

Special Insert: Where To Study Jazz 2000

# DOWN BEAT

Jazz, Blues & Beyond

harry connick jr.

## A CHART A DAY

jazzradio  
airplay achievers

the  
VOCAL JAZZ  
explosion

[www.downbeatjazz.com](http://www.downbeatjazz.com)



October 1999 U.S. \$3.50  
U.K. £2.75 Can. \$4.30

PETER brötzmann  
& EVAN parker

# DOWN BEAT

inside

## 28 Harry Connick Jr. A Chart A Day

This is not the Harry Connick Jr. you know from trendy media sketches that have praised or panned him over the years. Nor is it the Harry you know from his early albums. No, this is a much more mature musician—and human being—still ambitious, and with perhaps an overly grand sense of himself, but also reflective, serious, incredibly hard-working and determined to make a mark on the music, not only as a singer, but as a pianist, arranger and composer.

By Paul de Barros

Cover photography by Palma Kolansky

## features

### 34 Vocal Jazz Explosion

Today's Hot Trend A Potential  
Double-Edged Sword

By Andrew Gilbert

### 40 Evan Parker

**Peter Brötzmann**

Machine Gunners

By John Corbett

### 45 Airplay Achievers

The State Of Jazz Radio, Part III

By Charles Levin

### 50 Players

Claire Daly

Tommy Smith

Eyvind Kang

Vince Mendoza

### Special Insert

Down Beat's

Jazz Education Guide

## departments

12 Chords & Discords

13 On The Beat

14 Backstage With ... Caetano Veloso

16 The Insider, by John McDonough

18 Jazz World

21 The Biz: 1201 Music

22 Gimme 5: Stefon Harris

25 Scene: St. Louis

27 Final Bar

56 Caught

58 Reviews

78 Woodshed

80 Toolshed

86 Blindfold Test

photo by Stuart Brinin



58 jacky terrasson



wynton marsalis



steve lacy

# harry connick jr.

At the stately Ste. Michelle Winery, just outside Seattle, it's noon, and it's hot. Members of Harry Connick Jr.'s 20-strong road crew, with radios and yellow T's, are running wires or flying light rigging above the stage. But, otherwise, the lawn where 4,000 fans soon will spread out with picnics and bottles of wine is eerily quiet.

Harry talks on a cell phone, one leg splayed beneath a long table, wearing a white designer undershirt, baggy shorts, Nikes and a New Orleans Saints cap, bill turned backward. On his right hand he's got a scary, square-faced ring with the initials "DWT" ("Dealing With It").

Last night was a little rocky. The tour bus driver didn't have his papers in order, so they had to wait two hours at the Canadian border. Harry has barely slept. He's a little hoarse, wondering if it's going to affect his show. He took a shower—"going 70 miles an hour," he laughs—before finally falling into the double bed at the back of the tour bus. He also has a broken left thumb, the result of an overenthusiastic basketball encounter with his very tall second alto player, Jimmy Greene, a week ago. Since 8 o'clock this morning, he's been working on a new arrangement of Fats Waller's "Jitterbug Waltz," a three-tenor feature for Greene, Jerry Weldon and Ned Gould.

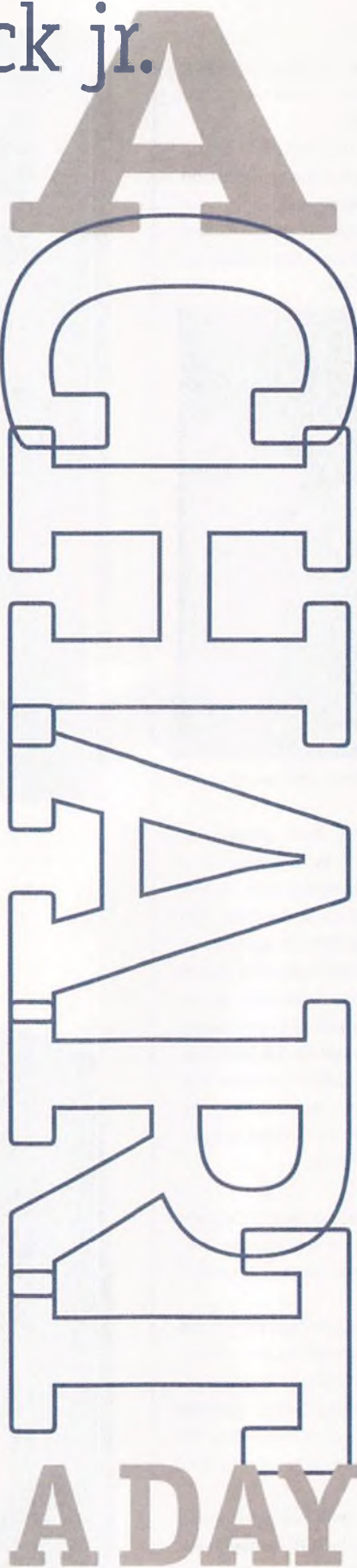
"I'm usually here before the crew gets here," says the cocky, bare-shouldered, 6'2" bandleader, with an accent whose New Orleans drawl has gathered some Manhattan inflections since he moved there 13 years ago. "Come on. Let me show you what I've been up to."

In the winery's cool, oak aging room, where 500 barrels are racked, stands a huge console that folds out like a steamer trunk, on end. Inside, there's a computer with the music writing program Finale; a piano keyboard on a sliding drawer; a complete stereo system, with CD player, tape deck, Genelec speakers and equalizer; and a stack of DA-88 DAT decks, to record live shows from the board.

"As a bandleader, you have to do the work. You got 16 guys out there, you want to give them something interesting to do. I've sort of fallen into a routine of trying to write a chart a day."

A chart a day?

Can this be the same happy-go-lucky, style-over-substance fashion plate who enraged jazz writers eight years ago when he donned the Sinatra mantle before learning to sing, causing one wag to dub him Frank Synopsis? The guy who made millions with an attitude from the 1989 film *When Harry Met Sally* then dared to claim



**A DAY**

by paul de Barros

PEGGY SIHOIA





PEGGY SIROTA

You got 16 guys out there, you want to give them into a routine of trying to write a chart a day."

"As a bandleader, you have to do the work. something interesting to do. I've sort of fallen

that he, like his Crescent City boyhood chum, Wynton Marsalis, was carrying the torch for the One True Jazz?

Absolutely, as Connick himself often replies: This is Harry. But it's not the Harry Connick you know from trendy media sketches that have praised or panned him over the years. Nor is it the Harry you probably know from his early albums, which only hinted at the fellow he has become. No, this is a much more mature musician—and human being—still ambitious, and with perhaps an overly grand sense of himself, but also reflective, serious, incredibly hard-working and determined to make a mark on the music he loves over the long haul, not only as a singer, but as a pianist, arranger and composer.

When Connick burst on the scene in 1987, with a self-titled piano album for

Columbia Records, he was only 19, but he had already been performing on Bourbon Street for six years. A formal student of Ellis Marsalis and a casual one of James Booker, Connick had mastered traditional piano styles and was well-known for his impression of Louis Armstrong. It was his second album, *20*, on which he sang, that caught the attention of director Rob Reiner, who asked Harry to sing on the sound track for *When Harry Met Sally*. The film—and Connick's subsequent big band album, featuring the film's popular theme, "It Had To Be You"—became huge hits. Since then, the singer has earned one gold, three platinum and four multiplatinum albums, two Grammy awards (Best Jazz Vocal Performance, for *When Harry Met Sally* and *We Are In Love*), a gold-certified video, *Singin' And Swingin'*, and has appeared in

seven films. He has his first lead role in the upcoming *Letters From A Wayward Son*. His current big band album, *Come By Me*, on which he did all of the arranging, hit No. 1 on the jazz charts in June.

But success in the marketplace is often related in inverse proportion to respect from peers and critics. Over the course of a typical day on tour, Harry talked about this issue, touching on his flowering as an arranger, his growth as a big band singer, the perennial conflict between singers and players, his New Orleans background, the challenges of being a bandleader and what drives him as a musician.

Welcome to Harry 3.0, an upgraded performer who has developed a new computer system for his band, the first of its kind.

"Everyone in the band has flat panel screens and their own computer and monitor on stage," he explains enthusiastically, "so it eliminates the need for sheet music. They can all make their own edits and dynamic markings and notes."

Connick designed this system himself, including the wrap-around, brushed-aluminum "cockpits" where each player sits. He likes challenges. That's what led him to arranging in the first place, back in 1993.

"Marc Shaiman was going to do the arrangements for this Christmas record (*When My Heart Finds Christmas*), and two weeks before, he flaked and left me with no charts. I said, 'Oh my god, what am I going to do?' I mean, I've studied a lot of theory, but I didn't know the first thing about writing for an orchestra. I remember, I was sitting in a hotel room in Zurich, and I went out and got music paper and pencils and I just started to write on my bed. I wrote for two solid weeks. When the parts got handed out—it was a song called 'What Child Is This?'—and I raised my hand [to cue the band], it was like somebody just electrified me with 100,000 volts. I felt like I was flying. That was when I said, 'You know what? I don't need anybody to write my lyrics. I don't need anybody to write my orchestrations, or play or sing or produce, or anything. I'm doing it all. It's going to be a lot of work, but when people buy Harry Connick's record, they're going to get Harry Connick's record. And until the day I die, that's what I'm going to do.'"

Connick often draws upon his New Orleans background, which means groove, shuffle, clave and cross-rhythms galore. On the new album, he sets "Cry Me A River"

as a Crescent City dirge. A snappy saxophone fill on Henry Mancini's "Charade," on the other hand, recalls Jimmie Lunceford's double-time.

"That's not double-time, man," he corrects. "That's triplet time. Let me show you. This is the regular time"—he beats out a straight 4/4 with his left hand—"then you play triplets"—a three-against-two figure sounds from his right—"then you phrase the triplets in groups of four." A duple meter emerges, in which three sets of four quarter notes, played in triplet time, ride over two bars of regular time.

Connick taught himself by a process of trial and error. And while he realizes he's luckier than most to have a live band to try out his ideas—"I feel like Felix Mendelssohn, who had his own orchestra when he was a kid, because he was so rich"—as with many people for whom things come easily, he is impatient with novices who ask for advice.

"You just gotta do it, man. You write, you learn. What's the big mystery about it? Nobody showed me any rules on how to do this stuff. Even the questions are supposed to be obvious to you."

**T**ime out for lunch. We walk across the grounds to the "little chateau," where a catered buffet awaits. On the way, Harry talks about the age-old, singer vs. musician syndrome. Traditionally, instrumentalists have run the other way when they see vocalists coming. They're so often out of tune, and even more often they know little about music, but since audiences love them, they turn players into wallpaper. How does Connick maintain respect, when he's just the kind of spotlight-hogging exhibitionist musicians usually despise?

"Hey, I hate singers," Connick laughs. "They don't know anything. But the thing with me was, nobody thought of me as a singer, because I started singing and playing at the same time. Whenever Wynton would come to town, I would sit in with him. I hung out with Kenny Kirkland. They knew of me as a piano player."

Harry's players don't have any trouble respecting him, either.

Says bassist Ben Wolfe, who recently left Diana Krall but played with Harry early on, "Harry is an all-around musician. He does it all. I mean, he's writing a chart every day for this band."

"Harry is different," agrees trombonist Craig Klein, a N'awlins boy who also played

## INNER VOYAGE GONZALO RUBALCABA

Gonzalo Rubalcaba - Jeff Chambers - Ignacio Berroa  
with special guest Michael Brecker  
Cuba's most proficient jazz pianist approaches a  
new century through the spirit of his country's  
greatest jazz renaissance.



99241



95104

## James Hurt

DARK GROOVES • MYSTICAL RHYTHMS

James Hurt's music has been described as *Cosmic Jazz in a River of Groove!* The pianist/composer's debut features some of the most exciting artists on the scene today, including Russell Gunn, Antonio Hart, Abraham Burton, Eric McPherson and Nasheet Waits.

THE FINEST JAZZ SINCE 1945  
BLUE NOTE

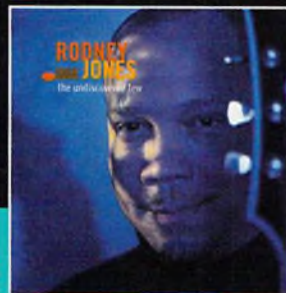
## BLUE NOTE! 60 YEARS!

bending the note, blending the note, sustaining the note...

## RODNEY JONES

the undiscovered few

Guitarist, producer and arranger Rodney Jones magically weaves the spiritual, the emotional, the cerebral realms into one unifying force.



96902

"Rodney Jones is a legend among musicians, especially guitar players... he is worthy of the ears of any true music lover." - GEORGE BENSON



99527

## BENNY GREEN / RUSSEL MALONE / CHRISTIAN MCBRIDE THESE ARE SOULFUL DAYS

Green - Malone - McBride • A soulful return to the classic Blue Note era. Benny Green pays tribute to Blue Note's 60th anniversary with such classics as "Virgo" (Horace Silver), "Hocus-Pocus" (Lee Morgan) and "Punjab" (Joe Henderson).

[www.bluenote.com](http://www.bluenote.com) music contests jazz chat classic album artwork & blue note merchandise

© 1999 Blue Note Records BLUE NOTE HOTLINE 800-332-6110

with the original Connick big band. "He's not like other singers. He can play every instrument up here."

"I want to have a battle of the bands with Wynton," says Harry, whose braggadocio and high-school basketball competitiveness is highly reminiscent of Marsalis.

"They're sounding pretty good these days, Harry," I caution. "In my opinion, it wouldn't be much of a battle. He's got Joe Temperley, Victor Goines..."

"I got the new young drumming sensation—Arthur Latin."

"He's got Marcus Printup, Ryan Kisor, Ted Nash..."

"I got Ned Goold, Jerry Weldon, Leroy Jones, Joe Magnarelli ... I tell you, man, it would be so fun. Then, if it was an even battle, well"—he smiles broadly—"I pick up the mic, baby, and we tip it in our favor, once again."

"But then Wynton would start telling jokes."

"Like I said, in our favor once again."

Ironically, Wynton plays piano (as well as trumpet) on Harry's new album, *30*, an all-instrumental effort due in November. Connick does a non-vocal album every five

years, and laments that he doesn't get to play piano more.

In the meantime, Connick's working on his singing, which he readily admits used to be pretty thin.

"I've always had a pretty good low end," he avers, "but I've never liked my high register. Now, it's starting to sound good to me, in my ear. I like getting up there, and I'm holding notes, I'm getting stronger."

"Singing in front of a big band is a very specialized skill, which I'm still figuring out on a nightly basis. First of all, there's the amount of people playing behind you, which leads to intonation issues. Then there's the power that it takes to drive them. You give me four bars with the piano and I will have established a strong enough rhythmic groove to get them going. But as I get older, my voice is getting more of a cut to it, and I'm starting to get to the point where I can feel what I'm doing vocally is changing what they're doing."

**F**our o'clock. Soundcheck. The venue has transformed. The stage is set with a raked, aluminum floor and the music stands are in place, each with its little computer panel

peeking up. Forty rows of white lawn chairs stand near the stage—the premium seats—and food and wine booths have sprung up around the perimeter. A line of early bird fans scouting a good spot on the lawn has begun to form in the parking lot.

Band members drift in—New Orleanian trombonists Lucien Barbarin and Mark Mullins; saxophonists Goold, Weldon and Greene; trumpeters Magnarelli and Jones. After some level checks, and run-throughs of "In The Still Of The Night" and "I Concentrate On You," Harry calls "Cocktails For Two," a chart with a godawful section of "triple time." It falls apart after a few bars.

Connick sighs.

"It's so obvious," he rails. "It's not that hard. Just relax. OK, let's try it again."

Wolfe lays down the four-four, strong, so the band can get the time into their heads, before abandoning it.

Another train wreck.

Connick rehearses the brass alone, then the saxes, tries it again, but the band still bobbles it.

"Thanks a lot for the hours of work that I spent doin' this," he says, with calm disgust, and walks off stage. "That's never going to be played again."

"Being a bandleader is an interesting thing," he confides later, back among the wine barrels. "You want to be one of them. But you're the guy writing the checks. I can't get them in here at 10 o'clock in the morning to rehearse, I don't think that would be fair. But it would be stellar if they played this stuff like it's supposed to be played. Their level of musicianship is so high. We are the Harry Connick Jr. Big Band, and we are perfect, and perfect means that the imperfection has to come from spontaneity, not from sloppiness."

He stops for a second, then laughs.


"But the music is hard! This is not going to ruin my day."

**PATRICIA BARBER**

**#1 TDWR FEMALE JAZZ VOCALIST**  
—downbeat critics poll 1999

"The coolest singer-songwriter around."  
—*Los Angeles Times*


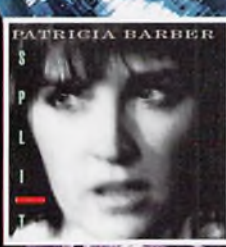
now available on  
blue note/premonition



moderncool 21811      cafe blue 21810

coming in October -  
**A SPECIAL LIVE CD!**

**and her FIRST RECORDING**  
previously only available  
in limited release  
now available . . . everywhere  
on premonition records

**PATRICIA BARBER**

split

BLUE NOTE

PREMONITION RECORDS

#### selected discography

*Come By Me*—Columbia 69618  
*To See You*—Columbia 68767  
*Star Turtle*—Columbia 67575  
*She*—Columbia 64376  
*When My Heart Finds Christmas*—  
 Columbia 57550  
 11—Columbia 53171  
 25—Columbia 53172  
*Blue Light, Red Light*—Columbia 48685  
*We Are In Love*—Columbia 46146  
*Lofty's Roach Souffle*—Columbia 46223  
*When Harry Met Sally*—Columbia 45319  
 20—Columbia 44369  
*Harry Connick Jr.*—Columbia 40702

Six o'clock. Klein, Goold, Weldon, Mullins and bass trombonist Joe Barati are finishing dinner at the little chateau. Harry, who has taken dinner alone so he can continue working, walks in with the saxophone parts for "Jitterbug Waltz."

Weldon eyeballs an eight-bar section of 16th-notes.

"What's the tempo?"

Harry snaps out a quick pace.

"And we gotta memorize this?"

"Right. 'The Three Tenors.' Up front.

You probably want to learn it from the disk, though, don't you, rather than putting the paper between you and the music."

"That way I can groove it into my brain."

"You have Finale on your laptop, right?"

"Yeah."

"I'll e-mail it to you."

After Harry leaves, Weldon says, "He's so quick, man. He's way ahead of us—the all the time."

Showtime. Harry strolls out, singing "Charade." He's wearing black pants and a subtle blue shirt (the band is dressed similarly), his hair is hanging over his forehead, and his sleeves are rolled up. It's a beautiful evening—mild and fragrant—with views of

the brown foothills below the Cascades on the horizon.

Harry connects immediately with the crowd. And true to his promise, though he shows some signs of fatigue, at first, there's a new vibrancy and frisson to his voice, and the highs have filled out, bigtime. Over the next two hours, he gives us a little of everything—a crooning "I Could Write A Book," a heartbreaking "Danny Boy," a darkly modern piano trio take on "That Old Devil Moon," a funk number from his *Star Turtle* album, Louis Prima's version of "Pennies From Heaven" ("sunshine and macaroni") and a rhythmically complex arrangement of Cole Porter's "In The Still Of The Night," which the band fumbles, and has to start over, twice. Unruffled, he pulls out all the stops, banging out a "Sweet Georgia Brown" that would have pleased Professor Longhair, then leaps to the top of the grand, does a shimmy and a shake, runs over to the drum set, takes a turn there, then hoists Wolfe's bass over his head, and thumps out a chorus. By the time he's finished, Ste. Michelle has turned into Mardi Gras, and Harry has planted kisses on a half a dozen women.

"I can't do a lot of things," Harry reflects,

"but I can make people think I'm singing about myself. That's the way I connect with people. I completely respect the crowd. And I respect the fact that they are paying money to come hear me."

After the show, a few stragglers, mostly women, wait by the chateau, hoping to catch a glimpse or an autograph. Harry is still working, shaking hands with some special guests, turning up his Louisiana charm. "I like being famous," Harry says ingenuously, sipping bottled water in the upstairs lounge (he drinks no alcohol). "Stay home if you don't want to be recognized. You want people to come hear you play, you have to do the work.

"Where did my work ethic come from? I think that it's inherited as some sort of personality trait, a by-product of an ego thing, of wanting to know that you are the best possible at what you do, however subjective it is. Oftentimes I wish I were an athlete, where every night I could go into a locker room and there would be a score saying whether I won or whether I lost."

Tonight, at least, there doesn't seem to be any question. Harry Connick Jr. is on a winning streak, and he's headed for the playoffs. **DB**

## What Costs Eighty Bucks and Makes This Sax Sound Like a Million?

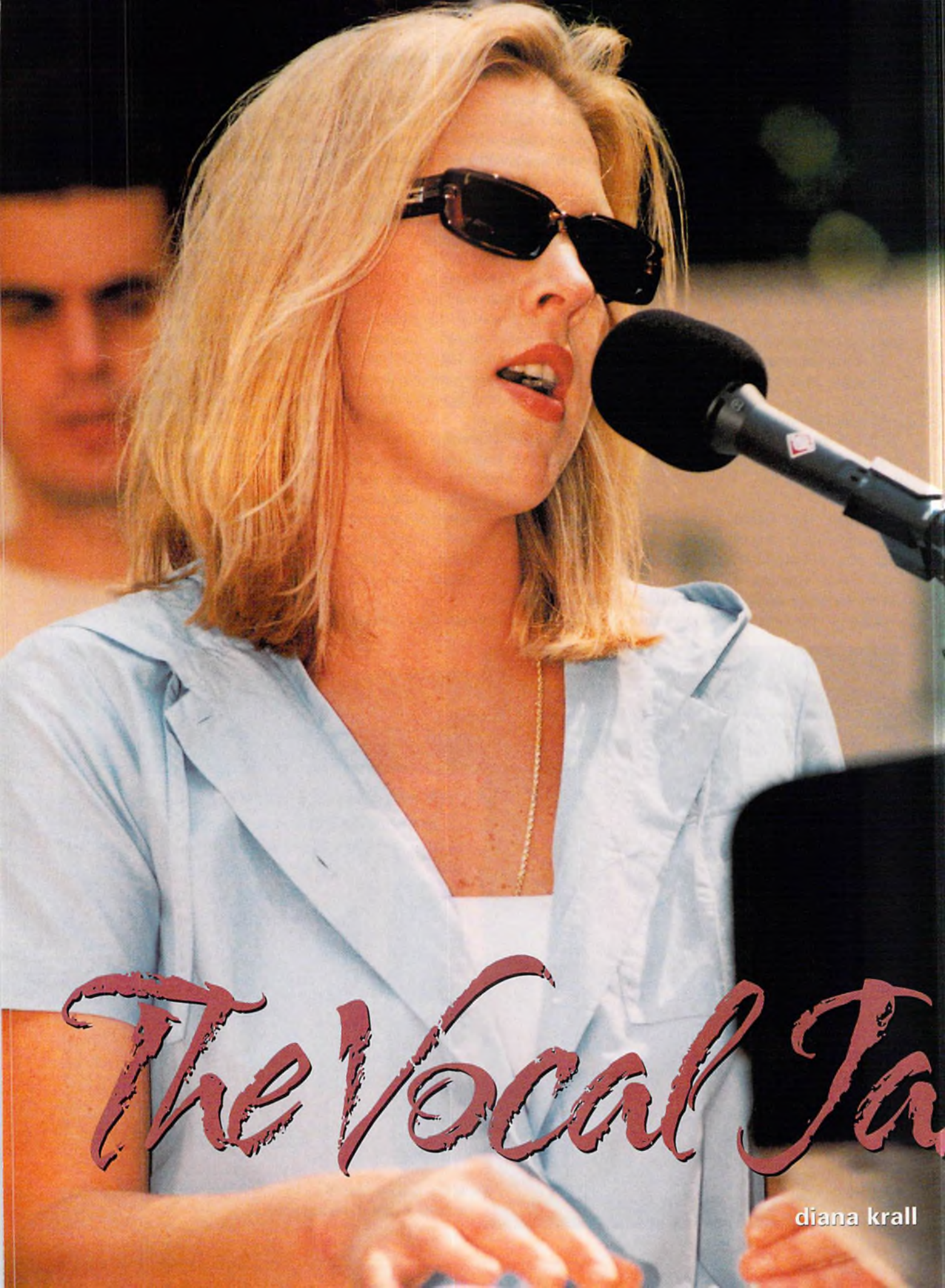
The most expensive sax in the world won't play a note without a good mouthpiece. That's because poor quality mouthpieces are hard to blow. As a result, kids can't blow it so they won't play it. jj Babbitt is the only manufacturer in America to vulcanize our own rubber for complete control over the quality of our hard rubber mouthpieces. It's a difference you can see and hear. If your students are having trouble making music, try Otto Link mouthpieces by jj Babbitt. Great sound costs a lot less than you think.



jj Babbitt Company, Inc. 2201 Industrial Parkway,  
Phone: (219) 293-6514 Fax: (219) 293-9465

Elkhart, Indiana, 46516  
Visit our website at: [www.jjbabbitt.com](http://www.jjbabbitt.com)





*The Vocalist*

diana krall

# Today's Hot Trend A Potential Double-Edged Sword

A jazz singer could get a case of whiplash trying to follow the ping-pong ball of good news/bad news that's being batted around the business today.

One need only look at the various jazz charts, where Cassandra Wilson, Diana Krall and Harry Connick Jr. have taken up residence, to conclude that this is the era of the jazz singer. For the past few years, while jazz sales in general have languished, vocalists have provided some of the only sizzle in the market. It's certainly a reason for jazz singers to smile, but their future isn't necessarily as bright as the charts would lead you to believe.

"A number of vocalists have been able to galvanize the market—Krall, Wilson and Connick are evidence of that," confirms Columbia Jazz V.P. Jeff Levenson. "But in general, the pure art of jazz singing is not in great shape. The soundscape is devoid of key personalities who have the power, chops and charisma to capture people's interest."

While Levenson states his views more bluntly than most, his sentiment is echoed throughout the majors. However, if things look somewhat different over at Blue Note, it's because the label has a longer-term perspective on its mission.

"As we're losing some of the great standard bearers, Betty Carter and Carmen McRae and Sarah Vaughan, there's been a big void," says Blue Note President Bruce Lundvall. "What has happened is that some interesting and fresh faces have emerged in the area of jazz singing. I think it's a wonderful opportunity now for the reemergence of some young people who are very gifted in an area that's highly specialized."

The sense of optimism at the label stems from a roster that balances young talent and veterans. Dianne Reeves has been with Blue Note since the label's revival

in the mid '80s. Besides Cassandra Wilson, who reinvented her sound at Blue Note, Rachele Ferrell and Lena Horne, who's more of a jazz singer at 82 than ever before in her storied career, the label boasts Mose Allison and Bob Dorough, both walking archives of Americana.

Two new Blue Note projects seek to capture singers in their natural element. Both Kurt Elling and Patricia Barber have become Chicago institutions with long-running engagements at the Green Mill, and in July Blue Note recorded each of them at the club. Barber is actually signed to Premonition, the label that released last year's buzz-inducing *Modern Cool*, but Lundvall was determined to work out a licensing deal after hearing her perform. The Green Mill recording is slated for release in the fall as an EP to keep the Barber buzz going until she records her next studio album.

"I feel she's just that original," Lundvall says. "Fortunately we were able to make this deal, so she'll be part of the Blue Note family."

Elling's high-powered performance style, combining vocalese, spoken word, standards and scatting, is what brought him into the Blue Note fold. That's what the label's aiming to capture at the Green Mill session, where he was joined by special guest Jon Hendricks and tenor saxophonists Von Freeman and Eddie Johnson, with whom he frequently works.

"I read a review in the Chicago Tribune by Howard Reich about the best jazz singers under the age of 40, mentioning Dee Dee Bridgewater, Cassandra Wilson and Kurt Elling, and I didn't know who Elling was," Lundvall says. "About two weeks later I got a tape and I went out of my mind. He's drawing on a different side of the tradition, but he's doing something extremely daring and adventurous, so we signed him on the spot."

# Explosion

By Andrew Gilbert

# CHALLENGE

## BOB BROOKMEYER NEW ART ORCHESTRA

Bob Brookmeyer  
New Art  
Orchestra

Bob Brookmeyer's collaboration with the New Art Orchestra is consistently memorable and another milestone in his productive career.

NEW WORKS

CHR70066

also available:

CHR70026 - Bob Brookmeyer New Quartet - Paris Saite

CHR70063 - Jim Hall/Bob Brookmeyer - Live At The North Sea Festival

# A-RECORDS

## JIM FERGUSON



Highly entertaining and original, all of which goes to prove the point that Jim Ferguson makes in the title track: he is not, in fact, just another pretty bass.

NOT JUST ANOTHER PRETTY BASS

AL73160

## LISA MICHEL



This New York based jazz singer piles rich, stylish vocals on top of a layer of well chosen traditional material, as well as songs of her own.

WHEN SUMMER COMES

AL73171

## HENDRIK MEURKENS



"...he has a natural inclination for seeking out beauty, for breathing harmony of color into themes and extemporizations." - Frank-John Hadley, *Down Beat*

IN A SENTIMENTAL MOOD

AL73141

## BEVAN MANSON TRIO



"a superb jazz pianist...imaginative yet accessible" - the Boston Globe

MYSTIC MAINSTREAM

AL73169

Distribution USA & Canada  
Allegro Corporation tel: 1-800-288 2007

USA & Canada contact:  
Eurojazz Marketing  
tel/fax: 916-455 4239  
ChallengeRecordsUSA@compuserve.com  
[www.challenge.nl](http://www.challenge.nl)



patricia barber



teri thornton



bill henderson



laverne butler

The press isn't always as effective at drawing attention to original talents. Take San Francisco-based jazz vocalist Paula West. Last November during a three-week engagement at the Firebird Cafe, both the Village Voice's Gary Giddins and the New York Time's Margo Jefferson noted that the sultry singer with a gift for finding obscure material is due for a major label deal.

When the phone didn't ring, West went back to the Bay Area and self-produced her second album, *Restless*, a beautiful session on Noir Records that features a delicious version of the Hoagy Carmichael gem "Bread And Gravy." Hollywood has taken note, however, as West was recently cast to sing "The Very Thought Of You" and "Embraceable You" in Disney's big budget Christmas release *Bicentennial Man*, a film that reunites the *Mrs. Doubtfire* team of Robin Williams and Chris Columbus.

"I was back in New York in April, and the reviews were even better," West says. "But I don't think that's the way things work. I'm kind of thinking now that I need high-powered, prestigious management. Nothing's going to happen till all the work is done."

Everyone acknowledges that no jazz artists have a better opportunity to expand the music's audience than singers. Whether through Connick sidelining as a movie actor, Wilson performing at the Lilith Fair or Krall appearing seemingly every-

where, singers simply have more access to pop audiences than instrumentalists. Hell, even when jazz was the popular music of the day, vocals often defined a hit recording. But today market potential is a double-edged sword.

"The possibility to become so commercially successful means that the yardstick used to measure what's conservative and what's risky is different," says Dominique Eade, whose recent release on BMG Classics, *The Long Way Home*, features her tasty arrangements on a decidedly fresh set of tunes. "I'm often called a great risk taker, and I value that. But in the music I've presented on disc, I'm not avant-garde. I'm not any riskier than Kenny Garrett. You don't see every article saying that he takes great risks. He plays the saxophone in a modern language."

In many ways, vocalists exist in a parallel universe from instrumentalists. When it comes to getting signed by a label, youth is clearly on the side of the players. A short list of classic tenor saxophonists over 60 who aren't on a major (or in some cases any) label, for instance, would include George Coleman, Teddy Edwards, Harold Land, Jimmy Heath and Benny Golson. But for the past decade, until Krall and Wilson recorded their breakthrough albums, the most important vocal stories have focused on the re-emergence of veteran singers.

Teri Thornton's triumph last year at the Thelonious Monk Institute's International

Vocal Competition, almost 40 years after she recorded the recently reissued *Devil May Care* on Riverside, is only the most dramatic case. Now signed with Verve—Thornton's album *I'll Be Easy To Find* is scheduled for fall release—she joins the resurgent triumvirate of Shirley Horn, Abbey Lincoln and Bridgewater.

While Freddy Cole has been quietly turning out beautiful albums for Fantasy, there's no shortage of extraordinary revivals among male singers, from Jimmy Scott's renaissance to Andy Bey's revisioning of his sound on Evidence. Charlie Haden's new Quartet West CD, *The Art Of The Song*, focuses a welcome spotlight on another long overlooked singer, Bill Henderson. Perhaps the definitive hard-bop vocalist, Henderson scored a juke box hit with Horace Silver in 1958 with "Señor Blues." Like Horn, who also sings four tunes on *The Art Of The Song*, Henderson is a ballad singer nonpareil.

He spent a couple of years with Basie in the mid '60s and was championed in Las Vegas by Frank Sinatra, but until Henderson recorded the four tracks with Haden it had been more than 20 years since he was in a studio. He performs occasionally around Los Angeles, usually with pianist Mike Melvoin, but now most people know him as Bill Henderson the actor from films such as *City Slickers* and *Trippin'*.

"I've always felt that Bill Henderson was one of the great jazz vocalists," Haden says. "I've always admired his original way of interpreting a song, and his original, really distinctive voice."

While the major labels continue to find treasure among veteran singers, the situation for younger vocalists seems to be getting tougher. In the context of label consolidation and increased pressure for quick sales results, independent labels might be better positioned than ever to sign and develop singers.

"We're a door people can knock on," says Jean-Pierre Leduc, director of international marketing and promotion at JustinTime. The Canadian label was the first to sign Krall—her debut album *Stepping Out* is by far the label's biggest seller—and has released a series of excellent albums by Jeri Brown and Ranee Lee.

Always on the lookout for an interesting project, JustinTime recently licensed a Sarah Vaughan album recorded at the Paris Jazz Festival in 1985. The two-CD set with

Frank Collette (piano), Bob Maize (bass) and Harold Jones (drums) will be the first new Vaughan material released since her death with the permission of her estate. And an upcoming JustinTime project with bassist Curtis Lundy features three tracks with his sister, Carmen Lundy.

"We're very realistic about we can and can't do," Leduc says. "Carmen is a good example of that. She's done records for Sony and JVC. I would love to sign her. There's going to be a lot of people available to us who weren't before. Opportunities like

that come up for us all the time."

A number of independent labels see considerable opportunity in the new music business landscape. MaxJazz, a designer label based in St. Louis, is coming out this year with a series of four albums by female singers, starting with a gorgeously produced LaVerne Butler session, *Blues In the City*. CDs by Carla Cook, Christine Hitt and Asa Harris are following, and the label's on the lookout to sign a male singer. Why the fetish for vocals?

"A lot of friends come up and say, 'I tried

**ROLLING STONES  
TROMBONIST  
Michael Davis**

**L.A. STUDIO GREAT  
Bill Reichenbach**

**BONETOWN**

with  
**Joey Calderazzo PIANO John Patitucci BASS Will Kennedy DRUMS**

**"Technical brilliance that ranks  
with the greatest in history."**

—*Sacramento Bee*

**SWIRLY BIRD  
RECORDS**

**ALLEGRO**

**HIP-BONE MUSIC**  
www.hip-bonemusic.com

(800) 288-2007  
Distributed in North America by Allegro corporation.

jazz but I just couldn't understand it," says MaxJazz President Richard McDonnell, an investment banker who played sax in high school band with David Sanborn. "So I decided to start with the oldest instrument. Most folks like to hear the lyrics and the melody and a beautiful human voice. If I'm going to be a success in the market, a series concentrated on a niche makes a lot more sense."

It's an approach that worked effectively for Carl Jefferson in building the Concord label. Besides the extensive catalog of albums by Rosemary Clooney and Mel Tormé that Jefferson produced, he recorded Carol Sloane, Mary Stalling and Susannah McCorkle. Nnenna Freelon's done the best work of her career with Concord, and Karrin Allyson's rapidly developing polyglot sound can be heard on her new release *From Paris To Rio*. While the label has spent the past two years dealing with its parent company's bankruptcy, Concord has recently regained its footing and is once again looking for new artists.

"We've always realized some of the most accessible jazz is vocal jazz," says John Burk, Concord's part-owner and executive vice president. "There's no way any independent can compete with a major label, but we're much more focused on the artist."

Whether matter how much opportunity exists with the indies, the increasing bottom-line pressure at the major labels can't help but have a chilling effect on the career prospects of young vocalists. Clearly, the Darwinian world of the global entertainment business is antithetical to a creative art form like jazz singing.

"Singers now will get signed, and record companies pretty much want instant gratification," Levenson says. "They want A&R guys to deliver stars, to deliver fully matured, commercially viable entities. You don't have the opportunity to develop craft as you once did. The expectations [are] so high that you better make some noise right out of the box, or else you're pretty much yesterday's flavor."

Everyone in the jazz business knows that the music flourishes only when artists have the space and encouragement to develop their own sounds. But many of the singers we spoke to believe that after a decade of looking for the next Ella, Sarah or Carmen, now the labels are trying to find the next

Diana or Cassandra. Blue Note's Lundvall and Verve Music Group Chairman Tommy LiPuma both said they receive a few tapes a week from vocalists modeling themselves after Krall or Wilson.

"I keep hearing that they're looking for something different," says Ann Dyer, an insistently original singer who self-produced a captivating reinterpretation of the Beatles (*Revolver: A New Spin*) on her Mr. Brown label. "At the same time, I think everyone's terrified to try something different."

Wilson, Krall, Reeves and Eade, all artists

with the guts to try something different, have opened the door to a restive pop audience that hungers for melody and emotional substance. As ambitious jazz vocalists follow in their footsteps, some will succeed and others won't. Those who don't will have no choice but to return to the shed and work on their chops, as well as their charisma. Those who do make it to the top, though, carry an even heavier responsibility: They can't let the size of that brave new audience diminish the originality the art form needs to thrive. **DB**

*Regina Carter*  
*Rhythms of the Heart*

**"... a mature talent with intuitive dazzle to burn ... one of the most marvelous jazz jaunts of the year."**  
Timothy White, Editor-in-Chief, *Billboard*

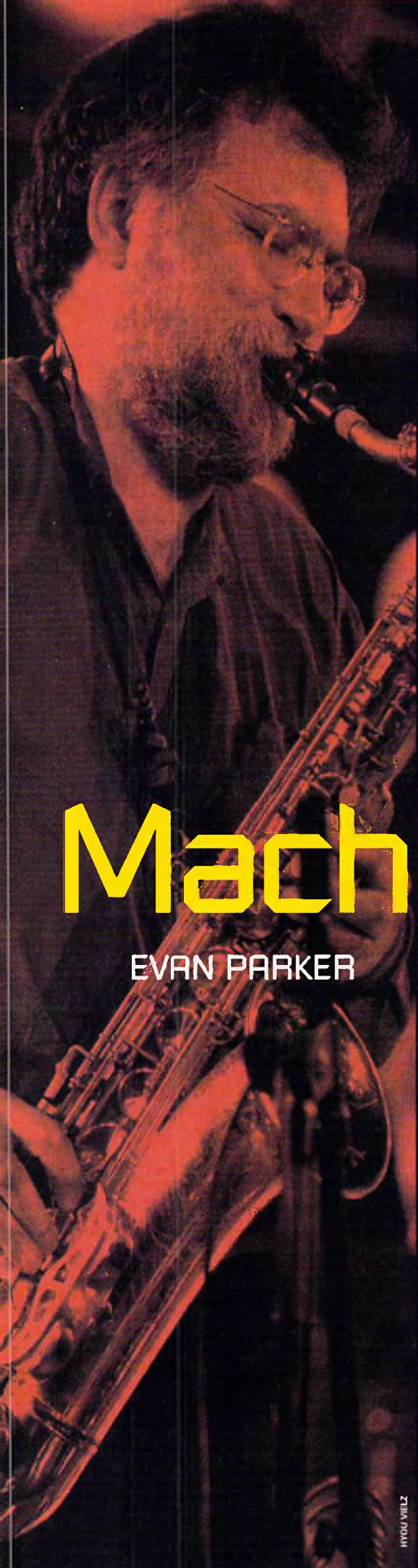
*featuring:*  
Werner "Yana" Gierig, piano  
Rodney Jones, guitar  
Peter Washington, bass  
Lewis Nash, drums  
Mayra Casales, percussion

*with special guests:*  
Kenny Barron  
Richard Bona  
Romero Lubambo  
Cassandra Wilson

*On her Verve debut, violinist Regina Carter takes an exuberant bow to diverse rhythms in acoustic jazz settings — from bebop to reggae, to Afro-Cuban and African — and makes her violin swing and sing in every scenario. Rhythms of the Heart confirms Regina Carter as the foremost violinist and one of the most inventive and exhilarating "voices" in jazz today.*

**J&R MUSIC WORLD**  
www.jandr.com  
Order Bill Free 24 Hours A Day, 7 Days A Week  
**1-800-221-8180**

**VERVE Jazz you LOVE.**  
©1999 GRP Records, A Universal Company.  
visit us at [www.vervemusicgroup.com](http://www.vervemusicgroup.com)



**T**he two most influential voices in improvised reed music from Europe, Evan Parker and Peter Brötzmann, have come to stand for very different things in free play since they first appeared in the mid '60s. Parker: speed, dexterity, instantaneous interplay, refinement, razor sharpness, almost scientific technical achievement (especially on the soprano saxophone, which he has virtually reinvented), and a graciousness and cooperative spirit in collective settings that he has labelled the "agree to agree" approach. Brötzmann: raw muscle, energy and stamina, elemental, direct, a firebug's propensity for tossing incendiary devices into complacent settings, and the inde-

*Free-Music Marksmen  
Evan Parker and  
Peter Brötzmann  
Agree To Musical  
Negotiations*

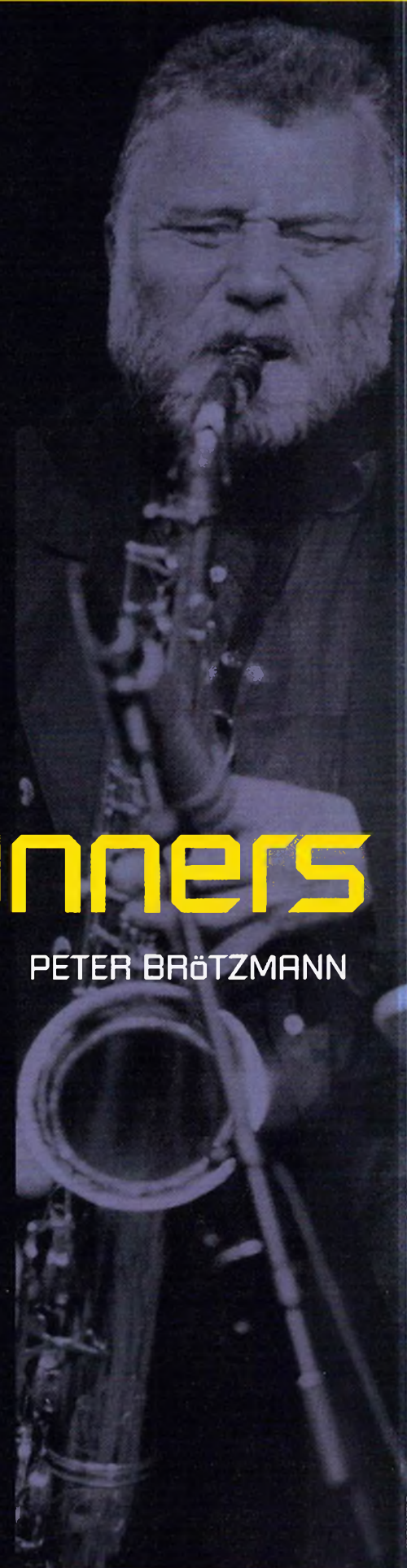
# Machine Gunners

EVAN PARKER

scribably enormous sound the erstwhile painter says he gets by "blowing straight through the horn."

In 1968, Parker came from London to Bremen, Germany, to participate in a recording session that produced one of free music's monuments, the Peter Brötzmann Octet's *Machine Gun*. At that time, the reedmen worked together frequently, often in the context of Brötzmann's larger ensembles and Global Unity Orchestra, but also in smaller settings. Since the '70s, they have stood on the stage and in the studio together less frequently. Parker, now 55, has myriad projects including his outstanding long-term trio with bassist Barry Guy and percussionist Paul Lytton, as well as his bigger Electro-Acoustic Ensemble,

PETER BRÖTZMANN



by john corbett

which has released its second disc on ECM—disappointingly, still neither is available domestically in the United States. At 57, Brötzmann has recently established one of the best ensembles of his career, the Die Like A Dog Quartet, and he's returned to the large-format again with the Brötzmann Chicago Tentet as well as countless more ephemeral assemblages.

This unique conversation, conducted in the heat of an Atlanta summer during the Sounding(s) Festival, gave the veteran improvisers an opportunity to discuss their joint and separate paths.

**JOHN CORBETT:** *I'd like to discuss two ideas about what's happened to improvised music in Europe since the mid '60s. First, that a way of playing has evolved which allows different people from all sorts of backgrounds to play together in a sort of common language. On the other hand, you could observe that players have developed their own idiosyncratic styles to a point where it becomes harder to play together because the approaches are so particular to those players, like a bunch of private languages. Do you see that dichotomy as a difficulty?*

**PETER BRÖTZMANN:** Yes, if it goes as far as Evan's way of playing the soprano, it can include everybody and it can exclude everybody. [Parker laughs] I think it depends on who the other musician is. I [don't] give a shit if it's a Japanese traditional drummer or a guy out of the good old '60s. Of course, I know people I really don't want to play with. But that's not only because of the musical language; it's because I don't like them.

**EVAN PARKER:** I would agree with Peter that the specificity of the language can open up and close down as circumstances require. And that should be part of the capacity of a free improviser, to adjust the specifics of the music to the particular circumstances.

**JC:** *I ask this because you two used to work together more than you do now. In the late '60s you played together ...*

**PB:** ... for some time, sure.

**EP:** Well, the pool of players interested in free improvising, or free-jazz, was smaller.

**PB:** And we had to stick together to fight against the rest of the world, in a way.

**EP:** We were lucky in the sense that we'd gravitated toward the right people. Certainly we drew strength from one another's support. And you'd have to

include Misha [Mengelberg] and Han [Bennink] and Willem [Breuker] in that early period. There was a kind of triangle axis of connections between England, Germany and Holland. We really used those three legs of the tripod to get some kind of stability. Once that stability was there, we could all afford to allow our personal preferences to predominate again and maybe even drift apart. But you see that there are still very good social relationships. I'm still playing with Alex [Schlippenbach], and Peter still has his connections with different people.

**PB:** And our connections to the people here in the States ... well, it was 30 years ago, it was growing, and growing, and so everybody has a chance to pick the people he wants to work with. And in these three decades we developed in certain different directions, which doesn't mean we aren't able to play together any more, but I think everybody has his preferences.

**EP:** I think probably nowadays those sorts of things are likely to happen if somebody says, "Hey, it's 30 years since *Machine Gun*, let's revisit that," or, "Let's revisit Globe Unity's first performance." But I think we've all consolidated approaches that we're working on. They're all slightly different from one another. Peter's approach is very personal; my thing with electronics, for example, I don't think would interest him at all.

**PB:** [smiles] Not really, no.

**EP:** And some of the more musical theater things that Misha and Han do don't fit either of us particularly. Those tendencies go right back to the beginning. Those appetites or qualities were always there in the individuals, but circumstances forced us to accommodate one another's specific requirements in a way that we no longer have to. But that doesn't mean there's animosity.

**JC:** *That process of making those compromises created a very particular, very interesting kind of music, one that was strong enough to still seem relevant 30 years later.*

**EP:** Well, think about this: Both Peter and I have done records with Marilyn Crispell. And Marilyn in each case has adapted to what she finds coming from us. She plays very differently with Peter than she plays with me, but it's still Marilyn. She has that capacity to alter her approach according to the circumstances. So all kinds of connections are still there. I could think of many more examples,

and each of those musicians has that ability to find an approach that works in that specific context. That's a huge part of the art of free improvisation, bending the language a little bit, also the overall sense of structure, form. Things you can do in a duo would never make sense in a trio. That has to do with real fundamentals of what makes a duo different from a trio, different from a quartet. Plus, added onto those almost mathematical principles, cold principles, you add the human specifics of what makes one player different from another. It's a negotiated music, it's up there being negotiated while it's being played.

**JC:** *So, regardless of the tendency toward specialization and idiosyncratic languages, the best improvisers are still people who make those adaptations. They don't force people to come entirely to them.*

**EP:** I think everybody should meet somewhere. Halfway would be the ideal, but in some circumstances you have that overlay of, "Well, whose gig is it?" So there's an implicit thing that if it's Peter's gig, I should go more to Peter's thing. If Peter comes over to my gig, then he's got to come over more to my thing.

**PB:** I wouldn't say that it is very important whose gig it is.

**EP:** But you know that comes into it sometimes. You're a different personality than me, so in your case maybe it would be less important than it would be to me.

**JC:** *It could work the other way, with someone deciding to very strongly push against what the leader wants.*

**EP:** That makes for a low call-back rate! [laughter] But it's possible. And also it's possible, when Peter works with larger groups, that they use frameworks, structures they improvise within, specific ideas, pre-arranged things. I do the same thing once the numbers get above a certain point. We have some ideas about how to structure an hour of music.

**JC:** *Can I ask you to talk a bit about each other's saxophone playing? You're obviously good friends, and in a way you've been on the road together for decades.*

**EP:** The first time I heard Peter, I was frightened to death. I'd never heard a saxophone make that much sound. Such a huge sound. That was something I had to try and deal with very quickly, how to bring my sound up to that.

**PB:** I wasn't frightened of him and his playing, but I always was ashamed in the



EVAN



PETER

early years because he could do things I never could do, things that I always wanted to do but never could. [*laughs self-effacingly*] So I said to myself, "Fuck that, do your thing," and that was it. But he came out of a school of good British traditional saxophone players with quite an American touch, in those years.

**EP:** Yeah, tryin' to play like Coltrane.

**PB:** And I came out of *nowhere*, in a way.

**EP:** I wasn't sure how much Albert Ayler you'd heard. I knew all the Ayler records from before that period. But you must have been playing ...

**PB:** The ESP Ayler things came very late over to us, and I was already working the same way years before.

**EP:** It's not to say you used identical things, just a broad similarity, and I wasn't sure. And I know now that you were very happy the first time you heard Ayler because you thought, "Thank God there's ..."

**PB:** ... *somebody!* Yes. Somebody. [*to Corbett*] I told you about the old tapes of the swing band I was in. I had these solo pieces, "I Got Rhythm" and "Dark Eyes." I have to get you a copy of that. Late '50s. The roots are the same. I really still play the same nonsense. Of course, hopefully I learned a little bit in all these years.

**EP:** But the basic conception, once it's set in place, then it's only a matter of working and extending within the conception rather than constantly looking for a new conception. I remember from Peter a thing that relates to that. After we'd done *Machine Gun*, Peter was looking for another piece with those qualities. [*to Brötzmann*] You sent me a tape with the famous Illinois Jacquet solo on "Flying Home," and—you don't really read music—so Peter's way was to learn this by listening to the tape, and he wanted me and [Gerd] Dudek or Willem [Breuker] ...

**PB:** ... three or four saxophones ...

**EP:** ... to learn it. I got the tape a few days

before the gig, and I said, "Peter, I've been trying to write it down, but ..."

**PB:** We didn't work it out. [*laughs*]

**EP:** I didn't know anything about his swing roots at that point. That was your old affection for that stuff. Strange thing is, about 25 years later, Charlie Watts' band did the same thing, exactly, but it was all written out very neatly. Seven tenors all in unison. That solo is very popular, I think. In fact, wasn't it one of the ones that was on a record and thereafter Jacquet was never allowed to play it differently? He had to go back and learn his own solo. I have a feeling people would like that in free music sometimes as well. "Why don't you play *For Adolphe Sax*, Peter? We'd love to hear that solo again!" Or ask me, "Play 'Conic Section 5.' That was always one of my favorites!"

**JC:** *Because you've made it composed music by inscribing it on a recording.*

**EP:** No, we're not going to open that can. It becomes composed as soon as it's played. I've closed the can.

**JC:** *Evan, you've expressed some debt to various players who contributed to your conception, including John Tchicai.*

**EP:** That's coming out more and more now when I'm working with repetition and this floating thing of finding a new time over whatever the drummer and bass are doing. I associate that with the way Tchicai played, especially with the New York Art Quartet, still to me underrated as a group. It was a visionary approach that band had. There are moments when I think: "You're going too far with this; stop playing like John Tchicai." Maybe nobody else hears it.

**JC:** *Maybe that's because not so many people know Tchicai's music well enough.*

**EP:** Right, and even John might say: "What? What the hell are you talking about? You don't sound anything like me." But I'd like to acknowledge his influence. I'd like to acknowledge the influence of Pharoah Sanders, in terms of

articulation. A piece like "Preview," with the Mike Mantler orchestra, which I think was supposed to be a sketch for a longer piece that never happened—that would have been amazing, to hear Pharoah stretch out for 20 minutes with a background like that, in that style! That's a common point for us, Peter.

**PB:** Yeah, I think we were very impressed by that six minutes. It's true. [*pauses*] I mean, I can't hear Tchicai in your playing. Maybe it's just in your head. [*laughs*]

**EP:** I hope it is buried!

**JC:** *Peter, your list of influences goes back to Johnny Dodds and Sidney Bechet.*

**PB:** Yeah, I'm still very fond of the old stuff. I still listen to that; it's nearly the only music I'm listening to. Dodds, Bechet, later on Coleman Hawkins, Jacquet, Lester Young, Charlie Parker of course. But in my lifetime, I can mention some friends who helped me quite a lot, like Don Cherry and Steve Lacy. Musical influences, I don't know. Even when I started to listen to Albert Ayler, he was not that kind of influence. I saw historical concerts, like the last recording of Oscar Pettiford, Bud Powell, Coleman Hawkins, Kenny Clarke. That, somewhere, is in my head, and you can't get it out. Or an open-air Coltrane concert in Belgium in the early Quartet days. That was just crazy. That's what you live from, you take energy from. But I can't say there is a saxophone player who really influenced my way of playing the horn.

**JC:** *Where Evan decided really to limit himself to two instruments, you work with the entire saxophone and clarinet families and the tarogato, Peter.*

**PB:** I still like to, though travel limits the choice, so it comes to the standard tenor, tarogato and clarinet, sometimes the alto. I would like to play the bass saxophone more, but it's impossible to travel with.

**JC:** *Why do you like using so many differ-*



ent instruments?

**PB:** I love these machines; that's the point. If you enlarge the number of instruments, that doesn't mean you enlarge your voice or what you tell. You can do special things—you play the alto in a different way from how you do the tenor, and that's a special challenge.

**JC:** *Sometimes I think I can see the thought process as you choose instruments, seeing which way you hear the music going or which way you want to push it.*

**PB:** Yes, I could agree. But what I don't like with people playing all those different instruments, like Roscoe [Mitchell] did yesterday ...

**JC:** *That's the extreme version, having 30 colors, and painting one dot with each color, one at a time.*

**EP:** The AACM was always interested in the instrumentarium, the batterie, the resources. That's part of Roscoe's approach, always has been. Braxton's, too.

**JC:** *But it's also an old history. In the '30s, you were expected as a reed player to double.*

**EP:** And violin and saxophone was a pretty standard double, which is mind-bending to me!

**JC:** *Renato Geremia.*

**EP:** He's about the only guy I can think of today who does that. Back in the '20s and '30s, it was pretty standard. With the electronic projects, I must say I can only hear the soprano; I can't play the tenor in that context. And with heavy drums, I can't hear the soprano. So there are site-specific decisions.

**JC:** *Then there's the paragon of the other, single-instrument perspective: Steve Lacy. Peter, did you ever play soprano? That's an instrument that you now leave off your list.*

**PB:** I was playing soprano in the early years, but I think soprano is no instrument for me.

**EP:** Tarogato is your soprano.

**PB:** Na, ja, but it's a special case.

**JC:** *Is there something particular about the soprano that you don't like? Frankly, I think there are more terrible soprano players these days than any other instrument.*

**PB:** If you think in history, you come back to Bechet, then Steve Lacy and then comes Evan Parker. Coltrane in between. But even Coltrane's soprano wasn't that interesting for me, I must say.

**EP:** *[visibly distressed]* Ah, beg to differ. Well, there is a case for saying that it was an episodic relationship, that tenor was

Coltrane's main instrument, and that toward the end of his life he seemed to give up soprano and concentrate on tenor. For me, it was the other way around. The first Coltrane records and the concerts with him in November of '61, with Eric Dolphy, a very hot version of that band was where I first heard his soprano.

**JC:** *Dolphy's somebody who is a very important figure for both of you, but whose playing I don't hear reflected in any direct way in either of your musics.*

**PB:** He was a kind of influence, but the

way he played all his horns was so unique nobody could touch it.

**EP:** Dolphy's buried even deeper than Tchicai in my playing, but I think the idea of trying to make the instrument speak in three different registers simultaneously came from trying to deal with Dolphy. But like Peter says, Dolphy's style is so unique that if you are playing like Dolphy there's nothing more obvious. It's a tradition that *should* be extended, because in a way it's the natural extension of Charlie Parker. It's a shame that in terms of the

# The New "HAWK II" COMMAND MORE POWER



The "Hawk II" offering is the first innovation for saxophone mouthpieces since the introduction of the "wedge" or "high baffle".

Our radically new chambers are contoured for maximum projection, making this high-end Jazz mouthpiece husky, warm and very reed friendly. A mouthpiece for today's requirements.

Since the neck cork mutes vibrations, we devised an "Enhancer" that collects these muted vibrations into a mini echo-chamber.

With the "Enhancer" in place, the tone becomes intensely focused. This is an "add-on" that truly "Enhances" the sound.

Available facings for:  
Soprano - #5 - #6 - #7 - #8  
Alto - #4 - #5 - #6 - #7 - #8  
Tenor - #5\* - #6 - #6\* - #7 - #7\* - #8 - #8\* - #9 - #9\* - #10

24K Gold plating. Cap/Lig. and "Enhancer" included.

## BARI ASSOCIATES, INC.

782 N.E. 40 CT., FT. LAUDERDALE, FL 33334  
954-564-2733 • Fax 954-568-1182

**AVAILABLE AT:**

SAM ASH	NEW YORK, NY	212-719-4974
MANNY'S MUSIC	NEW YORK, NY	212-819-0576
ANAHEIM BAND INSTRUMENTS INC.	ANAHEIM, CA	1-800-540-4ABI
INTERNATIONAL WOODWINDS	NEW YORK, NY	212-840-7165
RAYBURN MUSIC	BOSTON, MA	617-266-4727
BILL LEWINGTON	LONDON, ENGLAND	0044 171 240 0584
J.L. SMITH	CHARLOTTE, NC	704-334-5150
SAXOPHONE SHOP	EVANSTON, IL	847-328-5711
CHICAGO BAND & ORCHESTRA	CHICAGO, IL	312-341-0102
PROFESSIONAL MUSIC SHOP	HAMBURG, GERMANY	40-491-00-88-89
TWIGG MUSIC CO.	MONTREAL, CANADA	514-843-3593

# JAZZ AND CONTEMPORARY MUSIC BFA PROGRAM

at New School University



Reggie Workman



Coordinator of Instruction and full-time faculty member at the New School BFA Program. Virtuoso bassist and innovative Jazz pioneer; performed with John Coltrane, Art Blakey, Wayne Shorter, Miles Davis, Max Roach, Yusef Lateef, Mal Waldron, Freddie Hubbard, Thelonious Monk, Alice Coltrane, and Cecil Taylor. Mr. Workman and the Mannes Jazz faculty represent the past, present and future of Jazz.

Learn with world-renowned Jazz musicians like **Reggie Workman**

## The New School University BFA Jazz Program

What better place is there to begin pursuing your artistic goals?

- Emphasizes small group performance
- Private lessons, master classes by internationally acclaimed Jazz artists
- Performance opportunities on-campus and in New York Jazz clubs

For More Information

**212.229.5896 ext.302**

[www.newschool.edu/jazz](http://www.newschool.edu/jazz)



New School University

Jazz and Contemporary Music BFA Program  
55 West 13th Street New York NY 10011

linear development of alto playing, that seems not to have been taken further. It is phenomenally difficult to go beyond it.

**JC:** *In a way, this gets back to the very first question—you end up with someone like Dolphy as a very idiosyncratic, highly specialized player, with all these techniques and approaches that are his, and perhaps that's reflected in improvisers worldwide. It's about finding very special things and then finding a way to use them together with other players. But, like Dolphy, both of you have also explored solo playing as well.*

**EP:** It's a complex relationship. If I play the way I play solo in a group, it could be taken as telling everyone else they're not needed. So I have to be very careful about how I use certain techniques in a group context that I'm very confident using in a solo context. If I overdo it, I can disrupt the group feeling.

**JC:** *Peter, you play solo less and less.*

**PB:** Yeah, I do it still, but I don't like it too much. Every two, three years I like to go into the studio, try things out alone. Sometimes I do some solo concerts, but to be honest I do them for the money mostly. I sometimes need the solo things just as a sort of challenge. If there is an audience, the question is: Am I able to convince? Mostly it happens to work, but sometimes it doesn't work and that's a very ugly feeling. [chuckles]

**JC:** *There seems to be some consensus that group improvising is the real thing.*

**PB:** Working together, for me, that's the meaning of jazz. And looking back to my early years, trying to decide whether to continue with painting as the main thing or the music, I think the music convinced me because of being together with all the guys and all the experiences.

**JC:** *Is that idea of the living music, of music as a social activity, still central?*

**PB:** It has a lot to do with that, yes.

**EP:** I would say that you have to have something to *bring* to the group, and a great way of finding what you have to bring to the group is to work alone. Not just practicing, but finding what ideas you can sustain in performance. You must have material that you can bring, rather than coming every time ready to be blown by whatever current crops up but without any ability to steer or create a current yourself. You have to be able to push as well as pull, to supply food as well as eat. It's not enough to come to the table hungry; you've got to bring food. **DB**

BY CHARLES LEVIN

# AIRPLAY ACHIEVERS

## PROGRESSIVE MUSIC PROSPERS ON THE FRINGES OF JAZZ BROADCASTING

Broadcasting to drive away listeners spells definite doom for a radio station. And as commercial (smooth) and public jazz stations learned that their programming was often doing exactly that, they turned to market testing to bolster their ratings. More listeners means more money for these stations, but often at the expense of the music, as reported in parts I and II of our series on jazz radio (March '99 and April '99).

Artists like the Yellowjackets and Pat Metheny who helped create the smooth and contemporary jazz category have stood witness as their music receives less and less airplay. Kenny Garrett and numerous other straightahead artists listen as their extended solos are faded out (or simply never aired) on public radio, once thought to be a haven for creative expression.

Jazz success rarely hinges on one single, but rather on an artist's collective body of work. Therefore, most jazz musicians will not compromise their art for commerce. Which leads one to ponder: If they will not play by the rules, will they get played?

The answer seems to be yes. People always find ways to disseminate good music to the public. Here, we look at the media where progressive musicians can turn in the ever-tightening world of jazz radio.

**B**ill Frisell rarely hears his songs played on stations affiliated with National Public Radio—that is, played in their entirety. But he often hears snippets of "Tales From The Far Side," a tune from his *Quartet* record, used between reports on "All Things Considered," NPR's popular afternoon news show.

"That's where it gets played the most because there's someone in there who likes

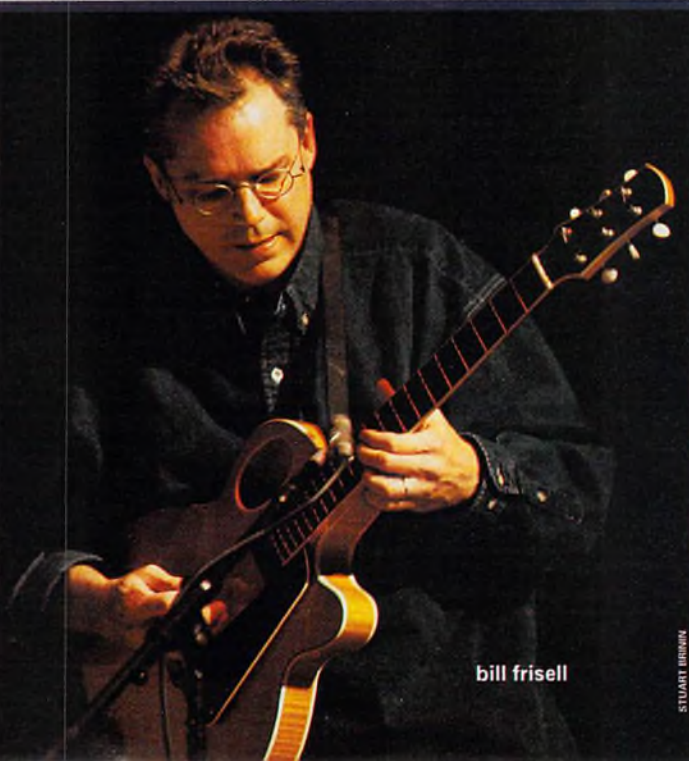
it," says the soft-spoken Seattle-based guitarist. "But certainly not on the mainstream jazz stations. Maybe one song that I played on one of Paul Motian's records or something, but even that would be stretching it."

Frisell's not far off the mark when it comes to who plays his quirky blend of jazz and American folk musics on the airwaves.

In June, 18 of 90 public radio stations reported playing cuts from his latest

album, *Good Dog, Happy Man* (Nonesuch), according to the Gavin Report, an industry trade magazine that tracks airplay spins for mainstream jazz radio. But according to College Media Journal, Gavin's counterpart for noncommercial college and community radio, 121 of 142 stations played the record.

The statistics underscore an important reality for musicians like Frisell, who won't



bill frisell

STUART BERGIN



matthew shipp

ALAN HANCOCK

compromise art for commerce: The welcome mat is out at college and community radio for the offspring of Cecil Taylor, Anthony Braxton and John Coltrane.

Just ask Matthew Shipp. The 38-year-old New York-based pianist, who describes his work as "new music," tells a similar story.

Last December, "All Things Considered" profiled Shipp's brand of cacophonous musical fervor. But airplay on its jazz-oriented affiliates eludes him.

"You're denied big commercial stations, you're basically denied NPR," Shipp says. "We're denied so many other things that we've had to take root somewhere and that's what's been open to us."

Still, he's thankful for the exposure. Shipp's most recent album, *DNA* (Thirsty Ear), reached No. 2 on CMJ's charts but stopped short of bumping Cassandra Wilson's *Traveling Miles* (Blue Note) from the No. 1 spot. "Just by virtue of one station or one director or one DJ digging the music and playing it—if you're having problems being taken seriously in the jazz establishment—at least these people are keeping you alive," Shipp says.

Noncommercial jazz radio stations that dare play ear-shredding assaults without care to whether listeners push the

scan button compose a fringe society on the airwaves. They operate on minuscule budgets, survive from year to year on pledge drives and fund-raisers and rely on nearly all-volunteer staffs.

DJs often tote their own CDs and vinyl into the studios for programs because the stations lack enough funds to stock their libraries. And the stations barely register more than a blip on the Arbitrons, radio's equivalent of the television Nielsens. With little exception, station managers couldn't care less. Nonetheless, the stations boast small but ferociously loyal audiences, drawn by diverse programming.

"Noncommercial stations obviously have more leeway in what they play," says Neal Sapper, president of World Music 'N Jazz, a Marin County-based radio promotion firm that handled Frisell's last two Nonesuch records. "They're more eclectic and they tend to give themselves over to a wider audience."

Like a page out of *Star Trek*, these stations go where no others have gone before. "We feel we need to be different than the other public radio stations," says Jim Bennett, sitting behind the microphone at KPFA in Berkeley, the country's first public radio outlet.

Fifty miles south in Cupertino, Calif.,

Brad Stone, a San Jose State University chemistry professor, serves as volunteer music director for KKUP—in his words, "100 percent grass roots radio, the last bastion of progressive music on the air."

Like most community and college stations, jazz makes up a fraction of KKUP's airplay—at 40 hours, albeit, a large one. But there's also plentiful doses of blues, folk, country, bluegrass, reggae and world beat. KPFA, with its own news staff and similarly mixed musical roster, devotes about 25 hours weekly to jazz between nine DJs (two who mix it up with other genres).

Want some "free" jazz with your morning latte? In Chicago, WNUR at Northwestern University sends folks into the rush-hour commute with Taylor, Braxton and Roscoe Mitchell every weekday from 5:30 a.m. to 12:30 p.m. "All those guys are like the old masters that our station looks back to," says Jason Karaian, WNUR music director for jazz. "Our basic jazz isn't so much Miles or early Coltrane. I would say a good 75 percent of the programming here is free improvised stuff."

What's the criteria for airplay? "It's pretty personal," says Karaian, a 21-year-old senior majoring in economics. "It's just me and what I think is creative, new and alive."

Programming locally based, unknown

## HANDS OFF OF BERKELEY'S JAZZ!

Gag rules on free speech in Berkeley, Calif.? Now there's a real oxymoron. But that's what blew through radio station KPFA this summer, and the resulting battle shows how passionately people will fight for their progressive music.

Problems for the country's oldest listener-sponsored station, founded in 1949, began earlier this year. Station owner Pacifica Foundation decided it wanted to increase and diversify KPFA's audience and grab more corporate donations with more national programming. Station staffers saw this as anathema to KPFA's long-time mission as a beacon of left-wing politics and diverse musical programming, such as progressive jazz.

Tensions flared when Pacifica fired the station manager on March 31. Three on-air personalities violated a Pacifica gag order that forbids discussing the matter on the airwaves and were promptly fired. The July 13 dismissal of journalist Dennis Bernstein was the last straw for loyalists.

The next day, Pacifica locked the doors, placed the entire radio staff on paid administrative leave and started playing tapes of old shows. Like a scene from an old R. Crumb comic strip, thousands of protesters—

many aging hippies among them—jammed the streets in front of KPFA's offices, which it shares with Pacifica, and brandished polemically charged placards. Students played bongos and screamed slogans. Joan Baez performed a benefit concert for the station staff.

Over the ensuing two weeks, police arrested nearly 100 protesters, including several station employees for trespassing. Pacifica talked of selling the station, one of five it owns around the country. Station supporters filed a lawsuit, while local and state politicians took KPFA's side.

Federal mediators entered the fray to negotiate a compromise. When *Down Beat* went to press, Pacifica had unlocked the doors and welcomed back all but two previously fired employees. The gag order is lifted, Pacifica said, as long as the staff can increase the size and diversity of its audience. They've got six months to a year to do this, said musical director Jesse "Chuy" Varela.

Staffers remain skeptical, as the real question is what's ultimately going to happen with programming. Will it stay as adventurous? "At this point," Varela says, "that's up in the air."

—Charles Levin





charles gayle



roscoe mitchell



charlie haden

artists is a priority. "The musicians that the mainstream overlooks, that they don't see as commercially viable, really see us as one of their only popular outlets where they can get their music out," Karaian says.

Jersey City-based WFMU bills itself as the last active, free-form radio station in the country. But with no one DJ playing any one style, says Music Director Brian Turner, there's no telling just how much jazz they play. "We'll play jazz, but we'll play folks doing jazz on home cassettes

and everything from experimental music to European rockabilly to kids records and string it all together," Turner says.

Formal mission statements rarely exist at these stations. It frequently doesn't involve educating listeners to America's classical music. Serving the community or educating listeners to the possibilities of public radio usually take precedence.

More often than not, DJs play whatever they want. "It's about really giving people

the ability to put out a creative presentation of music," says Jesse "Chuy" Varela, music director at KPFA. Programming this way harks back to the days of Symphony Sid, he says. "They developed the art of the set, a sequence of music, a set of songs that have the criteria of jazz, which is essentially having the drive, the beat, the harmonies, but also the traditionalism, the standards, the ballads."

"And that's the thing that (audience testing) numbers won't tell you," says John Corbett, a long-time Chicago DJ, music writer, regular Down Beat contributor and jazz presenter. "[Testing] might tell you how a group of people might respond to an isolated track. What they won't tell you is what happens when you put those tracks together in a certain sequence, if you throw a little historical context in."

Still, even KPFA looks at Arbitrons and how well each show draws cash during pledge weeks. In 1995, the station axed veteran San Francisco Examiner jazz critic Phil Elwood from a regular show because "it wasn't holding its own," Bennett says.

An Achilles heel underscores public radio: money. KPFA seems relatively fat with an operating budget of \$1.9 million but still can't buy many records, Bennett says. Neither can KKUP, which ironically operates from the heart of Silicon Valley. KKUP survives on a paltry \$45,000 annual budget gleaned from marathon fund-raisers, Stone says. That money pays for rent, transmitter site and maintenance, equipment and electric bills. Both stations rely on record labels for promo copies or DJs to cull records from their own collections.

Likewise, WFMU doesn't have money for records, having shot its wad to buy its own building in Jersey City.



# 20 SWINGING YEARS

## WJCT Jacksonville Jazz Festival November 6 - 13 ♦ Jacksonville, FL

Join us as we celebrate 20 Swinging Years of great jazz by jazz greats! Don't miss headliners **George Benson** and **Grover Washington Jr.** and more, including the Yellowjackets, the Phil Woods Quintet, Rick Braun, Lavay Smith & Her Red Hot Skillet Lickers, Eric Marienthal and Liquid Soul.

### 20th Anniversary \$20 Special

Includes admission for both Friday and Saturday's concerts (Nov. 12 & 13), a 1999 collector's poster and a Jazz Debit Card, all for just \$20!

Call (904) 358-6336 for more information. Or visit the WJCT Web site: [www.wjct.org/jazz99](http://www.wjct.org/jazz99)

Presented by **BELLSOUTH**

Supported by **U.S. AIRWAYS**

**Jacksonville**  
with Beaches, Florida

**FIRST UNION**

**ATLANTIC**

**MAYO HEALTH PLAN**



Benson



Washington

Which begs the question: Does airplay on the fringe of radio beget record sales?

No, says Shipp, who, nonetheless, pours over CMJ's weekly charts to see where he's getting airplay. "If a certain DJ or station is pumping it up, to me that's the possibility of a gig," he says. "But you can't expect it to translate into any big sales."

Yes, says Eric Wood, national sales director for Nonesuch, Frisell's label. Over 11 releases since his Elektra debut, 1989's *Before You Were Born*, Frisell's sales have increased incrementally. But with his last few releases, initial first week sales numbers have grown exponentially, Wood says.

He cites two reasons, the first being Frisell's esthetic shift to a music that blends folk and country with improvisation, beginning with the 1997 record *Nashville*. This allowed label marketing gurus to promote his music to "Americana" radio formats as well as jazz outlets, thus increasing listenership. Second, he cites the exposure on college and community radio, singling out WXPB in Philadelphia, WFUV in New York and KCRW in Santa Monica.

Nonesuch officials declined to release actual sales numbers.

One avenue that artists, labels, presenters and station officials eye with growing interest is the Internet. With software such as the Real Audio player, radio stations and some clubs now "stream," or broadcast, their shows live to your desktop. Radio stations now report pledge donations from the four corners of the globe.

"You can target your niche and create a micro-taste of what somebody would like," says cyberjazz true believer Michael Dorf, founder of New York City's Knitting Factory and CEO of KnitMedia. "You could have a Coltrane channel, a bebop channel, a downtown New York channel, or a Knitting Factory channel and each with enough repertoire for 24-7."

Dorf's web site ([www.knittingfactory.com](http://www.knittingfactory.com)) broadcasts live shows from his club, drawing between 80 to 120 visitors per night. Half his listeners live overseas.

"The beauty of this technology is that (saxophonist) Charles Gayle or some other important musical artist can play for 30 or 40 people inside the club, but when you start aggregating his audience around the world, you can have 300 or 400 people watch his performance," Dorf says.

WNUR's JazzWeb ([www.wnur.org/jazz](http://www.wnur.org/jazz))

was one of the early jazz presences on the Internet (since April '93), providing an enormous amount of jazz information as well as live streaming of their broadcasts. Most stations offer similar sites that allow streaming, but for a limited number of connections. Expanding the capacity for more is limited by money.

KKUP can't afford to stream its shows over the Internet, Stone says. Instead, he posts digitally prerecorded shows on the Web site. Still, he believes that community radio is here to stay.

Last winter, extremely cold weather broke the station's transmitter in the Santa Cruz Mountains and KKUP suspended broadcasting for about four days. Stone used the free time for marketing and shelving CDs.

"And every five minutes, the phone was ringing," he says. "Hey, are you guys off the air?" I finally had to stop answering the phone because I couldn't get any work done. But it was kind of heartening that people knew we were off the air and calling us up." **DB**

Oscar Peterson  
Milt Jackson  
Ray Brown

TELARC  
JAZZ  
DSD  
Direct Stream Digital

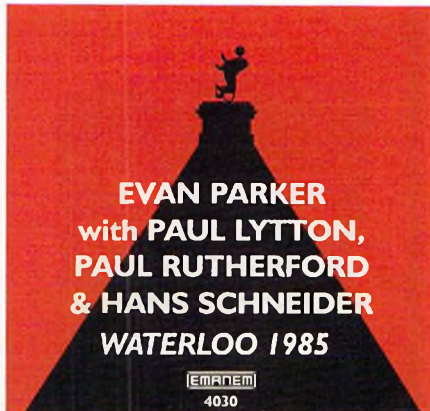
**The Very Tall Band**  
Recorded Live at the Blue Note  
November 24—26, 1998

CD-83443

"Any time musicians of the caliber of Peterson, Jackson and Brown convene it is a special event. On November 24, all the tables were filled for the second show of the evening. An edge of anticipation was in the air, fueled by a sense of history and, of course, the talent in the house."  
— Ira Gitler, *Jazz Times*

available at  
**BORDERS**  
www.telarc.com

THE **Very Tall Band**



**Evan Parker**  
*Waterloo 1985*  
Emanem 4030

★★★★

Sometimes I get to thinking that volition is everything. After wading through wan hard-bop and slack-assed freedom swing and formulaic expressionism, there comes a point where the quality of the music at hand isn't judged on content or approach, but on its initiative, gumption and spunk. Did I say spunk? God, I sound like my old man running pep talk #342 during the Cub Scout days.

But it's true. In abstract music especially—and even at its most lucid, free improv usually fits the abstraction bill—there's a need for drive. What makes Evan Parker one of the music's most reliable practitioners is not his very impressive chops or creative conceptions, but his resolute sense of vigor. From exchanges with Derek Bailey and Han Bennink on *Topography Of The Lungs* to his mesmerizing solo venture *Live At The Finger Palace*, the saxophonist's playing is hallmarked by potency.

That's the case on *Waterloo 1985* as well. Part of the reestablished Emanem catalog, the previously unissued tapes of this quartet's "Dark Interior" remind how a collective fluency can also boast a shared spirit. The hour-long excursion has a keen sense of dynamics, venturing through all sorts of instrumental configurations. And much of its movement involves an active rejection of expressionistic clichés, such as full-on fanfare. This foursome never really goes where you think they're going to.

Those who know Parker's cerebral work realize running amok isn't his way. Free improv is often tagged as extreme music, but as the various tracts of "Dark Interior" reveal themselves, a cool sense of aplomb becomes evident. Paul Rutherford, Hans Schneider and Paul Lytton have a great feel for each other, and their views on time and tone include an exhilarating judiciousness. With each new turn, flagrant provokes to be a no-no.

To a degree that's a signature of British

improv. Regardless of how agitated the English freedom boys get, there's usually a circumspect attitude to their approach. Calculation becomes paramount when the rule book is deep-sixed, and on *Waterloo 1985* the moves are enhanced by history. Rutherford and Parker stood shoulder to shoulder back in the day—their time with the Spontaneous Music Ensemble earned them a knowledge of each other's whims. Like Anthony Braxton and Ray Anderson a decade earlier, their synergy is explicit. A duet section about three-quarters of the way through the piece reminds how well they exploit timbral options, weave between each other's lines and turn formlessness into coherence.

It's this kind of knowledge that allows the ensemble to be animated in the subtlest of ways. Lytton's gentle even when he's rattling around, and Schneider (a last minute sub for a predisposed Barry Guy) is sly in the way he drifts around the action. Together, they cunningly acknowledge boldness, so the dark interior arrived at can claim a proud exterior as well. We remember that other, more famous Waterloo, as a final march. Here, for a smidge over an hour, it's a crossroads where new directions beckon from each intriguing corner.

—Jim Macnie

*Waterloo 1985*: Dark Interior. (60:50)

**Personnel:** Evan Parker, tenor and soprano saxophone; Paul Rutherford, trombone; Hans Schneider, double bass; Paul Lytton, percussion and live electronics.



**Kenny Garrett**  
*Simply Said*  
Warner Bros. 47343

★★★

On *Simply Said*, saxophonist Kenny Garrett walks a very fine line. At times, there are hints of his days with Miles Davis, not to mention more recent straightahead ventures. At other times, he sounds like he's lost the last six letters to his last name.

In a program of all Garrett originals, there is some reaching; unfortunately, the reaching

seems to be toward a wayward soulfulness, the kind that leads to pleading and a wearing out of one's welcome. More on that in a minute.

*Simply Said* starts innocently enough, with a couple of tunes driven by, alternately, a funky backbeat and something resembling a town-shipjive dance beat. Sure, it's NAC, but it's fun, and the melodies the altoist creates are catchy ones, with attractive hooks. Nice organ and piano touches from Shedrick Mitchell on the tunes in question: "G.T.D.S." and "Charlie Brown Goes To South Africa," respectively. The simmer continues with the well-paced "Delta Bali Blues." Not a blues but pure pop, it still elicits some of Garrett's strongest soulful playing on *Simply Said*, this time on soprano. The Latin pulse and easygoing feel of "Conversation With Hutcherson," likewise, reaffirm the notion that this is a fine pop album, miles from the Trane tribute of years ago.

And then, something happens. "Words Can't Express" takes *Simply Said*'s looseness and overlays a syrupy, gospel-inflected whine. The melody line is dull, with unison lines shaped by Garrett's soprano and Mitchell's piano. This piece goes nowhere. Likewise with "Sounds Like Winter" and the hip-hoppy "Back Where You Started," complete with recited vocals. With all of this material, there's the feeling that the need for radioplay is hovering.

There are moments when the fire, or a real sense of liveliness, returns, as when we finally get to hear someone other than the gifted saxophonist get some solo space (Mitchell on piano on "Can I Just Hold Your Hand?"). Another spot can be heard on the fomenting waltz "Organized Colors," where Garrett (on alto) gradually blows his skull cap off in a flurry of Coltranesque howls, amid a gathering storm. Not so with the blues burner "3rd Quadrant," which cooks right from the start. (No wonder, Garrett brings in pianist Mulgrew Miller and drummer Jeff Watts for this swinging sore thumb of a tune.)

After the heat of those two numbers, however, Garrett reminds us of that fine line he's walking with the closing, dripping sap of the title track. Smooth jazz, when played with smarts, goes beyond simple riffs and is capable of drawing one's head and heart closer together. Unfortunately, Garrett's occasional journeys down this adult-contemporary lane on *Simply Said* lack imagination, and hold a trace of charm and zip surprises. Gotta hand it to him, though: George Howard, Gerald Albright and Richard Elliott never mixed it up like this, throwing so many curveballs into one album; sustained make-out music it ain't.

—John Ephland

*Simply Said*: G.T.D.S.; Charlie Brown Goes To South Africa; Delta Bali Blues; Conversation With Hutcherson; Words Can't Express; Back Where You Started; Sounds Like Winter; Can I Just Hold Your Hand?; Organized Colors; 3rd Quadrant; Simply Said. (61:11)

**Personnel:** Kenny Garrett, alto, soprano and soprano

saxophones; Shedrick Mitchell, piano, organ; Mulgrew Miller, piano (10); Nat Feeves, acoustic bass; Chris Dave, Jeff Watts (10), drums; Pat Metheny, electric and acoustic guitars (7, 11); Marcus Miller, electric bass (7, 11); Bashiri Johnson, percussion; Jeff Watts, Mulgrew Miller, Raymond Harris, Nat Reeves, vocals (6).



**Various Artists**

*The Basie Bunch: Cool Too*

Vanguard 79603-2

★★★

**W**ith just about the whole history of recorded sound now on CD, you figure that if anyone found anything else to reissue, he would have to dig it out with a scraper. Then how do we explain this CD (and seven compan-

ions) that brings back for the first time in nearly 40 years some of the most perfect jazz recordings of the LP era? They were so good, I so wish this disappointing reissue could be called back and done right.

In the mid '50s John Hammond produced a series of mainstream sessions for the small Vanguard label in cooperation with Nat Hentoff and this magazine, the only time Down Beat ever lent its name to a series of new albums. With most established soloists recording for Norman Granz, and Prestige and Milestone attending to important new players, Hammond built a quiet little repertory company of his own drawn mostly from members of past and present Basie bands and a few current discoveries. The sessions were recorded in a Brooklyn hall whose superb acoustics defined jazz recording at its most glowing. Everybody talked about how beautiful those Vanguards sounded. The albums disappeared in the '60s and became collectors albums. When Welk Enterprises acquired Vanguard they unaccountably remained in obscurity until now. But I expect the LPs will still be collectors items.

This is because the integrity of the original sessions has been dismembered and scrambled in order to package them (in this case, at least) under the "Basie Bunch" umbrella, a decision tantamount to colorizing *Citizen Kane*. It is also a misleading and sometimes false label. (This CD, for instance, lists Basie as "guest pianist" on two numbers on which he is not even present.) So instead of the integrity of the originals, we get a

sampler of fragments from five albums, each of which was by a single group many of whose players had varying degrees of Basie associations. Other pieces of the puzzle are on a companion CD. (Two other CDs collect the Mel Powell Vanguards.) But even then we don't get everything. How much better it would all have been simply to put two LPs on each CD.

That said, there's still a reason why these LPs became so sought-after, for here is some of the most perfectly rendered small-group jazz of the post-war era. Buck Clayton plays three elegant blues backed by Jo Jones, including what may be the richest "Good Morning Blues" ever recorded and a fiercely driving "Cool Too." Jones also leads a trio full of bright early work by Ray Bryant and a cohesive sextet anchored by the original Basie rhythm section plus a coy and courtly Nat Pierce. Somewhat out of place is a live date recorded at Count Basie's Bar on 132nd Street and soaked in jazz club verisimilitude. There's a young Joe Williams and Harlem pianist Bobby Henderson, though Basie himself is likely the unbilled player on "I Want A Little Girl."

Each booklet in the series gives background on John Hammond in an essay by Samuel Charters that's as long as the music notes—and completely appropriate. It's too bad John isn't around to reissue these classic Vanguards himself. As it is, ★★★ for production; ★★★★½ for the music.

—John McDonough

*Cool Too* Close Quarters; Blues Blase; Embraceable You; Ballin' The Jack; The Sleeper; More Than On For My Baby; Please Don't Talk About Me When I'm Gone; I

Music in print

**FAVORS**



Fourteen Jazz Originals  
for Piano-Solo recorded by  
**BILL EVANS · HANK JONES · MICHAEL BRECKER**  
**STEPHANE GRAPPELLI · STAN GETZ**  
**FREDDIE HUBBARD · CAL TJADER**  
**STANLEY TURRANTINE and others**

**HELIOS MUSIC CO.**

Distributed by  
Plymouth Music Co., Inc.  
170 N.E. 33rd Street  
Ft. Lauderdale, FL 33334  
Tel.: (954) 563-1844  
Fax: (954) 563-9006



# the hot box

Want A Little Girl; Lincoln Heights; Good Morning Blues; Cubano Chant; Cool Too.

**Personnel:** Joe Newman (1, 5), Emmett Berry (3, 6-8, 9), Buck Clayton (2, 4, 10, 12), trumpets; Frank Wess, Frank Foster, (1, 5), Lucky Thompson (3, 9), Earle Warren (2, 4, 10, 12), saxophones & flute; Matthew Gee (1, 5), Benny Green, (3, 9), Vic Dickenson (2, 4, 10, 12), trombone; Eddie Jones (1, 5), Walter Page (3, 9), Aaron Bell (2, 4, 6-8, 10, 12), Tommy Bryant (11), bass; Freddie Green (3, 9), Kenny Burrell (2, 4, 10, 12), guitar; Johnny Aces (1, 5), Nat Pierce (3, 9), Bobby Henderson (6-8), Count Basie (possibly 7), Hank Jones (2, 4, 10, 12), Ray Bryant (11), piano; Marlowe Morris (6-8), organ; Osie Johnson (1, 5), Jo Jones (2, 3, 4, 9, 10, 11, 12), drums; Joe Williams (6, 8), vocals; Basie (6), host.

CDs	CRITICS	John McDonough	John Corbett	Jim Macnie	John Ephland
<b>Evan Parker</b> <i>Waterloo 1985</i>		★	★★★★	★★★★	★★★★★
<b>Kenny Garrett</b> <i>Simply Said</i>		★★1/2	★★	★★	★★★
<b>Various Artists</b> <i>The Basie Bunch: Cool Too</i>		★★★	★★★★1/2	★★★★	★★★★
<b>Paul Motian Trio 2000</b> <i>Trio 2000 + One</i>		★★	★★★★	★★★★	★★★★1/2

## critics' comments

### Evan Parker, *Waterloo 1985*

I am not among those who put high value on "freedom" as a principle of artistic being, and here is one reason. I mean, a single unnamed "improvisation" by Evan Parker and Paul Rutherford roughly the length of Beethoven's Ninth. Puh-leeze! Parker's been passing off such high jinks for a long time, of course; so much so that it has now fallen into that peculiarly ironic trap that awaits all pretence that pompously offers itself euphemistically as "new music." It sounds dated. —*John McDonough*

Evan Parker's signal trio here features lesser-known German bassist Hans Schneider in the place of Barry Guy; Schneider's more measured, less kinetic, but a superb listener and collaborator. Parker and percussionist Lytton have one of the longest standing partnerships in free music, and their radar is unquestionably working over this hour-long piece—tremendous interplay and seamless ability to incorporate guest trombonist Paul Rutherford (in top form) into the fray. —*John Corbett*

There is so much pure melodicism laced among the sonic scraps and bushels in this 61-minute non-stopper. With bassist Hans Schneider, the saxist, percussionist and trombonist continually find ways to augment each other: There is space and clutter here. In all this musicmaking, however, we hear much more that is simply deep listening. —*John Ephland*

### Kenny Garrett, *Simply Said*

Not remote or ambiguous, Garrett's current CD is a relatively audience-friendly piece without exactly invoking the c-word, commercial. Garrett produces some nice melodic figures and has some real bite on "3rd Quadrant." But mostly his alto and soprano sound, while full and attractive, is so trendy and of the moment that it tends to be vapid, like the voicings on "Last Call." —*John McDonough*

I can find nothing to recommend about this CD, save the burning postbop track "3rd Quadrant," a welcome odd-man-out. The record's aims are clearly—and perhaps exclusively—commercial, and I can imagine that it will be well represented on contemporary jazz radio. —*John Corbett*

The mighty alto player's radio move is a disappointment. Gotta get the name out there, but remember the flop of Arthur Blythe's *Put A Little Sunshine In It?* These sops to commercialism almost never come up with the visibility promised by the marketing rhetoric. Fucker sure can play, though. —*Jim Macnie*

### Various Artists, *The Basie Bunch: Cool Too*

Not every track riveting, but all full of spit and vinegar. Blues jam sessioning can get a bit redundant, and I personally think the Joe Williams three-fer makes the collection drag a bit in the middle. And it would be worth any price just for Lucky Thompson's solo on "Embraceable You" and Papa's drum bit on "Cubano Chant." —*John Corbett*

These very relaxed, very compelling tracks explain a bit about how much creativity sidemen keep in reserve. There's nothing but eloquence here. Great to see Vanguard finally opening its vaults. —*Jim Macnie*

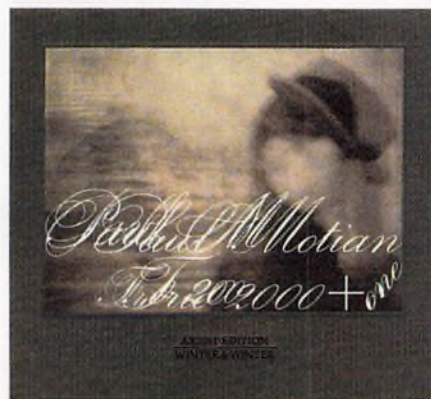
An odd assortment of Kansas City blues, late swing-era groove, even a taste of Midwestern dixieland, it may be more for insiders than run-of-the-mill Basie fans, given its rag-tag nature. —*John Ephland*

### Paul Motian Trio 2000, *Trio 2000 + One*

One does a lot of ebbing and flowing, like free-standing water, in this unceasingly impressionistic, meditative, almost navel-contemplating modal marathon that springs to life only on the final cut. There also appears to be either an unbilled vocalist or a dying animal somewhere in the studio on tracks one and seven who is terribly distracting. —*John McDonough*

A wonderfully beguiling program that proves the drummer is an expert at wrangling a simple story out of amorphous designs. That's long been his forte of course—he hears floating as forward motion, and here he flaunts the wiles to convince you of same. —*Jim Macnie*

Here's to one of the great drummer leaders of our time! Paul Motian's new band continues to support his ethereal, six-inches-off-the-ground style of swing. Great recording quality, too. —*John Ephland*



### Paul Motian Trio 2000

*Trio 2000 + One*

Winter & Winter 910 032

★★★★

A reduction of the core elements of Motian's '94 *Reincarnation Of A Love Bird* (JMT) project, on which both Chris Potter and Steve Swallow appeared, *Trio 2000* is a highly flexible unit, a perfect outlet to plug a fourth member into. That point is driven home by how different the results are with Masabumi Kikuchi and Larry Grenadier.

One can imagine that playing with Kikuchi, Motian recalls his past endeavors with Keith Jarrett. The Japanese pianist has many of the same harmonic orientations—openly romantic, washy, diffuse, impressionistic—and even the same distressing vocal tic. Kikuchi's cuts—"From Time To Time," "The Sunflower" and the unaccompanied "Last Call"—build organically (if they're not freely improvised, the compositions are very transparent indeed), not emphasizing the compositions or discreet forms but focusing on a rich chromatic palette and energy swells that rise and fall. The trio accommodates this modus operandi well, and while the results are sometimes nebulous, they are not uninteresting.

To tap Grenadier optimally, the group turns to more overt compositional lines, finding different ways to assure that Swallow's elephantine electric bass and the unamped one don't obscure one another completely. On the ballad "Pas De Deux," Grenadier takes a lovely solo, hugging Potter's sweet melody closely, while Swallow strums quiet, supportive, guitar-like chords; the acoustic bassist's propulsive walking on "Protoplasm"—a Motian showcase—finds Swallow rolling up attack-less chords with his volume pedal; on "One In Three" they share space by loosely hocketing. Only on "Dance," where he

plays arco, is Grenadier a bit lost in the mix.

Along with Tony Oxley, Motian is one of the few drummers able to clearly express tempo without necessarily articulating pulse. This enables him to play meaningfully in the context of either open or scripted music. Swallow's quirky "Bend Over Backwards" makes the case: Motian doesn't lay out the time (odd, in seven) for the rest of the trio to riff on (in fact, it's more like he's commenting on the line than underscoring it), but his *feel* is so strong that it implies the time. And it's especially great to hear Potter on tough tunes like that one or the outstanding "Dance." He's playing so well, so sympathetically, reaching effortlessly into the upper register, pulling inventive lines out of thin air.

—John Corbett

**Paul Motian Trio 2000 + One:** From Time To Time; Dance; One In Three; Pas De Deux; The Sunflower; Bend Over Backwards; Last Call; Protoplasm. (41:54)

**Personnel:** Paul Motian, drums; Chris Potter, tenor saxophone; Steve Swallow, electric bass; Larry Grenadier, acoustic bass (2-4, 8); Masabumi Kikuchi, piano (1, 5, 7).



**Ken Peplowski**  
*Last Swing Of the Century*  
Concord 4864

★★★

**Big Kahuna (Matt Catingub) and the Copa Cat Pack**  
*Hawaiian Swing*  
Concord 4860

★★

These CDs tend to raise the red flag of cynicism. Are the leaders merely making sincere but ill-considered attempts at resurrecting the past or are they just trying to cash in on the swing dance music craze. We'll probably never know, but Ken Peplowski's Benny Goodman tribute tends toward the former, while the Matt Catingub seems like the latter.

So much stuff in this world and, particularly, in this country is done in the name of nostalgia. Must we always try to revisit those less-complicated times as our means of dealing with the frequently unpleasant aspects of our lives?

Both albums feature good musicianship and tight, well-played arrangements, but while the Peplowski at least has some solid solo

moments, the Catingub has few—and listeners must contend with the leader's adequate and peppy but somewhat cloying vocals.

Peplowski, of course, playing tenor sax with Goodman's band toward the end of that clarinetist's life. *Last Swing Of The Century*, whose title clearly seems an attempt to capitalize on the whole millennium thing, was recorded at the 14th annual Fujitsu/Concord Jazz Festival in Tokyo last November, at the end of a two-week tour of Japan.

As noted earlier, Peplowski's sidemen are worthy ensemble players and soloists, but they sound like they're coming out of a bop perspective rather than the swing-era feeling of the

material and the leader's playing style. His clarinet is very good from a technical standpoint, although a little bit goes a very long way.

Standout sidemen include trumpeters Conte Candoli and Randy Sandke, trombonist Eddie Bert, and tenor saxophonists Scott Robinson and Rickey Woodard. Many of the arrangements are Fletcher Henderson originals, and there are others by Jimmy Mundy, Edgar Sampson, Gordon Jenkins, Spud Murphy and Peplowski. By the way, "Moon Glow" is a septet, "Memories Of You" a sextet and "China Boy" a duet.

Catingub, on the other hand, comes at this swing thing from the rather tenuous angle of his big band leadership and his Hawaiian heritage (his

# Bob Mintzer



Bob Mintzer brings his music to life on his latest TVT Records release, "Quality Time" & Hudson Music Ltd. release, "The Abercrombie/Erskine/Mintzer/Patitucci Band" with Vandoren V16 #3 1/2 tenor saxophone and Traditional #4 clarinet reeds.



Sole North American Importers: J. D'Addario & Company, Inc. • Farmingdale, NY 11735 USA  
home page: <http://www.daddario.com> • e-mail: [vandoren@daddario.com](mailto:vandoren@daddario.com)

late mother was singer Mavis Rivers). Some of the songs have Hawaiian connections, but the album title is a bit of a stretch—and it was recorded in Northern California, not the Islands.

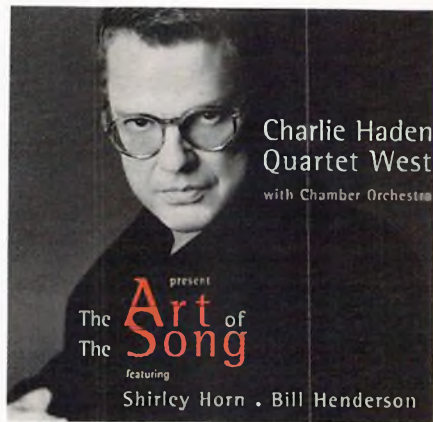
From a solo vantage point there are occasional moments by tenor saxophonist David Wells and trumpeter/flugelhornist Mike Olmos, as well as the leader's alto sax and piano. But, mostly, it's just old stuff in a slightly perky package. —Will Smith

**Last Swing Of The Century:** Let's Dance; Hunkadola; Between The Devil And The Deep Blue Sea; King Porter Stomp; Moor Glow; Stealin' Apples; You Turned The Tables On Me; Bugle Call Rag; Don't Be That Way; Memories Of You; Restless; Get Happy; Sometimes I'm Happy; China Boy; Down South Camp Meetin'; Good Bye. (65/27)

**Personnel:** Ken Peplowski, clarinet; Conte Candoli, Bob Milikan, Randy Sandke, trumpet; Eddie Bert, Bobby Pring, trombone; Jack Stuckey, Joe Romano, alto saxophone; Scott Robinson, Rickey Woodard, tenor saxophone; Ben Aronov, piano; Frank Vignola, guitar; Richard Simon, bass; Frank Capp, drums.

**Hawaiian Swing:** Come On-A-My House; A-Tisket A-Tasket; Don't Be That Way/Stompin' At The Savoy; The Hukilau Song; Pearly Shells; In The Copa Room; Every Day I Have the Blues; Night In Tunisia; After Hours; Blue Hawaii; Love You Madly; Them There Eyes; Smiles/When You're Smilin'; Don Cha Go 'Way Mad; I'll Remember You; Come On-A-My House (instrumental reprise); Hawaiian War Chant. (56/06)

**Personnel:** Matt Catingub, vocals, alto saxophone, piano, arranger; Dave Scott, Jason Ravina, trumpet; Mike Olmos, trumpet, flugelhorn; Doug Beavers, David Blacker, trombone; Chris Pearson, Chad Hollingsworth, alto saxophone; David Wells, tenor saxophone; Jennifer Lovejoy, baritone saxophone; Dan Parenti, bass; Steve Moretti, drums; Linda Harmon, vocals.



### Charlie Haden's Quartet West

*The Art Of The Song*  
Verve 314 547 403

★★★★½

Consider *The Art Of The Song* a logical extension of 13 years' work by Charlie Haden's Quartet West. Like their previous CDs, this project combines vintage songs, lush film scores and West Coast jazz to evoke the ambience of post-war Los Angeles as experienced through the movies. In lieu of vocals drawn from old LPs, Shirley Horn and Bill Henderson now sing alongside Alan Broadbent's cinematic string arrangements. Haden further expands his concept to include

classical compositions by Rachmaninoff and Ravel along with underappreciated songs by Jerome Kern, Leonard Bernstein and Cy Coleman, among others.

In this expanded format, the singers naturally draw the most attention. Horn's four tracks are unmistakably the highlights of the CD. With characteristic understatement and dramatic timing, she brings home the heartbreak of Bernstein's "Lonely Town" as well as the hopeful longing of Kern's "The Folks Who Live On The Hill." Henderson's idiosyncratic vocals are more likely an acquired taste. Haden makes his recorded debut as a vocalist with the world-weary "Wayfaring Stranger," which functions as a coda for the project. This poignant performance reminded me of Chet Baker's singing.

With so many musical elements competing for attention, it's easy to lose sight of the core quartet. The emphasis on vocals and strings limits opportunities for instrumental solos. On too many tracks, saxophonist Ernie Watts' participation seems like decoration or an afterthought. Curiously, he's most effective on the classical pieces. Drummer Larance Marable contributes only a pulse to most tracks. Atmospheric and nostalgic, *The Art Of The Song* will surely satisfy audiences who've enjoyed previous Quartet West CDs. With reduced emphasis on improvisation, this project realizes Haden's elegant, personalized synthesis of standards with classical and film music.

—Jon Andrews

When Wim Wenders learned that his friend Ry Cooder was returning to Havana to produce an album by singer Ibrahim Ferrer (Nonesuch) as a follow-up to 1997's *Buena Vista Social Club*, he immediately packed his bags. Working independently, the producer/director also grabbed a soundman and cameraman/cinematographer Jorg Widmer to help him capture footage from Havana.

Traveling light worked to Wenders' advantage. "It's unlikely that many intimate moments will unfold in front of you when you're following someone around with 10 trucks and a crane. All I had was a sound man and a cameraman," says Wenders about the production of *Buena Vista Social Club* (Artisan Entertainment), currently in theaters around the world. "We were winging it."

During the film, Wenders documents the transformation the band members undergo as they journey from Havana to Amsterdam and finally New York City. Wenders' film reaches beyond the realm of a normal documentary, capturing the visually striking nature of life in Havana and the rich but unglamorous life of the band members. The scene of a woman breaking into song with the band's vocalist, Omara Portuondo, as Portuondo strolls down



## una buena vista

take the music and run. As a result, the band members, with an amazing lack of self-consciousness, talk to the camera, like they are speaking to a friend or some angel sitting right off their shoulder. Choosing not to handcuff this film with a script or any preconceived notions, Wenders let it become a story that told itself. Like all great improvisers, Wenders used his ability to listen, react and create on the spot.

DB

**The Art Of The Song:** Lonely Town, Why Did I Choose You; Moment Musical, In Love In Vain; Ruth's Waltz; Scenes From A Silver Screen; I'm Gonna Laugh You Right Out Of My Life; You My Love; Prélude En La Mineur; The Folks Who Live On The Hill; Easy On The Heart, Theme For Charlie; Wayfaring Stranger. (70:26)  
**Personnel:** Charlie Haden, bass, vocal (13); Alan Broadbent, piano, arrangements; Ernie Watts, tenor saxophone; Larance Marable, drums; Shirley Horn (1, 4, 7, 10), Bill Henderson (2, 5, 8, 11), vocals.



**Willie Nelson**

*Night And Day*

Pedernales/Free Falls 7002

★★★★

**Martin Taylor  
David Grisman**  
**Acoustic Jazz Quartet**

*I'm Beginning To See The Light*

Acoustic Disc 36

★★★★½

Affinities between jazz and country have existed for decades, even if media-constructed images lend their images a false urban vs. rural dichotomy. As classic 20th century American arts, both have drawn from—and contributed to—similar popular music repertoires. And it goes without saying that the best jazz and country musicians combine instrumental virtuosity with impeccable integrity. Guitarist Hank Garland's all-to-brief '60s crossover to jazz from the Grand Ole Opry should also not be forgotten. Two recent discs highlight these bonds.

Willie Nelson is one of the few American icons who is widely celebrated while he still earns respect as a maverick. *Night And Day* is his first recording of entirely instrumental music, primarily his interpretations of standards. While some have criticized Nelson for overreaching, that's not the case here: The profound emotion he brings to each song and his skills as a player make him sound right at home. None of this would be a surprise to his fans—he recorded a killer version of "Am I Blue" more than 35 years ago.

Garland and Django Reinhardt's spirits parade throughout the disc, and not only in Nelson's covers of "Nuages" and "Gypsy." Recalling the Hot Club of France, Nelson performs with amazingly fluid fingerings that never abandon, or belittle, pastoral colors. But the lyricism of Mexican corridos and the bounce of Texas swing (Bob Wills in particular) are also

evoked. Johnny Gimble, who doubles on fiddle and mandolin, is an especially harmonious partner on "Vous Et Moi" and "Over The Waves." Nelson frequently lays out to provide a fine response to Gimble's leads. There's no extensive solo space here with only one track extending past the four-and-a-half-minute mark on this short disc. But Nelson has been around long enough to know how to deal his cards.

Guitarist Martin Taylor is also an adherent to the Reinhardt school—he even performed often with Stephane Grappelli. His partner on *I'm Beginning To See The Light*, mandolin player David Grisman, has the musical resourcefulness to make their renditions of standards a rewarding listen. Grisman himself is no stranger to jazz, as he's used the tunes to juice up bluegrass improvisations since the '60s. Their renditions of the title track and "Autumn In New York" are two stand-outs of a quietly charming, and sometimes surprising, disc. Grisman's arpeggios are particularly uncanny. But it would be cool if this skilled group's future endeavors include some rip-roaring break-downs that would have made Lester Flatt and Earl Scruggs fasten their seatbelts. —Aaron Cohen

**Night And Day:** Vous Et Moi; Nuages; Night And Day; All The Things You Are; Sweet Georgia Brown; Gypsy; Honeysuckle Rose; Over The Waves; September In The Rain; Bandera. (35:26)

**Personnel:** Willie Nelson, guitar; Johnny Gimble, fiddle, mandolin; Jody Payne, acoustic guitar; Bobbie Nelson, piano; Mickey Raphael, harmonica; B. Spears, bass guitar; Paul English, drums; Billy English, percussion.

**I'm Beginning To See The Light:** I'm Beginning To See The Light; Autumn Leaves; Do You Know What It Means (To Miss New Orleans?); East Of The Sun; Autumn In New York; Makin' Whoopie; Lover Man; Exactly Like You; Willow Weep For Me; A Foggy Day; Cheek To Cheek; Bewitched, Bothered, And Bewildered. (66:14)

**Personnel:** Martin Taylor, guitar; David Grisman, mandolin; Jim Kerwin, bass; George Marsh, drums.



**Guillermo Klein**

*Los Gauchos II*

Sunnyside 1082

★★★★

Every now and then someone largely unknown makes his entrance onto the jazz scene and completely sweeps you off your feet. That's the case with 29-year-old pianist/composer/bandleader Guillermo Klein, whose Sunnyside debut, *Los Gauchos II*, is one of this year's freshest collections of tunes. Think a sweet summer shower after a month of parching sun, and you get the

# HALLWAY RECORDS

## JAZZ CLINICIANS

**Paul McKee**



**McKEE**

Former jazz studies professor at NIU & DePaul Univ. A United Musical Instrument Clinician.

**MARK COLBY**



**COLBY**

Maynard Ferguson alum Mark Colby teaches jazz saxophone at DePaul Univ. A Selmer Clinician.

**BOB LARK**



**LARK**

Bob Lark, director of jazz studies at DePaul University plays post-bop jazz with Bob Mintzer.

**SCOTT HALL QUARTET**



**HALL**

Scott Hall is Artist-In-Residence at Columbia College Chicago & founder of Hallway Records.

**DISABATINO**



**NEW ARTIST**

Paolo DiSabatino is jazz studies director at the Tito Schipa Conservatory of Music in Lecce, Italy.

**WORLD JAZZ**

**HALLWAY RECORDS**

PO Box 47739 • Chicago, IL 60647-0739

773.292.1891 tel • 773.292.1892 fax

to purchase CDs, visit our website at:  
[www.hallwayrecords.com](http://www.hallwayrecords.com)

also available at:  
**Borders Books and Music**

[www.usahorn.com](http://www.usahorn.com)

**USA Horn is proud  
to announce  
our newly renovated  
Web site!**

Come view our amazing  
inventory of professional  
new, used and hard-to-find  
collectible horns in vivid,  
detailed images.

And, when you're ready  
to buy, we offer specials  
and discounts just for our  
on-line customers.

The horn of your dreams  
is only a click away!

idea of how nourishing the music sounds. The CD features a rich, eclectic mix that crosses lots of musical territory, which is understandable given Klein's influence bank of Duke Ellington, Gil Evans, Astor Piazzolla, Claude Debussy, Igor Stravinsky and the Beatles with Latin and Brazilian music organically flavoring the proceedings.

An Argentine native who studied music in Buenos Aires and later at Berklee College of Music, Klein has been living in New York since 1994 and arranging for such groups as Paquito D'Rivera's United Nation Orchestra and Roxana Grinstein's Dance Company. But his priority has been his own 14-member ensemble Big Van, which settled into Small's in 1995. This CD opens a window on the results of those collaborative sessions based on Klein's lyrical compositions layered with exquisite harmonies and driven by percolating rhythms.

Most of Klein's pieces here stick to showcasing one band member stretching improvisationally. Tenor saxophonist Bill McHenry stars on the gently flowing "Juana," Chris Cheek takes tenor honors on the haunting "El Camino" and offers a moving soprano improv on the melancholy ballad "Viva," guitarist Ben Monder quietly soars on the swooping and frolicking "Child's Play" and drummer Marlon Brown kicks in on "El Tiempo Entero."

Both Luciana Souza and Claudia Acuna provide strong vocal support, the former launching into a sprightly vocalise run accompanied by the horns on "De Sábados Pia Dominginhos" and the latter passionately joining the leader rendering the medicine-man lyrics on the pop song-ish beauty "Curandero."

While Klein sings on a couple of numbers and adds to the rhythmic foundation with percussive piano support (he opts to stay out of the solo spotlight), his most important contributions are his lush horn arrangements and his sure hand in conducting this tight ensemble.

The tunes on the CD are rendered with beauty, passion, thoughtfulness and joy. But above all, Klein takes chances, which is refreshing. He wastes no time exhibiting his adventurous spirit, leading off the album with "Diario De Alina Reyes," complete with *Revolver*-era backward tapes of spoken word, vocals and instrumentation that brilliantly complement the lyrical fluidity of the catchy melody.

A gaucho is an Argentine cowboy. But Klein's *Los Gauchos II* is not wrangler music for riding the pampas. Rather, it serves as an exciting jazz testament to being home on the urban range.

—Dan Ouellette

**Los Gauchos II:** Diario De Alina Reyes; Juana; De Sábados Pia Dominginhos; Viva, No Name Tune; Child's Play; Se Me Va La Voz; Curandero; El Camino; Chacarrihard; El Tiempo Entero. (55:15)

**Personnel:** Guillermo Klein, piano, vocals; Bill McHenry, Tony Malaby, tenor saxophones; Chris Cheek, tenor and soprano saxophones; Juan Cruz de Urquiza, Diego Urcola, trumpets; Richard Nant, trumpet, percussion; Sandro Tomasi, trombone, Ben Monder, guitar; Fernando Huergo, acoustic and electric basses; Marlon Brown, drums; Jeff Ballard, percussion; Luciana Souza, Claudia Acuna, vocals.

## Wynton Marsalis

*Big Train*

Columbia 69860

★★★★½



## Marsalis Plays Monk

Columbia 67503

★★★★½

"We looked at the train from a high ridge," said Porcupine, a Cheyenne warrior at the dawn of the 20th century. "Far off it was very small, but it kept coming and growing larger all the time, puffing out smoke and steam ... it looked like a white man's pipe when he was smoking ... After we had seen this train and watched it come near us and grow large and pass by and then disappear ... we went down ... to see what sort of trail it made ... ." This is the kind of imagery Wynton Marsalis and the Lincoln Center Jazz Orchestra evoke from the first distant cry of "All aboard!" to the final hiss of steam that brings *Big Train* to a halt. And the trail it leaves is quite impressive and unforgettable.



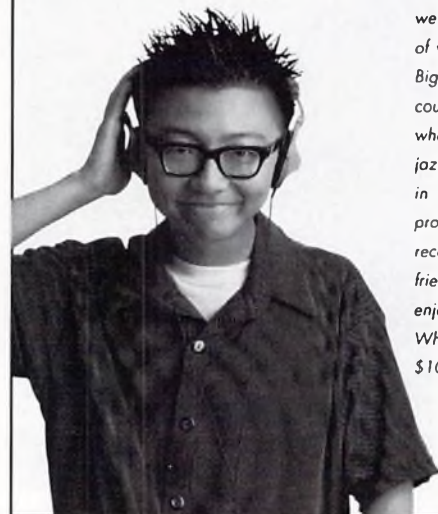
► A Little Secret Other Music  
Stores Don't Want You to Hear...

JAZZ  
**Wholesale Music  
Sounds Better**

Call us toll free at 1-800-EVERY-CD\* or visit us at [www.everycd.com](http://www.everycd.com) to join for just \$39.99. At EveryCD, we're committed to giving our members the best combination of value, selection and service. Cheaper than a mall outlet. Bigger than a music club. Better than a web store. What more could a jazz music lover ask for? We sell every CD at wholesale, which means you can buy more of the swinging jazz music you love. If you can't find what you're looking for in our comprehensive catalog, our Search Team is professionally trained to hunt down obscure and out-of-print recordings. And unlike most web stores, we offer the same friendly, professional help online or on the phone. Begin enjoying the full benefits of EveryCD membership today. When you join, you'll get our airline voucher. It's good for \$100 off airfare on most major airlines.

1-800-EVERY-CD  
[www.everycd.com](http://www.everycd.com)

\*Outside the US, call (203) 363-0519. © 1999 EveryCD, Inc.



Nearly every sound you ever heard in association with a train hurtling across the dark countryside, knifing through the great plains, chugging up a mountain side is captured by the antiphony of the brass and reed sections, or they are precisely etched by dazzling solos. Even the call of "All aboard" is approximated by tightly squeezed trumpet notes, possibly Marsalis but it might be Ryan Kisor, Marcus Printup, Seneca Black or Riley Mullins. The scenic portraits from the "Observation Car" with the Johnny Hodges-like sonorities bear the imprint of Wessell Anderson, although it could be Ted Nash. The velvety flute certainly belongs to Nash, who extends guitarist/banjoist Doug Wamble's plucky buoyancy.

"Smokestack Shuffle" catches *Big Train* right in the middle of surging syncopation, and the boogie-woogie motion is marvelously rendered by pianist Farid Barron and the sound of the bass clarinet. It anticipates the call-and-response motif so powerfully configured on "Northbound-Southbound." African-American migrants who rode the rails in pursuit of jobs and opportunities in the '30s and '40s are sure to experience a wave of nostalgia from these passages.

An almost somnolent trombone moves us through the "Dining Car" before the journey enters the "Night Train" phase to a samba beat with slight intimations of Jimmy Forrest's robust sax. "Engine," as you might expect, is the drummer's moment and Herlin Riley scorches the tracks, his sticks flying faster than a steel-driving John Henry, his mastery like Casey Jones at the throttle. The acceleration is so rapid it exceeds the speed of the Japanese "Bullet Train," which bassist Rodney Whitaker pushes to the point of pure exhilaration.

*Big Train* roars into "Station Call" propelled by furious trumpet exchanges and trombone duets/duels eager for a little rest from an exhausting ride through the American night. Here is a soundtrack in search of a movie.

Other than Duke Ellington, no jazz composer's work has been as widely and variously interpreted as Thelonious Monk's. Like old Robin, the Monk has been picked clean, but never with such imaginative arrangements and voicings as on *Marsalis Plays Monk*. The trumpeter captures Monk's complexity, wit and passion without losing any of the music's elemental appeal—the constantly surprising leaps of rhythm, harmony and melody.

"I always loved that music," Marsalis says of Monk's tunes to Stanley Crouch in his superb liner notes. "It was original, well thought out, and you didn't know what was going to happen. It had those textural changes. Thick ensembles, then a duet, or just a few people playing. Breaks. Surprises. Long solos. Very short ones. Strange tags on the ends of tunes."

All these Monkish aspects are at one time or another prominently utilized, and perhaps nowhere more apparent than on "Monk's Mood" and "Reflections," two of the composer's most beguiling melodies. It was hard for this listener to get past the latter cut, which in several ways is emblematic of the album's luscious tones and engaging colors. Marsalis opens the tune on muted trumpet, and he has never sounded lovelier; his phrases a seamless flow of deep velvet, here and there pinching a note and then adding his characteristic cry in the upper register.

Pianist Eric Reed follows this breathless sketch

with a portrait of his own, and his colors are no less vibrant, and like Marsalis' moment, fan out like a peacock's tail. Just when you thought it could not get any prettier, the full ensemble enters in a gorgeous blend of harmony, the reeds a rising whisper of allure. And Marsalis, no longer muted, continues the romanticism but with a little funk around the edges. You get the picture?

Well, if you do, then think of it repeated 13 more times, but with changing tempos and moods. It's buoyant and bouncy on "We See," humorous and whimsical on "Worry Later" and absolutely stunning on "Brilliant Corners," "Ugly Beauty" and the comparatively obscure "Brake's Sake." And right in the middle of things, Marsalis offers his tribute "In Walked Monk," which, like

everything else here, is in immaculately good taste. Theloniously speaking.

The only thing that could possibly surpass the overall artistic wonder of this effort would be a Volume II of Monk's tunes, replete with his more popular compositions such as "Round Midnight," "Straight No Chaser," "Crepuscule With Nellie," "Panonica" and "Off Minor." Until then, I'm going to listen to "Reflections" a few more times. —Herb Boyd

**Big Train:** All Aboard; Observation Car; Union Pacific Big Bay; Smokestack Shuffle, Northbound-Southbound; Dining Car; Night Train; Engine; Bullet Train; Sleeper Car; Station Call; The Caboose.

**Personnel:** Wynton Marsalis, Ryan Kisor, Marcus Printup, Seneca Black, Riley Mullins, trumpets; Wayne Goodman, Ronald Westray, trombones; Wycliffe Gordon, trombone and tuba; Wessell Anderson, alto and soprano saxo-

Forty years ago, John Hammond's goal was to record jazz with the same quality as classical music. His efforts are known as

## THE JOHN HAMMOND VANGUARD JAZZ SHOWCASE

- Released for the first time on CD
- 20-bit mastered
- Features over an hour of music
- Includes complete discography

**Also Available:**

- The Basie Bunch / Cool Too (79603)
- Mel Powell / It's Been So Long (79605)
- Jimmy Rushing & Friends / Oh Love (79606)

A PORTION OF ALL SALES WILL BE DONATED TO THE LOS ANGELES JAZZ SOCIETY TO PROMOTE ITS JAZZ IN SCHOOLS PROGRAM AND TO THE JAZZ FOUNDATION OF AMERICA/NEW YORK CITY TO SUPPORT ITS JAZZ MUSICIANS' EMERGENCY FUND.

Originally produced in conjunction with *Down Beat*.

JAZZ. THE WAY IT'S MEANT TO BE.  
[www.vanguardrecords.com/Beat](http://www.vanguardrecords.com/Beat)

**The Basie Bunch**  
 too marvelous for words

**Mel Powell**  
 Mel Powell THE BEST THINGS IN LIFE

**Ruby Braff**  
 RUBYBRAFF

**Sir Charles Thompson & The Hawk**  
 SIR CHARLES THOMPSON AND THE HAWK THE BLUE LABS

**Jimmy Rushing**  
 JIMMY RUSHING EVERY RUSHING DAY

# Vineland Records A Vision for Jazz



**SUZANNE PITTSON:** Resolution, A Remembrance of John Coltrane. Suzanne Pittson, vocals; Alex Murzyn, saxophone; Jeff Pittson, piano; Glenn Richman, bass; Wally Schnalle, drums. VLCD 7755.

"Astounding vocal flexibility ... audacious and richly satisfying tribute" —SF Bay Guardian



**JEFF PITTSON:** Go Where It's Dangerous. Jeff Pittson, piano, bass, sound design; Wally Schnalle, drums, percussion. VLCD 7754.

"dazzling" —JazzTimes  
"outstanding" —Express



PO Box 880397  
San Francisco, CA  
94188-0397

1-800-7VINELAND  
www.suzanpittson.com

Distributed by City Hall Records  
and NorthCountry Distributors

phones, clarinet; Ted Nash, alto and soprano saxophones, piccolo, clarinet, bass clarinet and flute; Walter Blanding Jr., tenor, alto and soprano saxophones, clarinet; Victor Goines, tenor, alto and soprano saxophones, clarinet and bass clarinet; Joe Temperley, soprano and baritone saxophone, bass clarinet; Farid Barron, piano; Rodney Whitaker, bass; Herlin Riley, drums; Roland Guerrero, percussion; Doug Wamble, guitar and banjo.

**Marsalis Plays Monk:** Thelonious; Evidence; We See; Monk's Mood; Worry Later; Four In One; Reflections; In Walked Monk; Hackensack; Let's Cool One; Brilliant Corners; Brake's Sake; Ugly Beauty; Green Chimneys. (62:11)

**Personnel:** Wynton Marsalis, trumpet; Walter Blanding, Victor Goines, tenor saxophone; Wessell Anderson, alto saxophone; Wycliffe Gordon, trombone; Eric Reed, piano; Ben Wolfe and Reginald Veal, bass; Herlin Riley, drums.

## Steve Lacy Trio

*The Rent*  
Cavity Search 44

★★★★



## Steve Lacy Seven

*Clichés*  
HatOLOGY 536

★★★★

In 1995, Steve Lacy disbanded his long-time sextet. The successor group was new, yet familiar: a trio including veteran bassist Jean-Jacques Avenel and drummer John Betsch from the sextet. The two-CD set *The Rent* presents an entire 1997 concert by the saxophonist's trio, apparently its first recording. Fittingly, the first set opens with Monk's "Shuffle Boil," an ideal vehicle for introducing the players and setting a tone. Compositions like "The Bath," "The Rent" and "Blinks" will be familiar to Lacy's audience. The trio recasts the pieces in this austere environment. I hear Monk as a guiding influence throughout, particularly in Lacy's zigzagging melodies and precariously balanced rhythms.

Lacy makes the most of his extended solo space. On the title track and the more melancholy "Retreat," he embarks on searching, wide-ranging explorations of the tunes. Though his soprano lines proceed in unpredictable directions, his playing is always coherent and thoughtful. Avenel's masterful work in this intimate setting exceeds high expectations. On "The Bath," "Flakes" and "Prayer," among others, he offers a beautiful tone, inventive solos and consistently interesting bass lines. The group's interplay reflects the players' complementary skills and long experience together. Over the course of two hours, one might still

miss the sextet's diversity and contrast.

Back in the vinyl era, *Clichés* was available as a double-LP named *Prospectus*. This reissue bears a new name because, with the passage of time, masters of two original tracks (including the title piece) have deteriorated. This 1982 studio session documents a fertile period for Lacy's ensemble. The sextet recorded most of these tunes live some months later (released as *Blinks*), but I prefer the more raucous studio versions, primarily because for pianist Bobby Few and guest trombonist George Lewis. The trombone adds contrast and friction to the front line, and Lewis is perfectly suited to the structured yet free aspects of Lacy's compositions.

Most of these tunes have roots in jazz tradition, such as the simmering, slow blues of "Wickets," dedicated to Bobby Timmons, or the twisting, rag-influenced theme of "The Dumps," dedicated to Jelly Roll Morton. Both tracks include fervent alto solos by Steve Potts. "Clichés" is more of an anomaly. Inspired by West African music, the remarkable title track slowly builds on repeated figures enhanced by kalimba and percussion. Lacy may consider the piece exotica, but this is an exciting, captivating performance. Even in an abridged version, the CD stands with this band's best work.

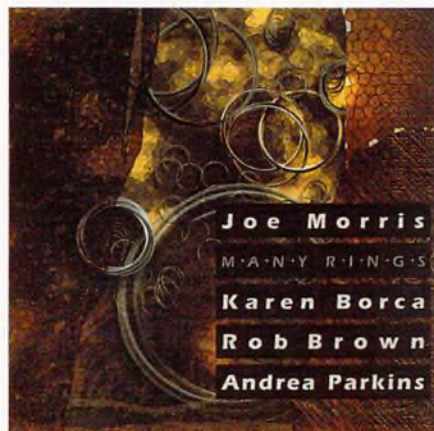
—Jon Andrews

**The Rent:** Shuffle Boil; The Bath; The Rent; Prayer; Blinks; The Door; Retreat; Gospel; Flakes; Bone; Bookioni. (50:29/57:08)

**Personnel:** Steve Lacy, soprano saxophone, voice; Jean-Jacques Avenel, acoustic bass; John Betsch, drums.

**Clichés:** Stamps; Wickets; The Whammies; The Dumps; Clichés. (63:17)

**Personnel:** Steve Lacy, soprano saxophone; Steve Potts, alto and soprano saxophones; George Lewis, trombone; Bobby Few, piano; Irène Aebi, cello, violin, voice; Jean-Jacques Avenel, bass; Oliver Johnson, drums; Sherry Margolin, Cyrille Few, percussion (5).



## Joe Morris

*Many Rings*  
Knitting Factory KFR-243

★★★★

Darkly textured, tightly woven, the instrumentation of this Joe Morris quartet is an ideal match for the Boston guitarist's highly distinctive sound. Like Morris, who composed all the material, Karen Borca, Andrea Parkins and Rob Brown are well-schooled in the art of collective improvisation. They take turns leading and following, and only on the penultimate "Small Cycle" do extended solos dominate the ensemble. There,

Borca leads the way with a long, undulating cadenza that showcases her vibrant, almost-caustic tone on the double-reeded woodwind.

Like all of Morris' work, the compositions are knotted and move in sudden, unexpected directions. Urgent gushes of notes shift into small, contained gestures and then turn again with the burble of Borca's bassoon or the piquant gasp of Parkins' accordion.

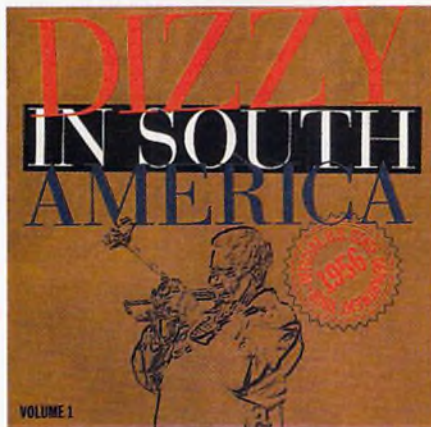
The flat nature of the sound mix bunches the instruments on the same sonic plane, creating a blur between the bassoon, alto sax, unadorned electric guitar and accordion. The only voice that intrudes on the grainy tangle of sound is Brown's flute—piping above the ensemble on "First Appearance."

Morris dances and weaves through the dense soundscape, sounding like he's bouncing a bow on an African stringed instrument on the title song and picking intricate patterns of clipped notes on "Situation To Be In." On his solo feature, "Motion To The Air," Morris' Les Paul growls with coiled, electric menace as he bows the strings with the edge of his pick—his most characteristic extended guitar technique.

Morris refers to this quartet as a composition in itself; the players being chosen for their ability to shift roles and interact in various ways with one another. Indeed, he has succeeded at creating an ensemble with the rare combination of interchangeable parts, yet highly individualistic voices. —James Hale

**Many Rings:** Drawn To The Magnet, Many Rings, First Appearance, Chapel Level, Motion To The Air, Situation To Be In, Small Cycle, Blue Spots There. (62/40)

**Personnel:** Joe Morris, guitar, Karen Borca, bassoon, Rob Brown, alto saxophone, flute, Andrea Parkins, accordion, sampler



### Dizzy Gillespie Big Band

*Dizzy In South America 1956 Vol. 1*

CAP 933

★★★★½

This presents an unheard glimpse of Dizzy Gillespie and his well-seasoned big band as they toured South America for the U.S. State Department. The only drawback: It was record-

ed on Gillespie's own portable tape machine. The recording is monaural, and a noticeable hiss can be heard in the quieter sections. The piano is barely heard (and that's just as well, since it's out of tune), distortion mars the bass on "Jessica's Day," and we hear what sounds like a live microphone being dragged across stage as Nelson Boyd begins his bass solo on "A Night In Tunisia."

When the band really gets cooking, though, it becomes easier to overlook these flaws. After all, it's Dizzy at a prime moment, and he has a fierce lineup in tow. Among the ranks are Benny Golson, Phil Woods, Melba Liston and Quincy Jones, and each section is a smoking one. Gillespie solos beautifully on favorites like "I Can't Get Started" and "Stella By Starlight," the latter arranged by Liston. He gives ample blowing space to his sidemen, too, beginning with Frank Rehak's extended trombone solo on "Cool Breeze." Hell, who cares about recording quality anyhow?

—John Janowiak

**Dizzy In South America:** Cool Breeze, Groovin' For Nat, I Can't Get Started, Jessica's Day, A Night In Tunisia, Seems Like You Just Don't Care, Flamingo, Stella By Starlight, School Days, Manteca (56/48)

**Personnel:** Dizzy Gillespie, Quincy Jones, Bama Warwick, E.V. Perry, trumpet; Phil Woods, Jimmy Powell, alto sax; Benny Golson, Billy Mitchell, tenor; Marty Flax, baritone; Melba Liston, Frank Rehak, Rod Levitt, trombone; Walter Davis Jr., piano; Nelson Boyd, bass; Charlie Persip, drums; Austin Cromer, vocals (6/7)

# THE LYNNE ARRIALE TRIO



## THE LYNNE ARRIALE TRIO ITINERARY

### OCTOBER

1st or 2nd	LIMERICK JAZZ SOCIETY	LIMERICK, IRELAND
6th - 9th	PIZZA EXPRESS, WITH TONY COE	LONDON, ENGLAND
12th	KING OF HEARTS ARTS CENTER	NORWICH, UK
13th	ST. JAMES COLLEGE	GUERNSEY, UK
14th	JERSEY ARTS CENTER, ST. HELIER	JERSEY, UK
17th	PIZZA EXPRESS	MAIDSTONE, UK
20th	UNIV. OF LEEDS, CLINIC & CONCERT	LEEDS, UK
21st	PUMP ROOM	CHELTENHAM, UK
22nd	CRUCIBLE THEATRE STUDIO	SHEFFIELD, UK

### NOVEMBER

5th	WALDRON ARTS CENTER	BLOOMINGTON, IN, USA
12th	INDIANA STATE UNIVERSITY	TERRE HAUTE, IN, USA
20th	RADIO FRANCE	PARIS, FRANCE

"Arriale's playing is haunting, gorgeous...a breeze of warm sophistication and accomplished pianism...expressive passion...intelligent interpretation."

—Down Beat

"Arriale is a superb talent."

—Los Angeles Times

TOCB

"Arriale's playing is about nothing else but beauty."

—Toronto Globe and Mail

ALLEGRO  
www.allegro-music.com





"Talent Deserving Wider Recognition"  
Downbeat International Critics Poll

"A singer who blends interpretive intelligence with a solid musical grounding and a sure sense of swing...she deserves to be heard."  
— *Los Angeles Times*

"One of the most impressive performers to come along in years is Carla White...profound sensitivity to the meaning of lyric..."  
— *Chicago Tribune*

"Highly recommended. Serious fans of jazz vocals should make a point of hearing Carla White."  
— *Cadence*



For availability and booking:  
CW Productions  
175 W. 88th Street  
New York, NY 10024-2401/USA  
Tel: 212-799-1554/Fax: 212-799-0453  
E-Mail: carlanyc@aol.com  
www.jazzcorner.com/white

## ALLPARTS

AMERICA'S PREMIER GUITAR & BASS PARTS SUPPLIER



www.ALLPARTS.COM  
P.O. Box 1318 • KATY, TEXAS 77492  
Phone: 281-391-0637  
SEND \$4.00 FOR CATALOG



## Jacky Terrasson

*What It Is*  
Blue Note 98756

★★★★½

## Jacques Loussier Trio

*Ravel's Boléro*  
Telarc 83466

★★★★½

It's never easy for an artist to change his or her sound, especially when audience expectations have formed and solidified. On *What It Is*, Jacky Terrasson sounds intent on breaking new stylistic ground. For the first time, the pianist reaches beyond the acoustic trio format. He adds electric piano to the mix, along with reeds and guitar, and features percussion from producer Mino Cinelu. Terrasson's compositions incorporate a variety of musical elements including down-home funk, rock rhythms and Latin/jazz fusion. The result is an uneven pastiche of styles.

The furious, up-tempo "What's Wrong With You!" the beautifully lyrical "Little Red Ribbon" and the sophisticated, romantic "Baby Plum" rank among Terrasson's best-realized recordings. Saxophonist Michael Brecker pushes the pianist to a higher level. Other tracks emphasize relaxed grooves, given a smooth mix by pop producer Neil Dorfsman. A curious cover of Pink Floyd's "Money" never gels. Terrasson transforms Maurice Ravel's "Boléro" by substituting a new rhythm for the traditional pulse. His electric piano creates a dreamy atmosphere, but the results sound tongue-in-cheek. *What It Is* appears to be a transitional project, but Terrasson's destination remains unclear.

Jacques Loussier made a name for himself in the late 1950s with highly popular, swinging jazz interpretations of J. S. Bach. More recently, he's interpreted Claude Debussy and Erik Satie with pleasing results before turning to Ravel. Could it be that every pianist of French extraction eventually plays "Boléro?" Loussier's interpretation of this classical warhorse is considerably more respectful of the original than Terrasson's fusion-inspired production. Loussier builds tension by allowing the rhythm to develop very gradually from André Arpino's cymbals, and by breaking from the pulse for improvisational interludes featuring light, swinging piano and walking bass.

Going forward, I'll more often return to Loussier's "Nymphéas," the seven-part suite com-

posing the bulk of this CD. Loussier's compositions draw inspiration from impressionist Claude Monet's paintings of waterlilies. Each of the seven movements presents distinct moods and colors, linked by a sense of flow and by Loussier's melodic sensibility. Elegant and airy, the pianist's constructions are as light as a soufflé. —*Jon Andrews*

**What It Is:** Sam's Song; What's Wrong With You!; Little Red Ribbon; Better World; Toot-Toot's Tune; Money; Le Roi Basil; Baby Plum, Ravel: Boléro. (54:04)

**Personnel:** Jacky Terrasson, acoustic piano, electric piano; Mino Cinelu, drums, percussion, guitar; Ugonna Okegwo, acoustic bass (2, 3, 5, 6, 9); Richard Bona (4, 8), Fernando Saunders (1, 7, 9), electric bass; Jaz Sawyer, drums (2, 4-6, 9); Michael Brecker, tenor saxophone (2, 8); Jay Collins, flute (5, 6); Rick Centalanza, flute, oboe (1, 9); Gregoire Maret, harmonica (5, 6); Adam Rogers, guitar (1, 7); Xiomara Laugart, lead vocal (4).

**Ravel's Boléro:** Boléro; Nymphéas; Allegro; Andante; Vivace; Largo; Presto; Cantabile; Prestissimo. (51:57)

**Personnel:** Jacques Loussier, piano; Bennoit Dunoyer de Segonzac, bass; André Arpino, drums.



## Mingus Big Band

*Blues & Politics*  
Dreyfus 36603

★★★★½

## UMO Jazz Orchestra

*Electrifying Miles*  
A Records 73153

★★★★

In an era when jazz tribute albums seem to be all over the map, it's nice to find a pair of recordings that move beyond the mundane. These stand out not only because of fine performances but also due to the strong musical personalities of the subjects.

The title of the Mingus Big Band outing gets it right. With Charles Mingus, the blues and politics were inseparable. He always confronted injustice—real or imagined—often to his own detriment.

And the music on the MBB album is much more than a mere tribute because of the emotional depth that was a part of everything Mingus composed and played. That, as well, keeps the MBB above the other repertory aggregations rehashing comfortable music. It remains vital 20 years after Mingus' death because it is largely based on the blues and, thus, never goes out of style.

Mingus, of course, would have loved having a big band this tight and well-rehearsed—something he rarely could afford during his life. While the MBB has solid players, one must remember

the greatness of Mingus' own sidemen, Ted Curson, Lonnie Hillyer, Clarence Shaw, Jimmy Knepper, Eric Dolphy, Charles McPherson, Jackie McLean, Booker Ervin, George Adams, Jaki Byard, Don Pullen, Dannie Richmond and so many more.

Nearly everyone in MBB gets time in the solo spotlight, with the exception of Earl Gardner and Dave Taylor, yet even their presences are felt strongly throughout. Outstanding efforts are provided by Mark Shim ("Freedom"), Seamus Blake ("Goodbye Pork Pie Hat"), Vincent Herring ("Meditations") and Bobby Watson ("Pussy Cat Dues"), with the only disappointment being that John Stubblefield could have done more with his solo statements on the final two tracks.

Recorded in late January, the album features strong arrangements by Sy Johnson, Michael Mossman, Steve Slagle and Howard Johnson. "Little Royal Suite," a piece written for Roy Eldridge, is the least widely known of the works on this recording. "It Was A Lonely Day In Selma, Alabama," a 1965 taped snippet that acts as a lead-in to "Freedom," features a Mingus narration and music by McPherson, Hillyer, Byard and Richmond. Mingus' son, Eric, has the narrations on "Freedom" and "Don't Let It Happen Here," with Akili Jamal Mshauri Haynes doing the narration/vocal and trombone solo on "Oh Lord."

Although not quite as successful as the reworkings of Mingus' music, the Helsinki, Finland-based UMO Jazz Orchestra and featured guest

trumpeter Tim Hagans do a more than credible job with mostly "electric period" music by Miles Davis. Arrangers Kari Heinila, Hagans, Jarmo Savolainen, Jarmo Kukkonen, Raoul Bjorkenheim, Jarmo Saari and conductor Eero Koivisto have done well in placing this combo music into a modern orchestral context.

Recorded in April 1997, this music reveals a powerful, often blaring band that's also capable of great subtlety. While the arranging inspiration clearly is Gil Evans, it's to the orchestra's credit that there's seldom anything one could readily identify as having come from his pen. The orchestra, a full-time unit since 1984 with support from the city of Helsinki, the Finnish Broadcasting Co. and the Ministry of Education, began 23 years ago.

Playing the chief solo role on each track, Hagans, mostly working muted and often with a wah-wah pedal, performs mightily but not as distinctively as on his own recordings because his Davis roots are brought to the fore. The album's other soloists acquit themselves very well, indeed. Of particular interest are Jouni Jarvela on alto, Bjorkenheim on guitar and Pertti Paivinen on soprano.

The tracks that work best are those written by Wayne Shorter, not Davis—in particular "Prince Of Darkness" and "Nefertiti," although the four-tune medley collaged by Saari as "Fast Track—Come Get It," Hagans' chart for "High Speed Chase" and Savolainen's work on "Spanish Key" are also worthy. —Will Smith

**Blues & Politics:** It Was A Lonely Day In Selma, Alabama/Freedom; Haitian Fight Song; Goodbye Pork Pie Hat; Don't Let It Happen Here; Meditations For A Pair Of Wire-Cutters; Pussycat Dues; Oh Lord, Don't Let Them Drop That Atomic Bomb On Me; Little Royal Suite. (75:25)

**Personnel:** Randy Brecker, Earl Gardner, Lonnie Hillyer (1), trumpet; Alex Sipiagin, trumpet, flugelhorn; Conrad Herwig, trombone; Akili Jamal Mshauri Haynes, trombone, vocal (7); Dave Taylor, bass trombone, tuba; Alex Foster, alto and soprano saxophones, flute; Vincent Herring (2-5, 7, 8), Bobby Watson (1, 6), Charles McPherson (1), alto saxophone; Seamus Blake, John Stubblefield (2-8), Mark Shim (1), tenor saxophone; Ronnie Cuber, baritone saxophone; David Kikoski (2-5, 8), John Hicks (1, 6, 7), Jaki Byard (1), piano; Boris Kozlov (2-5, 8), Andy McKee (1, 6, 7), bass; Charles Mingus, bass and narration (1); Johnathan Blake (2-5, 8); Gene Jackson (1, 6, 7), Dannie Richmond (1), drums; Eric Mingus, narration (1, 4).

**Electrifying Miles:** High Speed Chase; Prince Of Darkness; Spanish Key; What It Is; Sanctuary; Fast Track—Come Get It (Re-charge Batteries Fast!); Fasten Your Seatbelts; You Got It!; Hyper Space!; Nefertiti; Calypso Frelimo. (60:48)

**Personnel:** Tim Hagans, trumpet (solos); Esko Heikkinen, Timo Paasonen, Teemu Mattsson, Mikko Pettinen, trumpet, flugelhorn; Markku Veijonsuo, Mikko Mustonen, Pekka Laukkanen, trombone; Mikael Langbacka, bass trombone; Pentti Lahti, alto and soprano saxophone, flute; Jouni Jarvela, alto and soprano saxophone, clarinet; Teemu Salminen, tenor saxophone, clarinet, bass clarinet, flute; Eero Koivisto, tenor saxophone (3), conductor; Janne Murto, tenor saxophone, flute; Pertti Paivinen, soprano and baritone saxophone, bass clarinet, flute; Jukka Hakokongas, Jarmo Savolainen, keyboards; Raoul Bjorkenheim, guitar; Harri Rantanen, electric bass (1, 3, 4, 6, 8); Pekka Sarmanto, bass (2, 5, 7); Anssi Nykanen (1, 3, 4, 6, 8), Markus Ketola (2, 3, 5, 7, 8), drums; Mongo Aaltonen, percussion.

## New Releases from Palmetto



**Rumba Club**  
Produced by Andy Gonzalez  
**Espiritista** (PM 2047)

Also available from Rumba Club:  
DESDE LA CAPITAL (PM 2013)  
MAMACITA (PM 2027)

### Steve Million

Steve Million - piano  
Randy Brecker - trumpet  
Dick Oatts - sax  
Michael Moore - bass  
Ron Vincent - drums  
Steve Cardenas - guitar

**Truth Is...** (PM 2049)

Also available from Steve Million:  
MILLION TO ONE (PM 2014)  
THANKS A MILLION (PM 2026)



### The Matt Wilson Quartet

Matt Wilson - drums  
Joel Frahm - tenor & soprano sax  
Andrew D'Angelo - alto sax, bass clarinet  
**Smile** (PM 2049)

Also available from Matt Wilson:  
AS WAVE FOLLOWS WAVE (PM 2020)  
GOING ONCE, GOING TWICE (PM 2032)

### The Larry Goldings Trio

Larry Goldings - Hammond B3  
Peter Bernstein - guitar  
Bill Stewart - drums, cymbals, gongs

**Moonbird** (PM 2045)



Available at



Palmetto Records, Inc.  
800 PALM CDS  
palmetto@thorn.net

www.palmetto-records.com

**Benny Green: *These Are Soulful Days* (Blue Note 99527; 45:00) ★★★★★** Green arranges eight Blue Note repertoire tunes just-so for himself, guitarist Russell Malone and bassist Christian McBride. The pianist exhibits his considerable bluesiness on Horace Silver's "Come On Home," and his sweet uptempo swing and trademark parallel octaves on Silver's "Virgo." On Lee Morgan's "Hocus Pocus," Benny delights with his relaxed swing; Malone does the same.

**Michael Weiss: *Milestones* (Steeplechase 31449; 63:12) ★★★★★½** New York-based, should-be-better-known Weiss here teams with bassist Paul Gill and drummer Joe Farnsworth for an A-1 set. The leader, who consistently picks choice notes for his percolating solos, injects freshness into "Love For Sale" and "Stella By Starlight," which features a tasty Gill improv.

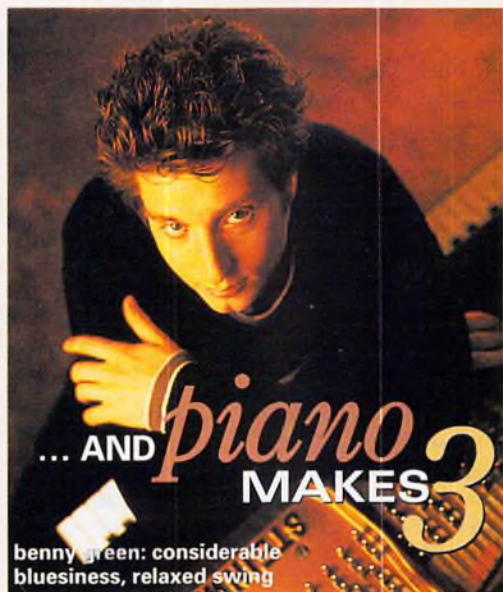
**John Hicks: *Something To Live For: A Billy Strayhorn Songbook* (High Note 7019; 66:44) ★★★★★½** A worthy journeyman, Hicks digs deep with boisterous drive in essaying 11 by Strayhorn. Teamed with bassist Dwayne Dolphin and drummer Cecil Brooks III, the pianist matches Stray's warmth and melodicism with winsome arrangements and improvisations.

**Steve Kuhn: *Countdown* (Reservoir 157; 55:40) ★★★★★** Longtime vet Kuhn's contemporary statements are filled with a crackling musical intelligence. The pianist swings in a personal manner—the title track and "Four" are among those with rhythmic snap and extensively developed lines. Bassist David Finck and drummer Billy Drummond are empathetic sidekicks.

**Kenny Drew Jr.: *Winter Flower* (Milestone 9289; 66:51) ★★★★★½** Armed with monster technique and a deep musicality, Drew Jr. gets better and better. Here with bassist Lynn Seaton and drummer Tony Jefferson, the pianist is constantly engaging, highlighting melody and time. The lyrical title track sports a customary flowing improv, and

Herbie Nichols' "117th Street" is filled with treasures.

**Horace Tapscott: *Dissent Or Descent* (Nimbus West NS 509; 67:13) ★★★★★** The late Tapscott could swing with feeling and precision, and he could let fly,

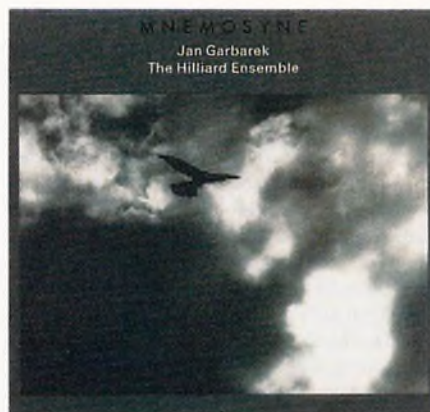


creating squibs of sound. He exploits those aspects with drummer Ben Riley and bassist Fred Hopkins on this 1984 date. Monk's "Ruby, My Dear" finds Tapscott both delicate and thorny.

**Mike LeDonne: *To Each His Own* (Double-Time 135; 53:21) ★★★★★** With the knockout pair of bassist Peter Washington and drummer Mickey Roker, LeDonne (a '90s Wynton Kelly) nails everything.

**Mike Wofford: *Synergy* (Heavywood; 72:29) ★★★★★½** The West Coast wonder's first CD in ages is farther-reaching than any previous album. In conjunction with bassist Rob Thorsen and drummer Joe LaBarbera, Wofford opens almost everything up.

**Adam Berenson: *Dialectical Constructs* (Dream Play; 69:46) ★★★★★½** Most of what's here is loosely structured and is delivered with musicality and empathy by Berenson, bassist Scott Barnum and drummer Bob Moses. "Incarnation Dialectic" is a bossa that blends tradition with an appealing quirkiness, while "Ricerca," Ornette's "The Sphinx" and "Inheritance" are among those that celebrate unshackled spontaneity. To order, contact Berenson at: <http://members.tripod.com/~adamberenson/>. **DB**



**Jan Garbarek  
Hilliard Ensemble**

*Mnemosyne*  
ECM New Series 78117-21700

★★★★

**M**nemosyne reunites the saxophone improvisations of Jan Garbarek with the four voices of the Hilliard Ensemble. In 1993, they combined to record *Officium*, a startlingly successful exploration of sacred music from the Middle Ages. The saxophonist and singers have continued to perform as a quintet, and their new recording reflects a broader interest in devotional music from a range of cultures. Named for the Greek goddess of memory and mother of the Muses, this ambitious two-CD set compiles 20 diverse tracks linked by the expression of man's spirituality across 22 centuries. Familiar composers such as Thomas Tallis and Hildegard von Bingen are represented here, but many other pieces are drawn from eclectic sources including ancient Greece, Native American and Peruvian folksongs, contemporary Estonian composer Veijo Tormis and Garbarek himself.

As with *Officium*, the performers make the unusual combination of horn and singers sound natural and compelling. Garbarek's rapturous work on soprano horn provides a creative spark, alternately blending with the Hilliard voices or improvising against their harmonies. On more traditional pieces, the soprano soars and swoops as the singers follow a predetermined course. Open textured tracks like "Eagle Dance," derived from aboriginal songs, give the quartet an opportunity to improvise and interact freely with Garbarek. The ensemble's performance of von Bingen's "O Ignis Spiritus" expresses its mysticism with an eerie, floating quality as soprano sax and voices intermingle. *Mnemosyne* offers the same fusion of early music and improvisation as its predecessor, but further challenges the listener by exploring alternatives in its search for glory.

—Jon Andrews

**Mnemosyne:** Quechua Song; O Lord In Thee Is All My Trust; Estonian Lullaby; Remember Me My Dear; Gloria; Fayrfax Africanus; Agnus Dei; Novus Novus; Se Je Fayz Dueil; O Ignis Spiritus; Alleluia Nativitatis; Delphic Paeon; Strophe And Counter-Strophe; Mascarades; Loiterando; Estonian Lullaby; Russian Psalm; Eagle Dance; When Jesus Wept; Hymn To The Sun (58 04/46:58)

**Personnel:** Jan Garbarek, soprano and tenor saxophones; David James, counter-tenor; John Potter, tenor; Rogers Covey-Crump, tenor; Gordon Jones, baritone.



**George Mraz Trios**

*Duke's Place*

Milestone 9292

★★★★½

**Chip Jackson**

*Is There A Jackson In The House?*

JazzKey 51001

★★★★

**G**eorge Mraz and Chip Jackson are the indirect beneficiaries of three jazz immortals: Duke Ellington. Oscar Pettiford and Charles Mingus. The maestro regularly showcased Jimmy Blanton, the father of modern jazz bass, who played with him from 1939-'41; and Pettiford

and Mingus were the first bassists of the modern era to lead bands and spotlight themselves as frontline melodic stylists. That's what both bassists do here, leading trios (and duos) with a pair of pianists each.

Czech émigré Mraz teams up with Cyrus Chestnut and Renee Rosnes, with Billy Drummond on traps, for an all-Ellington program that is robust and fresh-sounding, though only four of the songs are somewhat reworked. "Don't Get Around Much Anymore" is done in 5/4, with the bridge in 6/4; "Take The 'A' Train" is in 3/4 and "Caravan" and "Satin Doll" sway between 6/8 and 4/4.

The bassist remains a wonder. He has a plush, resilient sound, he accompanies with sweetly sung lines and he solos with fluidity and creativity. In the latter mode, he finds a way to make simple phrases sound extraordinary on "Satin Doll," and on "Mood Indigo," there's nothing extraneous: His thoughts get to the heart of the matter. Except for "Lotus Blossom" and part of "Come Sunday," where he offers exquisite arco lines, Mraz lets his keyboardists state the themes.

Rosnes, a sparkling contemporary bopper and beyond, invests "In A Sentimental Mood" with characteristic artistry, offering deftly executed, mellifluous patterns, shimmering chords, and hit-on-the-head single notes. "Caravan" is but one example of her capacity to cook like mad.

Chestnut, who might choose Oscar Peterson as a model, emits a dark sound, displays a deep blues essence and a solid rhythmic feel. He swings with gusto on "'A' Train," offers his gospel tinge on "Come Sunday" and treats

"Mood Indigo" with bluesy reverence, highlighted by some tender chordal melody.

Drummond, as we know, is a master in the making.

Jackson, a powerhouse who's played with Elvin Jones, Stan Getz and so many others, employs pianist Larry Willis (duos only) and Dave Kikoski with drummer Billy Hart for his outings. Unlike Mraz, Jackson handles all but one of the themes. He has a pliant, muscular sound, offers solid backing lines and solos with poise and flexibility.

"Is There A Jackson In The House?" demonstrates Jackson's skills. He begins rubato with fat-noted strums and ringing arpeggios; later, he alternates between pizzicato and bow on the bridge. Strong statements mark his improvisation. He interprets "In A Sentimental Mood" evocatively, using single notes, strums and double-stops to tell his impassioned story.

The pianists are tops, too. Willis, with his warm melodic approach and no-nonsense drive, delivers just-so lines and chime-like chords on "In A Sentimental Mood," issues long, curving lines with rhythmic snap on "Sonny Moon For Two" and swings smoothly on "Four Brothers." The modern-minded Kikoski, who embraces a wide range of improvisational possibilities, reaches for the new on "So What," drawing on crafty parallel octaves and serpentine, bright-toned single note lines. "Epistrophe" emphasizes his capacity to swing in a contemporary manner.

Hart is ever supportive and empathetic.

—Zan Stewart

*Real*  
**JAZZ**

FROM

**HIGHNOTE**  
RECORDS INC.

**Houston Person - HCD 7049**



Soft Lights

**Etta Jones - HCD 7047**



All the Way - Sammy Cahn Songs

**John Hicks - HCD 7035**



Nightwind - Erroll Garner Songbook

**Charles Earland - HCD 7014**



Cookin' with the Mighty Burner

**Sheila Jordan - HCD 7029**



Jazz Child

**Joey DeFrancesco - HCD 7032**



The Champ

Visit our website at:  
[www.jazzdepot.com](http://www.jazzdepot.com)

**HighNote Records • 106 W. 71st Street • New York, NY 10023**  
**(212) 873-2020 • fax: (212) 877-0407 • E-mail: jazzdepo@ix.netcom.com**

**Muddy Waters: *The Lost Tapes*** (Blind Pig 5054; 52:00) ★★★½; ***Honey Bee*** (Wolf 120.893; 72:20) ★★★ The deep spell cast by Waters with his singing and his slide guitar at concerts in the latter part of his long blues life envelops the music on these two releases. Consisting of segments of two college shows in 1971, *The Lost Tapes* has him setting a tone of relaxed distinction behind sensual, rhythmic treatments of standout song "Mannish Boy" and 10 more staples of his exemplary Chicago blues repertory. It's an "enhanced CD" with impressive audio quality.

On the road in Europe sometime between 1974 and '80, Waters is of stirring mettle throughout the bulk of *Honey Bee's* program. The sound reproduction, though, is just satisfactory.

**Son House: *Delta Blues*** (Biograph 118; 58:16) ★★★★★ Robert Johnson and Muddy Waters both looked up to Son House, perhaps the paramount country blues performer of all time. The preacher man's prudent, percussive bottleneck guitar style and singing voice have an earnest intensity, reconciling sacred and profane impulses on 14 numbers that were recorded informally in the Mississippi cotton fields of the early '40s by itinerant Library of Congress musicologist Alan Lomax. Excellent remastered sound.

**John Lee Hooker: *Sittin' Here Thinkin'*** (32 Blues 32134; 45:18) ★★★½ First released on Muse 20 years ago, this Hooker small group session rates as one of his most compelling from the late '50s. Melding relaxation and stimulation, the boogie champ deploys his vocals effectively on songs steeped in angst ("Sad And Lonesome"), frustration ("Mean Mistreatin'") and related emotional states.

**Fleetwood Mac: *Shrine '69*** (Ryko 10424; 43:20) ★★★½ In their earliest incarnation,

the Mac, with masterful guitarist Peter Green out front, follows a straight-ahead blues course. With an unruffled sense of timing and a minimum of notes, Green God (as he was known) generates a light sort of tension on "Need Your Love So Bad" and a thoughtful, even-tempered version of Sonny Boy Williamson's "My Sweet Baby." Green, soon to be rendered senseless by LSD, sings several of the songs with conviction, too.



## MOJOS working

**Luther "Guitar Jr." Johnson: *Live At The Rynborn*** (M.C. 0037; 48:24) ★★ This taped New Hampshire club performance in 1995 was nominated this year for a Grammy. Grammy, schwammy. As singer and quintessential Chicago-style blues guitarist, the former Muddy Waters sideman has had better nights and he's had worse.

**John "Juke" Logan: *Juke Rhythm*** (Mocombo 55001; 63:06) ★★★ Released four years ago in continental Europe but only now widely available in the States, Logan's second solo album shows off his considerable talents as a harmonica player. His blend of exuberance and knockabout charm amounts to a personal signature, especially on the instrumentals "Juke's Twist Palace" and "Twice Pipes," the latter a duet with fellow harmonica expert Gary Primich. **DB**

**Duke's Place: *Duke's Place***; Satin Doll; In A Sentimental Mood; Come Sunday; Angelica; Mood Indigo; Lotus Blossom; Take The "A" Train; The Star-Crossed Lovers; Don't Get Around Much Anymore; Caravan. (67:39)

**Personnel:** George Mraz, bass; Cyrus Chestnut (1, 2, 4, 6, 8, 10), Renee Rosnes (1, 3, 5, 7, 9, 11), piano; Billy Drummond, drums.

**Is There A Jackson In The House?: *Is There A Jackson In The House?***; Four Brothers; Angel Eyes; The Cup Bearers; Epistrophe; In A Sentimental Mood; Sonnymoon For Two; So What. (55:03)

**Personnel:** Chip Jackson, bass; Dave Kikoski (1, 3, 5, 8), Larry Willis (2, 4, 6, 7) piano; Billy Hart (1, 3, 5, 8), drums.



### Paco de Lucia

*Luzia*

Blue Thumb 314 558 165

★★★★½

The music is fiery, intricate, intense and full of passion and daring. Could it be anything other than flamenco, and could it be anyone other than Paco de Lucia?

Virtuoso guitarist de Lucia goes at it full-tilt, digging into the music's tradition and finding new ways to speak an old language. He is not afraid to incorporate a variety of mood, texture and color, often employing darker, cooler emotions rather than the seemingly endless heat and tension of the Gipsy Kings—often too much of a good thing.

If one seeks to draw parallels, perhaps the blues would be closest to flamenco. Like Argentina's tango, the Andalusian Spaniards and their flamenco music have soul in abundance. Listen to the occasional vocals here—bent-note, Moorish manifestations of joy, suffering and wild abandon.

De Lucia's technical skills are legend and the speed and articulation with which he plays are something to behold. Uninitiated listeners, it is safe to say, will be amazed with the power and subtlety at his disposal, as well as the odd twists and turns his lines take on occasion. There are a couple of tracks on which he overdubs lute with his guitar.

The music soars and swoops, with the exception of a few slightly uneven spots. "La Villa Vieja" (the old village) goes on a bit too long, and the two dedications, the title track (for de Lucia's late mother) and "Cameron" (for late collaborator and friend Camaron de la Isla), are, perhaps, too close to the guitarist's emotional core to communicate fully to listeners.

Taking honors as the best and most exciting

tracks are "Rio De La Miel" (river of honey) and "Manteca Colora" (colorful butter), with "Me Regale" (gift for myself) also speaking volumes.

The percussion is provided through such means as a table top and wooden box (to re-create a dancer's tapping heels), tambourine, conga drums and the traditional hand-clapping and heel-tapping. By the way, Pepe de Lucia and Ramon de Algeciras are the leader's brothers.

—Will Smith

**Luzia:** Rio De La Miel; La Villa Vieja; Calle Municion; Me Regale; Luzia; Manteca Colora; El Chorruelo; Camaron. (46:02)

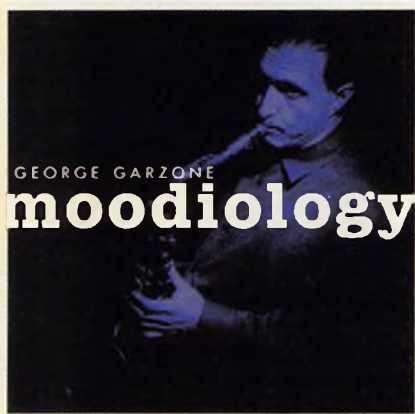
**Personnel:** Paco de Lucia, guitar, lute (2, 5), vocals (5, 8); Carlos Benavent, mandolin, bass (6); Josemi Carmona, mandolin (4); Duquende, vocal (4); Chonchi, background vocal (4); Tino di Geraldo (4-6), Luis Dulzaides (6), Antonio Carmona (1), Joaquin Grilo (3), Pepe de Lucia, Ramon de Algeciras, Mambro (1, 3, 4, 7), percussion.

### Mike Mainieri

*An American Diary: The Dreamings*

NYC 6026

★★★★½



### George Garzone

*Moodiology*

NYC 6031

★★★★½

For the second chapter in his *American Diary* (the first was released in 1995), vibist/composer/leader Mike Mainieri explores a wealth of ethnic and folk sources, including pieces either from, or inspired by, the Sephardim, Native Americans, the Philippines, Aborigines, Italian Gypsies, the modern American folk movement and jazz. Given his ancestry (Italian/Jewish) and his background (he grew up in the Bronx, hearing everything from classics to traditional tunes), Mainieri certainly has the experiences and influences to bring off this aural adventure. And he does.

*The Dreamings*, with its drift from mood to mood, does have the feel of a journey—sometimes nocturnal (though hardly somnolent), sometimes simply imagined. Though the music is diverse, the performances by Mainieri, saxophonist/clarinetist George Garzone, bassist Marc Johnson, drummer Peter Erskine and assorted excellent others have an honesty and authority.

"One Night In Paradise," done slowly in

## Flutes of Elegant Quality & Craftsmanship

New & Used Handmade Professional Flutes

Altus Flutes America, Inc.

P.O. Box 749

Pasadena, CA. 91102-0749

Tel. 800-806-7965 (outside CA)

Tel. 626-844-9328

Fax. 626-844-9305

*Altus*®

C Flutes    Alto Flutes    Bass Flutes    Flute D'Amore    Flute Microphones



CELEBRATING 25 YEARS ON THE ROAD

# COMING TO AMERICA

BOOKINGS: WILLEM BREUKER KOLLEKTIEF

PRINSENEILAND 99, NL-1013 LN AMSTERDAM HOLLAND

TEL +31 20-6239799; FAX +31 20-6243534

e-mail: wbk@xs4all.nl

CONFIRMED CONCERTS (as of this writing)

SEPT 29, 30: CHICAGO, IL

WORLD MUSIC FEST / HOT HOUSE

OCT 1: ROCHESTER, NY

THE BOB SHOP

OCT 2: CAMBRIDGE, MA

HARVARD UNIVERSITY (CONCERT)

OCT 4: CAMBRIDGE, MA

HARVARD UNIVERSITY (WORKSHOP)

OCT 5: NEW YORK, NY

TOIIC

OCT 7: PORTLAND, ME

CENTER FOR CULTURAL EXCHANGE

OCT 8: ST. JOHNSBURY, VT

CATAMOUNT ARTS

OCT 9: ANN ARBOR, MI

KERRYTOWN CONCERT HOUSE

OCT 10: BUFFALO, NY

HALLWALLS CONTEMPORARY ART CENTER

OCT 11: PITTSBURGH, PA

BELLEFIELD HALL, UNIVERSITY OF PITTSBURGH

OCT 12, 13: AUSTIN, TX

ESTHER'S FOLLIES

OCT 14: MINNEAPOLIS, MN

WALKER ART CENTER

OCT 16: VANCOUVER, BC

COASTAL JAZZ & BLUES

OCT 17: SEATTLE, WA

EARSHOT JAZZ

## Available Now

### The Music of Clare Fischer



For more information or bookings:

Clare Fischer

P.O. Box 1563

Studio City, CA 91614

Tel: 818/760-6855 FAX: 818/985-3296

E-mail: clarefischer@thegrid.net

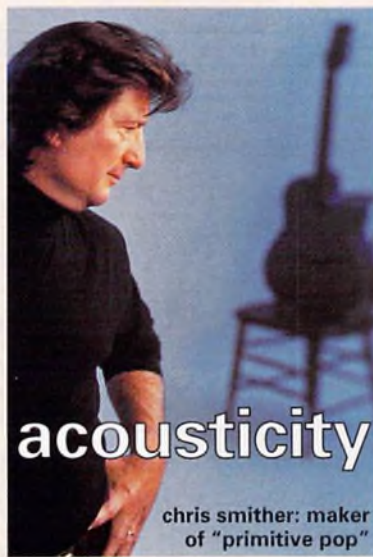
This legendary master of Jazz has now opened his own web site. At last you will be able to obtain his CD's, including his three most recent releases, *Rockin' In Rhythm*, *The Jazz Corps* and *Symbiosis*. Check out Clare Fischer Productions at

[www.clarefischer.com](http://www.clarefischer.com)

"He is one of those rare musicians who truly understands music, not only with his mind but first and most importantly with his heart and soul. His music never stops evolving."

Daniel Cytrynowicz 1999

**Chris Smither: *Drive You Home Again* (Hightone 8098; 46:24) ★★★★★** Smither makes what he calls "primitive pop" with a strong flame that burns right to the heart of the songs on his ninth release. Schooled in country blues yet not really a bluesman, virtually no one in any genre today sings with more command of tone, phrasing and timing. Few acoustic guitarists match his striking sense of melody and rhythm. As a songwriter, he's a wonderfully sharp, sensitive observer who brooks no concession to cliché or weak emotion. Under the exacting eye of producer Steve Bruton, the Austin session musicians—adept at rootsy rock, jazz, country and blues-edged sounds—accent



chris smither: maker of "primitive pop"

the singer-songwriter's brooding or bitersweet moods without getting in his way or imposing a sameness on the arrangements.

**Rob Ickes: *Slide City* (Rounder 0452; 42:25) ★★★½** A well regarded exponent of bluegrass, Ickes ventures off Bill Monroe turf here and employs his dobro at a measured pace on a program liberally seasoned with jazz standards and pop-jazz material. Supported by an eclectic rhythm section from the Bay Area, the Nashville resident savors an investigation of the witty blues connotations of Miles' "New Blues." In complete control

of his stringed instrument, Ickes also delivers his warm and friendly esthetic to country music founder Jimmie Rodgers' "California Blues" and Larry Carlton's "Don't Give It Up." Ickes' music may be short on prickly harmonic and rhythmic tension, but jazz fans should give this release a try.

**John Wesley Harding: *Trad Arr Jones* (Zero Hour 2210; 52:29) ★★★½** Since making his debut on a major rock label nine years ago, Harding has become an eloquent musician, and his salute to British folk legend Nic Jones is a small gem. He sings Jones' splendid arrangements of traditional folk songs about murder, sex, convicts and ghosts in a clear, confident tenor without undue sentiment, and he and sideman Robert Lloyd play rhythmically bright guitars. Harding's

instincts are sound, and his high regard for Jones, who was knocked off the folk scene by an automobile accident in the early '80s, is obvious.

**Tony Trischka Band: *Bend* (Rounder 0454; 73:19) ★★★** Always a technically imposing banjo player with an adventurous spirit, Trischka leads his guitar/sax/drums/electric bass band through an exciting, if dizzying, roller coaster ride of fused bluegrass, rock, funk and jazz. He and his young charges are up to the challenge of the tricky music, churning up a histrionic froth of tone, texture and rhythm. Clocking in at 12-plus minutes,

"Steam/Foam Of The Ancient Lake" sounds something like a '70s art rock band performing at a zany bluegrass festival where tabs of LSD accompany the chugging of liquid refreshment. Trischka's cross-eyed bombast, which could stand an infusion of self-deprecating irony, just begs to be embraced by followers of Phish, Warren Haynes and Derek Trucks.

**Kevin So: *Along The Way* (WingBone Music 6978; 54:47) ★★★½** A young singer and guitarist with loyal followings in southern New England and Texas, So plies the contemporary troubadour's trade with an unforced directness. Performing in Cambridge's famous Club Passim, he assays his ability to hold listeners' attention with songs that have strong melodic content and insightful verse on subjects like racial tolerance, family and the freedom of the road. "Five Days In Memphis" is both literate and tuneful enough to evoke Paul Simon in the '60s. "Right Here, Right Now" is a sly blues vignette carrying his effective vocal and his clean-sounding acoustic guitar. A few friends add spots of mandolin, slide guitar, piano and harmony vocals. WingBone Music, 190 Washington St., Brighton, MA 02135

**The Jazz Mandolin Project: *Tour De Flux* (Accurate 5031; 58:10) ★★★★★** Jamie Masefield doesn't play it safe, electing to use the full resources of his mandolin and tenor banjo for inspirational rather than traditional end. String bassist Chris Dahlgren's melodic plucking, bowing or ravaging of strings perfectly complements the full sound of Masefield's reverberations and the fine, level-headed work of Phish drummer Jon Fishman. All three respond to the shifting movements and dynamics of the music with a commendable intensity of purpose. **DB**



Guillermo Gregorio  
Trio  
Red Cube(d)

These 1998 performances are part of a continuing process of growth which has gone on over at least ten years, and probably much longer. ... At least, the use of elements of jazz along with elements of contemporary classical music in a close and shifting relationship seems to have results unlike anything being attempted elsewhere. In fact there is a double integration here, between aspects of contemporary classical music and jazz, and between the players taking part.



Ellery Eskelin &  
Han Bennink  
Dissonant Characters

Maybe it helps to know that Han and Ellery are both good chess players. Bennink favors an offensive game to be sure, but Eskelin is conspicuously untraumatized, knowing that with Bennink (switched metaphor ahead) the idea is not to steer the bull but to keep from being thrown. And Han, to his audible pleasure, discovers a rare, fully equipped improviser he can't scare off, wear out, bury or give the slip.



Steve Lacy  
Seven  
Clichés

Here we have an act of transformation, or several. All art, of course, enacts and entertains this process—a perpetual dance of cognition, change, and recognition. ... The surviving pieces have not changed over time but, as listeners, we certainly have, as has Steve Lacy, and so while what we hear may be the same the way we hear it is dramatically different. ... Once a broad Prospectus, now an ironic look at Clichés. But clichéd? Anything but.

three, is a musical rendition of an Italian folk-tale. Both Mainieri and Garzone deeply mix tuneful ideas with those that are more abstract. On "Los Dos Loretas," with its aspects of edge and quiet, Mainieri is elusive, and tender; his notes ring.

"Straphangin'" has a clackety-clack subway sound and is played at express tempo, the melody having the looseness of people swaying as they "strap hang." The remarkable Garzone issues convoluted patterns and phrases, as well as simpler ones. On the title track, inspired by Aboriginal paintings, he's very vocal on soprano, issuing contained shrieks and murmured tones. Mainieri is similarly open-minded. The ethereal voice of Yemenite singer Noa lights up the traditional "Schecharchoret," and Arto Tunçboyan offers a hummed, chant-like vocal on "Dear, My Friend."

Erskine and Johnson are consistently dynamic and empathetic.

*Moodiology* is the latest NYC effort from Garzone, who has become one of the most prominent of current day East Coast-based saxophonists. On this intense-then-reflective disc, he's joined by his stablemates in The Fringe—bassist John Lockwood and drummer Bob Gullotti—and essential others such as pianist Kenny Werner and Mainieri. The players all offer a fantastic technical command, deep-pockets imaginations and a fondness for roiling extemporizations that embrace both tradition and freedom, lulling, warm-hearted ballads and what's in between.

"Hey, Open Up" is typical of the let-it-rip numbers, as Garzone—whose tenor tone tends toward brightness on the animated tunes, and darker on the slower ones—plays fast and clean and abstract within a swinging beat; call it 21st century mainstream. Werner is, as Garzone writes in the notes, decidedly liquid, though not as "out" as the leader. A similar set-up goes for "The Other Mingus," "Summertime" (where the leader exploits his soprano talents) and "I'll Remember April." On the softer side are the first of two title tracks (which recalls the opening movement of Coltrane's *A Love Supreme*), the gentle "Farewell To Athens" and always lovely "Soul Eyes."

—Zan Stewart


**An American Diary:** The Dreamings: "R" Is For Riddle; Los Dos Loretas; The Dreamings: Schecharchoret; Bash-i-Bazouk; Dear, My Friend (The Gift); Planting Rice Is Never Fun; Straphangin'; An American Tail; Peyote Prayer; One Night In Paradise; Why Gypsies Are Scattered All Over The Earth. (72:19)

**Personnel:** Mike Mainieri, vibraphone, xylophone, marimba; George Garzone, saxophones, clarinet (1-3, 5, 7, 10-12); Marc Johnson, bass (1-5, 7-12); Peter Erskine (1-5, 7-12); drums; Arto Tunçboyan, vocals, gongs, percussion (2, 3, 5-6); Eric Friedlander, cello (5, 7); David Tronzo, (5, 10, 12); electric guitar; Gil Dor (4); acoustic guitar; Noa, vocals (6); Loretta Dee Carstensen, harp (2); Simon Seven, didjeridu (3); Jamshied Sharif, percussion (3).

**Moodiology:** Moodiology (Prologue); Hey, Open Up; Farewell To Athens; Summertime; Simple; Naima; The Other Mingus; I'll Remember April; Soul Eyes; Plaka, Moodiology (Epilogue). (62:43)


**Personnel:** George Garzone, tenor and soprano saxophones; Claire Daly, baritone saxophone; Douglas Yates, alto saxophone, bass clarinet; Mike Mainieri, vibraphone; Kenny Werner, piano; John Lockwood, bass; Bob Gullotti, drums.

**A legendary guitarist  
reveals the soul of flamenco**



For Paco's  
November 1999 tour dates  
visit our new supersite at  
[www.bluethumb.com](http://www.bluethumb.com)

**CD available at:**



*"With stunning virtuosity and ferocity, Spanish guitarist Paco de Lucía Wednesday night showed why many consider him one of the greatest performers of his instrument."*  
—The San Diego Union Tribune

*"No wonder other guitarists consider him a god."*  
—The Denver Post

© 1998 PolyGram Ibérica, S. A. Madrid, Spain


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

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

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

**THEORY AND MUSICIANSHIP FOR THE CREATIVE JAZZ IMPROVISER**

by michael longo



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

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

**MONEY BACK GUARANTEE:**

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

**HOW TO ORDER:**  
Send check or money order for \$23.50 to:  
CONSOLIDATED ARTISTS PUBLISHING  
292 REVERSHIDE DRIVE  
SUITE 110, DEPT. DJH  
NEW YORK, N.Y. 10025

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

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

Foreign orders must include postage for 2 lb. parcel.  
\*NY State residents are required to include sales tax. Failure to do so will cause delay in shipment.



**The Duke Ellington Centennial Edition: The Complete RCA Victor Recordings (1927–1973) (RCA Victor 24-83386; 27 hours) ★★★★★** Ellington's recordings for RCA Victor followed his entire career, touching on each of his six active decades, and account (by my informal estimate) for at least one quarter of his massive and diverse recorded output. His RCA recordings are second in quantity, though not in quality, only to Columbia, with whom he signed in prolific mid-career.

This 24-CD collection, perceived as a triptych, covers Ellington's early years (1927–'40, 7 CDs) and the early '40s (1940–'46, 10 CDs), and cherry-picks gems from his late career (1965–'73, 7 CDs). Despite other gaps in Duke's RCA catalog—with dates on Brunswick (Decca), Vocalion, Capitol, Reprise, etc.—the prime early decades of the Ducal panoply unfold here with sharp-etched brilliance. Conventional wisdom regards Ellington's greatest ensembles as those of the Bubber Miley era (1927–'29), the post Cotton Club years (1932–'36), the 1940–'42 edition with Jimmy Blanton and Ben Webster and the late '50s: RCA had a handle on all but the last.

In the '40s, Ellington's ensemble evolved, changed but vital. He showcased diverse personalities with delicacy and might (Webster, Rex Stewart, Ray Nance, Cootie Williams, Cat Anderson). *Black Brown & Beige*, a unique and intrepid suite, and *Seattle Concert*, the lone '50s date marking a triumph over mass defections, both sound magnificent.

Duke's latter years, heaped in grandeur and majesty, appear spit-shined and incensed. The Sacred Concerts—widely spaced (1963, 1968, 1973), widely performed—reaped new audiences and deepened respect: They appear here complete for the first time. Veteran players invested the memorial session (1967) for Billy Strayhorn, Duke's avowed "right and left arm," with ensembles and solos touching the visionary and ecstatic. *Tanglewood* (1965) with Boston Pops and *Eastbourne*, Duke's final officially recorded performance (1973), afford grand yet intimate glimpses of the man, fulfilled yet humble, and the musician, reflective yet in full command.

The recordings are superb. Though many of the tracks have been previously issued, all but two newly reissued CDs—*Seattle Concert* (1952) and *Far East Suite* (1966)—were transferred from source materials for this project. Producers Orrin Keepnews and Steve Lasker honed their


skills working on Decca's Brunswick/Vocalion set (*Early Ellington, 1926–'31*) and recent Victor sets. The original metal masters, transferred to digital tape and processed, bring out the high-end response of the lacquer 78s, even a bit of that characteristic hissing toward track ends. The music jumps right out of the speakers at us. Star soloists—Miley, Harry Carney, Joe "Tricky Sam" Nanton, Barney Bigard, Johnny Hodges, Williams, Jimmy Hamilton—emerge from dense ensembles like sepia tints: They leap crisp and vivid from group portraits. We hear each note of Freddy Guy's banjo tinkles and guitar arpeggios; Duke's sporadic, pungent piano fills; round, tuneful basswork of Wellman Braud and Blanton; shards of Sonny Greer's scintillating one-man gong show.

The continuity of key

## ellington's prime decades

orchestra members speaks of personal loyalty and economic stability unsurpassed by major symphonies. Personnel timelines among Ellingtonians show an unbroken line for saxophonist and confidant Carney (1927 to beyond Duke's death in 1974 into Mercer's tenure), and brief blips for Hodges. Many greats logged stints of 20-plus years, including Greer (1927–'51), trombonists Nanton (1926–'46) and Lawrence Brown (1932–'51, 1960–'70), clarinetist Hamilton (1943–'68) and "utility man" Nance (1940–'63). Duke was their master juggler in score, as well as on and off the stand.

High points for this listener were rediscovering treasure troves of cool ballads, subtle chamber pieces, and small band works that showed Duke's skills with palette and personnel. Carney set down his pearly alto for robust baritone, yet never abandoned his cozy, darkling bass clarinet. The "chamber" works—not only solos, duos with Strayhorn and Blanton, and septets, but le tout ensemble playing soft and tight—are revelatory. "Conga Brava" appears lean as a charcoal sketch



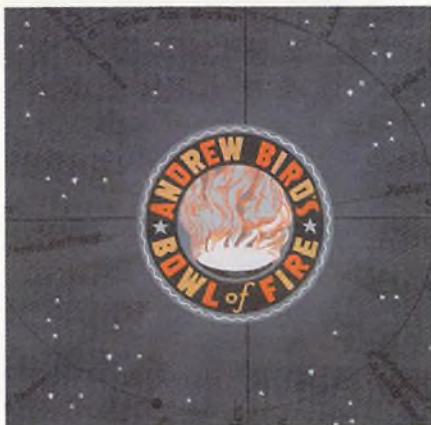
Maestro with Swee' Pea: their mothers called them Edward and Bill.

beside the grand canvas of "Caravan." Cameos by an array of remarkable vocalists offer further delights: growling Baby Cox (1926), stunning Al Hibbler (1946) and angelic Alice Babs (1968). When Ellington revisited his classics—"Caravan," "Mood Indigo," "Black & Tan Fantasy"—he rethought, reharmonized and reconceived them.

The set's design is handsomely understated, and the 10" square, 124-page book is a beauty. Its dozens of sharp period photos and score of essays focus on appreciation over analysis, and an ars longa, vita brevis historic overview.

Packaging mechanics are all right. The CDs, in loose cardboard sleeves, drop into four wells under the book. Designed more for the eye than chronology and extricated by unruly ribbons, they scatter like a new deck of Bicycles. Tiny elastics or minisleeves may rein in the loose CDs. A personnel index would have been welcome. Bravissimo!

DB



### Andrew Bird's Bowl of Fire

*Oh! The Grandeur*  
Ryko 10398

★★★★

### Kevin O'Donnell's Quality Six

*Heretic Blues*  
Delmark 513

★★★

It's not difficult to see why the retro-hot/jump/swing craze has received the ire of critics and fans. Besides driving up the prices of vintage records and blazers, the fad begs the question: Why buy a CD of, say, somebody's cleaned-up impressions of Percy Mayfield when Mayfield's own discs are readily available? But one impressively talented musician who revels in early chapters of jazz and blues lore and transforms it all into his own unique voice is violinist Andrew Bird.

Bird has fired up well-bedecked young dancers for a few years, and his recordings, especially *Oh! The Grandeur*, prove that there's more going on than just a study of used vinyl. While many of his compositions adhere to the dimensions of '30s Hot Club tunes ("Tea And Thorazine") and Cuban sones ("Coney Island Shuffle"), they're all twisted into a modern context that consistently succeeds.

The effect is sort of like Tom Waits—even if it's all one big schtick, the guy is so heartfelt, clever, strange and thoughtful that any authenticity questions are far secondary to the performance itself. In fact, the melding of Bird's slightly dissonant violin lines and Colin Bunn's guitar clang on "The Idiot's Genius" sounds like signature Waits.

Bird himself is an engaging vocalist and proficient violinist. That his choice of instrument is still under-used throughout contemporary jazz makes him even more prominent. Special kudos go out to cartoonist Chris Ware, whose zany packaging for the disc and lyric booklet should earn him a design award.

Kevin O'Donnell plays drums on *Oh! The Grandeur*, and he uses many of the same

musicians—including Bird, Bunn and bassist Joel Hirsch—for his own Quality Six. Their sense of fun is palpable, everything is well put together and Bird plays some startling solos, especially on "Girl From New York City" and "My Friend Eddie." Bunn also proves he has a fine singing voice on "Margaret." O'Donnell wrote many of the compositions on the disc, and they follow along the musical and lyrical themes from earlier times.

The group's craft, skill and charm are apparent, but their version of the "Stack O'Lee" tale only highlights their distance from Mississippi cut-throats, which is a somewhat indefinable frustration of this disc: The inspired lunacy of their heroes is constantly invoked, but seems left out of the planning this time around.

—Aaron Cohen

**Oh! The Grandeur:** Candy Shop; Tea & Thorazine; Wishing For Contentment; Wait; The Idiot's Genius; Vidalia; Beware; Dora Goes To Town; Feetlips; And So...; Coney Island Shuffle; Respiration; (What's Your) Angle?; The Confession; Beware (reprise). (54:45)

**Personnel:** Andrew Bird, violin, vocals; Josh Hirsch, bass; Colin Bunn, guitar; Kevin O'Donnell, drums. Guest appearances include James Mathus, guitar, banjo, trombone, mandolin; Pat Sanson, piano; Jack Fine, trumpet.

**Heretic Blues:** Moten Swing; Heretic Blues; Girl From New York City; Self Inflicted; My Friend Eddie; Could You Please Move Over?; Stack O'Lee; Candy Dish Stomp; Oh! Lady Be Good; There, There, There; Margaret; Blues For Andrew; Red Boa; Mope. (63:05)

**Personnel:** Kevin O'Donnell, drums; Andrew Bird, violin, vocals; Josh Hirsch, bass; Colin Bunn, guitar, vocals (11); Chris Greene, alto saxophone; David Dieckmann, trombone, vocals (13); Jon Williams, guitar (2, 6, 8, 10), vocals (10).

NEWARTISTS™  
www.newartistsrecords.com



LIZ GORRILL

### For the Beauty of the Earth

Liz Gorrill, solo piano and vocals

"...a startling solo piano record...an adventurous program that is simply exquisite." —David Lewis, *Cadence*

"...a highly personal and original musical experience." —Lois Moody, *Jazz News*



About "Notes from New York"  
Powerful...deeply singing...  
unexpected...an extraordinary  
level of feeling...free flow of  
energy...otherworldly...expansive...  
fluid...infectious...New  
Artists Records continues to  
infuse jazz with feeling, creativity  
and fresh ideas." —Scott Yanow, *Ebony*,  
*All Music Guide To Jazz*

### SPECIAL OFFER

Visit the New Artists website at [www.newartistsrecords.com](http://www.newartistsrecords.com) and receive a New Artists CD sampler with your first order. New Artists Records are also available at Tower Records or call 1-800-ASK TOWER.

Visit our website [www.newartistsrecords.com](http://www.newartistsrecords.com) for a complete catalog

## Two new releases from the world of



Introducing a brilliant new singer!



### Diane Witherspoon

w. Cedar Walton, piano; Tony Dumas, John Heard, bass; Billy Higgins, drums.

### You May Never Know – The Music Of Cedar Walton;

The Lyrics of John And Paula Hackett.

Koch Jazz invites the jazz world to take note of the beautiful and heartfelt singing of Diane Witherspoon! The music is by one of the great modern masters and it takes on new life with words by a smart & inventive brother & sister lyric writing team!

Django's music and spirit live on!



### Hot Club USA

Introducing Federico Britos, violin with Frank Vignola, guitar  
Django Lives

Britos, from Uruguay, and guitar virtuoso Vignola have moved the 'hot club' approach towards the 21st century with these great new interpretations of classics from the repertoire!

[www.kochint.com](http://www.kochint.com)

# blindfold *test*

**Les McCann's** musical philosophy is short and sweet: "Don't lose the groove."

And as he made the music swing, cook and feel good with the likes of Eddie Harris over the past 40 years, McCann lived in the jazz fast lane unabated until 1995, when a stroke suffered in Celle, Germany, left him partially paralyzed. The pianist and singer has made a remarkable recovery and is starting to return to active playing, occasionally leading his Majic Band, and making a yearly trip to Germany. McCann is currently working



on a new album in his Los Angeles-area home studio, a follow-up to 1996's *Listen Up!* (MusicMasters). He also has a new reissue on *32 Jazz*, *Catbird Seat/Much Les*.

This was McCann's fourth Blindfold Test, his first since 1975.

## Dianne Reeves

"Bridges" (from *Bridges*, Blue Note, 1998) Reeves, vocal; Mulgrew Miller, piano.

Dianne Reeves. One of my deep favorites. I've watched her grow, and I'm fortunate to have sat in with her several times. In the beginning, I didn't know who it was because the songs are so musical and unique that every time I hear her, it's "Wow, that's different." 5 stars.

## Richard "Groove" Holmes

"Do Nothing Till You Hear From Me" (from *B-3in': Organ Jazz Live In Time*, 32 Jazz, rec. 1977) Holmes, organ; Houston Person, tenor saxophone.

Sounds like Shirley Scott or Jimmy McGriff. Right to the point. Keep groovin'. Don't break the groove. This is back home for me, church-connected. [Brother Jack] McDuff, that's who I was thinking of. Doesn't matter [who it is], it's happening. For the groove alone it gets 5 stars. (After being told who it is) He could groove like nobody. He had such simplicity to his playing.

## Jon Mayer

"Randy's Tune" (from *Do It Like This*, A Records, 1996) Mayer, piano; Bob Maize, bass; Harold Mason, drums.

That's the worst thing I ever heard ... Jon Mayer! (laughs uproariously) That's my man, Jon Mayer. There are many musicians out here who have great talent that people don't know about, and he's one of them. I've known him for 40 years and have seen him go through all his changes, and now I see his growth and musicianship. 4 stars.

## Horace Silver

"Señor Blues" (from *Six Pieces Of Silver*, Blue Note, 1958) Silver, piano, composer; Bill Henderson, vocal; Hank Mobley, tenor saxophone.

Horace Silver, right? "Señor Blues." I always call him Horacio Plata. (As the vocal begins) Bill Henderson. I don't think I ever heard this. 3½ stars. I love Bill Henderson. I wish he were singing more, but he's doing much better as an actor. Bill lives around here. I see him at the market occasionally. I love to taunt him, mess with him, call his name out over the store microphone.

## John Scofield

"I'll Take Les" (from *Hand Jive*, Blue Note, 1993) Scofield, guitar, composer; Eddie Harris, tenor saxophone; Larry Goldings, piano and organ.

Sounds like me. It's hip. Eddie Harris—sounds like something he would do, the way he phrases and writes. I know who it is—Scofield. Haven't heard this but I heard about it. I like it, sounds like an Eddie Harris groove, with me playing (laughs). 3½ stars. It didn't have enough of a groove for me to give it 5. They hadn't been playing together enough for it to settle in on that level.

## Kevin Mahogany

"Yesterday I Had The Blues" (from *Kevin Mahogany*, Warner Bros., 1996) Mahogany, vocals.

Very nice voice. Little trouble with intonation. It got better as he got into it. I don't feel he's lived what he's singing. He's got a beautiful voice, but he's not consistent. Nice, though. 3 stars.

## Duke Ellington

"Come Sunday" (from *Black, Brown And Beige*, Columbia, rec. 1958) Ellington, leader and composer; Ray Nance, violin.

"Come Sunday." Ray Nance. One of the greatest songs. It touched me deeply, had a great impact on my life. Mahalia Jackson also sang on this and I'd get tears. I'd play it just to make me cry, release my day. 35 stars. **DB**

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 is given to the artist prior to the test.

by zan stewart