the 20th century, releases his latest album Heaven, a collection of deeply spiritual songs from some unlikely sources (Bob Dylan, Talking Heads, Bob Wills). With Scott's uncanny voice framed by the hushed, almost minimal accompaniment of Jacky Terrasson's piano and a starkly revealing trio setting, the result is an album of sheer power and rare beauty. Produced by Craig Street.

## **BÉLA FLECK AND THE FLECKTONES**

### **Live Art**

Béla Fleck and the Flecktones return with a remarkable anthology of their live performances. Recorded between 1992 and 1996, Live Art features radically reworked versions of material from the Flecktones repertoire (and a reunion with former Flecktone Howard Levy), spellbinding on-the-spot improvisations and an array of extraordinary guest stars, including Chick Corea, Bruce Hornsby and Branford Marsalis. These 20 tracks showcase the Flecktones at their eclectic best, filtering everything from bluegrass to the Beatles into their own Fleck-tacular melting pot of sound. Produced by Béla Fleck.



wife came in the studio and said, 'What's that you're playing?' I said, 'It's lessons I wrote, I like it very much,' and I explained to her how it was like a second movement.

"She told me, 'Why don't you write the first and third? Then you've got a trumpet concerto.'

"I said, 'No way, I don't know how to write a concerto, that's too pretentious, too big for me.'

"She said, 'You should try it.'

"So, all right. I got my keyboard, my sequencer. I put my machine on 'record' and played for 10 minutes or so. We got a first movement. Let's continue. I kept playing, then I got a third.

"I didn't believe I had something, but I played it for some friends and they said, 'Yes, that could easily be a kind of concerto.' A friend helped me orchestrate it, and when we finished I said, 'Wow, we have a trumpet concerto without a trumpet part,' because I wrote it on the piano. So I started to listen to the recording, and played over and played over and played and played, to get the trumpet part. Explain that to an orchestrator or composer, and they'll say, 'What you talking about? This is science fiction!' But I played it for a bunch of friends that know a lot about classical music, and they said, 'Yes, you must record it.' And I did.

"I heard a lot of good comments on it. People like it, and that's good. It gives me enthusiasm to write something else. I just finished a ballet, an hour and three minutes of music, my first experience in that field. It's called *Pepito's Story*, a beautiful,



The swinging trumpeter doubles on Latin percussion

haunting children's story. It was an incredible experience with choreographer Debbie Allen."

Does Sandoval fancy himself principally a composer? He shrugs.

"The very first thing I do when I wake up, every day of my life, I walk like a zombie to my grand piano. I sit down there for 10, 15 minutes, playing *anything*. Then I brush my teeth. That's my pre-breakfast thing. I love a piano, I love to sit down and play and get a bunch of ideas. I've got a tape with a lot of ideas for compositions—a lot, a hundred. The piano itself suggests things to me.

"Sometimes I think of things like the concerto, but most of the time I'm thinking about tunes. I get a

bunch of chords on my Korg, no melody at all, and when I like the sequence I say, 'Let me find a melody for this chord,' and start working. The chord suggests the melody to me. I don't write the melody then harmonize it; I do it the other way. Most of the jazz tunes I wrote have been like this.

"At home I spend a lot more time at the piano than at the trumpet, which I play at home because I have to, to keep my chops together. Otherwise, my ability is going to go away. I have a routine I practice every day: long tones, flexibility for tonguing, things to keep my chops together.

"A lot of people in jazz don't realize how important it is to *learn first* how to play your instrument properly. They have a good ear, music in their head, and they say, 'I don't have to spend a lot of

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alto saxophone, Geri Allen on piano, Charnett

Moffett on bass, and Denardo Coleman on drums.

time doing scales or studying those regular books for trumpet. I pick up the horn in the morning and start to blow a chorus.' That's beautiful, but someday the trumpet's going to say, 'Eh-eh. This is not the way, buddy. Let's get this straight. *You* have to take care of *me*.'

"The trumpet is special, not like piano or drums or anything else. For trumpet, you must do routines to develop your musculature, your abilities. Your body has to get used to that kind of effort. Sooner or later, you're going to have some problems.

"One of my goals in life is to play the instrument. Some people love music and they use the trumpet as a vehicle to say something. But they don't want to master the instrument. They're not interested. I'm very interested in learning how to play the trumpet. I want to learn to play like Harry James, or Maynard Ferguson, or Raphael Mendez, or Clark Terry. That's my wish.

"They're my heroes, the people who took time to master the instrument and have a beautiful sound so you hear everything smooth and pretty. They can *command* the instrument; they don't have limitations to express themselves.

"For me, the word 'technique' includes your ability to express yourself in all its meanings: your quality of sound, your articulation—everything! Your interpretation of the music, your accuracy, pitch, intonation, not just the speed.

"You learn that first. When you know what to do with your fingers, with your tongue, with your chops, your breathing, then you can say, 'All right, now, I'm going to put some ideas together. I'm gonna do it like this, and I'm gonna be able; I'll do it like that, I'm gonna be able. *I'm going to be able*."

"You understand? My goal is to be ready to play. To play what? Whatever I have to. To go do a studio recording, to play the music there, to say, 'All right, I practiced enough, I take care about my business enough, now, how you want it? I'm going to

try to please you. You want a little more vibrato, less vibrato, no vibrato? You want it softer, louder, higher, lower, back and forth? Whatever, I'm going to try to please you.'

"And to do that, to be a big mouth, you have to spend a lot of hours behind your instrument. Instead of running in the street, use that time at home. Lock yourself in your room. And practice. And practice, and practice and practice. That's the only way. Nobody invented another way to get there. You want to play like John Coltrane, you have to practice like John Coltrane. You want to play like Maurice Andre, you have to practice like him."

You want to play like Arturo Sandoval? Get your chops together. Keep working hard. Bide your time, connect with your hero, make your move. Every time, come out swingin'.

DB

#### EQUIPMENT

"I use a Holton flugelhorn, a Schilke trumpet and a Vincent Bach #3-Z mouthpiece," says Arturo Sandoval, who also owns a black-finish Miles Davis-style Martin Committee made by Larry Ramirez. "I use Harmon and Joral mutes. On *Swingin'*, on one tune, I use the Harmon together with a plunger. Clark Terry told me, 'Man, what a nice combination!'" Sandoval composes using a Korg T1 and X5, recording everything digitally on ADAT, running directly through a 32-channel Mackie mixer.

#### SELECTED DISCOGRAPHY

SWINGIN'—GRP 9846  
 ARTURO SANDOVAL & THE LATIN TRAIN—GRP 9818  
 DANZON (DANCE ON)—GRP 9761  
 THE CLASSICAL ALBUM—GRP 6266  
 DREAM COME TRUE—GRP 9701  
 I REMEMBER CLIFFORD—GRP 9668  
 FLIGHT TO FREEDOM—GRP 9634  
 TUMBAITO—Messidor 15974  
 JUST MUSIC—Jazz House 008

with various others  
 TO A FINLAND STATION—Fantasy/OJC 733 (with Dizzy Gillespie)  
 PAQUITO DRIVERA PRESENTS 40 YEARS OF CUBAN JAM SESSION—Messidor 15826  
 REUNION—Messidor 15805 (Paquito D'Rivera)  
 THE BEST OF IRAKERE—Columbia/Legacy 57666

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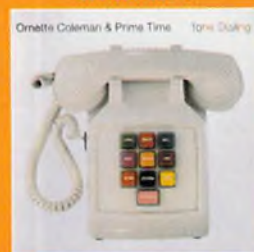
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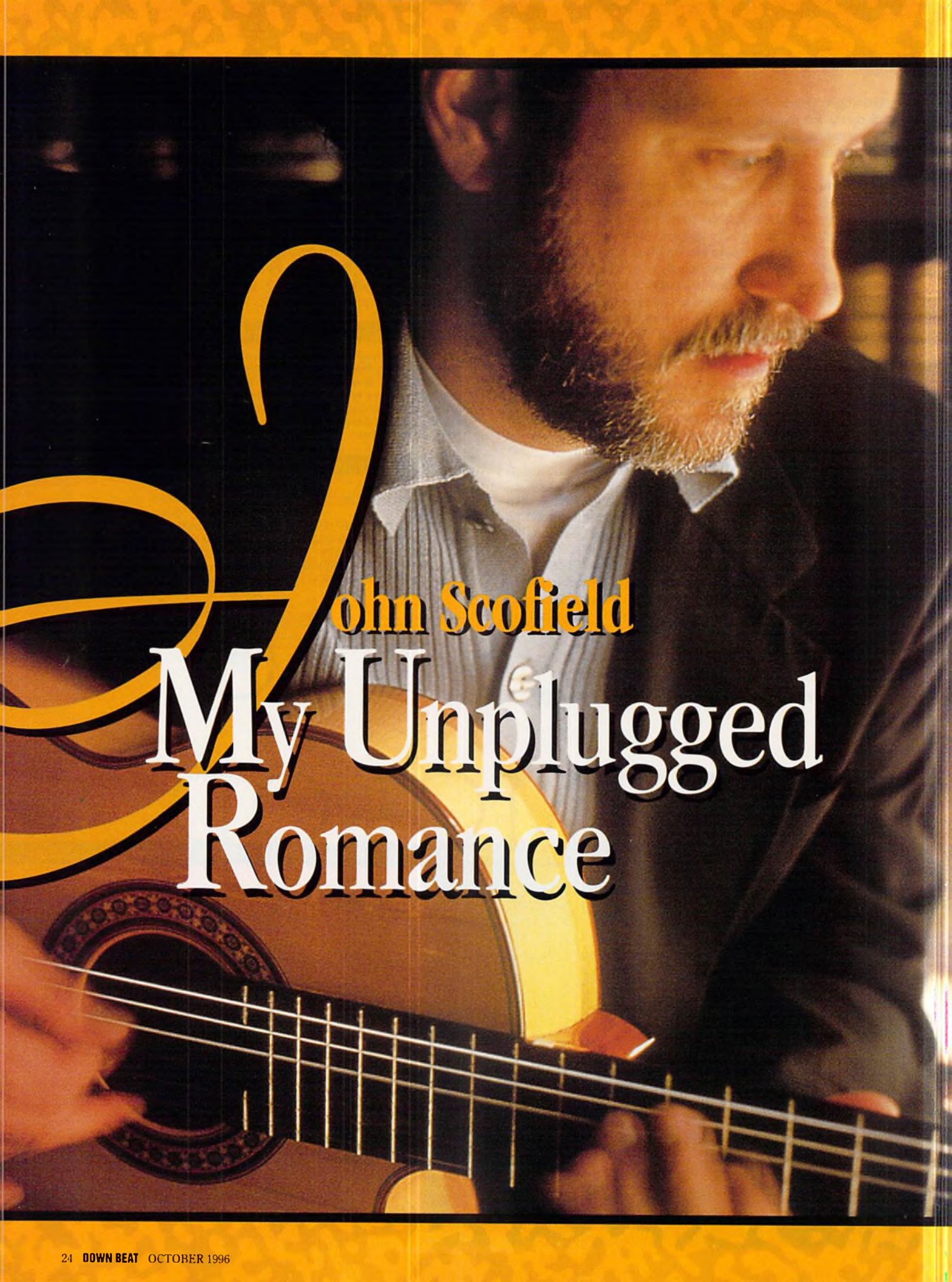


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John Scofield

# My Unplugged Romance

By Zan Stewart

Photography by Karen Kuehn



It's the day after the Fourth of July, and guitarist John Scofield, in his typically mild speaking demeanor, offers the following holiday report:

"It was great. We had a big cookout, but we didn't see any fireworks." He gives the last remark a gradual retard for humorous effect.

This summer has been pretty much down time for Scofield, leader of the top Electric Jazz Group for four years running in Down Beat's International Critics Poll. He's left his home in upper Westchester County, New York, to tour Europe a bit, and he's going to Japan in August. But mostly, he's just been around, being a husband to Susan, his wife of 18 years, and a father to his children, Jeannie, 15, and Evan, nine.

"When I'm home, I'm mainly a family man," says Scofield, 44, who was born in Dayton, Ohio, but grew up in nearby Wilton, Conn. "I'm on call, and I love it." Scofield's fairly relaxed summer comes after an intense first five months of the year. In February, on the heels of making Herbie Hancock's *The New Standard*, he recorded his Verve Records debut, *Quiet*.

*Quiet* is an ironic recording for one of modern music's most heralded plugged-in proponents. It's an acoustic project, meaning Scofield plays an unamplified, nylon-string Jorge Montaldo flamenco acoustic guitar throughout. Making matters more interesting, the leader plays all slow- and medium-tempo originals that he calls "romantic" and surrounds himself with a four- to seven-piece woodwind and brass ensemble, in additions to a three-piece rhythm team. To really spice things up, Wayne Shorter appears as a tenor saxophone soloist on three tracks. Scofield explains his intentions, tackling the large-ensemble concept first. "Every time I wrote a tune before this record, I would hear other parts in my head," he says in an unpretentious voice that is almost Californian in its lack of accent. "But I never fleshed the songs out before because I had a quartet or quintet. Here, I finally wanted to try it because I really love orchestral sounds.

"And I played acoustic because I wanted something really different. Now I'm not known as an acoustic guitar player, but my contention is that I've played acoustically all my life. I've played whatever guitar I've had without an amp 100 times more than I've played with it plugged in. I used to think by playing acoustic with just me and the string, I'd lose some of the sound that I'd been working on, but I don't care anymore about that. For this record, I wanted it to be different from all those effects I've had, the sound I've worked on for years and years."

Different he wanted, different he got. *Quiet*'s nine

pieces have a soft yet penetrating sound that recalls a number of classic albums, among them Kenny Burrell and Gil Evans' 1964-'65 collaboration *Guitar Forms* (which Scofield's never heard) and Herbie Hancock's *The Prisoner* (which he has) from 1969.

Like those recordings, *Quiet* features dulcet-toned winds and brass, with the leader building his ensemble around flugelhorn, alto flute, french horn and bass clarinet, with tenor and baritone sax and english horn added occasionally. The collective ensemble comprises Randy Brecker, Charles Pillow, Lawrence Feldman, Fred Griffen, John Clark, Roger Rosenberg and Howard Johnson. The rhythm section includes drummer Bill Stewart, drummer/percussionist Duduka da Fonseca and electric bassist Steve Swallow, who co-produced the recording with the guitarist.

Here's another surprise: Scofield did all the writing. "I don't consider myself an orchestrator, although I guess I am, since I wrote all those charts," he says. "But I don't have any influences, really, like the way I have guitar influences, where I sat down and copied somebody note for note."

Maybe not copied, but Scofield has listened to, and distilled the essence of, the greats. "I'm a huge fan of Gil's, also very aware of Duke Ellington, Count Basie, Thad Jones," he says, noting his love for the Stan Getz-Eddie Sauter masterpiece *Focus* and English composer/arranger Michael Gibbs.

"When I was working at Berklee [from 1970-'73], Gary Burton taught an ensemble class where we played all Mike's music. Then, three years ago, I did a tour of England with a small big-band led by Mike, where we played all my music. I really got something from hearing him treat my music, the way he used orchestral colors, using the [unusual] brass and winds that Gil brought into jazz writing, which Herbie later used on *The Prisoner*. I guess I am a disciple of Gil's. And while I've never copied his voicings, I know the density of what he wrote, a density I always wanted to try, and which I feel I got."

As for the format of easy-on-the-ear numbers that move along with grace rather than forceful drive, Scofield says his basic thrust was to create a reflective mood. "I wanted to make an album that was 'beautiful music,' as opposed to all swinging, all burning," he says. "It helped having Wayne, who is the ballad master of living jazz players, and Steve, who can get a certain still quality, even in accompanying."

And Scofield meant the music to be "romantic," too, but not in the sense of a Harlequin paperback tearjerker. "The deepest, most profound feeling is what I'm going for," he says. "It's about playing pretty, but it's more than just that. I remember sitting backstage with Joe Zawinul in 1975, when I was with Billy Cobham's band, and we were working somewhere opposite Weather Report. I had just met Joe, and when I was going on stage, he said to me, 'Don't forget: Play it pretty.' Even though I was going to play raucous fusion, play it pretty, find that in there."

## Jazz Rules The Roost



**S**tarting out as a rock player at age 11, John Scofield gravitated toward blues, then jazz. "In high school, I just fell in love with it," he says. His work with

Billy Cobham (1974-'76), Miles Davis (1982-'83) and finally as a leader has established him as a powerhouse guitarist who captivates audiences with all manner of instrumental expression. But jazz rules the roost, he says.

"I'm a jazz musician, and I'll tell you why: I love jazz, that's why," he says, then laughs. "I know I play other stuff some people think is not jazz, stuff that comes from either pop music, blues guitar playing, or maybe even classical music as filtered down through improvisers in the last 20 years. But I would never begin to say what is jazz or what isn't. I just like jazz. I like to hear guys making it up as they go along. Improvisation is the music of the future." — *Zan Stewart*

*Quiet* was about a year in the writing and five days in the making. Scofield had taken a few classes in arranging and composition at Berklee, but it was mostly his general musical acumen and experience that led him to prevail.

"Orchestrating is a whole other can of worms," he says, laughing. "You can go crazy because there are too many possibilities. It just takes forever. Plus, I'm not a functional pianist—I'm a dysfunctional pianist—so it really took me a long time."

In February, Scofield gathered his crew in New York sans Shorter, who overdubbed his parts and solos in Los Angeles. They rehearsed for two days, then recorded for three.

"About three-quarters of the tunes were first-takes," he says. "We re-did a few horn parts, but none of my solos. I guess I'm getting to be a purist. And the nylon strings forced me to play slower, so I took my time more. I didn't play my fast stuff, and I'm glad that I didn't."

"What amazed me was that everything I wrote worked. Part of that is due to how good the players were. They played the harmony notes softer to let the melody come through, balancing the voicings."

Shorter, who prepared thoroughly for his role, added the perfect touch, says Scofield. "He nailed it." Since the saxophonist wanted to overdub his parts, spaces were left for his improvisations. "We just comped when there was to be a solo, pretending Wayne was playing. Then, when he recorded, he responded to that. He got into the spirit of my songs. He wanted to know the exact voicing for each chord, wanted the voice leadings. He learned the compositions incredibly well, and that thrilled me to the core."

**S**o far, only audiences in Tama, Japan, where he was scheduled to play this summer, and in Germany, where Scofield appears at the Laverkusen Jazz Festival this fall, will get to hear full-scale selections from *Quiet*. But starting early in October, Scofield will take a new quintet featuring pianist Kevin Hays, saxophonist Seamus Blake, bassist Larry

Grenadier and drummer Bill Stewart out on tour in support of the album. He'll play dates in Boston, Philadelphia and Washington before heading to Europe for a month. Then he returns to work in New York in late November and California in early December. Scofield hopes to add performances in Japan and Australia in January and February.

That band, which will play scaled-down arrangements of tunes from *Quiet*, will be his active ensemble for the next year or so. But that doesn't mean he's given up his Groove Elation quintet with drummer Idris Muhammad and keyboardist Larry Goldings, or his trio with bassist Swallow and drummer Stewart. "Nowadays, you can have a few bands," Scofield says.

But despite all this activity, the future, as well as the present, isn't all music, as Scofield once surmised.

"In my 20s and 30s, all I thought about was, I've got to get better at music," he says. "I was compelled to get it together with my instrument. It's so hard to play jazz. I'm still very into it, but not like when I was younger. People come first now, and I thank God that my family has stuck with me through this until I found it out."

Now that Scofield is focusing more on family, he finds himself encouraging his kids to explore their own artistic inclinations. "This weekend, we're taking Jeannie to Berklee [College of Music in Boston] for the high school summer program. She's a rock bassist, into alternative rock like Nirvana. I can't go anywhere without her playing the radio. And Evan, he's a kid. I have to pry him away from computer games. But he's a good drawer, a natural artist."

"I'm really lucky to have married Susan, because it's hard to have a family when you're gone almost half the time," he reflects. The two were married on Dec. 12, 1977. "She picked the date [12/12] so I could remember. She knew me."

Scofield seems glad to embrace the quieter side of life. "I feel sorry for the guys that only play. Because music is great. You can work on music till you drop and still not touch so much of it, I'm sure. But life is different from music." **DB**

### EQUIPMENT

John Scofield's primary electric guitar is an Ibanez AS-200, which he plays with D'Addario strings. On *Quiet*, he played a Jorge Montaldo Flamenco guitar, equipped with nylon D'Addario strings.

On tour this fall, Scofield will employ a Takamine NP 65-C nylon-strung

acoustic guitar equipped with a pickup to play pieces from *Quiet*. For amplification, he uses two Mesa/Boogie Mark IIIs. His effects include a Roland CE-3 analog chorus pedal, a Pro-Co Rat distortion pedal, an Ibanez analog chorus pedal and an Ibanez three-band equalizer.

### SELECTED DISCOGRAPHY

*QUIET*—Verve 533 185

*GROOVE ELATION*—Blue Note 32801

*HAND JIVE*—Blue Note 27327

*I CAN SEE YOUR HOUSE FROM HERE*—Blue Note 27765

(with Pat Metheny)

*LIQUID FIRE*—Gramavision 79501

*WHAT WE DO*—Blue Note 99586

*GRACE UNDER PRESSURE*—Blue Note 98167

*MEANT TO BE*—Blue Note 95479

*TIME ON MY HANDS*—Blue Note 92894

*FLAT OUT*—Gramavision 79400

*PICK HITS*—Gramavision 79405

*LOUD JAZZ*—Gramavision 79402

*BLUE MATTER*—Gramavision 79403

*STILL WARM*—Gramavision 79401

*ELECTRIC OUTLET*—Gramavision 79404

with various others

*THE NEW STANDARD*—Verve 529 584

(Herbie Hancock)

*BOB BELDEN'S SHADES OF BLUE*—

Blue Note 32166

*SO NEAR, SO FAR*—Verve 517 674 (Joe Henderson)

*STRAIGHT TO MY HEART*—Blue Note 95137

(Bob Belden)

*THINGS AIN'T WHAT THEY USED TO BE*—

Blue Note 93598 (McCoy Tyner)

*YOU'RE UNDER ARREST*—Columbia 40023

(Miles Davis)

*DECOY*—Columbia 38991 (Miles Davis)

# Columbia Legacy Jazz

## Redefining Reissues

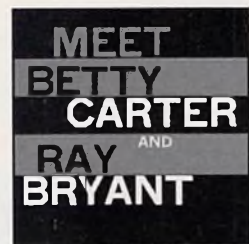
**Weather Report "Sweetnighter"** CK 64976  
 When fusion was an exciting, fresh, and hard-biting new music, taking the best from both the worlds of jazz and rock, Weather Report was *the* supergroup. "Sweetnighter," their third album, was an early classic in what became a long and noted string for Columbia Records. Featuring founding members Joe Zawinul, Wayne Shorter, and Miroslav Vitous.



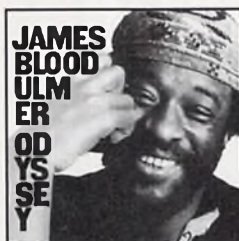
**Thelonious Monk "Straight, No Chaser"** CK 64886  
 Thelonious Monk's fruitful tenure at Columbia Records resulted in several classic recordings which coincided with his portrait on the cover of Time Magazine—a distinction bestowed on only five jazz artists. "Straight, No Chaser" is undeniably one of those classics, and finds Monk in the excellent company of his longtime companions: Charlie Rouse, Larry Gales, and Ben Riley. Producer Orrin Keepnews has added approximately 25 minutes of brand new music, and written new, insightful liner notes for this reissue CD.



**"The Bill Evans Album"** CK 64963  
 Of the two albums Bill Evans recorded for Columbia, this 1971 masterpiece "represents the only real Bill Evans. It is a rich, strong body of work...and remains unique as an Evans trio record containing nothing but his compositions," notes Orrin Keepnews, Bill's very first producer and the reissue producer for this CD. Over 20 minutes of brand new music have been added here, presenting Bill's trio of bassist Eddie Gomez and drummer Marty Morell in a new light.



**"Meet Betty Carter And Ray Bryant"** CK 64936  
 The 1955 sessions which form the core of this important reissue served to introduce Betty Carter and Ray Bryant to the listening public. The original LP, entitled "Meet Betty Carter And Ray Bryant," quickly became a rarity, but all of the music collected here on CD for the first time has remained timeless. Reissue producer Michael Cuscuna, who also authored the informative liners, rounds out the CD with six stunning Ray Bryant trio performances and four sides with Betty Carter backed by an all-star ensemble arranged and conducted by Gigi Gryce.



**James Blood Ulmer "Odyssey"** CK 64934  
 "Odyssey" was, and is, a guitar lover's dream—a sound odyssey from a unique and instantly recognizable guitar voice. It also poignantly captures a period of bold musical experimentation in downtown, early 1980s New York City when funk, punk, jazz, and blues were seamlessly co-mingling, and young lions in three-piece suits were only just beginning to duplicate jazz's past.



**"The Birth Of The Third Stream"** CK 64929  
 Features two classic landmarks of the 1950s "Third Stream" movement that brought classical music and jazz together. Available for the first time on CD, "Music For Brass" and "Modern Jazz Concert" feature composers and/or soloists Miles Davis, Bill Evans, Charles Mingus, John Lewis, George Russell, Jimmy Giuffre, and Gunther Schuller all on one 75-minute-plus CD. Miles' performance on "Music For Brass" inspired the classic "Miles Ahead" collaboration with Gil Evans. Rare photos and incisive commentary by Schuller and original producer George Avakian pack a special 24-page booklet.

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Photography by Stuart Brinin







STEVE COLEMAN'S

# Outreach

By Dan Ouellette

**It's Saturday afternoon, and Steve Coleman is speaking to Bay Area musicians and community members about his upcoming two-month residency. "I'm here today to put the word out,"**

says the alto saxophonist/composer/bandleader, as he casually addresses a crowd of 50 people gathered in San Francisco's Center for African and African American Art and

Culture. "I don't live here. I don't know the ins and outs of the area. But I do know that word-of-mouth is one of the best ways to let people know we're on our way."

Coleman, who turns the big four-zero this September, may not be a Bay Area resident, but in the past few years he's been in town so often that he qualifies for honorary status. On this brief springtime visit, he's laying groundwork for his latest and most in-depth jazz-outreach project since he and several other musicians formed the M-Base coalition of creative self-expression in Brooklyn in the early '80s.

This time around, though, Coleman and his crew of musicians, rappers, lyricists, poets and dancers aren't working from scratch. They're backed by an \$82,000 Lila Wallace-Reader's Digest Art Partners Program grant. Targeted for audience development through workshops and artistic collaborations, the grant was awarded in partnership with the Stanford Jazz Workshop and two other organizations. Not bad, considering that Coleman funded his first Bay Area residency two years ago with his own money (see "Riffs" Dec. '94).

Coleman is focused on forging new links with Bay Area musicians and fostering collaborations with artists who weren't served by his previous lecture-demos and clinics, which primarily took place on university campuses. He's prepared to dig in and move deeper into

the community. "We're looking for talented artists to participate," explains Coleman, relaxed-to-the-max and dressed street-style in white T-shirt and slacks, black athletic jacket and basketball shoes, and reverse-brimmed baseball cap. "We want to get to know people. Skill doesn't matter. All ages are welcomed."

Rather than spend any more time talking, he invites young Bay Area tenor sax player Howard Wiley on stage, and the two launch into an extemporaneous horn conversation, both blowing billows of blue soul. After a short intermission, Coleman and several other locals with instruments take the stage, catch a groove and jam. It's at once laid-back and festive. And, as someone in the audience notes, there's no mistaking this impromptu gig for a jazz-club performance.

That's precisely his point, Coleman says a little later. "Each year we've come out here, we've made good contacts. But most of the time, especially last year, I felt we were too far away from the community at large."

This year, Coleman sets up shop in African American community centers that don't make the jazz touring map. During August and September, he hits spots like the Community Church of East Palo Alto, the Bayview Opera House in San Francisco's Hunter's Point district and the Upper Room in East Oakland. The workshops and shows will be low-cost or free. And if his past residencies hold any clues, the large house Coleman is renting

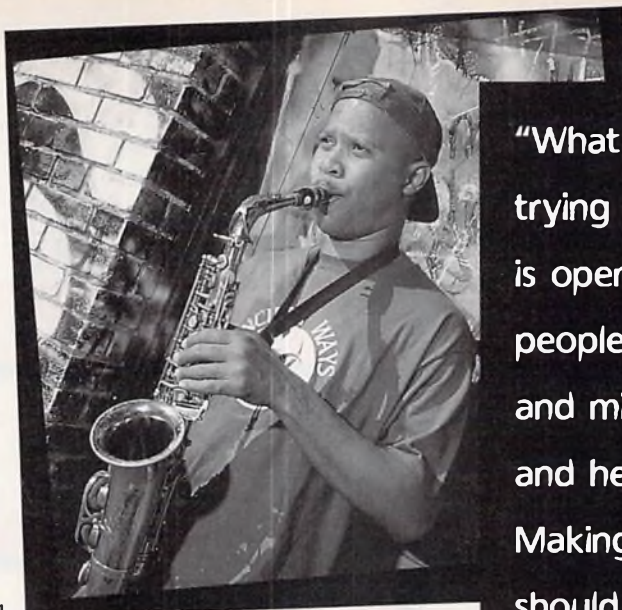
in Oakland's Fruitvale district will buzz with informal sessions.

While Coleman will bring his street-informed group Metrics to town, the saxophonist leads two other bands these days: Five Elements and the Mystic Rhythm Society. His latest Five Elements album, *Curves Of Life*, the first live club recording by his longtime band, was recently released on RCA Victor (see "CD Reviews" Sept. '96). The disc captures Coleman's band (keyboardist Andy Milne, bassist Reggie Washington and drummer Gene Lake with special guest David Murray and lyricists Black Indian, Sub-Zero and Kokayi sitting in) in a balancing act between form and freedom as they romp through a set of jazz, funk and hip-hop-infused tunes. The album represents one part of a three-disc boxed set of live recordings issued on BMG/France. The other two discs—one by Metrics (*The Way Of The Cipher*) and the other by the Mystic Rhythm Society (*Myths, Modes And Means*)—are slated to be released domestically in October. Also planned for fall release is the recorded documentation of yet another Coleman adventure that took place in Havana, Cuba, last February.

As Coleman takes his jazz to the streets of San Francisco, he'll bring the street into his jazz as well. He plans to integrate the contributions of street artists he meets into new Metrics material to be premiered at Stanford Jazz Workshop and Upper Room concerts. "We want to be able to reach more people, especially the poor and disadvantaged, and work directly in their communities. That's what our grant funding is all about."

Coleman's grant proposal for grassroots jazz education proved to be a perfect fit with the aims of the Lila Wallace-Reader's Digest Fund. The organization annually awards project grants to programs that enhance the cultural life of communities and encourage participants to make the arts and culture an active part of their everyday lives. In his grant application, Coleman wrote, "I want to simulate the concept of community in a musical environment. A main goal of mine is to extend the idea of what improvisational music can achieve in community settings in a modern society."

According to Rory MacPherson, the Lila Wallace Fund's senior program associate, Coleman's commitment and emphasis on exploring improvisational concepts with young artists gave the saxophonist an edge in the stiff grant competition. "The whole project sounds real special,"



MacPherson says. "The idea of an artist with the ability and dedication Steve possesses coming into a community for a five-week residency is remarkable."

Coleman launched his jazz- and funk-influenced Five Elements band in 1981, three years after he arrived in New York from his Chicago stomping grounds. And even though he delved into several other projects throughout the '80s with various sidemen as well as with such M-Base offshoots as Strata Institute, Five Elements remained his primary arena for creative expression.

But Coleman was restless. Even when the BMG Novus imprint signed Five Elements in 1990, he was also thinking of a more street-oriented, gritty group to work on music representing the diversity of the African diaspora. In 1994, Novus released the six-song EP disc *Tale Of 3 Cities*, recorded by Coleman and Metrics, which included Five Elements members augmented by rappers and a percussionist.

"Metrics for me represents the music I grew up on, like funk, r&b, Motown," Coleman says. "That's the blues of my generation. Most jazz people think of the blues as Muddy Waters. But when I think of the blues, I'm not thinking specific song structures or a 12-bar form. Just like Billie Holiday and Lester Young said in interviews, I think of blues as the feeling of regular people, not a style. It's not pretentious music, it's not thought-out and it's not something you have to go to school to get trained to play. The blues in schools is distilled and stylized. The blues I grew up with was sung by people like James Brown who were expressing everyday experiences. That's what the blues of today should be like, too—and that's being played on the streets by rappers and

"What I'm trying to do is open people's ears and minds and hearts. ... Making music should really be just that simple."

hip-hop artists."

Coleman insists that he's never been interested in creating a commercial jazz-meets-rap project. No MTV stars like Snoop Doggy Dog here. Instead, he sought out rappers from freestylin' jam sessions in Philadelphia, Washington, D.C., and Chicago. He found simpatico collaborators, aimed his sights on projecting a musical message to "the brothers and sisters on the street" and set out to express the blues of '90s urban living.

Meanwhile, Coleman was conceptually embarking on another ensemble, the Mystic Rhythm Society, formed in 1994. Its mission: to express the more esoteric, spiritual side

of life. "The structure of the music comes from a philosophical space," says Coleman. "The Mystic Rhythm Society is definitely in the air somewhere. Metrics is definitely on the earth. Five Elements exists somewhere in between."

MRS, whose music is best described as a mesmerizing mix of beats, chants, raps, impressionistic soundscapes and widespread improvising, is currently composed of Five Elements members as well as several Bay Area musicians, including keyboardist Vijay Iyer, koto player Miya Masaoka and percussionist Josh Jones, whom Coleman met during his first residency. "They bring a certain laid-back but creative vibe to the music. In New York, the scene is creative, but it's also fast-paced and raw. In San Francisco, Berkeley and Oakland, there's this idealistic, almost space-head kind of thing that I like. Mystic's music is modal, more coloristic and sustains feeling over a longer period of time, unlike Five Elements, which plays a more mercurial style of music with lots of fast changes."

It was back in the fall of 1994, when Coleman was rehearsing MRS at his rented Oakland home, that he met Jean-Paul Artero, owner of the new Hot Brass club in Paris. Artero had heard about the Coleman retrospective in June 1994 at Zanzibar in New York City. The now-defunct club had hosted the alto saxophonist playing several nights with three different bands: Five Elements, Metrics and Renegade Way—a horn collective that at the time featured Joe Lovano, Craig Handy and Greg Osby.

Artero asked Coleman to do a similar engagement at his club. A few months later, in March 1995, the leader was holding forth at Hot Brass for another extended run, this time with Five Elements, Metrics and MRS taking the place of Renegade Way. The concerts were recorded by BMG/France.

MRS also figured prominently in Coleman's latest foray into new musical expression: his journey to Cuba to collaborate and record with AfroCuba de Matanzas, a folkloric group that has upheld African song forms and traditions that no longer exist even on the mother continent. Again, BMG/France recorded the sessions, which took place after several days of Coleman and crew cultivating a musical exchange with the Cubans at a rented house in Havana.

The experience was modeled after his California residencies, with Cuban saxophone player Yosfany Terry acting as Coleman's linguistic and cultural interpreter. "Yosfany was my Mario Bauza," he says in reference to the Cuban who mentored Dizzy Gillespie in merging Afro-Cuban music with jazz in the '40s.

The fruits of that collaboration will be released this fall by BMG/France as well as by RCA Victor domestically. With the

other two-thirds of the Hot Brass sessions due out Stateside at the same time, there promises to be a bumper crop of Coleman produce. When asked if he thinks he's guilty of flooding the market for material gain, Coleman laughs at the charge: "Hey, the driving force behind all this is definitely not economics."

What about all these residencies, then?

Does he see himself emerging as one of today's most industrious jazz missionaries? Coleman pooh-poohs the notion, insisting that he's not even operating in the j-word realm. "What I'm trying to do is open people's ears, minds and hearts. I want to give snapshots of what it means to work collaboratively and creatively. Making music should really be just that simple." **DB**

#### EQUIPMENT

Steve Coleman plays a Selmer Mark VII alto saxophone. He uses a Vandoren Java A55 mouthpiece with Vandoren V16 #3 reeds or Java #3 reeds.

#### SELECTED DISCOGRAPHY

##### as a leader

*MYTHS, MODES AND MEANS*—BMG France

31692 (The Mystic Rhythm Society)

*THE WAY OF THE CIPHER*—BMG France 31690

(Metrics)

*CURVES OF LIFE*—RCA Victor 31693

(Five Elements)

*DEF TRANCE BEAT*—RCA/Novus 63181

(Five Elements)

*A TALE OF 3 CITIES*—RCA/Novus 63180

(Metrics)

*THE TAO OF MAD PHAT*—RCA/Novus 63160 (Five

Elements)

*DROP KICK*—RCA/Novus 63144 (Five Elements)

*RHYTHM IN MIND*—RCA/Novus 63125 (Kenny Wheeler,

Von Freeman, Tommy Flanagan, Ed Blackwell,

Dave Holland, et al.)

*BLACK SCIENCE*—RCA/Novus 3119 (Five Elements)

*RHYTHM PEOPLE*—RCA/Novus 3092 (Five Elements)

##### with Cassandra Wilson

*JUMPWORLD*—Verve 834 434

*POINT OF VIEW*—Verve 834 404

##### with Dave Holland

*EXTENSIONS*—ECM 21410

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*JUMPIN' IN*—ECM 21269

##### with various others

*PHASE SPACE*—DIW 865 (Steve Coleman &

Dave Holland Duo)

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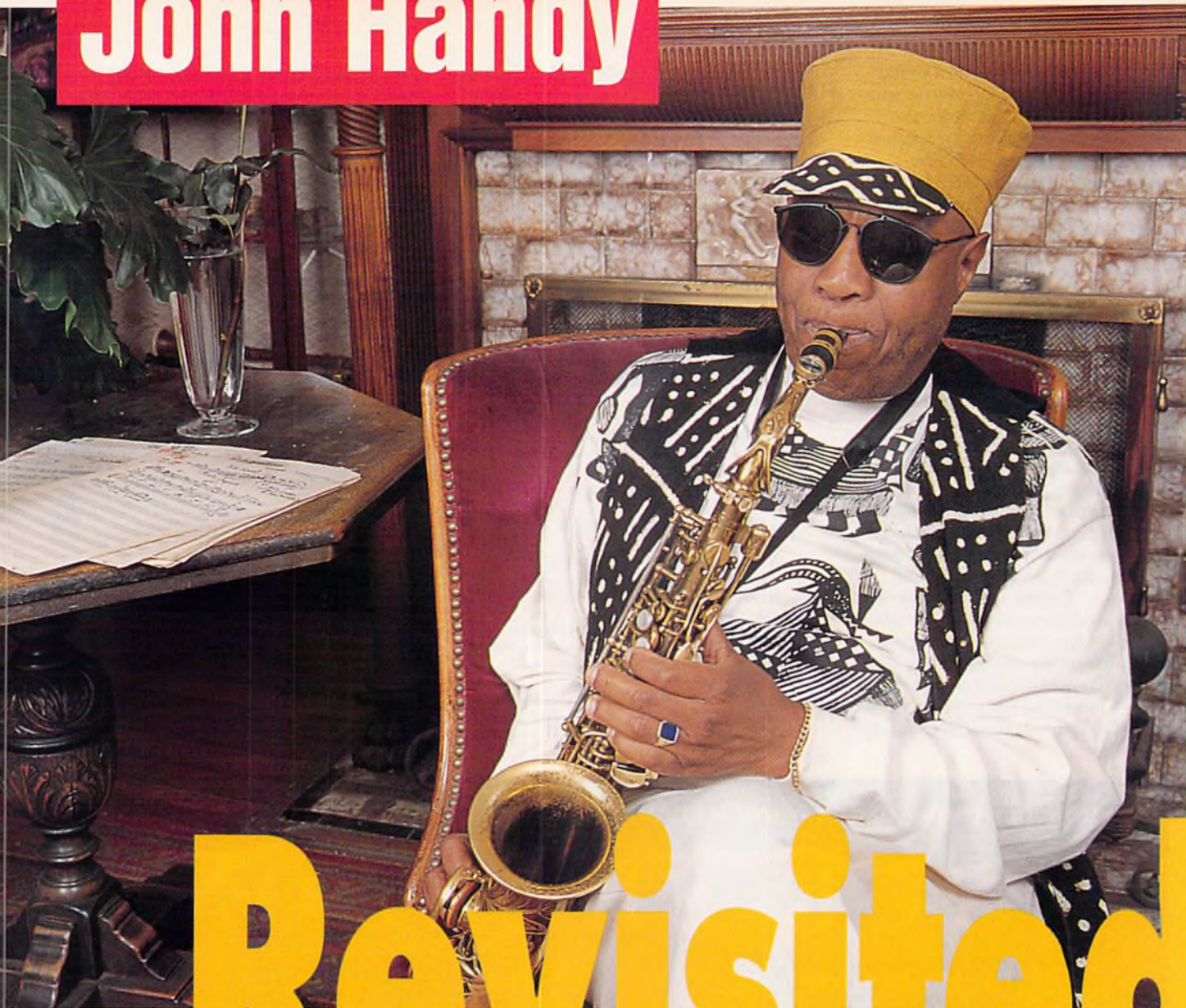


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# John Handy



# Revisited

By Philip Elwood

**W**hen John Handy reunited his mid-'60s quintet for the 1994 Eddie Moore Jazz Festival, little did he realize how momentous an event the show at Yoshi's jazz club in Oakland would be. After all, while his 1965 *Live At The Monterey Jazz Festival* album had been widely heralded at the time of its release as a landmark recording by fans and critics alike, it had been out of print for several years and never issued on CD.

In reassembling the band for the first time in 28 years, Handy wasn't trying to recapture the glory days, he was simply responding to a request by festival programmer Jessica Felix to do something special for the annual weeklong event dedicated to the late Oakland drummer

with whom Handy had frequently gigged (see "Riffs" Nov. '94).

As Handy set the reunion in motion, word of the show spread, and both sets sold out quickly. Lines formed three hours before the doors opened, and once inside concertgoers were abuzz. Guitarist Jerry Hahn had flown in from Denver, violinist Michael White from Seattle, bassist Don Thompson from Toronto and drummer Terry Clarke from a Helsinki gig.

The same band that excited the Monterey audience nearly three decades earlier with its pioneering set of electrified jazz made its way to the stage as the crowd stood and cheered. By the time Handy and company had completed their set of "Spanish Lady," "If Only We Knew" (the two numbers on the original LP) and

the Hahn showcase "Blues For A High-Stringed Guitar," everyone realized that something very special had happened.

"It was more like a love-in than a reunion," said Delano Dean, proprietor of San Francisco's long-gone Both/And club, where the original quintet first made its mark back in the summer of 1965.

Now two years after the date, not only is there a new release of the quintet's reunion, *Live At Yoshi's Nitespot* (available through Ethereal Music in the U.S.: 800-453-8437), but Koch Jazz, under a licensing agreement with Columbia, has resurrected the 1965 festival performance. And even though all the band members went their separate ways again after the one-time historical reunion concert at Yoshi's, could it be with all this

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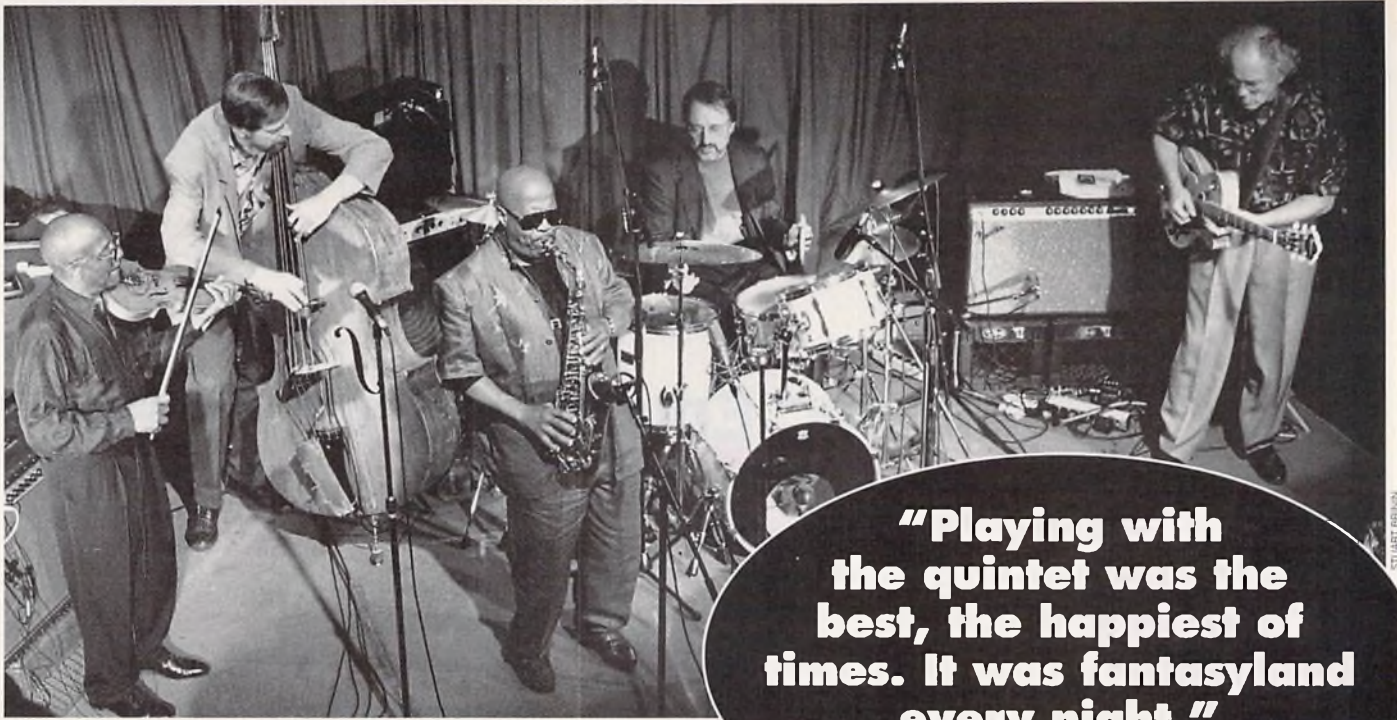
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Handy and the reunited quintet at Yoshi's, 1994: (l-r) Michael White, Don Thompson, Terry Clarke and Jerry Hahn

**"Playing with the quintet was the best, the happiest of times. It was fantasyland every night."**

—bassist Don Thompson, referring to the Handy band

renewed interest that the group might reunite again and take to the road? Time will tell.

During the first show at Yoshi's, Handy beamed, and at one point commented, "We've had one rehearsal in over 28 years. That was yesterday, and tonight we're totally perfect." Recently, he recalled what the emotionally charged rehearsal was like: "When we gathered at my house, we were like family again. It was an other-world experience."

White agreed, commenting, "It was as if we had never broken up. We picked up where we left off."

So how does the leader, who continues to play regularly—and beautifully—in the Bay Area and on the touring circuit, feel about dialing up his old band mates for yet another run? Despite the urging of many friends and colleagues, Handy is reluctant to reorganize the quintet for the long haul. He's unsure whether or not he's ready to charge back into the commercialized music establishment. "I'm kind of laid back, you know," he said, masking a slight bitterness of past experiences with the recording and entertainment industries. "I suppose I should find a booking agent who could put together a number of good gigs for us." He paused, then, as if gun-shy, added, "but I don't know if I want to go through all that again."

Handy's former bandmates were not so slow to commit.

"I'd be there in seconds," said Thompson. "John's a musical giant, a master musician."

Clarke's reply? "Of course I'd tour. It's a shame this band isn't playing out there."

"We're still a viable group," said Hahn.

"That was clear at Yoshi's. Of course I'd join up. This band is too good."

And White? "We're not getting any younger. It would be beautiful to play some dates again."

The quintet hadn't been together very long when we played Monterey," noted Handy. "I'd played a Vancouver date with bassist Don Thompson and drummer Terry Clarke in 1964, and was determined to have them join my band at the Both/And club in San Francisco."

By the summer of 1965, Handy's unusual piano-less quintet was on a roll. White's violin (played into a mic) and Hahn's ringing, amplified-guitar sound joined Handy's sax as the front line. The Thompson-Clarke rhythm section was also getting recognition as one of the most imaginative and musical in the business.

"John was, and still is, one of the great jazz saxophonists," said Thompson. "Playing with that quintet was the best, the happiest of times. It was fantasyland every night."

Throughout the summer at the Both/And, the quintet roared through material that Handy had been working on over the years. "I wrote 'Spanish Lady' in a half hour when I took a train up to Vancouver," Handy noted. "And by the way, the [lady in question] wasn't an anonymous reference. I tried to capture the kind of bold rhythms that flamenco dancer Carmen Amaya put into her performances. I was a big fan of hers—she is the Spanish Lady."

Jimmy Lyons, general manager of the

Monterey Jazz Festival, visited the Both/And and immediately signed Handy's quintet to perform there that September. The group only played "Spanish Lady" and "If Only We Knew" (a tune Handy had written for a composition class at San Francisco State in 1956) at the festival. But that was enough to make the show a memorable one.

Thompson and Clarke's pulsing, water-fall-like rhythms backed the flowing sax/violin/guitar lines. Though the nearly 20-minute take of "Spanish Lady" captured the crowd's fancy, the 27-minute "If Only We Knew" displayed astonishing ensemble spirit and ingenuity. Somewhat freer rhythmically, the tune offered plenty of solo space within its simple framework.

The band members still vividly remember their Monterey coup.

"I was terrified when I walked on stage and saw thousands of people sitting there," recalled Clarke.

"We played like it was a matter of life and death," said Hahn. "I was scared to death and had the shakes, but we all survived."

A number of ironies surrounded the quintet's Monterey appearance. Handy had played in the Charlie Mingus band's sensational, show-stopping "Meditation" performance the year before. But in '65, it was Handy's quintet performance that wowed the crowds. The group's set preceded another appearance by Mingus, who became furious at his placement in the program. He was so riled that he

stomped off the stage playing "When The Saints Go Marching In," after leading his band through an abbreviated set.

Handy also reports that the decision to record the performance came at the last minute. "It was only accidentally recorded," he said. "As I climbed up the backstage steps I saw [recording engineer] Wally Heider standing alongside his truck. I called to him and asked him to tape my set. When I picked up the reel afterwards he charged me \$70. Later I discovered he recorded us on used tape."

Handy sent the tape to Columbia Records' John Hammond, who had caught wind of the quintet's shows in San Francisco and expressed interest in recording the band. The tape was in such poor condition that Hammond wasn't sure his engineers could clean it up enough to make a master. But they did, and the album was released early the next year. Fans and critics greeted it with enthusiasm. In *Down Beat's* May 19, 1966, issue, Jack Lind commented, "Handy's re-emergence is causing considerably more than a ripple. The 32-year old has reappeared as a mature, exciting musician who has become one of the most discussed men on the West Coast."

In that same issue, Pete Welding, in his four-star LP review of the Monterey jazz performance, wrote, "On the evidence of this recording, it is easy to hear why the Handy quintet created such an impact ... it is patent that Handy's is an exciting and provocative group."

Following the success of its live recording, Handy's group toured and recorded the follow-up, *The 2nd John Handy Album*, in 1966 with the same quintet personnel. Subsequent Columbia releases featured different members after Thompson and Clarke returned to Canada and White opted out of touring.

Fast forward nearly 30 years to the Koch Jazz label's decision to reissue *Live At The Monterey Jazz Festival* (the follow-ups have also been licensed for future rerelease). Not only did Koch's digital processing editors virtually eliminate all the background rumbles of the original tape, but label director Donald Elfman reports that the original sequence of the tunes as played at the festival has been reestablished on disc (the original record had "Spanish Lady" as the first track when the concert actually began with "If Only We Knew").

Elfman, who played the album more than any other record in his collection when it first came out, said that reissuing it was very special to him personally. "Great music like this deserves to be revisited."

Most Monterey Jazz Festival weekends over the years have been identified with a certain artist's performance. In 1965, it was John Handy. At 1994's Eddie Moore commemoration, Handy's performance

again proved to be the centerpiece of that festival. Not bad. Handy and his quintet are batting a thousand.

Special moments in jazz history rarely get revisited. Too often other factors—impossible schedules, personality conflicts, sour business dealings, death—intervene. Here's hoping Handy and his electrifying quintet see fit to fight the odds and take to the road once more. **DB**

*Down Beat San Francisco correspondent Dan Ouellette contributed to this story.*

## EQUIPMENT

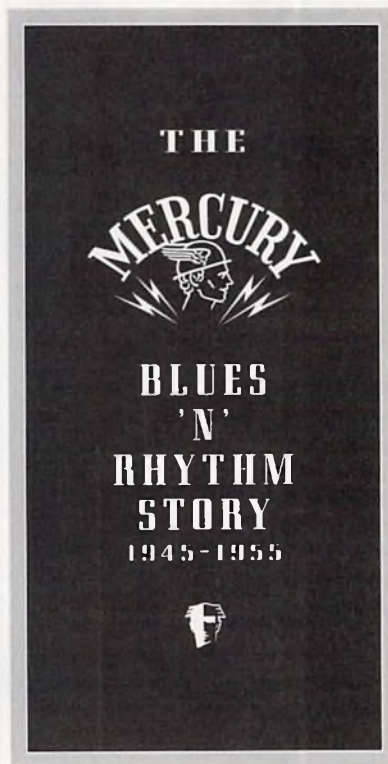
Handy plays Selmer saxophones with Rico reeds.

## SELECTED DISCOGRAPHY

*LIVE AT THE MONTEREY JAZZ FESTIVAL*—Koch Jazz 3-7820  
*LIVE AT YOSHI'S NITESPOT*—Elation/Boulevard 973471531  
*JOHN HANDY'S MUSICAL DREAMLAND*—Elation/Boulevard 973471515  
*EXCURSION IN BLUE*—Quartet 1005 (Rulus Reid, Jim McNeely, Buddy Montgomery, Billy Hart, Eddie Marshall)  
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# Glenn Miller

## 'I Don't Want A Jazz Band'

By Dave Dexter Jr.

*It's been 50 years since his mysterious disappearance. And yet the allure of swing era big band leader/trombonist Glenn Miller continues. Recently, what are believed to be his last surviving recordings, completed just two weeks before his disappearance over the English Channel in December 1944, have been unearthed. The two-CD Glenn Miller—The Lost Recordings, considered by some to be his greatest achievement, is part of a bigger campaign by RCA Victor to reissue other Miller titles this fall. The following "Classic Interview," from our Feb. 1, 1940, issue, highlights Miller's strangely relevant thoughts on "real jazz" at a time when his big band was gaining wide acceptance.*

**I** haven't a great jazz band, and I don't want one." Glenn Miller isn't one to waste words. And he doesn't waste any describing the music his band is playing these nights at the Hotel Pennsylvania here. Soft-spoken, sincere and earnest in his conversation, Miller is now finding himself at the top of the nation's long list of favorite maestri.

"We leaders are criticized for a lot of things," says Miller. "It's always true after a band gets up there and is recognized by the public. Some of the critics, Down Beat's among them, point their fingers at us and charge us with forsaking the real jazz. Maybe so. Maybe not. It's all in what you define as 'real jazz.' It happens that to our ears, harmony comes first. A dozen colored bands have a better beat than mine.

"Our band stresses harmony. Eight brass gives us a lot of leeway to put to use scores of ideas we've had in mind for a long time. The years of serious study I've had with legitimate teachers finally is paying off in enabling me to write arrangements employing unusual, rich harmonies, many never before used in dance bands."

Glenn isn't fooling, either. How he was the first to use a clarinet lead above four saxes is fairly old stuff at this late date. And how he went on from there to experiment with trombone-trumpet combinations to achieve entirely original



ensemble effects is what is keeping the Miller band a step ahead of the competition.

In recent weeks reports blossomed that Miller, hearing Bob Chester's band, which employs a somewhat similar instrumental style, "hit the roof" and demanded that RCA Victor drop the Chester band from its list of recording combos. No report could be more untrue. Leonard Joy, Victor chieftain, was checked for verification and denounced the rumor.

"Neither Glenn nor any members of his orchestra has ever approached RCA Victor regarding the Chester band," said Joy.

Small talk irks Glenn. He's no tin god, and he has his faults like all of us, but he isn't the kind to bellyache about

competition. He's had plenty of it, all down the line, and until eight months ago, when his platters started clicking and sent the band's stock up bullishly to the heights, he was a pretty sad and disillusioned guy.

"I thought I had swell ideas and wonderful musicians," he recalls, "but the hell of it, no one else did."

Then it happened. Glenn remembers the night, and so does his wife. "We were playing in the Meadowbrook early last spring," he says, "and up front, all of a sudden, the band hit me. It was clicking. For the first time I knew it was playing like I wanted it to. It sounded wonderful. I didn't say anything—just drove home and told the wife. But I prayed it would last."

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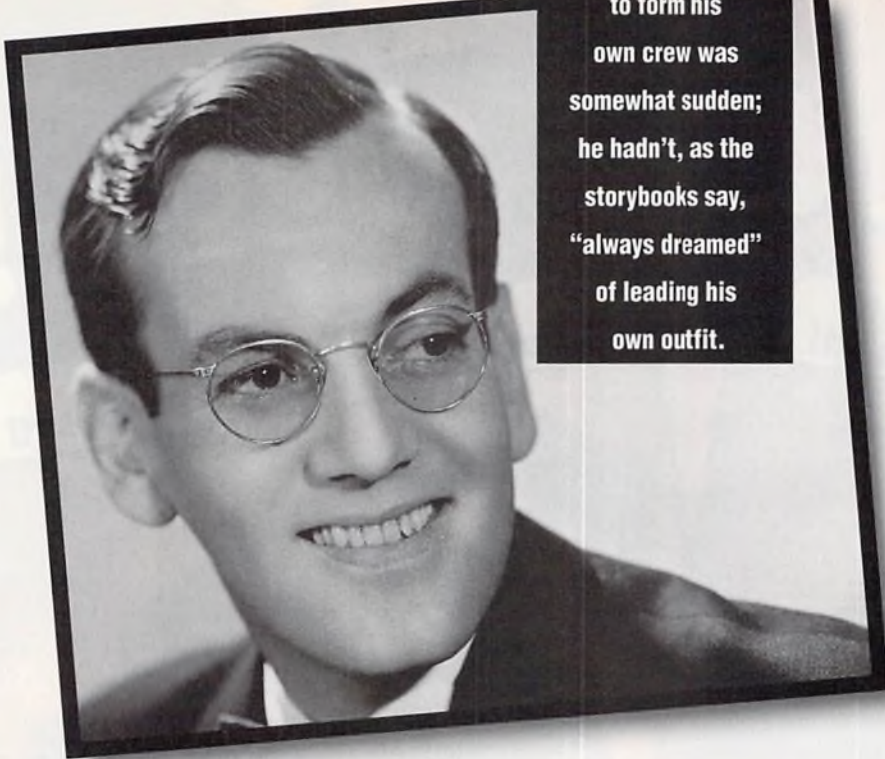
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His decision to form his own crew was somewhat sudden; he hadn't, as the storybooks say, "always dreamed" of leading his own outfit.

section man, Glenn Miller on trombone don't bob up often. That's why Glenn chose to organize a band that stresses excellent musicianship and perfect ensembles rather than a band that gets by on one hot soloist jumping up after another to take hot choruses.

The men in the Miller band? Once he starts talking, Miller won't stop. They're all great. And they were "great" before last Christmas Eve when they all got together, pooled their money, purchased a huge shiny new Buick Roadmaster for their boss, and presented it to him in the lobby of the Pennsylvania Hotel a few hours after the band had broken a 14-year attendance record up in Harlem at the Savoy Ballroom.

But Gordon "Tex" Beneke—the young and hungry tenor man whose name rhymes with "panicky" except for the "a"—is Glenn's fair-haired boy. Miller claims Tex, in another year, will be acclaimed by even the righteous guys as great a man as Hawkins. Already Glenn says Tex is the greatest white tenor alive.

But back to the music. Glenn doesn't want a strict jazz band. Of course he likes the pure stuff himself, and he admits Louis Armstrong's old Hot Five and Hot Seven discs of the early 1920s have given him a lot of ideas that he used to advantage. "But the public has to understand music," he says. "By giving the public a rich and full melody, distinctly arranged and well played, all the time *creating* new tone colors and patterns, I feel we have a better chance of being successful. I want a kick to my band, but I don't want the rhythm to hog the spotlight."

Just one more slant on Glenn Miller's way of thinking. Smart? Not long back he pulled Tommy Mack out of the band to make him manager of the band. Tommy plays trombone. So when Glenn, rehearsing for a record date or a broadcast, wants to step into the control room to check balance, intonation and the like, Tommy drops back, sets up his sliphorn, and no time is lost. The band sounds exactly as it will sound with Glenn riding along with the other three trombones later.

Glenn Miller deserves every break he's gotten. Plenty of the big guys refused him help when he needed it. He's had to fight for every break. Now that he's at the top he can look back and grin, but he doesn't hold a peeve for anyone.

Meanwhile, he's working harder than ever. He remembers reading in Winchell's column a few years back that you meet the same people on the way down that you met on the way up. Some of those people Glenn doesn't want to mix up with again.

DB

It did.

Later on, the second spurt hit the band the same way.

"We were then at Glen Island Casino, and it hasn't been long ago," says Glenn. "Bang—again the boys hit me hard. They sounded wonderful, better than ever before, better than any band I had ever heard. When I drove home that night I knew we had hit the top. And believe me, from that night on everything broke right. My problem now is to keep it there. I don't expect any more bangs coming right off the stand at me any more."

Glenn thinks Benny Goodman is the hardest working leader in the business. His admiration for Benny, as a friend and as a clarinet-playing leader, isn't easy to restrain. Glenn today will do battle arguing that BG is the greatest clarinetist ever to lick a reed. And he doesn't hide his admiration for Benny. The two get along great, and why not? They've known each other 15 years, shared rooms, split dimes to eat and risen to fame similarly.

Actually, this Miller man is a quiet sort of guy. He does little back-slapping, employs less loud talk. When he discusses his band, you feel a subtle sarcasm behind his words, because for nearly two years he worked like a fool, borrowed money, traveled constantly and fought like a wild man to keep his band—and his ideas on dance music—intact. He doesn't gloat about his victory today. He's too big a man, and he is wise enough to know that a great group can slip fast. He's proud that he has a band of virtual "unknown" kids in his crew, kids which he found himself and which he has

taught personally. Most of them are in their early 20s; all of them have become professionals since Goodman made his historic rise.

"I had a time with some of them," he declares. "Take Hal McIntyre on alto. He phrased, breathed and played in every respect like he was playing with Benny's band. I pointed out that *maybe* there was another way to play sax in a section, and we slowly worked out the style we use now. It was tough, but all the boys know what I want, and they're fast to learn."

Result? Miller's saxes are the most famous in the land today.

For the records, Miller was born March 1, 1905, in Clarinda, Iowa. But he didn't stay in the corn country long. His parents moved to Denver, and out there, in the land of the Rockies and the "tall" air, Glenn learned to play trombone. He was still a moppet when he started playing professionally.

Glenn first became prominent, nationally, while with Ray Noble's first American dance band five years ago in New York. It was a great outfit—Miller, Spivak, Mince, Cannon, Freeman, Irwin, Thornhill, D'Andrea and a lot of other terrific musicians were members. And it was with Noble that Glenn worked out his early ideas on harmony. He also played with the Dorsey brothers' band. His decision to form his own crew was somewhat sudden; he hadn't, as the storybooks say, "always dreamed" of leading his own outfit.

Glenn doesn't claim to be a star soloist on his horn. Not as long as Tommy Dorsey lives. Tommy, to Glenn, plays the greatest tram in the business. But as a

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It all blossomed for Sam at Blue Note in the mid-1960s. On *Fuchsia Swing Song*, *Contours*, *A New Conception* and *Inventions and Dimensions*, Sam established himself as someone special among the avant garde, a musician determined to extend the line, not break with it. Listening again now to his soloing reveals him to be the very ideal of the personal artist. He develops a song in stages, exploring the dynamics of attack and then slur, running freely and then with such intricacy you'd have no idea another aesthetic is within his grasp.

This Mosaic set (5 LPs or 3 CDs) gathers all four Rivers-led sessions as well as unreleased alternate takes. The three alternates on "Downstairs Blues Upstairs" followed by the master used on *Fuchsia Swing Song* are a stunning example of a piece taking shape before your ears.



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## A Challenge From God

**M**ost people felled by a stroke would probably spend at least some time grumbling or stewing with self-pity. Not soul-jazz keyboardist/singer Les McCann, who looks at the diabetes-related illness that knocked him for a loop last year as "a great lesson and challenge from God."

McCann, perhaps best known for the best-selling 1970 live-at-Montreux album *Swiss Movement* he did with saxophonist Eddie Harris, says he is now "45 percent back to normal. My fingers still feel weird, but my right hand is almost all better. And I'm walking good, too."

The recovery process that took place in Germany and at his home in Los Angeles didn't dramatically slow this deep-thinking and prolific musician and painter. Recently issued on MusicMasters is McCann's 44th album as a leader, *Listen Up!* The album opens with the McCann-penned "Someday We'll Meet Again," which sets a lively tempo for the rest of the disc. McCann stretches his soulful vocal chops on two tracks: the ballad "When I Fall In Love" and the title tune, constructed from a bass riff he devised to strengthen his left hand. Helping out at the sessions were George Duke on acoustic piano, saxophonist Ernie Watts, Dori Caymmi on acoustic guitar and electric guitarist David T. Walker, among others.

The stroke occurred Jan. 21, 1995, in a hotel before going on stage as McCann and his Magic Band wrapped up a three-week tour of Germany. The following day, the keyboardist was supposed to return home to California. Instead, "I remember reaching for these chords and wondering why they weren't happening," McCann said. "That's when I knew something was really wrong."

McCann spent the next six weeks at a hospital in the small German town of Celle, his right side paralyzed. It was an experience McCann cherishes because of the close friendships he forged there. "They didn't know who I was," he said. "And they couldn't figure out why so many people came to visit me. The local jazz society would bring me water without bubbles, fruit, flowers, CDs, the famous International Herald-Tribune. It was a wonderful experience. True love.



Les McCann

"Here I was in some place where I could not speak the language and these people took me as me and displayed so much love. The day I left, everyone who wasn't working at the hospital that day all came back to town to say goodbye. If I was a rich man, I'd go back there tomorrow. I need to go back, not only to finish the concert, but to visit those people at the hospital."

McCann said he was never afraid after the stroke and during recovery. "I had faith in the God within me and I knew I would be OK no matter what. We're all here for very limited time, and whatever experiences we have, we must make the best of it. I realized I had nothing to fear, and that was a great lesson to me. When you're in the hospital, you can lie there and worry and put yourself through a bunch of changes, or with faith in God just let go and realize, 'This is where I am. What are you gonna do? Run?'"

McCann—who turns 61 on Sept. 23—was first noticed as a member of Gene McDaniels' backing band in 1959. He formed his own trio the next year and has remained popular ever since as a dependable, bluesy jazz pianist blessed with an earthy vocal delivery. A twin-CD set, *The Les McCann Anthology* (Rhino/Atlantic), contains collaborations with Harris, the Jazz Crusaders, Groove Holmes, Ben Webster, the Gerald Wilson Orchestra, Stanley Turrentine and Lou Rawls.

*Swiss Movement*, cut at the 1969 Montreux Jazz Festival as a series of little-rehearsed soul-jazz vamps, featured not only tenor saxophonist Harris but trumpeter Benny Bailey, bassist Leroy Vinnegar and drummer Donald Dean as well. "I remember that nobody showed up for rehearsals before we went to Europe to play the festival," McCann said. "We didn't have time. And we had only hired

the trumpet player the night before. We told him to play on this one chord and he was used to playing a bunch of changes. We gave him something easy and he thought it was complicated. So, we walked on stage singing the chords to each other. After the concert was over, I went back to my hotel almost in tears thinking it had come off terribly."

Actually, the album caught on big-time, helping to popularize the soul-jazz sound at the root of much '70s jazz-rock fusion. In recent years, the big hit from that album, "Compared To What," and about 20 other McCann tracks have been sampled by hip-hop producers and rappers. "I'm so happy that young people like my stuff when they hear it, even though they only take a little section out of a song," McCann said. "They say it's something they haven't heard before. That leads to other discoveries. I could be the most sampled non-rapper there is!"

As for *Listen Up!* McCann said the title track came about as the culmination of being able to move his left hand. "I had to relearn how to do everything," he said. "There are still things the fingers want to do, but they won't go there."

In addition to *Listen Up!* a remastered version of *Swiss Movement* was recently issued by Rhino/Atlantic with a bonus track and a video of the concert. McCann's name can also be found on yet another new CD, a *Piano Jazz* duet date with Marian McPartland on the Jazz Alliance label, taken from her National Public Radio series.

McCann said he is sure years of being overweight triggered the diabetes that led to the stroke. "The greatest lesson I've ever learned was to look at everything that's happened in my life as a golden gift. Even the most vile, worst thing somebody did to you is a challenge to learn to forgive." —Fred Shuster



Allan Harris

## Sweet Lyricism, Sad Irony

**U**nless you pay close attention to jazz developments in Europe, chances are you have never heard of Alan Harris. But it's a good bet that upon hearing his luscious ballads and exuberant uptempo tunes you won't forget him.

Save for a few of his own compositions, most of the tunes he sings are timeless standards. And the Pittsburgh-bred Harris—his voice a funkier version of Tony Bennett's, though he counts Satchmo and Nat Cole among his influences—captures all the sad irony of "Everything Happens To Me," all the sweet lyricism of "The Nearness of You."

"I like songs that paint a picture, songs that tell a story," he says of the selections on his latest CD, *It's A Wonderful World* (Mons). "These tunes, I think, are the best showcase for my voice."

While there is no questioning his ability to get inside a Hammerstein, Porter or Mercer lyric, Harris also possesses an instrumentalist's feel for a riff. His knack for vocalese leaps from the speakers on Charlie Parker's "Yardbird Suite," from his first Mons album, *Here Comes Allan Harris* with the famed 54-piece Metropole Orchestra conducted by Rob Pronk.

"Carmen McRae did a version of this tune in 1955," he recalls. "And at the time she was singing it in concert—I have been told—Bird was dying at the Hotel Stanhope. I'm not sure whose lyrics they are, but I've added my own touch."

Even with its pop edge, Harris' voice has not brought him the throng he seeks. "When it comes to male vocalists, especially if you're black, there's only room for a couple at a time," he says. "Right now it's Kevin Mohagany—who I love. It seems they pick one guy and stay with him until they use him up."

As he waits his turn "to be used up," Harris is busy planning an American tour for the fall. And by that time or soon after he hopes Allan "who?" will be popularly known as Allan Harris. —Herb Boyd

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**KEY**

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## Cedar Walton

**Composer**  
Astor Place 4001

★★★★

I've got one gripe with today's lionized youngsters. It's not their chops, their suits or their hype. It's their inability to write. For some, that may come with experience, but many great jazz tunes were composed by players in their 20s. *Composer* may not include another "Bolivia" or "Mosaic" (just two of Cedar Walton's best-loved achievements written when the 62-year-old was a relatively young man). But it lives up to its name, no question. Furthermore, it shows what a real writer can do without anything too fancy up his sleeve.

Walton is undramatic, relying on a genius for sophisticated harmonies and unique voicings. And where the record may feature him as a writer, it also shows off his decades of sessioning—his piano solos have virtually the same level of intrigue and logic as his tunes. Of the nine original pieces on *Composer*, only two have appeared in other contexts. The deceptively intricate "Hindsight" features unison piano/bass lines (a frequent device on this outing) that offset the horn parts; "Groundwork" sports a standout theme, heated up by top-brass blasts by Roy Hargrove and a monsoon of swing courtesy of McBride and Lewis.

The rest is brand new, including a gentle, urbane thing called "Underground Memoirs" (quiet Hargrove, very lovely!), a Latin slink called "Theme For Jobim" so elegantly simple that Antonio Carlos himself could've scripted it, and a lighthearted swinger aptly titled "Happiness." One aspect of Walton's music is that it takes a while to unveil its deepest beauty. The unusual changes on the opening track, "Martha's Prize," for instance, seem more fascinating with each successive listen.

No knocking the rhythm section, Hargrove brims with ideas, Vincent Herring burns; and while I'm not always enamored of Ralph Moore's soprano, he sounds fine here (particularly on tenor). But Walton's the one "caught" in the spotlight beam—not just a composer's composer, a listener's composer. —John Corbett

**Composer**—*Martha's Prize; The Vision; Happiness; Minor Controversy; Hindsight; Underground Memoirs; Theme For Jobim; Groove Passage; Groundwork.* (61:11)

**Personnel**—Walton, piano; Roy Hargrove, trumpet; Vincent Herring, alto saxophone; Ralph Moore, tenor and soprano saxophones; Christain McBride, bass; Victor Lewis, drums.



## Greg Osby

**Art Forum**  
Blue Note 37319

★★★★½

A lot of listeners have been waiting for Osby to end the string of half-assed hip-hop experiments and get back to the prog bop at which he sounds so masterful. Those who have seen the saxophonist with Andrew Hill, or heard the two Blue Note discs they cut together, probably realize that Osby is esthetic kin to anyone who can turn idiosyncrasies into assets. That's certainly what happens here, on his first acoustic record in years.

The backbeat and unk-fay is MIA on *Art Forum*—pop gloss and rap loops are nowhere to be found. A blessing for sure, because Osby sounds like one of modern jazz's most inspired improvisers when he's got meatier fare to cut through. If the hip-hop dates were body music, this a tonic for the head—some deeper stuff to ponder. Which prompts me to wonder if the

title's tacit meaning is art for 'em.

The meat I speak of comes not only from the saxophonist's horn, but the composer's pen. The tunes Osby wrote for the disc are shrewd. That's a trademark to a degree—he likes his music to have a sense of mystery. Maybe that's why he coalesced so creatively with Hill. Several of *Art Forum's* pieces, including the title track and "Mood For Thought," feel as if they could be part of the pianist's *Compulsion* or *Black Fire*, both enigmatic jewels. "Mood" craftily combines Robin Eubanks trombone, Bryan Carrott's vibes, Cleave Guyton's flute and James Williams' piano. Everyone becomes a colorist. Example? I've never heard Jeff Watts play so sensitively.

A feeling of control also enhances the session. Osby regulates his ideas with the scrutiny of a bookkeeper. If it's M-Base theories we have to thank for the way he negotiates changes on standards like "I Didn't Know About You" and "Don't Explain," then the movement's been valuable. The solo on the former is a masterpiece of elliptical thought, with logic as pliable as it is sure. Grace is another of the saxist's key elements; time and again he squeezes romance out of his phrases. Even minor moves—whether they dart or drift—add up to a weighty statement of some sort. Previously, his soprano has had the capability of waxing mushy; here, it stays cool. In an era where reed players cop Miles-era Wayne Shorter licks, Osby recognizes Wayne's neglected beauty in pieces like Weather Report's "Blackthorn Rose." By combining it with the deep elegance of Benny Carter, he creates an engaging style.

Though intricate, that style is ultimately turned into something idyllic. No matter how scripted its arrangements, there's a casual aura surrounding the date; it's like the ideas had been stacking up in the players' heads for months, and this is a chance for a calm, steady exhale. If that's the case, call the breath that blows through *Art Forum* a very fresh wind. I

# THE HOT BOX

CDs	CRITICS	John McDonough	John Corbett	Jim Macnie	John Ephland
<b>CEDAR WALTON</b> <i>Composer</i>		★★★★	★★★★	★★★	★★★
<b>GREG OSBY</b> <i>Art Forum</i>		★★½	★★½	★★★★½	★★★★
<b>URI CAINE</b> <i>Toys</i>		★★★½	★★★★	★★★★	★★★½
<b>BUDDY RICH</b> <i>Big Swing Face</i>		★★★★	★★★	★★★	★★★★

guess if you don't think like others, you won't play like others. —*Jim Macnie*

**Art Forum**—*Miss D'Meena; Mood For Thought; I Didn't Know About You; 2nd Born To Freedom; Dialectical Interchange; Art Forum; Don't Explain; Half Moon Step; Perpetuity.* (57:31)

**Personnel**—*Osby, alto and soprano saxophones; James Williams, piano; Bryan Carrott, vibraphone; Lonnie Plaxico, bass; Jeff "Tain" Watts, drums; Marvin Sewell, acoustic guitar; Robin Eubanks, trombone; Cleave Guyton, flute, alto flute, tenor saxophone; Alex Harden, bass clarinet; Darrell Grant, piano.*



## Uri Caine

**Toys**

jMT 697 124 100

★★★½

A good chunk of *Toys* is pianist Uri Caine's take on Herbie Hancock's music, during his mid-to-late '60s Blue Note period when Hancock was using more musicians. In fact, the album's title comes from one of the four Hancock tunes here. While Caine is clearly indebted to Hancock in more ways than one, however, most of *Toys* reflects Caine's music and personality.

Combining and recombining musicians, from duets to octets, Caine shows a definite knack for orchestration, flexibility and wit (ending *Toys* with the playful "I'm meshugah for my sugah" may be a tipoff to Caine's core personality—see p. 42). His debut *Sphere Music*, recorded in 1992, included saxophonist Gary Thomas, clarinetist Don Byron and drummer Ralph Peterson. They have returned and are joined here by bassist Dave Holland, trombonist Joshua Roseman, trumpeter Dave Douglas and percussionist Don Alias.

But Caine would be enough. Consider the leader's "Herbal Blue," a beautiful ballad waltz, and "Or Truth?" both trio numbers. Here, Caine's rhythmic and harmonic sensibilities showcase his affinities with not only Hancock, circa "Takin' Off," but '60s piano stylists in general. Without the horns there to take the music elsewhere, we hear Hancock's rolling right hand and delicate fingering, elements of McCoy Tyner's bittersweet lyricism and block chords, Chick Corea's speed and rhythmic dynamism, even traces of Andrew Hill's penchant for displaced notes and restrained drama. Shaken down, it's all Caine, '90s style.

The quartet piece "Yellow Stars In Heaven" is a rubato rumination featuring trumpeter Dave Douglas. Douglas' almost anthemic horn alternates between declaration and a moody walk next to and around Caine's ever-present,

funereal chords. Then there's Caine's festive, Latin dance "Time Will Tell," reprised later with his even more festive "OVER & OUT." Clearly, these guys want to break out, evidenced by the brief (if charted) polyphonic wailing that ends "OVER & OUT."

To return, the other facet to *Toys* is Caine's interaction with Hancock's music, beginning with Herbie's dark swinger "The Prisoner" and, in succession, "Dolphin Dance," "Toys" and "Cantaloupe Island." While the arrangements to "The Prisoner" and "Toys" stick pretty close to the originals, Caine's brief duet with Holland on "Dolphin Dance" and longer one with bass clarinetist Byron on "Cantaloupe Island" offer lamentations and wayward, bluesy funkiness, respectively. The effect on both is to

enhance the original melodies, one through disjointed, primary colors, the other by simply letting Hancock's playful spirit carry the day.

"Woodpecker," a swinging, uptempo burner with percussionist Alias along for the ride on congas, and the wacky duet with Douglas, "I'm meshugah for my sugah," featuring the trumpeter's unique muted voicings (and they are voicings), close the show on an up note.

Maybe it's a backhanded compliment, but I can't help wishing there was more of Caine the improviser. OK, everybody's playing here is strong; Holland and Peterson, in particular, are sensitive and robust. It's as if Caine's so busy jumping through any number of hoops, sharing an equal number of choruses, leaving one style and entering another, the musical



## Exuberant.

A grand new singing talent discovered by Ray Brown, Kristin Korb romps and romances on an assortment of twelve standards performed with Brown's trio—pianist Benny Green and drummer Greg Hutchinson—and expert guest soloists. Korb's spirited vocalese style will impress as she reinvents classics such as "A Night in Tunisia," "Ain't Misbehavin'," "Fever," and eight more favorites arranged by Ray Brown.



## Dazzling.

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## CD REVIEWS

a hungry band. Rich had left the security of Harry James eight months before to plunge into the business of leading a traveling band. It was not a growth industry in 1966. Only a handful of survivors of the swing era were still at it. Rich spared nothing, though, and the result was to be the last new big band to ascend to wide stardom and marquee power in America.

This early material (Feb. '67) suggests he might have thought at first he could do it with a book of hip originals ("Big Swing Face") and updated standards ("Love For Sale") by top arrangers. And, yes, they would become among his most requested pieces. But it was Bill Holman's imaginative chart on "Norwegian Wood" and the strong bass lines on pieces like "Wack Wack" and "Machine" that gave young audiences something to hear—and gave Rich access to the market he most needed. Though it would lead him occasionally into excess funkiness, even on original material, he mostly managed to embrace pop material on his own terms.

Of the nine new cuts here (titles 10 through 18), four appeared in different versions on other Rich LPs: "Chicago," "New Blues," the longtime Rich staple "Machine" and Bill Potts' lightly driving "Standing Up In A Hammock." The other five are new to me, with "Old Timey" being a real gem among long charts. Here also is Ernie Watts fresh out of Berklee on alto and Jay Corre on tenor, both making their first reputations. There are no lengthy drum showcases in this live set, only a series of expeditious but musical drum breaks on Art Wiggins' short "Apples."

The real pleasure is the band. Here is overwhelming evidence of the difference a drummer can make in a mass of trumpets and saxes. Any doubts, I refer you to the recent *Burnin' For Buddy* on Atlantic, in which other drummers take on this material in a band led by Rich alum Steve Marcus. Rich's mark remains no less evident here that it was a generation earlier in the Artie Shaw band.

—John McDonough

**Big Swing Face**—*Norwegian Wood; Big Swing Face; Monitor Theme; Wack Wack; Love For Sale; Mexicali Rose; Willowcrest; The Beat Goes On; Bugle Call Rag; Standing Up In A Hammock; Chicago; Lament For Lester; Machine; Silver Threads Among The Blues; New Blues; Old Timey; Loose; Apples.* (69:45)

**Personnel**—Rich, drums; Bobby Shew, Yoshito Muakami, Chuck Findley, John Scottie, trumpet; Jim Trimble, Ron Meyers, Bill Wimberly, trombone; Quinn Davis, alto saxophone; Ernie Watts, alto saxophone, flute; Jay Corre, Robert Keller, tenor saxophone, flute; Marty Flax, baritone saxophone; Richard Resnicoff, guitar; Ray Starling, piano; Jim Gannon, bass.

democracy he creates has a flattening effect on almost everything. (Hancock's approach with larger ensembles was to still operate as if he were writing mini piano jazz concertos.) Here's to more good chunks of Hancock's larger-ensemble material, with that winning emphasis on brass. And to Caine the player.

—John Ephland

**Toys**—*Time Will Tell; The Prisoner; Herbal Blue; Or Truth?; Yellow Stars In Heaven; OVER & OUT; Dolphin Dance; Toys; Cantaloupe Island; Woodpecker; I'm meshugah for my sugah (and my sugah's meshugah for me).* (69:37)

**Personnel**—Caine, piano; Don Byron, bass clarinet (2, 7, 9); Gary Thomas (1, 2, 6, 8); Ilute, tenor saxophone; Dave Douglas, trumpet (1, 2, 5, 6, 8, 11); Joshua Roseman, trombone (2, 8); Dave Holland, bass (1-8, 10); Ralph Peterson, drums (1-6, 8, 10); Don Alias, percussion (1, 5, 6, 10).



### Buddy Rich

**Big Swing Face**  
Pacific Jazz 7243

★★★★

There's a tape that's been passed among musicians and fans for years preserving a seismic temper tantrum Buddy Rich once laid on his band after a poor performance. It tells us a lot about Rich, not all of it nice. But it also tells us how seriously he took this music and how little tolerance he had for slackness or slackers.

This CD, proof of this seriousness, comprises the second of Rich's prime Pacific Jazz albums of the late '60s, plus nine new tracks. This was

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### Eddie Harris

## Dancing By A Rainbow

enja 9081

★★★½

## Vexatious Progressions

Flying Heart 343

★★★★½

## Jimmy Smith & Eddie Harris

### All The Way Live

Milestone 9251

★★½

Critics love to beat up on tenorman Eddie Harris, knocking his early '60s pop success with the movie theme from *Exodus* and disparaging his later experiments with the reed trumpet, keyboards, electronics, singing and pop rhythms. But Harris can play no-nonsense jazz when required, and many detractors quickly change their tune when they hear him sizzle and burn au naturel with a rhythm section.

*Dancing By A Rainbow*, a Munich session from last year, offers feel-good funk-jazz. Harris appears less concerned about being top dog than he is about having kicks with the guys, playing unisons with trumpeter/flugelhornist Nolan Smith and patting his feet to the earthy contributions of the other hired guns on aptly titled originals like "It's Just Fun And Games" and "Boogie Woogie Bossa Nova." Far less frivolous is the boppish "An April To Be Remembered," where Harris mixes scat singing with Leon Thomas-like yodeling, and "You Are Not The Right One," a chance for the saxophonist and cohorts to show their mettle in straight-jazz performance.

Serious jazz, that's what Flying Hearts Records owner Jan Celt in Portland wanted from Harris when he engaged his services for the early '94 sessions that resulted in *Vexatious Progressions*. Harris is in excellent form, expounding novel ideas in all registers while being kept honest and focused by trumpeter Thara Memory and four other top players in the Pacific Northwest. Indeed, his tenor is a fluent, persuasive voice on each one of his 10 songs, the logically ordered phrases carrying a bridled euphoria that deepens his rhythmic sense of swing. His lines on standout numbers "Essence Of Matter" and "My Man Ed," and the rest, aren't only on the sanguine side; he plumbs a number of contrasting moods with great acuity. One letdown: "Ignominy" runs dry of its creative juices well before its conclusion at 10 minutes-plus.

*All The Way Live* has Harris performing for the first, and so far only, time with the high king of the organ Jimmy Smith, at San Francisco's Keystone Korner in 1981. The club vibrated with the kind of bluesy fervor that one might expect from the pairing, but the potentially classic date is something of a disappointment. Harris is using his electronically altered tenor and the sound he gets on "A Child Is

Born" is a cross between a fife played underwater and a UFO skimming through the trees. The artificial tone is less bizarre on the other pieces, and we're able to appreciate the momentum and cleverness of his playing. For the most part, Smith delights listeners with his rumblings, earthiness and agile creativity, compatible with Electrifying Eddie and undisturbed by the occasional squawk of a police radio transmission over the speakers.

—Frank-John Hadley

*Dancing By A Rainbow*—Mean Greens; The Grand Strut; Set Us Free; Boogie Woogie Bossa Nova; You Are Not The Right One For Me; Dancing By A Rainbow; An April To Be Remembered; It's Just Fun And Games. (56:50)  
*Personnel*—Harris, tenor saxophone, vocals, piano; Nolan

Smith, trumpet, flugelhorn; Ronald Muldrow, electric guitar; Jeff Chambers, electric bass; Gaylord Birch, drums; Uli Stach, percussion (8); unidentified background singers (8).

*Vexatious Progressions*—Ignominy; Three Quarter Miles; My Man Ed; Deacceleration; Vexatious Progressions; Cedar Trees; Sara By Moonlight; Essence Of Matter; Monk's Moment; Silver Plated. (67:34)

*Personnel*—Harris, tenor saxophone; Thara Memory, trumpet; Phil Baker, string bass; Ron Steen, drums; Janice Scroggins (2-4, 10), Peter Boe (1, 5-9), piano.

*All The Way Live*—You'll See; Autumn Leaves; A Child Is Born; Eight Counts For Rita; Old Folks; The Sermon. (60:36)

*Personnel*—Harris, tenor saxophone with E.H. electronic attachment; Smith, Hammond B-3 organ; Kenny Dixon, drums.

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Danilo Perez

PanaMonk  
Impulse! 190

★★★★½

**P**erez has come up with a smashing idea for his Impulse! label debut: outfit several of Thelonious Monk's tunes with spirited Latin rhythms and offer them in a trio setting sans horns.

The 28-year-old Panamanian knows Monk well. His two unaccompanied versions of "Monk's Mood" (including a delicious right-

hand closing trill), the intro to "Everything Happens To Me," the dissonant right-hand voicings of the melody to "Bright Mississippi" and subsequent quoting of "Misterioso"—all these renditions find the student authentically emulating the master.

Still, Monk is not leaning over Perez's shoulder, telling him what to play; individuality, not emulation, drives this project. Perez finds fresh, rhythmically dynamic approaches to all manner of Monk material; the tunes seem to welcome this type of adaptation. And Perez's orchestrations, and the hand-in-glove teamwork with his partners, make the trio sound huge.

"Bright," that sassy strut built on the changes of "Sweet Georgia Brown," is thoroughly revamped. Starting slowly over a slyly bubbling Latin beat from Carrington, Perez patiently builds his most straightahead solo, embracing melodicism, at times hitting stalactite hard phrases in his right hand that are balanced by deep, throbbing tones in his left. "Reflections" is done with a loping 12/8 bolero feel; here, Perez injects chordal slams a la Monk and brisk double-times that are personal. Also singular are Perez's look at "Midnight," which has scant traces of Monk's mark, and his interpretation of "Everything," which, via a driving, ascending bass line and a bossa-rock beat, bounds across the aural spectrum.

Perez rounds out this fine collection with four originals. Among them, "Mercedes' Mood" is a poignant tribute, the pianist coaxing quiet beauty from his instrument, while "September In Rio" is a simple, zesty bossa.

Bassist Cohen plays with substantial empathy and Carrington and Watts add the pulsations that make the stuff *move*. —Zan Stewart

**PanaMonk**—Monk's Mood 1, PanaMonk; Bright Mississippi; Think Of One; Mercedes' Mood; Hot Beat Strut; Reflections; September In Rio; Everything Happens To Me; Round Midnight; Evidence/Four In One; Monk's Mood 2. (52:19)

**Personnel**—Perez, piano; Avishai Cohen, bass; Terri Lyne Carrington (3, 5, 8, 9, 11), Jeff Watts (2, 4, 6, 7), drums; Olga Roman, vocal (8).



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Jan Garbarek

Visible World  
ECM 21585

★★★★½

**E**ach new release carries Jan Garbarek further from established conceptions of "jazz." As the saxophonist pursues his fascination with folk musics, or records monastic chants with the Hilliard Ensemble, his once-strong connections to Coltrane grow ten-

uous. *Visible World* collects Garbarek's recent compositions for film, TV and video productions, along with two suites. Given these disparate functions, the stylistic continuity is remarkably strong. Whether accompanying himself with synthesizers or relying on small groups of longtime collaborators, Garbarek's unique, yearning cry on soprano and tenor saxophones remains a constant.

*Visible World* showcases Garbarek's mastery of dramatic moods and spectral atmospheres rather than his improvisational skills. With "The Creek" and "The Survivor," Garbarek revisits folk themes familiar to his audience without much elaboration or development. "Pygmy Lullaby" and "Evening Land" suggest new directions for Garbarek, and are the stand-out tracks in this collection. With drummers Manu Katché and Marilyn Mazur adding an African groove, "Pygmy Lullaby" sends Garbarek on a rare safari, exploring and embellishing a traditional pygmy melody. "Evening Land" centers on the interplay of Garbarek's insistent saxophone with Mari Boine's haunting vocals, as they float over a strong, rhythmic pulse created by Mazur.

*Visible World's* appeal lies in its lonesome melodies and evocative moods. Because the form and function of the pieces limit Garbarek's options, one can't place *Visible World* among his top-shelf works. —Jon Andrews

**Visible World**—Red Wind: *The Creek; The Survivor; The Healing Smoke; Visible World chiaro*—; *Desolate Mountains I; Desolate Mountains II; Visible World -scuro; Giulietta; Desolate Mountains III; Pygmy Lullaby; The Quest; The Arrow; The Scythe; Evening Land.* (75:24)  
**Personnel**—Garbarek, soprano and tenor saxophones, Meraaker clarinet, keyboards, percussion; Rainer Brüninghaus, piano, synthesizer (3, 6, 7, 10-12); Eberhard Weber, bass (3, 4, 7, 8, 11, 12); Marilyn Mazur, drums, percussion (1, 4-9, 11-13, 15); Manu Katché, drums (2, 3, 11, 13); Triok Gurtu, percussion (13); Mari Boine, vocal (15).



## Lee Konitz/ Don Friedman/ Atilla Zoller

**Thingin**  
hat ART 6174

★★★★

The difference between jazz recorded live and jazz recorded in a studio is like the difference between a wild animal in the woods and a wild animal in a zoo. Even when its essence survives, jazz in the captivity of a recording studio provides a tamer experience.

But the trade-off is that the controlled conditions of a studio are necessary for optimum audio clarity.

Until now, *Thingin* puts you in the stunning, immediate, palpable presence of a piano (to your left) and an alto saxophone (center) and a guitar (on the right). They are so vivid that it is a shock when the room breaks out in applause and you realize that this is a *live* album. It was digitally recorded by Peter Pfister at Jazz Club Thalwil in Switzerland.

The crystalline sonic quality bathes this trio in bright light, rendering the opposing yet complementary timbres of three instruments, as well as the most intimate nuances of their interweaving. Lee Konitz, in his 67th year, is an inexhaustible creative source for serpentine

lines that gently sting with unexpected harmonic implications. Atilla Zoller, an exact Konitz contemporary, is also fully alert to the rapid response times needed for spontaneous organization. He wraps himself around every Konitz idea, echoing, reconfiguring, deducing and provoking tertiary perspectives from Don Friedman. Friedman's elegant melodic sense and his silken Bill Evans touch (recorded with a richness never available to Evans in his lifetime) permeate the collective consciousness.

Friedman contributes three originals, Zoller two and Konitz one, each subtly featuring its composer. But this album is about commingled voices. The best piece is the one standard, "Alone Together," where there are known points of reference from which the

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## CD REVIEWS

three pay out the threads of intersecting variations. Friedman's "Opus D'Amour" is another highpoint, drawing self-revelations from the composer and Konitz, the latter phrasing in little isolated bursts of passion like Art Pepper, the former finding bittersweet elegies.

The absence of rhythm instruments and the consistent mellowness of mood and tempo impose an intellectual austerity on this music. But even if you prefer your jazz with more blood and guts, you should treat yourself to the sensual stimulation of *Thingin'* to learn how far 24-bit digital recording has come.

—Thomas Conrad

**Thingin'**—*Thingin'; Joy For Joy; Opus D'Amour; Cloisterbells; Images; Alone Together; Suite For 3. (65:10)*  
**Personnel**—Konitz, alto saxophone; Friedman, piano; Zoller, guitar.



## Hank Jones/ Cheick-Tidiane Seck/ The Mandinkas

**Sarala**

Verve 528 783

★★★

## Hank Jones/ George Mraz/ Roy Haynes

**Flowers For Lady Day**

Evidence 22140

★★★★

The high-concept album may seem the like the easiest way to sell records nowadays, but it's certainly no guarantee of interesting music. Because any good release has its own palpably distinct theme, if a musician really has something to say on the instrument it'll probably be apparent in the final product. There's just no need to dream up an artificial premise.

Veteran pianist Hank Jones has had so much to say from the piano bench for the past

five decades that one might not expect him to attempt a high-concept endeavor, yet his most recent releases show that he has, indeed. Although *Sarala*, the most recent, is supposed to be a collaboration between Jones and a brilliant group of musicians from the West African nation of Mali, the term "collaboration" should be used loosely. The music presupposes a common ground between jazz and the ancestral musics that spawned it, but doesn't offer much in the way of synthesis. Much like the session Randy Weston cemented with the Gnawans of Morocco a couple of years ago, *Sarala* goes heavy on beautiful, sun-drenched African music (lots of kora, percussion, vocals and buoyant guitar) and light on jazz (from either Jones' piano or bandleader Cheick-Tidiane Seck's Hammond B-3).

If the music on *Flowers For Lady Day*, Jones' other release, is more cohesive, it's probably because the concept is a bit more modest. An album of tunes associated with Billie Holiday may be the perfect showcase for the granddaddy of piano accompanists, and the presence of a seasoned all-star trio just raises the stakes that much higher. There's nothing terribly adventurous here, just relaxed mainstream jazz played by individuals who have long since internalized the changes to "Lover Man," say, or "Love Me Or Leave Me." And just to keep us on our toes, Jones throws in "Time Warp," an original with its own claim on timelessness.

—K. Leander Williams

**Sarala**—Aly Kawele; *Sarala*: Maningatoly; Tounia



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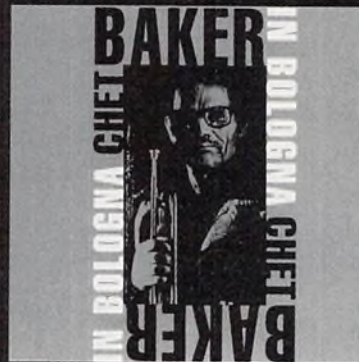
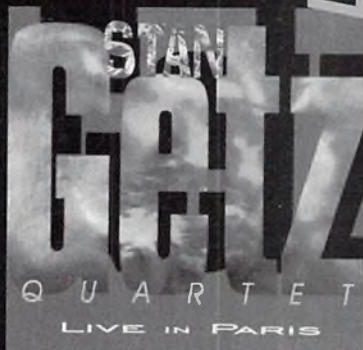
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Live In Bologna was recorded in April of 1985 at the Teatro Delle Celebrazioni in Italy. Chet, Philip and Jean-Louis deliver a solid, swinging set on such jazz standards as Victor Young's "My Foolish Heart" a Chet Baker vocal feature, George Shearing's "Conception, Rogers & Hart's "My Funny Valentine," Gershwin's "But Not For Me" and two Miles Davis originals "Tune Up" and "Down". All fans of Chet Baker's music will want to check this out. Excellent sound!

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Kanibala; Komidiara; Fantague; Make; Walida Ya; Soundjata; Hank Miri; Hadja Fadima; Moriba Ka Foly. (72:38)

**Personnel**—Jones, piano; Cheick, Hammond B-3 organ, percussion, lead vocals (2, 7); Aly Wague, flute; Djely-Moussa Conde, kora; Lansine Kouyate, balafon; Moriba Koita, n'goni; Ousmane Kouyate, Manfila Kante, Djely-Moussa Kouyate, guitar; Sekou Diabate, bass guitar; Cesar Anot, bass guitar, vocals, percussion; Eric Vincenzo, double-bass; Moussa Sissokho, djembe, tama; Mare Sanogo, doum-doum; Jorge Amorim, percussion; Amina Annabi (8), Kasse-Mady Diabate (4, 9), lead vocal; Manian Damba, backing vocals; Tom Diakite, Assitan "Mama" Keita, backing vocal, percussion; Fatoumata "Mama" Kouyate, vocal (11).

**Flowers For Lady Day**—Sometimes I'm Happy; I'll Never Smile Again; Love Me Or Leave Me; You Don't Know What Love Is; Baby, Won't You Please Come Home; Lover Man; Easy Living; I'm A Fool To Want You; Time Warp; Don't Explain. (54:28)

**Personnel**—Jones, piano; Mraz, bass; Haynes, drums.



## Various Artists

### Bob Belden's Shades Of Blue

Blue Note 32166

★★★½

## Various Artists

### The New Groove – The Blue Note Remix Project, Vol. 1

Blue Note 36594

★★★

The Blue Note label's greatest strength is its seven-decade back catalog. Two new projects mine different veins of the catalog. Blue Note charged Bob Belden with organizing its current roster of artists to cover compositions from the "classic" Blue Notes. In lesser hands, this would be shameless cross-promotion. Belden selected crowd-pleasers along with intriguing tunes like Andrew Hill's "Siete Ocho" and Wayne Shorter's "Tom Thumb." As producer, he encouraged creative rethinking, rather than bloodless remakes.

The hits outnumber the misses. For thrills, look to pianists Geoff Keezer and Jacky Terrasson, who deliver daredevil interpretations of Herbie Nichols' "2300 Skidoo" and Bud Powell's "Un Poco Loco." The most startling arrangement is Belden's take on "Siete Ocho," successfully reviving the "keyboard jungle" sound of Miles Davis circa 1969, and featuring intense solos by trumpeter Tim Hagans and Belden on tenor. John Scofield's down-and-dirty version of "Tom Thumb" man-

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## CD REVIEWS

dates that he record more Shorter tunes. *Shades Of Blue* impresses more as a collection of good moments than as a sustained listening experience.

*The New Groove* allows hip-hop producers to dice and splice Blue Note albums from the '70s to form pop-funk collages. Most often, a new rhythm track with a danceable beat is substituted. Sampled keyboard riffs from the likes of Gene Harris and Joe Zawinul are looped, and new vocal tracks are added, with mixed results.

The best efforts, remixes of Bobby Hutcherson's spacy "Montara" by the Roots and Horace Silver's bustling "The Sophisticated Hippie" by Easy Mo Bee (of Miles' *Doo-Bop* fame), evolve rather than obliterate the originals. The L.G. Experience edits Ronnie Laws' "Friends & Strangers" to emphasize its insidious hook. Expect good-natured, slightly cheesy, hip-hop constructions. —Jon Andrews

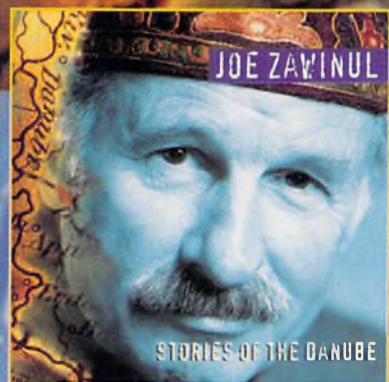
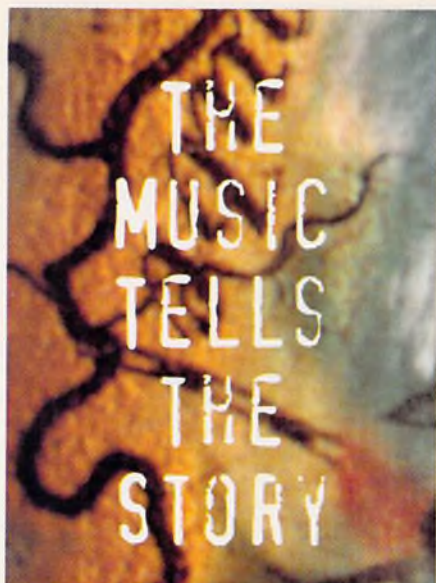
**Bob Beiden's *Shades Of Blue***—Maiden Voyage; *Un Poco Loco*; *Tom Thumb*; *Joshua Fit De Battle Ob Jerico*; *Siete Ocho*; *You've Changed*; *Hum Drum Blues*; *2300 Skidoo*; *Song For My Father*; *Tanganyika Dance*; *Evidence*; *Una Mas*. (71:16)

**Selected personnel**—Beiden, arrangements (1, 3, 5, 7–9), tenor saxophone (5); Dianne Reeves (1), Cassandra Wilson (4), Holly Cole (7), Kurt Elling (10), vocals; Tim Hagans (5, 7), Marcus Printup (6), Don Sickler (11), trumpet; Javon Jackson, tenor saxophone (7), Geri Allen (1), Jacky Terrasson (2), Eric Reed (6), Mulgrew Miller (7), Geoff Keezer (8), Renee Rosnes (9), Eliane Elias (12), piano; Larry Goldings, organ (3); John Scofield, guitar (3); Fareed Haque, acoustic guitar (1, 9); Ron Carter, acoustic bass (4, 11); Nico Assumpcao, electric bass (12); Joe Chambers (1), Leon Parker (2), Bill Stewart (3, 7), Billy

Kilson (5), Paul Wertico (10), T. S. Monk (11), drums.

**The New Groove: The Blue Note Remix Project, Volume 1**—Kofi, Hummin'; *Living For The City*; *Listen Here*; *Friends & Strangers*; *Down Here On The Ground*; *Summer Song*; *Move Your Hand*; *The Sophisticated Hippie*; *Montara*; *Mixed Feelings (The New Groove)*. (60:28)

**Selected personnel**—Donald Byrd (1), Marcus Printup (4), Tom Harrell (9), trumpet; Nat Adderley, cornet (2); Cannonball Adderley, alto saxophone (2); Ronnie Laws, soprano and alto saxophones (5); Mark Shim, tenor saxophone (5); Gene Harris (4), Horace Silver (9), piano; Jacky Terrasson, piano, keyboards (11); Ronnie Foster (7), Lonnie Smith (8), organ; Joe Zawinul (2), Nick Smith (3, 6), keyboards; Bobby Hutcherson, vibraphone (10); Noel Pointer, violin (3); Grant Green, guitar (6); Dianne Reeves (6), *The Gift Of Gab* (11), vocals; *The Angel* (1, 11), G.U.R.U. (4), *The L.G. Experience* (5), *Easy Mo Bee* (9), *The Roots* (10), remix and additional production.



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## Rodney Kendrick

**Last Chance  
For Common Sense**  
Verve 531 536

★★★★½

Two years ago Rodney Kendrick released the extraordinary *Dance, World, Dance*, his sophomore outing on Verve. Known up to that point primarily for his work backing Abbey Lincoln, the pianist made a bold assertion with the disc about his own bandleading future. With the whimsical touch of Monk, the free-spirited zest of Sun Ra and the exquisite agility of mentor Randy Weston, Kendrick put on a brilliant keyboard display. The material (dominated by his own compositions) was engaging, the ensemble performances invigorating. In short, *Dance, World, Dance* signaled the arrival of a fresh new voice.

Kendrick's follow-up, *Last Chance For Common Sense*, provides further proof that he's one of today's most exciting young piano players and arrangers. He dances with glee through these tunes, launching into festive solos as well as comping with a colorful array of exclamatory stomps, percussive clanks and dissonant splashes. Rhythm reigns supreme, as evidenced by the seven interludes between the extended pieces. They're short, upbeat, peppered-with-percussion sketches that make for effective pause points before the nine structured compositions.

Kendrick's accent on keeping the arrangements lively gives this album its celebratory tenor. The full squad of percussionist, including Chi Sharpe, Daniel Moreno, Ali Jackson and tablas ace Badal Roy, are key players. They drive the beats that the stellar cast of horn players—Graham Haynes, Dewey

Redman, Justin Robinson, Eric Wyatt, Patience Higgins, Kiane Zawadi, Timothy Williams—soar over. The title tune, which opens the album and sets the spry pace for most of the disc, showcases Kendrick frolicking on the keys and his horn choir cavorting while the polyrhythms flow. Then there's "The Nac." After Kendrick's intro of Monkish doodles, the horn section kicks in and fuels a massive swing. The only break in the action is the moving, bass clarinet-led ballad "Led Astray."

Other noteworthy jaunts include "Malika" (a sprightly piece Kendrick wrote for his daughter), where Haynes takes flugelhorn flight, and "The Royal Walk" (co-written by alto saxophonist Robinson), which buoys with lots of frisky soloing over Higgins' catchy baritone saxophone motif. "Middle Passage," with its march-like, tension-mounting beat, is the gem of the collection. It features Redman on musette seasoning the proceedings with a distinctive Middle Eastern flavor and Kendrick offering still more delightful keyboard swirl and sweep.

—Dan Ouellette

**Last Chance For Common Sense**—*Last Chance For Common Sense; Rodney's Rhythms Part 1; Sun Rays; Rodney's Rhythms Part 2; The Nac; Rodney's Rhythms Part 3; Remember?; Rodney's Rhythms Part 4; Led Astray; Rodney's Rhythms Part 5; Middle Passage; Rodney's Rhythms Part 6; Malika; Rodney's Rhythms Part 7; We Live On; The Royal Walk.* (57:00)

**Personnel**—Kendrick, piano; Graham Haynes, cornet, flugelhorn; Justin Robinson, alto saxophone; Eric Wyatt, tenor saxophone; Dewey Redman, tenor saxophone, musette; Patience Higgins, baritone saxophone, english horn, bass clarinet; Kiane Zawadi, euphonium, trombone; Timothy Williams, trombone; Taru Alexander, drums; Chi Sharpe, Daniel Moreno, Ali Jackson, percussion; Badal Roy, tablas; Tarus Mateen, b-.



## James Carter

### Conversin' With The Elders

Atlantic 82908

★★★½

**W**ill the real James Carter please stand up? The young chameleonic saxophonist can play idiomatic swing, bop or free jazz, sometimes all in one phrase, but aside from his gargantuan tone and his distinctive way of breaking from a Ben Webster-ish whisper into an Albert Ayler-esque scream, there's little evidence that he's developed a musical personality of his own. His identity crisis is underscored on his latest album, where he's paired with swing stars Buddy Tate and Harry "Sweets" Edison, avant-garde luminaries Lester Bowie and Hamiet Bluiett, and obscure Detroit bebopper Larry Smith. Though none of his older colleagues can match Carter's poly-

morphic, multi-instrumental virtuosity, each plays with more subtlety and depth within a narrow stylistic niche than Carter is able to express with his panoramic historical palette. The elders reveal their emotions, but Carter cloaks his feelings in bravura technique and sardonic wit.

Take, for example, Carter's tenor duet with Tate on "Moten Swing," where the 83-year-old Texan barbecues every note in smoky, bitter-sweet nostalgia, while Carter honks, brays and quotes the theme from TV's *Jeopardy* show. Or his matchup with Smith on "Parker's Mood," where Smith combines bluesy passion with steely logic and Carter responds with triple-tongued runs, piercing squeals and other showy effects. With Bowie on his own "Atitled Valse," Carter abruptly shifts from a comically lurching waltz to a fiery stretch of swing, sounding something like a cross between Don Byas and Illinois Jacquet; but Bowie, making a rare foray into serious bebop, sputters like no one but himself.

On Bowie's "FreeReggaeHiBop," however, the two players share the same joke, forging a rollicking connection between Jamaican ska and New Orleans trad. And in a baritone duo on Anthony Braxton's abstract march "Composition #40Q [pictograph]," Carter and Bluiett lock into the identical cosmic wavelength, smirking together as they quote "When Johnny Comes Marching Home" in ragtag unison.

—Larry Birnbaum

**Conversin' With The Elders**—*Free ReggaeHiBop; Parker's Mood; Lester Leaps In; Naima; Blue Creek; Centerpiece; Composition #40Q [pictogram]; Moten Swing; Atitled Valse.* (62:18)

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—From the liner notes  
by John Sinclair

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## CD REVIEWS

**Personnel**—Carter, tenor (1, 3, 6, 8, 9), alto (2) and baritone (4, 7) saxophones, bass clarinet (5); Craig Taborn, piano; Jaribu Shahid, bass; Tani Tabbal, drums; Lester Bowie (1, 9), Harry "Sweets" Edison (3, 6), trumpet; Larry Smith, alto saxophone (2); Buddy Tate, clarinet (5), tenor saxophone (8); Hamiet Bluiett, baritone saxophone (4, 7).



### Either/Orchestra

**Across The Omniverse**  
Accurate 3272

★★★½

**N**early all the music on Either/Orchestra's latest collection is overstock material from studio sessions spanning the course

of its 10-year history. With the exception of two recent live performances, *Across The Omniverse* consists of pieces abandoned on the editing room floor as the Boston-based little big band was putting the finishing touches on its five albums, all of which were released on Accurate. One would suspect that what you'd get is the equivalent of a B-sides pop music disc—a hit group's lesser-known tunes that are rarities, but just as often throwaways.

That's not the case with the Either/Orchestra's impressive double CD retrospective, which features an assortment of tasty leftovers. It's a 145-minute overview of a group that has matured over the years from its punk big-band beginnings to an eclectic jazz ensemble willing and able to stamp its signature on compositions by a mixed bag of tunesmiths, ranging from Duke Ellington and Gigi Gryce to Burt Bacharach and the Beatles. Plus, toss in several fine originals, including three written by bandleader/founder/saxophonist Russ Gershon, and you get a solid omni-jazz bash.

The stronger tunes veer from the well-trodden jazz path. In addition to the requisite swing for such a horn-heavy band, Either/Orchestra often adds instrumental shout and squirm to the proceedings. Case in point: the band's sally through Johnny Hodges' "The Jeep Is Jumpin'." Other adventures on the first disc: E/O's trombone muscle packs a wallop on the playful "Big Butt," John Medeski's piano choruses spark the rousing mambo "No Negative Energy" and the entire band shines on a sumptuous live version of "Born In A Suitcase," aptly described in the liner notes as a bluesy waltz inspired by Mal Waldron and Philip Glass.

Disc two, the better of the pair, spins out even more curveballs and changeups. E/O gives a perky read of the classic "Caravan," blasts passion into Sonny Simmon's out-leaning "Coltrane In Paradise" and swerves into an intoxicating live version of Lennon-McCartney's "(I Want You) She's So Heavy." The band also scores with originals, digging a dance groove on "The New Llama Walk," grinding rough edges into "Pendulum" and conjuring up angular surprises on "Jump."

Even with its shifts in personnel over the years, E/O, as demo'd on this package, has consistently approached its music with a jovial attitude, a healthy sense of humor and utmost respect for the jazz tradition. In the end, that's what makes this album so appealing.

—Dan Ouellette

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**Across The Omniverse—Disc 1: The Jeep Is Jumpin';  
Theme From "E-Men"; No Negative Energy; Intro; No  
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Mood; Big Butt; The Look Of Love; Night Of The Living  
Blues; Swamiji's Mood; Born In A Suitcase. (73:50) Disc  
2: The New Llama Walk; Caravan; Timon Of Athens; Blue  
Lights; There's A Bus That's Leaving Soon For Alban  
Berg's House; Coltrane In Paradise; The Door; Pendulum;  
(I Want You) She's So Heavy; Ballad For Sun Ra; Jump.  
(71:13)**

**Personnel**—Russ Gershon, tenor, soprano saxophones;  
Robb Rawlings, Douglas Yates, Oscar Noriega, alto  
saxophone; Andrew D'Angelo, alto saxophone, clarinets;  
Steve Norton, baritone saxophone; Charlie Kohlhaase, baritone,  
alto saxophones; Tom Halter, Bob Seely, John  
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Rosenthal, drums.



## The Carnegie Hall Jazz Band

Carnegie Hall Jazz Band  
Blue Note 36728

★★★

**B**efitting the staid traditions of its headquarters, Jon Faddis' Carnegie Hall ensemble has generally taken the most conservative musical stance of any major big band today. Instead of the radical neo-traditionalism of Wynton Marsalis' rival Lincoln Center Jazz Orchestra, Faddis and company have embraced the post-World War II synthesis of swing and bop that formerly defined the term "mainstream." Updating rather than recreating classic material on its debut album, the group displays its polish and precision on new arrangements that—with a couple of striking exceptions—would have sounded tamer contemporary 35 years ago.

Using just two microphones, the recording emphasizes the unit's luster and punch at the expense of the soloists, the better to showcase charts by Jim McNeely, Garnett Brown, Slide Hampton, Frank Foster and Randy Sandke. Lush, slightly dissonant harmonies, sly quotes, shifty dynamics, vivid section contrasts and abrupt changes of key and tempo put new spin on old chestnuts, with mixed results. Jim McNeely's too-clever arrangement of Glenn Miller's smash "In The Mood," for example, saps the swing of the original. But his visionary rewrite of Benny Goodman's hit "Sing, Sing, Sing" leaves swing far behind, riding Stravinskian riffs and a Coltrane-esque soprano sax guest solo by Frank Wess all the way to the cosmos.

A voluptuous Frank Foster arrangement projects John Coltrane's "Giant Steps" slightly backward in time, as Lew Tabackin delivers a rippling, muscular guest tenor sax solo that draws as much from Sonny Rollins as from Coltrane. Solos elsewhere by band regulars like Slide Hampton, Dick Oatts and Renee Rosnes pale by comparison, but Faddis sizzles several trumpet spots with his customary high-note flair. Overall, the Carnegie Hall Jazz Band shows more craftsmanship than artistry, compensating for uneven material with sumptuous sonorities and virtuosic dazzle. When the writing is fresh, the sound is classic; when it goes stale, as on Slide Hampton's ponderous "Frame For The Blues," the effect is space-age bachelor-pad music without the irony.

—Larry Birnbaum

Carnegie Hall Jazz Band—*In The Mood: It Never Entered My Mind; Shiny Stockings; Giant Steps; Frame For The*

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Blues: Sing, Sing, Sing; I'm Getting Sentimental Over You; South Rampart Street Parade. (61:36 minutes)  
 Personnel—Jon Faddis, conductor, trumpet, flugelhorn; Lew Soloff, Byron Stripling, Earl Gardner, Ryan Kysor,

trumpet, flugelhorn; Dennis Wilson, Steve Turre, Slide Hampton, trombone; Douglas Purviance, bass trombone; Dick Oatts, Ralph Lalama, tenor saxophone, clarinet, flute; Jerry Dodgion, alto saxophone, clarinet, flute; Ted Nash, alto saxophone, flute; Gary Smulyan, baritone saxophone; Lew Tabackin, tenor saxophone (4); Frank Wess, tenor saxophone (1), soprano saxophone, (6); Renee Rosnes, piano; Peter Washington, acoustic bass; Lewis Nash, drums.



**Jerry Gonzalez & The Fort Apache Band**

**Fire Dance**  
 Milestone 9258

★★★★

**Pamela Wise**

**Songo Festividad**  
 Wenhä 210

★★★½

A quote by L. Schefer appears in the acknowledgment column of *Fire Dance's* liner notes: "Truth is fire, and to speak the truth means to illuminate and burn." It's typed in small print, but it speaks volumes on the flame for Afro-Caribbean bop Jerry Gonzalez and the Fort Apache Band keep ablaze on their latest recording. With no trace of artifice in this mirth-making set recorded live at Blues Alley in Washington, D.C., they deliver the Latin-inflected jazz gospel truth with sparkling radiance and explosive rhythmic flash. Scaled down to a sextet in 1991 and solidified with its current lineup in 1993, the group demonstrates on this date how invaluable a role ensemble longevity plays. With all members in simpatico agreement, Fort Apache effortlessly sails through an invigorating and highly spontaneous set.

Only two tunes, including a strikingly lovely rendition of Thelonious Monk's "Ugly Beauty" that serves as the perfect set-ending sedative, clock in under 10 minutes. During the rest of the show, Fort Apache stretches out for extended improvisational flights with tempo-shifting, percussion-charged zeal. Joe Ford and John Stubblefield fuel the frolicking leadoff number "Isabel, The Liberator" with their scorching saxophone blasts. Pianist Larry Willis unleashes tasty right-hand swoops and swirls throughout. He's especially hot on another interpretation of a Monk gem, "Let's Call This," which stretches, swings, flares and glows.

Jerry Gonzalez blows his trumpet and flugelhorn with eloquence on the ballads as well as joins the other horns in their torching sprees. In addition, he mans the congas and joins with drummer/percussionist Steve Berrios in percolating, wonderful pockets of sizzling rhythms.

Gonzalez also spices up Detroit pianist/composer/arranger Pamela Wise's impressive debut disc, *Songo Festividad*. He's a special guest on this Latin jazz project partially funded

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by the Arts Foundation of Michigan and released on local clarinet legend Wendell Harrison's WenHa label. Gonzalez spans the timbales on "Samba La Pamela," catches congas afire on the picante title tune and offers an evocative flugelhorn solo on the ballad "Hasta Mañana." All exemplary work, but the real stars of this collection are the Detroit musicians.

Wise, an assured bop pianist with a Tyneresque touch, composes strong melodies and braces them with the simmering rhythms of the Afro-Cuban tradition. Few pieces here scald the palate with a jalapeño burn. Instead, Wise employs the polyrhythms to serve as a steady undercurrent. The flash is supplied by the soloing, which is top-notch throughout. Baritone horn player Brad Felt and trumpeter Rayse Biggs lead the way, but it's Harrison who wins top honors for best improvs. He's a pure delight on clarinet, chirping, blipping and trilling his way through this set marred only by a so-so take on Rodgers & Hart's "I Didn't Know What Time It Was." (WenHa Records: 81 Chandler, Detroit MI 48202) —*Dan Ouellette*

**Fire Dance**—*Isabel, The Liberator; Elegua; Today's Nights; Verdad Amarga; Let's Call This; Ugly Beauty.* (71:40)

**Personnel**—Gonzalez, trumpet, flugelhorn, congas; John Stubblefield, tenor saxophone; Joe Ford, alto and soprano saxophones; Larry Willis, piano; Andy Gonzalez, bass; Steve Berrios, drums, percussion.

**Song Festividad**—*Familia Se Reunion; Samba La Pamela; Por Mi Hermanos; I Didn't Know What Time It Was; Reminiscing; Hasta Mañana; Songo Festividad; Fly By Night; Pamela's Holiday.* (62:42)

**Personnel**—Wise, piano; Jerry Gonzalez, congas, timbales, flugelhorn; Wendell Harrison, clarinet, tenor

saxophone; Rayse Biggs, trumpet; Brad Felt, baritone, tuba; Andrew Daniels, timbales, congas, bongos, chekeres; Kamal Amen Ra, congas, timbales, bell tree; Gerald Cleaver, drums, timbales; Lawrence Williams, drums; Jaribu Shahid, bass; Valencia Edner, vocals.



## Peter Apfelbaum

**Luminous Charms**  
Gramavision 79511

★★

In person, in the role of sideman, Peter Apfelbaum can be maniacally sublime. With groups like Ann Dyer's No Good Time Fairies or Don Cherry's MultiKulti quartet, his tenor saxophone has been a dark, throaty alter ego to the leader's piercing urgencies. He usually sounds like he may pop his cork at any moment, yet he stays melodic.

On *Luminous Charms*, his third recording project under his own name, he must establish his own concept rather than support another's, and the outcome is mostly disappointing. Apfelbaum's two previous albums featured his 16-piece Hieroglyphics Ensemble. This San Francisco-based band attracted positive attention because of its unusual large-format approach to contemporary groove-oriented eclecticism. The sextet on *Luminous Charms* is a scaled-down version of Apfelbaum's big band, and his stated intention is to create more open space for himself as a soloist.

Yet the nine originals here feel static and constricted. Apfelbaum and trombonist Jeff Cressman play lock-step unisons over the thick layers of percussion provided by Josh Jones and Deszon X. Claiborne. Apfelbaum's saxophone is the only instrument that regularly ventures from the ensemble mix, and it doesn't stray far. The rhythmic patterns, which aim for headlong intensity, dissipate energy through lack of dynamic variation. The guitar of Will Bernard, in search of an elusive groove, rasps repetitive figures. Apfelbaum's tenor saxophone sounds closed-in, able to move in one plane only—which is up and down. He scales and descends the vertical structures of tunes like "Phoenix Hill" and "For The Living" like a man running in place, burning calories.

The sonic quality of the recording unfortunately emphasizes the harsh airless densities of Apfelbaum's music. "Long Road/Motherless Child" demonstrates why *Luminous Charms* is not well-titled. The poignant old spiritual is given the same full-bore jack-hammer treat-



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## CD REVIEWS

ment as all the other material. *Luminous Charms* is neither light nor likable.

—Thomas Conrad

**Luminous Charms**—Phoenix Hill; Long Road/Motherless Child; Move In And Flourish; Luminous Charms; Chimes (For Roscoe Mitchell); Song Of Corrosion; Petroglyph/Marwa; Theater Piece; For The Living. (46:40)

**Personnel**—Aptelbaum, tenor saxophone, piano, organ; Jeff Cressman, trombone, electric bass; Josh Jones, Deszou X. Claiborne, congas, percussion, drums.



### Dennis González

#### Catechism

Music & Arts 913

★★

**O**n this session, recorded in England and originally released in 1987 on González's own Daagnim label, the Texas trumpeter and his British sidemen prove that warmed-over free-jazz can be as deadly as dixieland or disco. Except for his compositional input, González might as well be a guest with ex-Soft Machine saxophonist Elton Dean's group, which includes former King Crimson pianist Keith Tippett, Brazilian bassist Marcio Mattos and South African drummer Louis Moholo. The music is a flaccid, wholly derivative take on the avant-garde jazz of the '60s and '70s, colored with tinctures of American gospel and South African jive.

There are two versions each of "Surely Goodness And Mercy" and the first movement of the title suite, as though González had run short of material. The former is a sprightly South African *kwela* tune in a bright major key. The rest of the album consists mainly of dirge-like melodies, most based on Baptist hymns, which unfold with slow solemnity over fast, choppy rhythms. Dean, the most prominent jazz soloist, sticks close to John Coltrane's later style, while González brays and whinnies, Tippett splashes and skitters, Mattos vamps or rumbles and Moholo maintains a multi-directional beat. The group manages to work up some impressively ominous sonorities, especially on "Catechism," but often the improvisations come across as aimless noodling.

For all its cosmic consciousness, the music seems strangely earthbound, with a strong tonal center usually underpinning even the most far-flung explorations. —Larry Birnbaum

**Catechism**—Surely Goodness And Mercy, Take One; The Sunny-Murray-Cecil Taylor Dancing Lesson; Catechism,

Part One; Catechism, Part Two; Surely Goodness And Mercy, Take Two; The Names We Are Known By. (56:55)  
**Personnel**—González, trumpet, pocket trumpet; Keith Tippett, piano; Elton Dean, alto saxophone, saxello; Rob Blakeslee, trumpet, flugelhorn; Marcio Mattos, bass; Louis Moholo, drums; Kim Corbet, trombone.



### Chris Potter/ Kenny Werner

Chris Potter/Kenny Werner  
Concord Jazz 4695

★★★★

**T**his is a delightful duet record, taped live at Maybeck Recital Hall back in '94. When I first heard Potter on the radio a few years back, his supple tenor knocked me out. A stellar mainstreamer with his own brain, a taste for the edge and a really great sound! That's a combination not to be taken lightly.

Most of this disc's highly sympathetic duets with Potter's one-time New School teacher Werner find the saxist wending his tenorly way through tuneage known and less-known, from Monk's "Epistrophy" (given a really nice, fragmented reading running between bluesy gusts and lickety-splittin' speed) and Trane's "Giant Steps" (ditto) to his own compositions "The New Left" and "Hibiscus," as well as Werner's "Boulevard Of Broken Time." With its shifting rhythms and feels, the version of "Istanbul" gives a good sense of the twosome's rollicking sense of humor and fair play, while "Tala," a short burst inspired by Indian classical music, takes them to the end of their plank.

Potter's liquid bass clarinet is poured liberally into the Kurt Weill classic "September Song." Only his two turns on soprano are unremarkable (as is so much on that overworked, underplayed instrument); both Werner's "Hey Reggie" and trumpeter Tom Harrell's "Sail Away" play up the less interesting sonorities of the straight horn.

Werner's part shouldn't be downplayed, either. He's far more than an accompanist. A full partner in the proceedings, he shades "Boulevard" with Adalucian overtones (true to a Chick Corea reference in the notes), and when he starts to barrelhouse later on in the same tune it somehow still makes sense.

—John Corbett

**Chris Potter/Kenny Werner**—Hibiscus; Boulevard Of Broken Time; Istanbul (Not Constantinople); Sail Away; Tala; September Song; The New Left (And We Have Our Own Talk Show Host); Epistrophy; Hey Reggie; Giant Steps. (63:30)

**Personnel**—Potter, tenor and soprano (4, 9) saxophones, bass clarinet (6); Werner, piano.

# JAZZ

## Report Card Time: The College Bands

by John McDonough

**B**ack around 1971, the technology of the pocket calculator seemed like such a wonder, people were willing to pay \$100 or more simply to add, subtract, multiply or divide. Five years later, the simple calculator had become a commodity that it could barely be given away.

The technology of the big band has become a commodity, too, without market value. So many university bands routinely now play at a level of precision that would have been the envy of musicians 50 years ago, that the demystification of this "technology" may invite us to take it all for granted. Yet, the private struggle to master a keyboard or saxophone is no easier today than when Oscar Peterson or Sonny Rollins played their first musical notes in the late '30s. The players on these CDs have largely won that struggle. The wonder is there are so many of them.

**University of Kentucky Mega-Sax Quartet: *We Don't Need No Stinkin' Rhythm Section* (Sea Breeze 4516; 68:33: ★★★★★)** Here is a monumentally endowed quartet of saxophones, which, as the title taken from the most famous line of "The Treasure Of Sierra Madre" suggests, prefers to work alone (except for some computer drumming on "Folly"). It is adventurous in its outlook, yet rigidly structured and disciplined, often suggesting modern classical chamber music. Hardly a bar goes unscored for either full ensemble or in support of an improvising soloist. But these guys can swing, too ("Done Deal"). Six of the 11 pieces, all recorded live, are by Mike Mower, whose liner notes offer outlines of intent. Miles Osland, the director, is guest altoist on "Night In Olneyville" with some virtuoso top-range turns. The closer, "Match Piece," is a rambling dip into avant-garde silliness.

**DePaul University Big Band: *Clark Terry Express* (Reference 73; 68:42: ★★★★★½)** When the complete Clark Terry discography is compiled, it will be enriched by many collaborations with university orchestras. This is his second outing with Bob Lark and the DePaul band, and it's a pure pleasure. Ellington is the principal topic, from old Terry staples of the '50s ("Launching Pad" and "Juniflip," which was his first foray into the flugelhorn) to pieces not associated with him ("Harlem Airshaft" and Johnny Hodges' solo piece "Star Crossed Lovers"). Terry solos flawlessly on all tracks, though a slower tempo on "Cotton Tail" would have swung more. As always, Reference Records knows how to record music better than anyone; engineer Keith Johnson is the third star performer here.



Bob Mintzer: a favorite arranger of college bands

**Lawrence University Percussion Ensemble (Lawrence University; 71:50: ★★★★★)** This is not a jazz work in any sense of the word. It is a program of four modern pieces composed between 1960 and 1991 by David Maslanka, Andrew Frank, Daniel Levitan and Alberto Ginstara, whose "Cantata Para America Magica" augments the percussion with soprano Patrice Bedi. One could broadly call the material classical, though academic would be more fitting. An outsider listens, thinking, "OK, let's get going," as the music drifts through its own mazes of thunder and silence. The effect is neither emotional nor intellectual, merely a series of problems created to be solved. That said, the performers render the material with rigorous discipline and concentration, something one surely needs to maintain any contact with the composers' visions.

**Manhattan School of Music Jazz Orchestra: *Salutes The Arrangers, Then And Now* (Sea Breeze 4514; 72:32: ★★★★★½)** Manhattan band director David Lowenthal has come up with a good theme, but one wishes he might have chosen with a bit more thought. To wit: "Stampede," recreated here, is less renowned as an arrangement than as a solo vehicle for Coleman Hawkins; "King Porter Stomp" as rearranged by Bob Brookmeyer is unrecognizable; and Ellington's "Fugue" and "Jam" may generate some fine soloing, especially from Andy Parsons' suave clarinet, but are lightweight Ellington. Thad Jones' "Walking About" is the best showcase of the band's formidable improvising prowess, and "Not In The Mood" reveals a band that can really swing as an ensemble. Great cover art, too, though the sound inside is boxy against the lush DePaul CD.

**Brigham Young University: *Synthesis* (Sea Breeze 4518; 71:08: ★★★★★)** Ray Smith puts the BYU Synthesis orchestra through a variety of time signatures on this, its ninth album. With tightness and profes-

sionalism, the band runs down 10 contemporary charts by Bob Mintzer, Matt Catingub, Ted Nash, Bob Curnow, Bob Brookmeyer and four homegrown pieces. Among the brightest is Catingub's "Salute To Elvis Costello," which provides the band's needs a gourmet soli that it pilots with aplomb. Better still is trombonist Lyle Durland, whose chart on "What A Wonderful World" delivers some luxuriant reed ensembles of the old order. Mike Vance's lengthy "Nomad" is a bit vapid and less interesting than his fine tenor work.

**University of Northern Iowa Jazz Band One: *That Big Band Thing* (UNI 9795; 58:25: ★★★★★)** The program leaps off with a straightahead Billy Byers riff, "Presidential Manor," played with a relish rare among college bands. We get another "Star Crossed Lovers," this time with Todd Munnik delivering a fine facsimile of the Johnny Hodges spirit. But conductor Robert Washut has dipped into the Ellington library for two unexpected treats: a trumpet seminar on "Braggin' In Brass" (Washut might try "Tootin' Through The Roof" next time) and "Daybreak Express," with its handsome reed work. Washut's own original, "Heliolatri," is also a saxxy delight. But the prize of the day goes to clarinetist Jack Graham, who climbs a somewhat edited version of Artie Shaw's seldom-heard "Concerto For Clarinet" to the very top (literally) with remarkable savvy.

**University of North Texas Two O'Clock Band: *The Transparent Two* (Seafair-Bolo 8005-2; 71:33: ★★★★★)** Director Jim Riggs has built several top bands at North Texas, and this is a compendium of the results between 1991 and '93. Using a fairly standard contemporary repertoire from arrangers such as Mintzer, Holman, Wess (not Weiss), etc., these bands apply a professional polish that does the writers honor. Mintzer's "Art Of The Big Band," Holman's "Limehouse Blues" (with Alan Burton and Tyler Kuebler's fleet alto and tenor) and Wess' swinging "Battle Royal" are exceptional. **DB**

BLUES

Trad Blues: Have Moicy!

by John Corbett

Founded in the '50s, the Tradition label was on the frontline of blues revivalism through the '60s, issuing a formidable array of artists, usually documented in stripped-down, down-home settings. Alongside their other international and indigenous American fare, the Tradition blues archive set a standard for country and urban-tinged blues, primarily aimed at a mainstream folk audience. Thanks to Rykodisc, who have steadily been reissuing the full catalog (LP-length, no extra cuts), many of the label's finest hours are once again ringing eardrums and shaking tail-feathers.

**Mississippi Fred McDowell: *Steakbone Slide Guitar* (Tradition 1012; 41:15: ★★★★★)** Rough, tough solo guitar and voice, this 1969 date is Delta master McDowell's first electric outing, and it sizzles like a T-bone on the grill. It's got familiar blues tunes, like "Good Morning Little Schoolgirl" and "The Train I Ride" (the latter, obviously, a free ride on "Mystery Train"), with lots of rollin' and tumblin' thumb- and fingerpicking, mean slide fills and the 65-year-old 'sippian's big vocal box. "Keep Your Lamp Trimmed And Burning" answers the urgent question: What if Blind Willie Johnson had had a 'lectric?

**Big Bill Broonzy: *Treat Me Right* (1005; 35:12: ★★★★★)** One of the original Chicago bluesmen, never given to electrification himself, Broonzy recorded his slick, urbane *Treat Me Right* for Tradition in Paris in 1951. Featuring mostly unaccompanied Broonzy—Sonny Terry joins on harmonica on "St. Louis Blues" and Josh White hitches up his guit on "In The Evenin' (When The Sun Goes Down)"—it showcases Big Bill's dulcet voice, his penchant for storytelling and his fine, refined guitar playing. Killer ending: a front-porch version of Merle Travis' "Sixteen Tons."

**Big Joe Williams (& Friends): *Have Mercy!* (1014; 37:31: ★★★★★)** On this supergroup session, Williams' "friends" consist of Lightnin' Hopkins, Brownie McGhee (joining Big Joe on voice and acoustic guitars) and Sonny Terry (harmonica and voice). The unusual roundtable blues songfest is a hoot and a hootenany, all in one; it even inspired the freaky-folk classic *Have Moicy!*, by the Holy Modal Rounders (& friends). Terry's high-voice interjections shoot adrenaline through the low-lead vocals of Hopkins and Williams on material like "Chain Gang Blues" and "Buked And



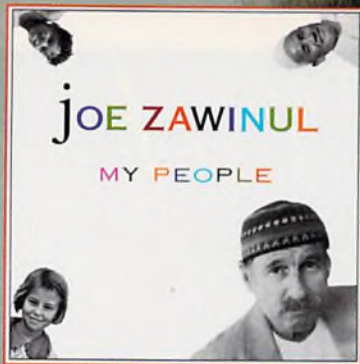
On his own, super as usual: Lightnin' Hopkins

Scorned"—no single artist's statement or solo showcase (though nine-string guitarist Williams struts a touch on "Razor Sharp Blues"), just a jamboree jam.

**Lightnin' Hopkins: *Autobiography In Blues* (1002; 44:15: ★★★★★)** Texan Sam "Lightnin'" Hopkins on his own, super as usual. Hopkins was one of the great tale-spinners in the music, interjecting the little speeches into his songs that turned them into talking blues. Absolutely marvelous guitar on tunes like "Get Off My Toe" and "Bottle Up And Go," "Short Haired Woman" is sullen and bittersweet despite its theme, while in the middle of "75 Highway" Lightnin' unexpectedly breaks into a bit of Chicago-style urban-blues guitar. Along with his other Tradition record, *Country Blues*, *Autobiography* fits squarely within Hopkins' great big oeuvre.

**Blind Lemon Jefferson: *Moanin' All Over* (1011; 26:30: ★★★★★)** Source of inspiration for Hopkins, McDowell, Mance Lipscomb and myriad others, brilliant guitarist and singer Jefferson has been compiled extensively, including Yazoo's excellent collection and a set on Milestone that contains some of the same material as this too-short CD. The mid-'20s recordings on *Moanin' All Over* have been effectively cleaned up and sound good, though I still find this sound of digitalized 78s less optimal than vinyl. "The Black Snake Moan" was reputedly the most popular early blues record ever among black buyers, and its follow-up, "That Black Snake Moan No. 2," is equally striking. Jefferson's light, clear, breezy guitar is characteristically Texan and his penetrating voice condenses melancholy down to its purest form. (Note: the liner text inexplicably claims that the songs are all in 3/4 or 6/8, but anyone with ears knows that's a lowdown duple-meter lie.) Blind Lemon's music is mandatory, in whatever form you get it.

DB



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## CD REVIEWS

### B E Y O N D

#### To Beat, Or Not To Beat?

by Jon Andrews

**W**hen Brian Eno coined the term "ambient music," he imagined an atmospheric, barely perceptible music indebted to Cage and Satie. He did not anticipate the pulses and rhythms of ambient groove and related hybrids. Ambient producers increasingly make use of "dub" reggae production methods, grafting airy melodies and spacy effects onto electronic dance rhythms. Writer/composer David Toop aptly calls it "dance music for sitting still."

**Various Artists: *A Journey Into Ambient Groove 3*** (Quango/Island 162-531 037; 60:28: ★★★½) This buoyant compilation samples work by artists and producers in pursuit of the ambient groove. Common elements include mesmerizing vamps and touches of world-music exoticism, like water-splash rhythms. Zoot Woman's "Stevanus" borrows its bass line and melody from Coltrane's "A Love Supreme," adding distant trumpets and keyboards for color. The Deadbeats' "Humdrum" exemplifies how enjoyable ambient groove can be, with a fat, insistent bass line, crisp percussion and attractive riffs.

**Brian Eno/Jah Wobble: *Spinner*** (Gyroscope 6614; 57:04: ★★★★★) Eno's curious collaboration with bassist/producer Wobble grew out of Eno's desire to recycle tracks recorded for the film *Glitterbug*. Eno turned the tapes over to Wobble, along with discretion to complete the project by adding whatever instrumentation he found necessary. In some cases, Wobble left Eno's slow, reverberating keyboard musings alone. For other tracks, such as "Marine Radio," Wobble and band hijack the proceedings, heading in a new direction. Wobble indulges his taste for dub bass lines and Middle Eastern melodies while seamlessly incorporating Eno's work. Remarkably, the results never sound forced or inappropriate.

**Sacred System: *Chapter One—Book Of Entrance*** (ROIR 8225; 46:44: ★★★½) Bill Laswell devised Sacred System as an instrumental "trance dub" vehicle, with relentless bass loops and drums up front. Treated keyboards, guitars and percussion reverberate in the distance, while synthesized effects and snippets of sampled sounds (e.g., flute or tabla) drop in and out of the mix. Laswell previously explored this terrain with *Divination*, using electric bass as one element in an ambient landscape. In Sacred System's more conventional dub mix, Laswell's resonant, somewhat rigid bass lines are the focal point of most tracks,



Brian Eno: hybrids galore

including "Babylon Ghost" and "Cyborg Assault."

**Robert Fripp: *Radiophonics—1995 Soundscapes Vol. 1*** (Discipline 9505; 57:10: ★★★½) In 1972, Eno devised a tape-delay system enabling Fripp to improvise over loops created by his guitar. Digital delay, guitar synthesizer and MIDI connections extend the potentials of Fripp's system, now labeled "soundscaping." *Radiophonics*, a live solo performance, presents soundscaping at its most challenging and abstract. The sound generated by Fripp's instrument bears little resemblance to the guitar, and his ideas unfold unpredictably in an atmosphere of ambient menace. "Radiophonics II" progresses from solitary interstellar transmissions to turbulent, sometimes impenetrably noisy passages. Fripp's soundscapes provoke, confound and fascinate the listener, all at once.

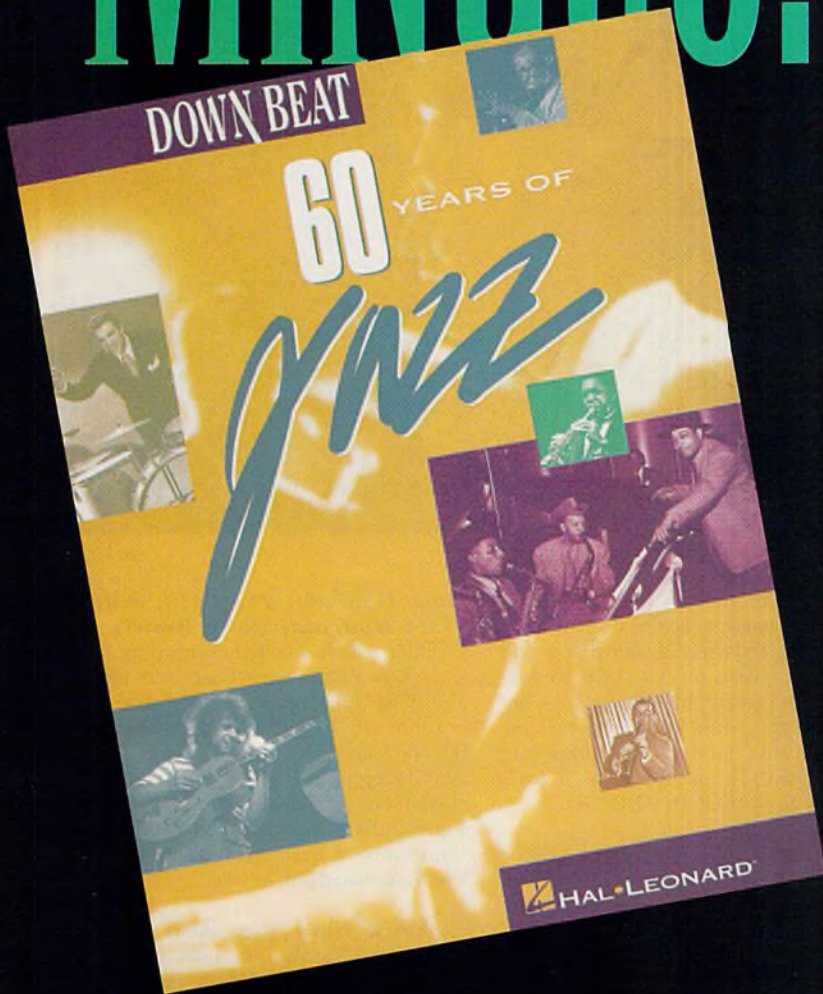
**Jeff Pearce: *The Hidden Rift*** (Ancient Sun Music 2005; 58:30: ★★★½) Listening to this ambient guitar music is the sonic equivalent of watching clouds drift across the sky. Pearce builds strata of processed guitar and guitar synthesizer sounds. Although Fripp's guitar-loop innovations inform Pearce's approach, this contemplative music values ethereal textures and slowly developing melodies. It demands from the listener patience and a willingness to suspend time for awhile. "Parting Words" is the most effective track, featuring a spare, wistful melody that dissolves into infinite repetition.

**Steve Roach: *The Magnificent Void*** (Fathom/Hearts Of Space 11062; 69:35: ★★★★★) Departing from his explorations of real and imagined ethnic musics, Roach creates, through synthesized textures, deep drones and swirls of sound, a perception of vast stillness and infinite distance. For this ultimate abstraction, Roach strips away most conventional reference points, achieving a kind of sensory deprivation. Tracks take shape through recurring patterns, washes of sound and subsonic rumblings. The most evocative piece, "Altus," uses an ascending series of long tones to suggest a wind-driven mountain climb. With repeated listenings, *The Magnificent Void* always yields something new. **DB**

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REISSUES

# Bull's-eyes & Misfires From The Jazz Canon

by Paul de Barros

The dependable Original Jazz Classic (OJC) series, with its unique access to a wide range of labels (Fantasy, Prestige, Riverside, Contemporary, Milestone, etc.), has passed the 800 mark in its 14-year-old reissue program. Its comprehensive sweep and effort to register the provenance of each recording (not always successful: see below) are vital, not only for new listeners hungry for reasonably priced, vintage jazz CDs, but for us old-timers rethinking jazz history in this oh-so-retrospective era.

**Ella Fitzgerald: *Lady Time* (OJC 864; 43:15; ★★★★★½)** This lighthearted, uncluttered 1978 recording is a gem, with Ella swinging chitlins-circuit "rhythm ballads," accompanied by Jackie Davis on Hammond B-3 and Louie Bellson on drums. Producer Norman Granz rightly highlights in his notes the darkened timbres and mature sense of a lyric in Ella's later years. Dig her pop phrasing on "Since I Fell for You" and note choices on "I'm In The Mood For Love."

**Stephane Grappelli/Stuff Smith: *Violins No End* (890; 46:13; ★★★★★)** A 1957 Jazz at the Philharmonic tour shaped this pair of aces—a spontaneous studio session featuring both fiddlers with the great Oscar Peterson Trio (plus Jo Jones) and a jammin' live shot in Paris with Stuff. The contrast between Stephane's liquid, classically fluent melodies and long-legged arpeggios and Stuff's scratchy, slap-happy double-stops and sudden upward glissandos provide a painless lesson in swing violin.

**Benny Carter: *The King* (883; 51:47; ★★★★★)** On his clever tune "Blues In D," Benny travels almost three octaves in a commanding, propulsive phrase that makes it all sound as effortless as softshoe. That's the ticket on this elegant, full-bodied, 1976 session with Joe Pass, Milt Jackson, Tommy Flanagan, Jake Hanna and bassist John B. Williams, dining on an all-Carter-penned, all-alto-saxophone menu that heralds Benny's reemergence from studio work. Carter's tone should be guarded at Fort Knox; Flanagan is superb.

**Art Farmer: *Early Art* (880; 42:30; ★★★★★)** This one has a jumbled song list. "Confab In Tempo," "I'll Take Romance," "Wisteria" and "Soft Shoe" are tracks one,



Benny Carter: effortless as softshoe

two, three and five; "Autumn Nocturne," track four. How's the music? Fabulous. Art doesn't have the burnish and poise of later years—and Sonny Rollins, with a chirpy reed, sounds downright unpleasant on his three tunes—but Farmer's lyricism, control and logical momentum shine on this quintessential hard-bop effort, made in 1954, just a year after Art's recording debut, *Work Of Art* (OJC 054).

**John Coltrane: *The Believer* (876; 44:43; ★★★★★½)** Two tunes (of five) are bonus tracks from a 1958 session led by tubaist Ray Draper, who was 17 and sounds like it. On the 1958 Draper-less cuts, Trane brims with awkward excitement, stuffing bundles of notes between bar-lines then releasing the pressure with his signature cry. Trumpeter Donald Byrd soars on "Nakatini Serenade" while Freddie Hubbard is tough and ready on "Do I Love You Because You're Beautiful."

**Hampton Hawes: *At The Piano* (877; 39:00; ★★★★★)** On this 1976, Ramsey Lewis-like attempt to cross over, recorded nine months before Hawes died, the underrated West Coast pianist applies his percussive attack and ear for overtones to some pop material, including a heartbreaking reharmonized "Sunny" and a darkly dramatic "Killing Me Softly With His Song." Ray Brown and Shelly Manne assist on the often inventive and appealing arrangements. "Soul Sign Eight" could stand more play today.

**Vince Guaraldi: *The Latin Side Of Vince Guaraldi* (878; 32:07; ★★)** Guaraldi, who had huge hits just prior to this early '60s album with "Cast Your Fate To The Wind" and "Love For Sale," didn't have to try to cross over; he defined the genre. But one has to admit that he had an immediately recognizable sound. The Latin treatment of Nat Adderley's "Work Song" has an appealingly straightbacked haughtiness; "Star Song"'s dark strings and dissonant bass vamp stand out, as well.

Flashback: When asked about the Benny Carter date, Tommy Flanagan immediately recalled Benny's tune, "My Kind Of Trouble Is You." "Benny's tunes all have nice melody lines and are very original. And when he gets to the bridge, he goes everywhere. He's really a searcher. He doesn't evolve from anyone else but himself."

"Vince [Guaraldi] brought the Latin rhythm section in for this session," recalls Jerry Granelli. "Live, I was playing all those drum parts myself. I remember we were working at this little club on the strip in L.A., called the Scene, and Miles used to come in to hear the band. He loved that tune, 'Star Song.'" **DB**

Initial Down Beat ratings for OJC titles:

- Ella Fitzgerald: *Lady Time*: ★★★★★ (12/7/78)
- Benny Carter: *The King*: ★★★★★ (12/2/76)

# BLINDFOLD TEST

OCTOBER 1996

## Marian McPartland

by Larry Birnbaum

The "Blindfold Test" is a listening test that challenges the featured artist to discuss and identify the music and musicians who performed on selected recordings. The artist is then asked to rate each tune using a 5-star system. No information about the recordings is given to the artist prior to the test.

**T**he long-reigning queen of jazz piano, Marian McPartland still sparkles at age 76. Her playing, especially on her trademark ballads, has a timeless elegance, blending bebop, modal and even occasional free-jazz elements into her basic swing approach.

McPartland's also made her mark as a composer, author and radio personality. For 18 years she's hosted *Piano Jazz*, the longest-running non-news program on National Public Radio. Many of the shows, which include interviews and piano duets with her guests, have been issued on CDs by the Jazz Alliance label. Since 1978 she's also recorded steadily for Concord Jazz, mostly in trio formats. Her latest release is *Live At Yoshi's Nitespot*.

In recent years McPartland has been active in music education and as a mentor to younger musicians. This was her fourth Blindfold Test, her first in some 15 years.

### Jacky Terrasson

"Just A Blues" (from Jacky Terrasson, *Blue Note*, 1994) Terrasson, piano; Ugonna Okegwo, bass; Leon Parker, drums.

Jessica Williams? Nice blues. I love the improvisations, because whoever it is gets out the changes. That's why I thought it was Jessica, because she does do that a lot, but maybe it's not quite as adventurous as Jessica. I like it a lot, whoever it is. I love that tempo. I don't know who it is. It might be one of the younger guys, somebody like Cyrus Chestnut or Benny Green or Geoff Keezer—maybe Geoff, because there's some nice little examples of fast chops in there—or Stephen Scott. It's nice to know that these young guys are playing such interesting and musical and humorous things on the blues. I'll give it one more try—Peter Martin?

LB: *It's Jacky Terrasson.*

Oh, God! Of all people, I should have known it was him. We just had Jacky on *Piano Jazz*, and I had such a good time with him. I couldn't bear to let him go. I just love his playing. It's sort of delicate, in a way. It's not loud and bombastic, but it's got all the elements. It's got chops and humor and good taste, and yet he gets outside of the old blues changes. I'd give this selection 4 stars.

### Joanne Brackeen

"Breath Of Brazil" (from *Breath Of Brazil*, *Concord Picante*, 1991) Brackeen, piano; Eddie Gomez, bass; Duduka Da Fonseca, drums; Waltinho Anastácio, percussion.

I think I know, but I can't put my finger on it. Probably someone I had on the show. Oh, it's so familiar. That's so pretty. I love that. Well, it's somebody in the Chick [Corea] or Herbie [Hancock] vein. It's killing me, because I hear certain changes and voicings that are very familiar to me, but I still can't think of who it is. It's really bothering me, because it's on the tip of my tongue, and I love it. It's really nice, whoever it is, and I'll kill myself when I find out. It's not Billy Childs? It doesn't sound like Joanne Brackeen.

LB: *It is her.*

For her, I would say that's conservative playing, in that she's into doing different things. It's really more melodic than a lot of things that she does. Actually, she's done two *Piano Jazz* shows



with me, and we've worked a lot of concerts together. I guess she knows that I can't play in her style, so she gets a little more conservative when she's playing with me, which is great. We actually pair off pretty well when we're doing some kind of concert. That didn't sound like the Joanne I know, but I loved it. I would certainly give that 4 stars.

### Keith Jarrett

"You And The Night And The Music" (from *At The Deer Head Inn*, *ECM*, 1994) Jarrett, piano; Gary Peacock, bass; Paul Motian, drums; Arthur Schwartz, Howard Dietz, composers.

Here's another one I should know. I didn't think anybody hummed outside of Oscar [Peterson] and Erroll Garner. This must be Keith, but he's being very circumspect, because he usually doesn't only hum, he howls and does all kinds of things. I've heard things he's done that I liked better. It's interesting, that tune at that tempo, because I've played that song—"You And The Night And The Music," by Dietz and Schwartz—and I've never thought of it as an uptempo tune. But he makes it sound very good at that tempo. I think whoever mixed that might have taken the drums down a peg or two. Who is the drummer, by the way?

LB: *Paul Motian.*

Well, I still say the same thing. I would give that 3 stars, because I admire Keith, but I've heard things of his that I like more.

### Erroll Garner

"Gemini" (from *That's My Kick & Gemini*, *Telarchive*, rec. 1972/1994) Garner, piano; Ernest McCarty Jr., bass; Jimmie Smith, percussion; Jose Mangual, congas.

It sounds like somebody who listens to Erroll Garner. Maybe it is Erroll. It has that lively feeling, that jolly cheerfulness that you miss in some of the people playing nowadays. You certainly know that everything he ever did was swinging hard. His sidemen used to say they didn't have the faintest idea what was coming. They never knew what he was going to do. He would set up the tune in such a way that when he actually played it, they might be very surprised. They had to be ready for anything, in any key. I would love to have played two pianos with him, although with the way he played, I would have had very little to do. I used to call him "the Imp," which is a name he well deserved. I would give that 4 stars, because it's Erroll. I miss Erroll a lot.

DB

