

DAVID MURRAY SOLO TRANSCRIPTION

October, 1985 \$1.75 U.K. £2.00

down beat

Max

DAVID BYRNE
Talking Head-man

For
Contemporary
Musicians



DAVID MURRAY
Jazz' Future?

**THE LAST
KOOL FEST**



***** 3-DIGIT 110
91 01651276828406 DB
ANDY, ESPRITO
ON-SIGHT ENERGY
3000 MARCUS AVE
LAKE SUCCESS NY 11042

WHAT THE BEST SELLING ACOUSTIC GUITARS HAVE IN COMMON.



We're not suggesting you buy a Yamaha Acoustic Guitar just because everyone else does. But stop and consider why that is.

Take the new, 1985 Yamahas. We gave them balanced response for better sound. We cut away the bodies of many to make upper frets all the more accessible. And we trimmed down every single neck, so you can reach more and play faster.

And we kept right on going when it came to the Acoustic-Electrics. All have new piezoelectric pickup

systems that better capture true, acoustic string sound. And offer the flexibility of electric tone quality.

We gave our thin line Acoustic-Electrics push-button dial controls, so the sound you choose stays that way. Until you choose otherwise.

All in all, when you buy a Yamaha Acoustic Guitar, you're buying the best seller. And you're also buying the best.

Available only at authorized dealers.

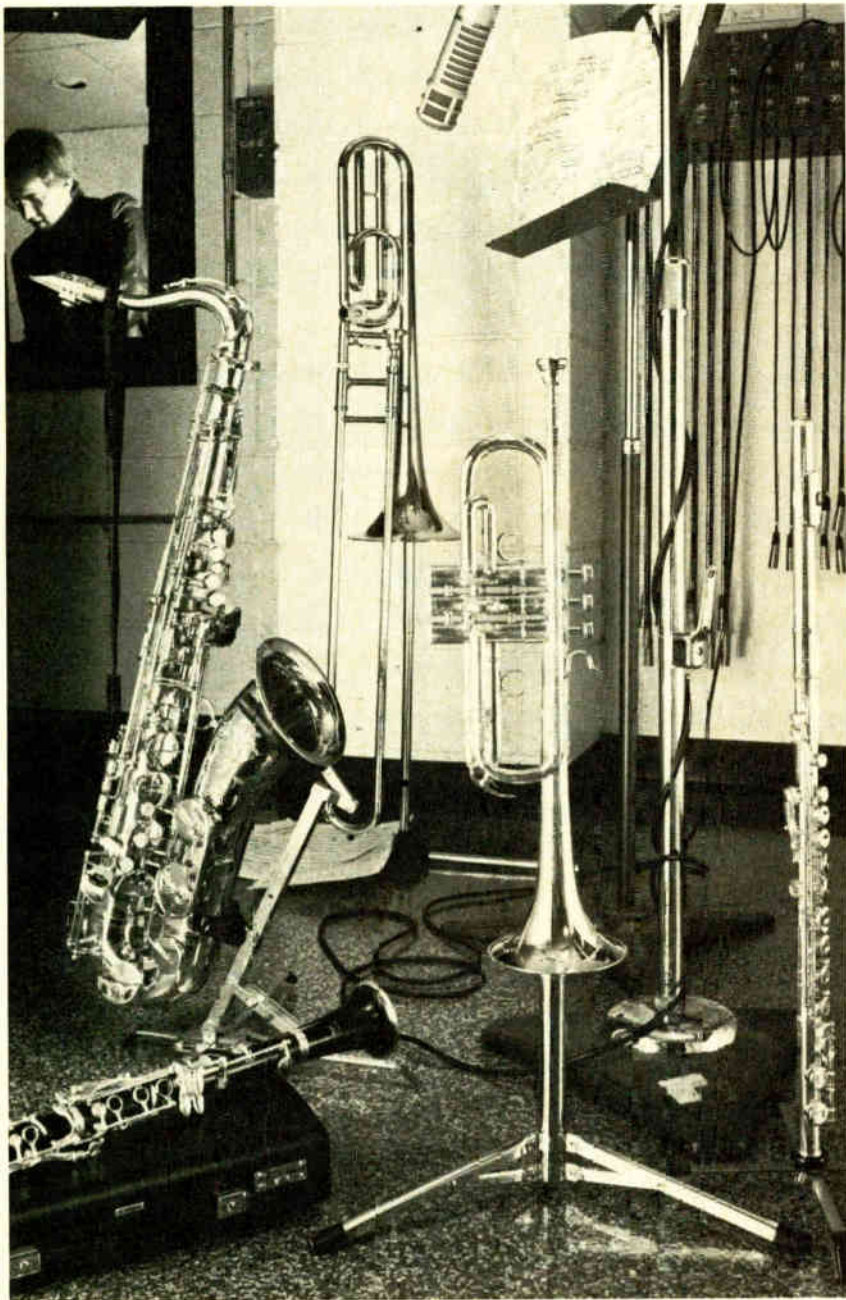
For more information, write Yamaha International Corporation, Musical Instrument Division, 3050 Bretton Road, S.E., P.O. Box 7271, Grand Rapids, MI 49510. In Canada, Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ont. M1S3R1.



YAMAHA

Play the very best you can.™

AT BERKLEE, WIND PLAYERS DON'T JUST LEARN MUSIC, THEY LEARN A CAREER.



In between sessions, at one of Berklee's 24-track recording studios.

For brass and woodwind players to embark on a professional music career, they must be skilled in every style of performance opportunity—from jazz, fusion, and blues to pop, rock, and Latin.

Berklee features the largest college ensemble program found anywhere. A program that will allow you to choose from 375 ensembles performing weekly, from the small chamber ensemble to the full studio orchestra.

The playing experience includes training in “lead” playing, section playing, and improvisation; playing in mixed instrumental-vocal groups; mixing acoustic with electronic and synthesized performance; and playing both “live” and studio recording sessions in our six outstanding professional studios. More than 700 public concerts and recitals are presented annually.

Today's music offers many opportunities for brass and woodwind players. And if you are to make the most of those opportunities, Berklee's the place to begin your career as a professional musician.

Talented wind players are encouraged to apply for Berklee scholarships which have been established to recognize student musicians of exceptional promise.

Berklee College of Music

Where careers in music begin.

For a current catalog, contact the Berklee Admissions Office. Call toll-free: 1-800-421-0084 (9 a.m. to 5 p.m. EST). In MA call: 617-266-1400. Or write: BERKLEE, Admissions Office, Dept. W12, 1140 Boylston St., Boston, MA 02215.

FEATURES

16 MAX ROACH: DRUM ARCHITECT

As one of the architects of bebop, Max Roach's niche in jazz history was secure years ago—but the master drummer has merely used that for the foundation of a multi-directional career that continues to set trends instead of following them, as Kevin Whitehead relates.

19 DAVID BYRNE: NOT JUST ANOTHER HEAD TALKING

If actions speak louder than words, then Talking Head frontman Byrne is one of the most articulate rockers of his time. Beyond the intelligent groove the band is known for, Byrne's solo projects bridge the gap between the African bush and New Orleans. Bill Milkowski explains how.

22 THE LAST KOOL FEST

Though a certain tobacco company has pulled the sponsorship rug out from under George Wein's programming, he had quite a bit of healthy music to fall back on this year. Michael Bourne and Jeff Levenson provide the details.

26 DAVID MURRAY: SEARCHING FOR THE SOUND

It may be solo saxophone concerts, all-star quartet gigs, high octane octet arrangements, or big band roof-blasters, but David Murray won't rest until he captures *the sound* that many critics believe is the future for jazz. Howard Mandel files this report.

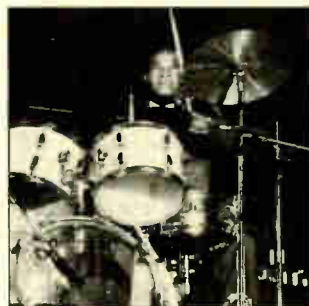
DEPARTMENTS

- 6 **On The Beat**, by Bill Beuttler.
- 10 **Chords & Discords**
- 12 **News**
- 14 **Riffs**
- 31 **Record Reviews:** Miles Davis; Kip Hanrahan; Dizzy Gillespie; Steve Khan; Rova Saxophone Quartet; 29th Street Saxophone Quartet; Dave Brubeck; Dave Grusin/Lee Ritenour; Duke Jordan; Mike Westbrook; Budd Johnson; Saheb Sarbib.
- 48 **Video Reviews**
- 50 **Blindfold Test:** Makoto Ozone, by Leonard Feather.
- 52 **Profile:** Special EFX, by Bill Milkowski.
- 54 **Caught:** Sonny Rollins, by Bill Milkowski; George Russell, by Jeff Levenson.
- 56 **Pro Session:** "David Murray's Solo On *Body And Soul*—A Tenor Saxophone Transcription," by Steve Griggs.
- 58 **Pro Shop**
- 61 **Ad Lib:** "For Love Of Bix," by Chip Deffaa.
- 62 **Auditions:** Student talent deserving recognition.

Cover photograph of Max Roach by Skip Brown; David Byrne by Paul Natkin/Photo Reserve.

down beat (ISSN 0012-5768) is published monthly by Maher Publications, 180 West Park Ave., Elmhurst IL 60126. Copyright 1985 Maher Publications. All rights reserved. Trademark registered U.S. Patent Office. Great Britain registered trademark No. 719, 407. Second Class postage paid at Chicago, IL and at additional mailing offices. Subscription rates: \$15.75 for one year, \$26.50 for two years. Foreign subscriptions add \$4.50 per year.

Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Nothing may be reprinted in whole or in part without written permission from publisher. Microfilm of all issues of down beat are available from University Microfilm, 300 N. Zeeb Rd., Ann Arbor, MI 48106. MAHER PUBLICATIONS: down beat magazine, Up Beat magazine, Up Beat NAMM Show Gallies.



Max Roach

SKIP BROWN



David Byrne

PAUL NATKIN/PHOTO RESERVE



Mayor Ed Koch and Dave Brubeck.

MITCHELL SEIDEL



David Murray

MITCHELL SEIDEL

down beat

For Contemporary Musicians

OCTOBER 1985
VOLUME 52 NO. 10

EDITOR
Art Lange

ASSOCIATE EDITOR
Bill Beuttler

EDUCATION EDITOR
Dr. William L. Fowler

ART DIRECTOR
Christopher Garland

PRODUCTION MANAGER
Gloria Baldwin

CONTROLLER
Gary W. Edwards

PUBLISHER
Maher Publications

PRESIDENT
Jack Maher

RECORD REVIEWERS: Alan Axelrod, Jon Balleras, Larry Birnbaum, Fred Bouchard, Owen Cordle, Paul de Barros, John Diliberto, J. B. Figli, Elaine Guregian, Frank-John Hadley, Robert Henschen, Peter Kostakis, John Litweller, Howard Mandel, Terry Martin, John McDonough, Bill Milkowski, Jim Roberts, Ben Sandmel, Bill Shoemaker, Jack Sohmer, Ron Welburn, Pete Welding.

* * *

CONTRIBUTORS: Jon Balleras, Larry Birnbaum, Bob Blumenthal, Michael Bourne, Tom Copi, Lauren Deutsch, John Diliberto, Leonard Feather, Andy Freeberg, Howard Mandel, John McDonough, Bill Milkowski, Paul Natkin, Herb Nolan, Bob O'Donnell, Don Palmer, Darryl Pitt, Gene Santoro, Mitchell Seidel, Pete Welding.

* * *

CORRESPONDENTS: Albany, NY, Georgia Urban; Atlanta, Dorothy Pearce; Austin, Michael Point; Baltimore, Fred Douglass; Boston, Fred Bouchard; Buffalo, John H. Hunt; Chicago, Jim DeJong; Cincinnati, Bob Nave; Cleveland, C. A. Colombi; Detroit, David Wild; Kansas City, Carol Comer; Las Vegas, Brian Sanders; Los Angeles, Zan Stewart; Minneapolis, Mary Snyder; Nashville, Phil Towne; New Orleans, Joel Simpson; New York, Jeff Levenson; Philadelphia, Russell Woessner; Phoenix, Robert Henschen; Pittsburgh, David J. Fabilli; San Francisco, J. N. Thomas; Seattle, Joseph R. Murphy; Toronto, Mark Miller; Vancouver, Vern Montgomery; Washington, DC, W. A. Brower; Australia, Eric Myers; Brazil, Christopher Pickard; Finland, Roger Freundlich; Germany, Joachim-Ernst Berendt; Great Britain, Brian Priestley; India, Vinod Advani; Italy, Ruggero Stiasii; Jamaica, Maureen Sheridan; Japan, Shoichi Yui; Netherlands, Jaap Ludeke; Norway, Randi Hultin; Poland, Charles Gans; Senegambia, Oko Draime; Sweden, Lars Lysledt.

EDITORIAL/ADVERTISING
PRODUCTION OFFICE:

222 W. Adams St., Chicago IL 60606

ADMINISTRATION & SALES OFFICE:

180 West Park Ave.
Elmhurst IL 60126

John Maher, Sales Manager
1-312/941-2030

East: Bob Olesen
720 Greenwich St., New York NY 10014
1-212/243-4786

CHANGE OF ADDRESS: Please allow four weeks for your change to become effective. When notifying us of your new address, include current down beat label showing old address.

POSTMASTER: SEND CHANGE OF ADDRESS TO down beat, 222 W. Adams, Chicago, IL 60606.

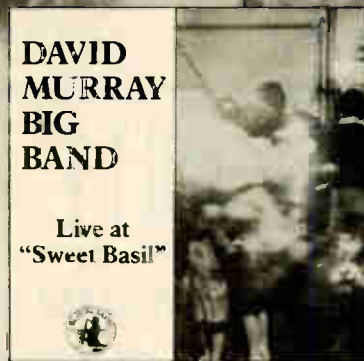
CABLE ADDRESS: downbeat
(on sale Sept. 17, 1985)
Members: Audit Bureau of Circulation, Magazine Publishers Association



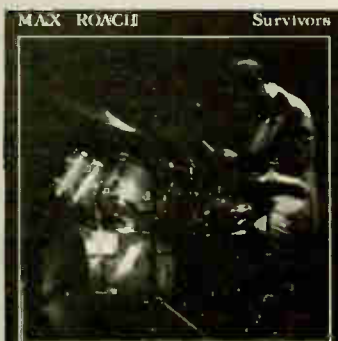
*Experience the Future of Jazz on
Black Saint & Soul Note Records.
#1 Jazz Labels – Down Beat Critic's Poll,
Third Consecutive Year!*



MAX ROACH DOUBLE QUARTET
Easy Winners
SN1109



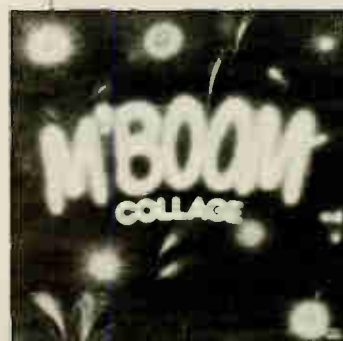
DAVID MURRAY BIG BAND
Live at "Sweet Basil"
BSR0085



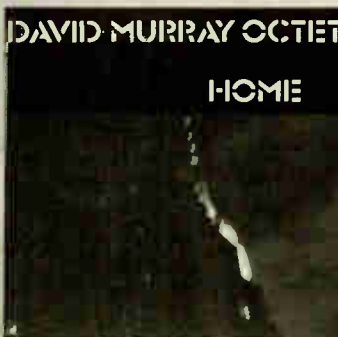
MAX ROACH
Survivors
SN1093



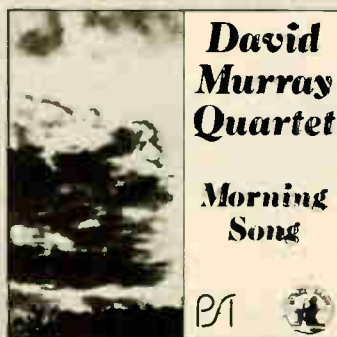
MAX ROACH QUARTET
Scott Free
SN1103



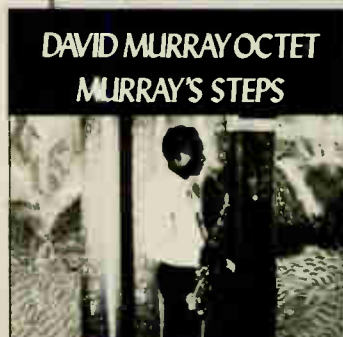
MAX ROACH/M'BOOM
Collage
SN1059



DAVID MURRAY OCTET
Home
BSR0055



DAVID MURRAY QUARTET
Morning Song
BSR0075



DAVID MURRAY OCTET
Murray's Steps
BSR0065

All titles also available on CD and Cassette.



PolyGram Special Imports



This issue marks your third look at Auditions (page 62), *down beat's* new monthly feature spotlighting "young musicians deserving wider recognition." The point of Auditions is to give the best of the many up-and-coming musical talents around the country (and their fine schools and teachers) a chance at international recognition. Students and teachers alike have greeted the idea enthusiastically, and it's hoped that with

time Auditions will become as honored an old standby as our Blindfold Test or Potpourri.

The first 18 Auditions subjects give some idea of the variety we're shooting for. They range in age from a pair of 15-year-olds to a pair of 27-year-olds, with an average age of just over 19. The instruments they play (counting only the main axes of multi-instrumentalists) include: saxophone (four tenors, two

altos), drums (three), trumpet (three), trombone (two), and piano, synthesizer, guitar, and cello (one each).

Nine secondary schools and 11 colleges have had their students represented to date (graduating high school seniors account for the duplicates). The latter include: the Berklee College of Music in Boston (five), Lawrence University in Appleton, Wisconsin and the University of Northern Colorado (two each), and the Eastman School of Music, North Texas State University, the Manhattan School of Music, William Patterson College in New Jersey, Western Michigan University, Notre Dame, the University of Miami, and Pacific Lutheran University in Washington state. The subjects have hailed from a variety of home states as well: Illinois (three), New York, Texas, and Washington (two each), and California, Michigan, Massachusetts, West Virginia, Connecticut, Arizona, and Wisconsin, plus one each from Scotland and Canada.

So far, so good. Auditions has come off without a hitch. (Well, there was *one* little mixup: one of our staff reported seeing Koko Taylor's eight-year-old grandson playing a mean electric bass at this year's Chicago Blues Festival and urged us to include him in Auditions; a little checking, however, revealed that the kid had actually been playing air guitar, with one of grandma's band members backstage doing his playing for him.) Still, we're going to need help to keep Auditions successful: we need qualified judges of musical talent—professional musicians, teachers, music retailers, club owners, and the like—to keep us apprised of the finest young talent in the country. What are we looking for? Talent mainly, preferably as evidenced by some sort of tangible accomplishments (awards, recordings, favorable reviews, etc.). Auditions isn't limited to members of school jazz bands; we're open to accomplished rockers from up-and-coming bands as well. Nominations should include a black-and-white photograph and a one-page biography listing the nominee's age, school, teachers, accomplishments, and other pertinent data. Send 'em to:

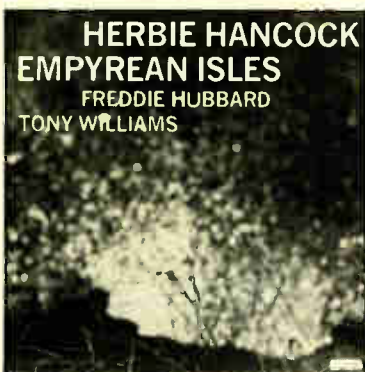
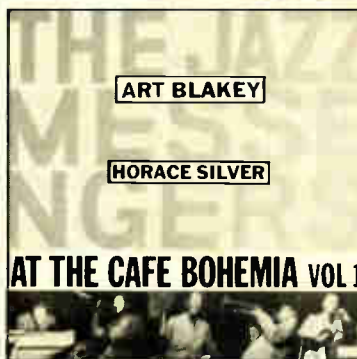
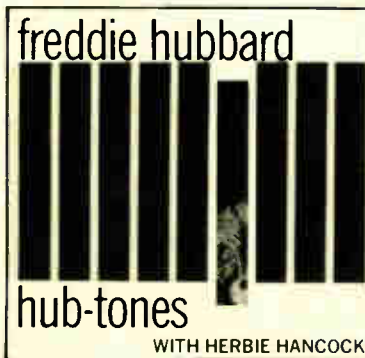
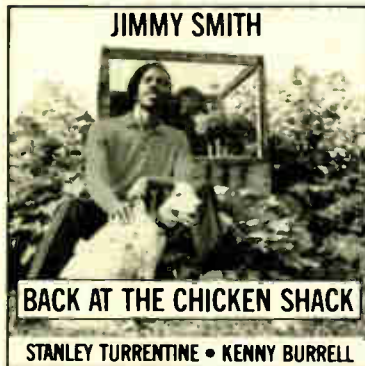
down beat
Auditions
222 W. Adams St.
Chicago, IL 60606

We're counting on our far-flung readership to make sure the rising stars of the U.S. and elsewhere get a fair shake at getting into Auditions, so be sure to keep us informed of top young talent deserving recognition in your area. (But please, no more air guitarists.) **db**

THE BLUE NOTE LEGACY

CLASSIC REISSUES

DIRECT METAL MASTERING • DIGITALLY REMASTERED • PREMIUM QUALITY VINYL • EUROPEAN PRESSING



- BST 81507 ART BLAKEY AND THE JAZZ MESSENGERS "At The Cafe Bohemia" Vol. 1
- BST 84017 HORACE SILVER "Blowin' The Blues Away"
- BST 84047 ART TAYLOR "A.T.'s Delight"
- BST 84115 FREDDIE HUBBARD "Hub-Tones"
- BST 84117 JIMMY SMITH "Back At The Chicken Shack"
- BST 84123 KENNY BURRELL "Midnight Blue"
- BST 84163 ERIC DOLPHY "Out To Lunch"
- BST 84175 HERBIE HANCOCK "Empyrean Isles"
- BST 84178 BLUE MITCHELL "The Thing To Do"
- BST 84232 WAYNE SHORTER "Adam's Apple"

THE FINEST JAZZ SINCE 1939

BLUE NOTE

On Blue Note Records and High Quality XDR Cassettes.

BLUE NOTE is a registered trademark of Capitol Records, Inc.

It can sound like anything from
a jazz combo to a rock band.
And record like a multi-track studio.

Introducing the Technics SX-K350 PCM keyboard.

The peal of a trumpet. The whisper of a flute. The rhythm of percussion.

These PCM sounds, and more, are all at your fingertips. Because they're all stored in the memory of the new Technics SX-K350 portable keyboard with MIDI capability.

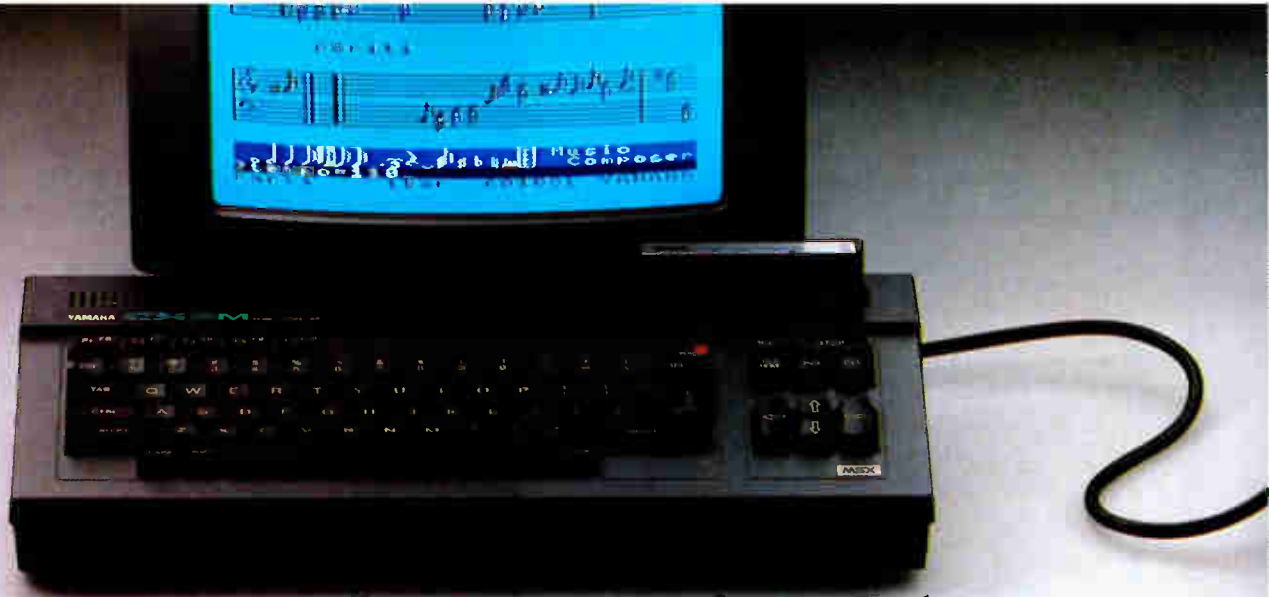
And to mix everything together, the SX-K350 features a 4-channel play sequencer that's like a multi-track recorder. With it you can play and record solo presets, bass lines and separate left and right voices on four tracks. Then play back one track or any combination of tracks simultaneously with your live performance.

And with the MIDI terminals you can interface with up to 16 other MIDI keyboards, an external sequencer or even a computer. Which means the SX-K350 can handle the demands of today's music. And tomorrow's.

The Technics SX-K350 keyboard. It can take your music as far as your imagination will go. Maybe even further.

Technics
The science of sound





You've always had an ear for music. Now you have a mind for it.

Compose yourself. And do anything else with music that you have in mind. With the computer that has a mind for music, Yamaha's CX5M.

The CX5M is the first computer with true musical talent. The first and only

computer with an FM digital tone generator (the same kind used in our DX synthesizers) built into it. For incredible musical accuracy and realism.

Also built into the CX5M is a polyphonic synthesizer program with 46 preset voices



and 6 rhythm patterns including drums, bass and synchronized chords. A sequencer with a 2000-note memory/playback capacity. And user-selectable parameters for editing the preset voices. So if you have something else

computer, it runs MSX cartridge and cassette tape programs. So in addition to music, you can work your finances. Write letters. Take a break from that musical score and rack up a score of a different kind on a video game.



in mind, the CX5M will listen to you.

But maybe the voices you hear in your head are vastly different from the preset voices. Buy the optional FM Voicing Program and you increase programming power by leaps and bytes. With this increased power you can extensively edit the preset voices. As well as create totally new ones.

Other music software programs available for the CX5M include the FM Music Composer which lets you create musical compositions in up to eight parts with complete control over voices, volume, expression markings, tempo, and key and time signatures.

An FM Music Macro Program which lets you take advantage of the voicing and performance potential of the CX5M within the framework of an MSX® Basic program.

And a DX7 Voicing Program. (More on this in another ad.)

And because the CX5M is an MSX

The CX5M is one smart, versatile, musician-friendly machine.

And a well connected one, too. Its extensive input/output jacks and ports let you save edited and created voices, scores and programs on cassette tape. Print out scores, voice parameters, letters, charts and graphs in hard copy. And connect the CX5M to any MIDI-compatible piece of equipment.

What else can the CX5M do? What else did you have in mind?

For the answer, see your authorized Yamaha Professional Products retailer. Or call 1-800-821-2100 and ask for Operator D10. In Canada, write: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, Ontario M1S 3R1.

MSX is registered trademark of Microsoft Corp.
Video monitor, FM Music Composer Program, and 49-key YK-10 keyboard shown are optional.



CHORDS & DISCORDS

Little guy recalls Berk

I would like to express my appreciation to the editors of *down beat* for recognizing a pillar of the jazz community in presenting the "Lifetime Achievement Award" to Lawrence Berk. As a graduate of Berklee College of Music ('73), I have come to appreciate over the years the valuable training I received at that school. It is interesting that as I meet new people and make new contacts, invariably Berklee College of Music is involved

in some way, shape, or form. But reflecting on my years at Berklee I always remember seeing Mr. Berk walking around the school and greeting everyone with a nice smile and kind words. Everyone was important to him, and he made even the "little guy" feel at home.

David J. Gibson
Ed., *Saxophone Journal* Medfield, MA

Author's rebuttal

I need hardly say how pleased and flat-

tered I am by John Litweiler's generous review of my book *Rhythm-a-ning* (db, July '85). Still, some of his arguments suggest a basic misconception about my concerns as well as the meaning of the words "eclectic" and "neo-classic." He asks, rhetorically, "Can you imagine Scott Hamilton competing in the '30s, or Richie Cole in the '50s?"—as though I can. Yet neither of them are discussed in the book; they have nothing to do with neo-classicism. Then he says I "mislabel" Henry Threadgill and the Art Ensemble when I borrow that term to discuss their work. The mislabeling isn't mine.

When artists do nothing more than adopt early styles as their own, they may be imitators or revivalists or respectful interpreters, but they aren't necessarily eclectic and they probably aren't engaging in neo-classicism. When, however, musicians incorporate a variety of traditional structures and stylistic gambits into a wholly individual music—as the Art Ensemble does, for example, on *A Message To Our Folks* or Air does on *Air Lore*—they exemplify both. In fact, in a recent interview with W. Royal Stokes, Lester Bowie offered a superbly lucid definition of the neo-classical impulse (the italics are his): "We are trying to take what has gone before, mill it around in our minds, add some of *us* to it and then—this is *our* vision of what has happened."

Gary Giddins

New York City

This is pure gabble. Royal Stokes didn't ask Lester Bowie to define "neo-classicism," and Lester Bowie didn't. On the contrary, his remarks could well have been the heartfelt words of Buddy Bolden, Turk Murphy, Ornette Coleman, George Winston, and thousands of other good, bad, and mediocre musicians down through the years. And Giddins' "musicians incorporate a variety . . ." definition is so vague that it describes virtually everyone who ever played jazz.

—john litweiler

New category

I'd like to suggest a new category for your Critics and Readers polls: Big Band Sideman of the Year.

This would serve to gain recognition for Steve Marcus, Kenny Hing, and Marshall Allen—band soloists who never appear in poll tabulations. Furthermore, this would be a category that would allow voters to choose from among any instrument.

Since the big bands are numerous, I would find the results quite intriguing.
Rennie H. Hagopian Bloomfield, NJ

*Vic Firth and Steve Gadd
— the perfect pair —*



Steve Gadd is recognized as one of today's greatest artists in rhythm. And when it comes to drumsticks, Vic Firth is far and away the leader in design expertise and consistent quality.

So it's only natural that Steve and Vic get together to make the perfect pair . . . the Steve Gadd Signature Model drumstick. Steve's personal design . . . Vic's quality craftsmanship. In jet black finished hickory with Steve's signature in gold. Pitch-paired for perfect balance and tone. Guaranteed straight and free of defects. At finer percussion shops and music dealers worldwide.

**vic
firth**

Vic Firth Inc.
Box 10
Dover, MA 02030

How to make a living writing music.

Millions of people write music—at least 13 million in the U.S. alone. Yet only a few thousand make a living at it, and they know the excitement of having their music reach a large audience.

Whether you're interested in songwriting, composing or arranging, there's a way to *dramatically* increase your odds of joining that select group of successful writers. The acclaimed Grove School of Music in Los Angeles now offers three extraordinary one-year study programs for writing music.

These programs are three key reasons why students from more than 30 countries have found the Grove School to be the most *practical* place to launch their careers in the music business. All Grove instructors are working professionals based here in the entertainment capital of the world, where opportunities in the contemporary music scene are at your doorstep.

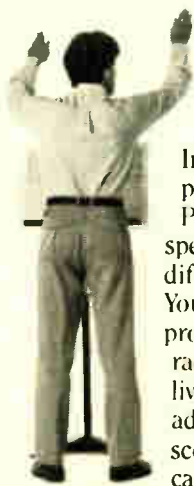
1. Writing hit songs.

The craft of writing hit songs is the backbone of the Grove School's Songwriting Program. No other school offers a program completely dedicated to all the disciplines you'll need as a professional songwriter.

Not only will you learn to better express your ideas through expanded knowledge of music concepts and styles. You'll also develop your ability to produce and arrange compelling demo recordings of your songs, with studio facilities and skilled musicians available to you. And you'll be offered music business classes from top industry executives, learning how to attract interest in your music and how to protect yourself when the deal-making starts.

Finally, you'll have the option of splitting your studies between Songwriting and our Professional Synthesizer Program, using the newest synthesizers and electronic equipment as songwriting and recording tools.

2. Composing and Arranging.



To compete as a professional composer, arranger or orchestrator, you need to be versatile and to work quickly. In the Grove School's Composing and Arranging Program, you'll develop speed and accuracy in 20 different styles of music. You'll learn how to handle projects for television, radio, records, jingles and live performance, with additional courses in film scoring, synthesizer applications, music copying and vocal arranging.

In 40 weeks, you'll write and conduct 25 charts—from 5-piece band to 50-piece studio orchestra. *Every* chart will be performed *and* recorded. Prominent guest instructors range from Henry Mancini to Tom Scott to Nelson Riddle.

3. Scoring film and television.

Even graduates of other leading music schools come to Los Angeles for the Grove School's outstanding Film/Video Composition Program.



It's a chance to study and work in the city where television shows and movies are made. You'll work only with actual professional films and TV shows, using the original timing sheets. You'll compose, orchestrate and conduct 37 different film cues, and each will be performed and recorded with session musicians.

Because of the importance of synthesizers in film music today, this program is divided between six months of acoustic orchestration and six months of projects in our state-of-the-art Synthesizer Lab.

4. Getting a competitive edge.

You can start any of the three Grove writing programs in July or January. You may qualify for financial aid. And if you're concerned about getting a college degree, our fully accredited programs can be a part of your B.A. Degree in Commercial Music through our affiliation with Laverne University.

So if you want to make a living writing music, we'll send you more information. Just send us the coupon below and see how you can get a competitive edge, or call us

at (818) 985-0905.

Grove School of Music.

Mail coupon to: **Grove School of Music**
Dept. W
12754 Ventura Boulevard
Studio City, California 91604

Please Print:

Name _____

Street _____

City _____

State _____

ZIP _____

Phone () _____

I'd like to know more about:

- Songwriting Program
- Composing and Arranging Program
- Film/Video Composition Program

I'd also like information on these programs:

- Synthesizer and Musicianship Program
- Keyboard Program
- Recording Engineering Program
- Guitar Program
- Vocal Program
- Bass Program
- Percussion Program
- Professional Instrumental Program
- General Musicianship Program

010 85

Ornette Coleman

HARTFORD—With a harmolodic burst of energy that shot off in seven different directions and stopped on a musical dime, Ornette Coleman's Prime Time band kicked off a weeklong festival dedicated to the life and work of the father of "free jazz." Twenty-six years after Ornette first brought his quartet to New York, triggering an "Is this jazz?" debate that threatened to overshadow the beauty of the music itself, there is evidence that the world is catching up. In Hartford, a city which, as the Insurance Capital, rarely takes risks, Mayor Thirman Milner presented Ornette with the key to the city, and Joseph Celli, director of Real Art Ways, the producers of the festival, read a proclamation from Governor William O'Neill declaring Ornette Coleman Week in Connecticut.

"Coleman changed the face of modern jazz through the development of harmolodic music," the proclamation read. "A contraction of harmony, movement, and melody, harmolodics carries the improvisational nature of jazz to the ultimate degree." The governor was well briefed.

Prime Time showed Hartford just how it's done. With Denardo Coleman and Kaman Sabir on drums, Charles Ellerbee and Bern Nix on guitars, Albert McDowell and Larry McRae on basses, and Ornette on alto, trumpet, and violin, this double-quartet-minus-one tossed off riffs as solid as the office buildings surrounding Bushnell Park; the multiple keys and meters and the concurrent



NICK LACY

melodies were as clear as the cloudless sky. Cheered with a standing ovation, Prime Time encored with *Theme From A Symphony*, and the audience got up and danced—in their heads and on their feet.

As the most extensive overview of Ornette's work ever assembled, the festival also ventured into video, film, and chamber music. The day after Prime Time's assault on Bushnell Park, RAW presented a showing of Shirley Clarke's *Ornette: Made In America*, which will receive its official East Coast premiere at the New York Film Festival

this fall. Focusing on Ornette's 1983 return to his home town of Ft. Worth, Texas for the opening of the Caravan of Dreams performance center, Clarke's film cuts between concert footage, interviews, re-staged reminiscences, and visual interpretations of sound.

The centerpiece of the festival was a performance of three of Ornette's chamber pieces: the 1962 string quartet *Dedication To Poets And Writers*; *The Sacred Mind Of Johnny Dolphin*, a 1984 work for a larger ensemble of strings, two trumpets, and percussion; and *Time Design*, a 1983 work for string quartet and percussion, written in memory of visionary architect Buckminster Fuller.

Time Design turned out to be a meaty, epic work. Beginning with a songlike, mournful theme, played first by each string instrument alone and then by the quartet in harmolodic "unison" (which sounds like fourths), the piece unfolds like one of Fuller's geodesic constructions, as the theme is taken apart, developed, and reassembled by the strings and Denardo's percussion. The piece ends suddenly with a jaunty fanfare. It's a *tour de force*.

"What I would like to do," Ornette said before the festival, "is show my sisters and brothers that I'm not doing anything so different that they have to think that they couldn't do it better, or that they can't participate in it." It's a long way from Ft. Worth to Hartford; sometimes it seems like a long way from lower Manhattan, where Ornette lives now, to Hartford, though it's barely a hundred miles. But Ornette Coleman's music is still closing distances. —joe cohen



PAUL NATKIN PHOTO RESERVE

R.E.M.

NEW YORK—Hardly your typical rock band, this four-piece outfit from Athens, Georgia, has been turning heads since its 1982 EP, *Chronic Town*. Critics found R.E.M. (Rapid Eye Movement) both compelling and perplexing, listing their 1983 LP, *Murmur* (IRS 70041), at the top of the year-end polls. College radio stations, always more ambitious in programming than their corporate counterparts, took the band to heart and slotted

their 1984 disc, *Reckoning* (IRS 70044), for heavy rotation.

And now comes *Fables Of The Reconstruction* (IRS 5592), R.E.M.'s first album to break into AOR airplay. But this LP, typically moody and atmospheric while slightly suggestive of '60s folk-rock (a la the Byrds) sounds like nothing else on AOR these days. Somehow these lads from Athens just don't blend in well with the likes of Wham, Tears For Fears, Howard Jones, Phil Collins, and other English Lords of AOR.

According to guitarist Peter Buck, the main difference is in the mix. "Most of the records you'd hear on an AOR rotation are all produced in a certain way. They all have that really big drum sound, the guitars are super clean with a lot of chorusing effects, the vocals are upfront, and everything is very digital. By and large, the production is real glossy and kind of airy," he says, adding, "I despise that kind of sound."

By contrast, R.E.M. goes for a thick, textural sound. Michael Stipe's haunting vocals are pushed back in the mix for added mystique, and Buck's jangling guitar lines are pared to a minimum. The lyrics are more introspective than most rock bands and their chordal structures, while certainly not Monkish, are far more ambitious than the formulaic rock pop that rules the airwaves. "We don't just pound away on the root and then go for a few fast solos," Buck explains. "We're more interested in melody and harmony. Most rock & roll today is

too busy, too full of flashy guitarists. But I'm not much for showoff guitar playing. Most of what I do is fairly tastefully done, I think, because I'm more of a songwriter than a guitar player. For me, the guitar should emphasize the song and provide a perfect setting as opposed to standing out as the main thing in the band."

To that end, Buck prefers playing arpeggios, broken chords, and odd voicings on his Rickenbacker six- and 12-string guitars. "I really dislike the way a lot of rockers play, that steady strum right on the beat. So I kind of veer away from that. My whole aim as a guitar player now is to be pithy, concise, and interesting—to complement the rest of the group and make the right notes at the right time."

This selfless style of play also allows drummer Bill Berry and bassist Mike Mills to get away from the foundation and engage in more conversational-type playing. It is indeed an interesting mix. With their stripped-down, cliché-free approach, R.E.M. is bound to turn a few more heads once their current single, *Can't Get There From Here*, cuts through the AOR onslaught.

"It's very strange to hear our stuff slotted in between what I consider to be pretty disposable, just so much garbage," says Buck. "Because when we do our music it's very personal and from the heart. We make these records to please ourselves, not to please some radio programmer."

—bill milkowski

Sheila Jordan

NEW YORK—"If it wasn't for hearing all these musicians, I wouldn't be alive today!" Sheila Jordan sang at the Public Theatre, the climax of a concert she called a Celebration. "I just wanted to celebrate the music that's meant so much to me," she said. "This music really saved my life. It's brought me so much joy."

Sheila grew up around the coal mines in Pennsylvania. "I might have married a coal miner and had a miserable life. I think I would've sung—but country music in the beer gardens." When her family moved to Detroit, she heard Charlie Parker—and Bird's music became her life's love. "That's how I got started in this music," she said. "By hearing Bird I went back and heard everybody else. But it was Bird who really did it to me."

She married Bird's pianist, Duke Jordan, and moved to New York in the 1950s. There, she studied with Lennie Tristano, recorded with George Russell (one of her many friends at the Celebration concert), and recorded her own session for Blue Note. But while her music was always fulfilling, her life was often hard. She struggled with alcoholism. "I knew that if I kept on going I wouldn't be able to sing," she said. "It was the music that pulled me out."

One hallmark of her singing is that she's so



MICHAEL POINT

willing to show her deepest feelings. "I've really undressed myself emotionally through music. I think talking about alcohol or drugs is really encouraging, because if people talk about it they don't feel so alone. I do sing of joy and I do sing of pain. I don't feel I need to hide anything. I'm not trying to prove anything. I think it's best to be true and be pure with what you do. Sometimes it comes out strange, but those are chances one takes. I just try to be honest."

Sheila still works by day as a typist. "I've been working in an office since I was 17—40 years!" And she's still teaching. "I teach a vocal workshop up at City College, and I just did a week at the Manhattan School of Music." What's her most valuable lesson? "How to listen. How to get to their innermost feelings. I don't teach a lot of technique. I teach performance, and how to touch

their hearts and bring it out."

She most often works as a duet with bassist Harvie Swartz. "That's my favorite way to sing. I've been into bass and voice things since the mid-'50s." Peter Ind was one of the first bass players she experimented with. Later, she sang with classical bassist David Pearlman and with Steve Swallow. "I wanted the Blue Note album to be a bass and voice album with Steve." She eventually recorded with Arild Andersen for SteepleChase, and last year's *Old Time Feeling* for Palo Alto with Swartz. "Harvie and I have been working together for four years. I like to change tempos and go into different ideas and feelings and songs. It's hard to do that with a whole rhythm section. There's a delicate part of my voice that comes naturally when I'm singing with the bass, and what I've developed with Harvie is a special kind of communication."

Oddly enough, the very week of her Celebration concert, the **db** Critics Poll voted Sheila Jordan the female singer "deserving wider recognition"—and she was second among the "established" singers. It won't go to her head. "I've never thought of what I do as star material," she said. "I just want to keep doing the music and keep it as pure as I can and keep helping these young singers coming up." Sheila's greatest teaching is the object lesson of her own wonderful life of song.

—michael bourne

Toure Kunda

AUSTIN—Much has been said in recent years about the importance of modern African music and its projected effects on the American music scene. So far the impact has been confined more to peripheral influence than direct participation. That situation, however, has been changing rapidly as major African acts have finally toured America, leaving countless converts in their wake.

Toure Kunda, a Paris-based African pop band from Senegal, is this year's champion of the cross-cultural musical experiment. The group has already expanded its audience beyond Africa by becoming enormously popular in Europe, drawing more than 20,000 to a recent concert. With its first major American tour completed and a new album, *Natalia* (Celluloid 6113), the group is making a serious attempt to translate its overseas acceptance into popular success in the world's largest and most lucrative music market.

Toure Kunda's prospects for being the act that finally breaks through and introduces the joys of Afro-pop to mainstream America are excellent. It has the advantage of building upon the groundwork established by King Sunny Adé, Seigneur Tabu Ley Rochereau, Sonny Okosun, and Fela Kuti, but its most important asset is its music.

Toure Kunda's sound has recognizable aspects of African music, particularly touches of classic soul tunes and rock dynamics, as well as others, like reggae, that American ears are accustomed to. It also has a rhythmic sense seemingly more attuned to American dancing than some of the other African bands. The sound is more global in



nature than regionalistic, but it still retains a readily identifiable character inspired by its Senegalese heritage.

Ismaila Toure, the eldest of the three brothers who lead the group, says that no conscious efforts have been made to appeal to specific audiences, since the music is meant to be enjoyed by all. "Our music is Senegalese in nature but it is for everyone to hear and enjoy. We may be from a small country but we play for all the ears of the world."

Ismaila, who moved to Paris in 1975 and established the band, believes its strongest point is the seamless weave of vocal harmonies he and his brothers produce in front of the band. This is a product of family ties, not musical experience, according to Ismaila. "Our music is family music. It is the feelings of all of us expressed in one voice. I don't think our music could be made by

people who weren't closely related. We know what each of the others is thinking so we don't have to discuss things. We each just let it flow and it always flows together. It is not something that can be taught, it must be lived."

Based solidly in authentic African roots, primarily in the *djamba dong* rituals of Senegal, energized by a crack Afro-European jazz band, and lifted ever higher by the brothers' lyrically dexterous vocals, Toure Kunda's music is a potent and satisfying force. Ismaila, proud of his role as a musical ambassador for his native country, is confident that the band will be heard around the world in due time.

"Senegal was a colony of France so we moved to Paris to colonize them with some Senegalese musical culture. We've had great success there so now we are ready to take it everywhere."

—michael point

MAX ROACH:

Max Roach is more than just the most celebrated and supremely adaptable jazz drummer ever. But any appreciation of his genius must begin with his mastery of jazz percussion, and to understand that you have to backtrack a minute.

In the beginning, the seminal jazz drummer Baby Dodds had an idea: that each component of the drum kit is an instrument in itself, from which a wide variety of tones could be coaxed (just as each of the kit's drums—constructed of wood, skin, and metal—is a paradigm of the whole world of wood, skin, and metal percussion instruments). For Dodds, the drum kit was a percussion orchestra in miniature. Combining attention to timbral variety with crisp articulation stemming from parade-drumming rudiments, Dodds made his drums talk.

Max Roach didn't start listening to Baby Dodds until the early '50s, when his own stylistic development was virtually complete, but he's Dodds' spiritual heir: the complete jazz drummer, Roach has built a universe of percussion sounds on the principles Dodds put forth. If Baby Dodds made the drum kit talk, Max Roach has made it sing. So much so that people have called him a melodist of the traps—a characterization Roach rejects.

"I don't go for specific pitches on the drum kit," Max says. "Many times, the high and low sounds of the drum set—sounds of indeterminate pitch—fold themselves into a seemingly melodic pattern. But when I play solos on the drum set, I look for design, structure, and architecture; perhaps that's what produces the illusion that it's melodic."

Therein lies the key to understanding Max Roach: first and foremost, he's an architect, and his architectural sense extends beyond his well-ordered drumming to include the overall design of a piece of music. His percussion work is so dazzling it's easy to overlook that for 30 years his attention to musical shape and coloristic detail has made him a master of small-group orchestration. Of all the original boppers—even if you include Monk—he's been the least likely to rely on staid formats. And though he's usually typed as a hot drummer—ever since he co-led the hottest of hard-bop units with Clifford Brown in the mid-'50s—don't forget Roach was on Miles' *Birth Of The Cool* sessions, and before teaming with Brownie played with those resourceful West Coast colorists, Howard Rumsey's Lighthouse All-Stars.

But even in the mid-'40s, when he resided at the sleek Bauhaus of Bebop, Roach the percussionist saw the value of working in a variety of styles. "Sometimes I'd be working with Dizzy and Bird, and go on the road with Louis Jordan, and come back and work, say, with Coleman Hawkins. I worked with the New Orleans-style musicians such as Henry "Red" Allen who were on 52nd Street. I was all around the place. The more you work with your instrument, the more it becomes a part of you. So I would take advantage of any situation where I could work and learn something about the instrument.

"But I was always listening to that part of myself that would lead me to breaking out with the instrument in a way I couldn't do until I started getting my own bands together. My own musical ideas didn't begin to surface till then." Roach the bandleader allowed Roach the drummer to flourish; it's no coincidence that Max found his confidence and mature sound as an instrumentalist around the time he became a leader in 1954.

The astonishingly diverse series of albums Roach has released on Soul Note over the last year or so put us all on notice that more than ever he is an architect to be reckoned with. *Survivors* finds him boiling behind a punchy string quartet on one side, and playing varied, superbly designed kit solos on

Drum Architect



By Kevin Whitehead

SKIP BROWN

the flip. *Collage* is the third LP by the all-percussion ensemble Max founded in 1973, M'Boom. On *Historic Concerts* (a runner-up for Record of the Year in the 1985 db International Critics Poll), he easily blends his sound with that of Cecil Taylor, the most demanding and least accommodating of duet partners. *Scott Free* is with the drummer's working quartet (trumpeter Cecil Bridgewater—with Max for 13 years—tenorist Odean Pope, and electric upright bassist Tyrone Brown). *Easy Winners* combines the quartet with a string quartet; in Roach's care, it's an uncommonly potent combination. Upcoming is an over-dubbed solo album on which Max plays multiple percussion and synthesizer.

Roach has also been at work on projects not documented on L.P. In May, he won an Obie Award for music written for three Sam Shepard plays revived at New York's LaMama E.T.C., and he has been working on music for a similar set of Amiri Baraka plays slated for LaMama. Max thrives on the variety of it all: "Constantly developing these particular things keeps my interest fresh. It's like rotating the crops when you're farming."

For as long as he's been a leader, Roach has tinkered with small-group structures. Jamming at Chicago's Beehive in '55, Max engaged both Clifford and Sonny Rollins in furious duo exchanges, within a loose blowing format. On a crest of high energy, these duos rise above (and drown out) the other players on the session.

His fascinating, undervalued 1958 quintet floated Ray Draper's tuba between the front line and the rhythm section, as needed. The same group dispensed with piano, not to free the front line—as in Ornette's quartet, which stormed New York the following year—but to liberate the rhythm section. "The piano," Max explains, "can sometimes lock you into static harmonic and rhythmic attitudes. Getting rid of it gave us a more linear rhythm section, and a much more open sound." (The quintet's *Deeds, Not Words* is on the two-fer *Conversations*.) Since the same period, Max has set up different tempos for successive soloists on blowing tunes—a ploy currently favored by the Marsalis mob.

Roach has always preferred arrangements that stay in a state of flux (mirroring his own spontaneously shifting drumming), and in search of variety he's employed many of the same tricks

that now separate young neo-traditionalists from atavistic boppers stagnating in string-of-solos formats. His quartets with Cecil Bridgewater, dating back to '72 or '73, have consistently refracted the bop aesthetic through freer harmonies and less predictable arrangements. They were neo-classical before neo-classical was cool.

"You get bored with the same format; I like to change the design as far as improvisational order is concerned. With the quartet, during performances we switch things around; it's never the same. I may have one person play on a particular piece tonight, and somebody else tomorrow. Over time, everybody gets to say his piece on the different tunes we play. Having one person play right after the other, right after the other, right after the other—that can be boring."

The percussion ensemble M'Boom is similarly flexible. Roach supervises the 10-piece wood/skin/metal choir's concert sound checks, suggesting changes in arrangements to adjust to the acoustics of a hall. Arrangements are more or less fixed, but the players' versatility allows them to switch parts from performance to performance.

Demonstrating that versatility is Roach's avowed purpose with M'Boom. "It's really to show that all these wonderful players"—Roy Brooks, Joe Chambers, Eli Fountain, Kenyatta Abdur-Rahman, Fred King, Eddie Allen, Ray Mantilla, Freddie Waits, and Warren Smith—"can deal with the total percussion family, not just the drum set. Artistically, everybody has a voice in it. I want it to have its own personality and name, because I'm doing so many other things there'll be times when I won't be able to perform with the group." Though M'Boom uses percussion instruments from every part of the globe, and plenty of them, its sound is its own, refreshingly free of ethnic music echoes. No other modern "single-instrument choir" approaches M'Boom's coloristic range or surpasses its drive.

The ensemble is an outgrowth of the a capella traps solos Max has committed to vinyl. The earliest, 1953's *Drum Conversations* are found on . . . *Featuring Hank Mobley* and the sampler *Autobiography In Jazz*; 1966's *Drums Unlimited* contained three solos. Prior to *Survivors*, Max cut *Solos* for Japan's Baystate label in '77. Roach downplays their significance—"You know when drummers play a solo they always play by themselves anyway"—even though he anticipated the AACM's self-reliant solo recitals by a decade.

Many strains in Roach's work suggest a West African influence: solo drums; a percussion choir; the suggestion of talking drums in such titles as *Drum Conversation* and *Percussion Discussion*; the similarity between Nigerian *bata* drumming and Max' two-tom patterns (hear *South Africa Goddam* on *The Long March*). Max disagrees; while acknowledging the similarly conversational natures of jazz and certain ethnic musics, he insists that any echoes of African drumming in his playing are unintentional. "The technique is different. In European classical music and African classical music, there are three or four percussion players in an orchestra. In jazz, there's one person at the drum set using all four limbs. With just one cymbal, one hi-hat, a snare drum, and a bass drum, there's a lot that can happen. You're dealing with all four limbs of the body, and that's something that comes from Baby Dodds."

Given the ease with which Roach fit in with Taylor, given the high energy level of his playing generally, given his relatively early forays into free improvisation (like *Triptych* on 1960's *We Insist! The Freedom Now Suite*, the jazz community's definitive statement on civil rights and social justice), and given his political reading of jazz history, the question arises: was Max tempted to embrace the politically charged, full-blown free jazz of the mid-'60s?

He answers no, in two ways. Politically: "There was no sudden revolution to join, in music in the '60s, because it was all in the continuum of the music. Jazz has always been



SKIP BROWN

MAX ROACH'S EQUIPMENT

"For me, it's not the instrument that creates the human being, it's the human being that creates the instrument," Max Roach says, explaining his extreme reluctance to list his equipment. "I've seen people like Charlie Parker and Art Blakey and Buddy Rich play on crap, and they still sound brilliant." Roach endorses no equipment at this time; often, when on the road with his quartet, Max just brings his cymbals, and uses a drum kit of specified dimensions provided by concert promoters.

His own kit is a Ludwig, with standard hardware; he has a 5½-inch metal snare, and 9 × 13 and 8 × 12 aerial toms mounted on a 22 × 14 bass drum. To his right are two 16 × 16 floor toms, one of which is a pedal tom. "I tune 'em so they have a live sound, not to specific pitches."

His cymbals are A. Zildjian's: a 13-inch over 14-inch hi-hat, an 18-inch ride on his left, and 17- and 19-inch rides on his right, all floor mounted. "I've been playing Zildjian's for years, and I've always liked them. They're tough, and have always had the sound that I've needed. But other companies now produce cymbals that I've also liked; new companies are coming up that offer more variety of cymbal sounds."

He expresses no preference regarding pedals, as long as they're "strong and fast." He uses various medium-grade sticks, "something around a 6A" usually, and sundry soft, medium, and hard mallets.

Almost all of M'Boom's percussion stockpile belongs to Max; they use Musser mallet keyboards, "a wide variety of cymbals and gongs," and pretty much any other percussion instrument you can think of. Roach also owns Simmons and Linn electronic drums.



SKIP BROWN

MAX ROACH SELECTED DISCOGRAPHY

as a leader

- EASY WINNERS—Soul Note 1109
 SURVIVORS—Soul Note 1093
 SCOTT FREE—Soul Note 1103
 IN THE LIGHT—Soul Note 1053
 CHATTAHOOCHEE RED—Columbia 37367
 PICTURES IN A FRAME—Soul Note 1003
 SOLDS—Baystate 6021
 LIVE IN AMSTERDAM—6029
 LONG AS YOU'RE LIVING—Enja 4074
 MAX ROACH AGAIN—Affinity 32
 STANDARD TIME—EmArcy 814 190-1
 PLUS FOUR AND MORE—EmArcy 195J-39
 CONVERSATIONS—Milestone 47061
 FEATURING HANK MOBLEY—Original Jazz Classics 202
 MAX ROACH—Bainbridge 1042
 ROACH/DUVVIER/CLARK—Bainbridge 1044
 WE INSIST! THE FREEDOM NOW SUITE—Columbia 34390
 IT'S TIME—MCA/Impulse 29053
 PERCUSSION BITTER SWEET—Impulse A-8
 MEMBERS DON'T GIT WEARY—Atlantic 1510
 DRUMS UNLIMITED—Atlantic 1467
 LIFT EVERY VOICE AND SING—Atlantic 1587
- with M'Boom**
 COLLAGE—Soul Note 1059
 M'BOOM—Columbia 37066
 M'BOOM RE: PERCUSSION—Baystate 6601
- with Clifford Brown**
 LIVE AT THE BEE HIVE—Columbia 35945
 STUDY IN BROWN—EmArcy 1008
 MORE STUDY IN BROWN—EmArcy 195 J1

- AT BASIN STREET—EmArcy 1031
 BROWN/ROACH—EmArcy 1033
 BEST COAST JAZZ—EmArcy 1032
 JAM SESSION—EmArcy 1012
 JAMS 2—EmArcy 195 J2
 ALL STARS—EmArcy 1007
 WITH STRINGS—EmArcy 1011
 PURE GENIUS VOL. 1—Elektra Musician 60026

- with Anthony Braxton**
 ONE IN TWO TWO ONE—hat Hut 2R06
 BIRTH AND REBIRTH—Black Saint 0024

- with Archie Shepp**
 THE LONG MARCH—hat Hut 2R13
 THE FORCE—Uniteledia 28976

- with Cecil Taylor**
 HISTORIC CONCERTS—Soul Note 11001

- with Abdullah Ibrahim**
 STREAMS OF CONSCIOUSNESS—Baystate 6016

- with Connie Crothers**
 SWISH—New Artists 1001

- with Abbey Lincoln**
 THAT'S HIM—Original Jazz Classics 085
 STRAIGHT AHEAD—Jazzman 5043
 SOUNDS AS A ROACH—Joker 2056

- with Charles Mingus**
 MINGUS AT THE BOHEMIA—Original Jazz Classics 045

- with Charlie Parker**
 CHARLIE PARKER—Prestige 24009
 THE COMPLETE SAVOY STUDIO SESSIONS—Savoy 5500
 THE VERY BEST OF BIRD—Warner Bros 3198
 THE GREATEST JAZZ CONCERT EVER—Prestige 24024
 JAZZ AT MASSEY HALL—Original Jazz Classics 044

- with Thelonious Monk**
 BRILLIANT CORNERS—Original Jazz Classics 026
 REFLECTIONS—Prestige 7751
 GENIUS OF MODERN MUSIC—Blue Note 81511

- with Bud Powell**
 THE AMAZING BUD POWELL—Blue Note 81503
 THE GENIUS OF BUD POWELL—Verve 2-2506

- with Miles Davis**
 THE BIRTH OF THE COOL—Capitol 16168
 BLUE HAZE—Original Jazz Classics 093
 TUNE UP—Prestige 24077
 AT LAST! MILES DAVIS AND THE LIGHTHOUSE ALL-STAR—Contemporary 7645

- with Sonny Rollins**
 THE FREEDOM SUITE—Original Jazz Classics 067
 TOUR DE FORCE—Original Jazz Classics 095
 WORKTIME—Original Jazz Classics 007
 SAXOPHONE COLOSSUS AND MORE—Prestige 24050

- with Buddy Rich**
 RICH VS. ROACH—Mercury 1016

- with Duke Ellington**
 MONEY JUNGLE—United Artists 5632

- with Maynard Ferguson**
 JAM SESSION—EmArcy 36009

- with Coleman Hawkins**
 BEAN & THE BOYS—Prestige 7824

- with Lee Konitz**
 EZZ-THETIC—Prestige 7827

- with George Wallington**
 TRIOS—Prestige 7587

- with Kenny Dorham**
 JAZZ CONTRASTS—Original Jazz Classics 028

revolutionary, not by design, but by nature of the socio-political state of affairs in the U.S. Musicians denied access to formal training had to discover their own working methods. Where the cultural values are European, jazz has always been anti-establishment. What Don Moye's doing is no more revolutionary than what Baby Dodds did."

Answering no from a musical perspective: "It has to do with using space and silence. A piece is like a conversation; you have periods, you have question marks, you have exclamation points, and then you may just rattle on and on and on and on and on. It's a musical preference, more than just saving energy. Because when I want to—as with the string quartet on *Survivors*—I can play at high energy straight on through."

There may be another answer as well: survivor's instincts. Like Sonny Rollins, Roach seems to have made it through the long march because he discovered early enough in life the wisdom of keeping some energy in reserve. In concert, Max metes out his energy generously, but clearly saves a little for himself.

At age 60, Max Roach shows no sign of slowing down. Though he hasn't recorded with them yet, he's bought some electronic drums. "I'm interested in electronic percussion, because that would free me to do other things. If I have a constant going, I could perhaps add layers on top of that. I used my Linn Drum and Simmons percussion in an experimental piece at The Kitchen in New York early last year, with a cast of rappers, breakdancers, and djs. It was a learning

experience. I don't object to rhythm machines and click tracks; what's important is the way they're used."

This June, Max received his second honorary doctorate, this one from Wesleyan University. He studied theory at the Manhattan School of Music in the early '50s, and has been on the faculty of the University of Massachusetts at Amherst since 1972. He gives guest lectures on jazz history, teaches the theory and practice of improvisation (part time), and organizes concerts to raise money for the Fletcher Henderson Scholarship fund for jazz performance majors.

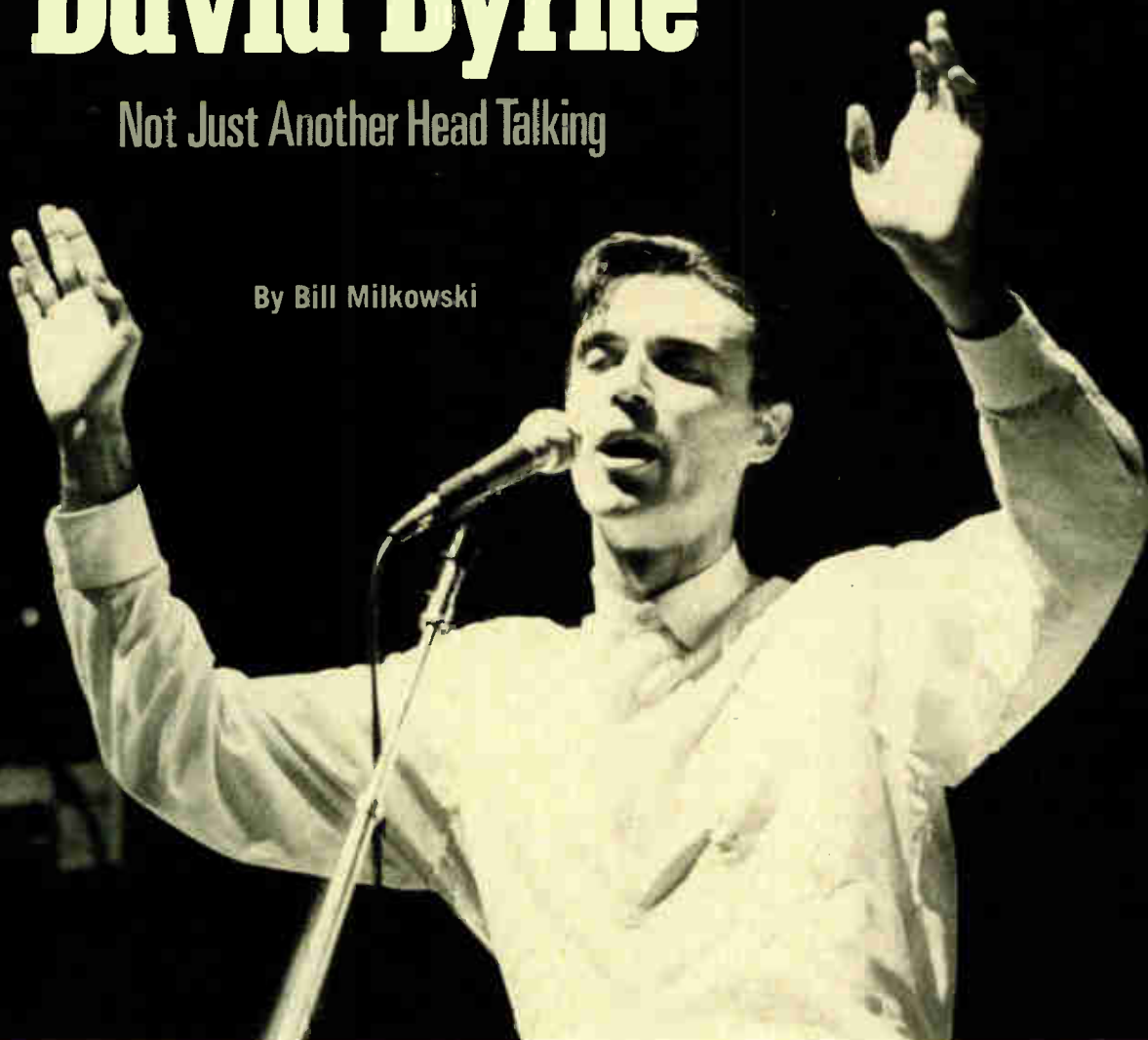
Roach is still at work on a book about his life in the music. "What I'm trying to deal with is the environment and my own personal experience. What happened in the '40s? What was the climate of the country and the world, sociologically and politically, that threw everybody together on 52nd Street? I'm approaching it from that point of view, trying to deal with more than 'I started music here, my mother trained me on piano' What I really need is the time, and a place to work where I won't be distracted. All the material is there. I've been writing it for 10 years or more, but I'm also working in different musical situations and performing at the same time. That makes it rather difficult."

Even his autobiography departs from the usual format. The book sounds like one of the great insider views of the music, given this musical architect's long perspective. But don't hold your breath. If it doesn't get done until Max Roach slows down, we may be in for a long wait. **db**

David Byrne

Not Just Another Head Talking

By Bill Milkowski



PAUL NATKIN/PHOTO RESERVE

Quirky guy, this David Byrne. Sort of skittish. Kinda shy. Slightly on the edge. Imagine Norman Bates fronting a rock band and you get the picture.

He buttons his shirts all the way to the top button. He speaks softly and hesitantly, seldom giving eye contact. He cultivates a look that wrestler Fred Blassie might describe as vintage pencil-neck geek. There has never been a rock star quite like this self-effacing Talking Head.

No macho posturings, no horny diatribes. Byrne defies all the rules of rock heroics. He sings about air, paper, governments, animals, and psycho killers in evocative, stream-of-consciousness lyrics that both fascinate and befuddle listeners. He just doesn't go in for rock clichés. In fact, the only time that Mr. Byrne ever uttered that standard rock & roll catchword "baby" was in the Talking Heads' most recent album, *Little Creatures*, their eighth. And that, on the tune *Stay Up Late*, was a reference to an actual infant, a toddler, not a full-grown

woman. Clever fellow, this Byrne. Likes to avoid the obvious, it seems. He has all along.

ART MAJOR?

It all started out innocently enough. Born in Scotland in 1952, he grew up in Maryland and studied art at the Rhode Island School of Design, switching his major from photography to filmmaking to painting to whatever else interested him at the moment. He played pop songs of the day on an acoustic guitar at coffee houses before finally forming his first full-fledged band, The Artistics, in 1973 with fellow RISD student Chris Frantz, a painter and poet who enjoyed drumming to Velvet Underground records. The band was later rechristened The Artistics. Funny guy, that Byrne.

He soon grew bored with school and split to New York, setting up a place for himself in the East Village. As he recalls, "I didn't graduate. I went there to get involved in visual art but I also wanted to get my money's worth, so I

switched around all the time. There were some teachers who I thought were really good, and I did get something out of them. But the rest was more or less a waste of time."

Frantz followed Byrne to New York, bringing along his girlfriend Tina Weymouth, another RISD student. They formed the Talking Heads in late 1974, persuading Weymouth to play bass in the band. As Byrne remembers, "We thought it would be modern to have a female in the group who wasn't featuring her voice or breasts."

Their early performances at clubs like CBGB's and Max's Kansas City placed them on the cutting edge of new wave minimalism, along with other fledgling groups like Richard Hell's Television, The Ramones, Patti Smith's group, and Deborah Harry's Stilettoes (later known as Blondie). A cover story in the *Village Voice* in 1975 led to greater recognition and an eventual deal with Sire Records, the most ambitious label in new wave music at the time. By 1977, they adopted

a fourth Head, Jerry Harrison, a Harvard architecture student and former keyboard player with Jonathan Richman's original Modern Lovers. It's been a solid outfit ever since, with a revolving cast of supplemental characters, including synth specialist Bernie Worrell, guitarist Adrian Belew, percussionist Steve Scales, and various backup vocalists.

A THINKING MAN'S BAND

There was a spare quality to early Talking Heads music, as exemplified by such crisp, uncluttered tunes as *A Clean Break* and *New Feeling* from the group's debut, *Talking Heads: 77*. Those early pieces had a raw, naive feeling about them that was refreshing in the face of the slick, glossy corporate rock music that was then pervading the industry.

By the time Brian Eno took the band under his wing, things began changing considerably. As the unofficial fifth Talking Head, Eno's production influences and personal tastes were all-pervasive through the group's next three albums—1978's *More Songs About Buildings And Food*, 1979's *Fear Of Music*, and 1980's *Remain In Light*.

These projects highlighted Eno's passion for polyrhythms and African percussion. Under Eno's Svengali-like tutelage, Talking Heads adopted a distinctly blacker sound. Their remake of Al Green's *Take Me To The River*, from *More Songs . . .*, attracted a black audience along with the usual following of white collegiate new wavers. *Life During Wartime* and *I Zimbra* from *Fear Of Music* became huge dance hits in both black discos and the burgeoning new wave dance club scene. *Once In A Lifetime*, from the exceedingly complex *Remain In Light*, solidified the Heads' crossover dance success, while the whole album had rock critics raving over its use of African-influenced rhythms. Before the British groups Bow Wow Wow and Adam Ant began popularizing the Burundi beat, Eno had already been there with his laboratory band, Talking Heads.

Though there was a certain amount of friction between band members concerning Eno's involvement in the overall group sound, Byrne remained firmly committed to the studio auteur. The two would extend these experiments with cross-rhythms and studio manipulation on their joint project, 1981's startling *My Life In The Bush Of Ghosts*.

By this time, Eno had clearly become a divisive force in the band. Weymouth and Frantz, in particular, were quite vocal about their disdain for Eno's tactics. One of the things that may have irked them was Eno's penchant for erasing a musician's track, then recreating it, Frankenstein-like, through a series of "manipulations and operations." As Eno related in a **db** interview (June '83), "What I

like to do is to sort of extract from things, to take something and see a facet of that sound that I can make into another sound. I did this a lot with Talking Heads. For instance, I would take just the snare drum and use it to trigger one of my synthesizers, then feed it through a series of delays to make cross-rhythms. So a lot of the cross-rhythms you hear on Talking Heads records are actually from the original instruments but are treated in various ways . . . sometimes by running the tape backwards and delaying the sounds backwards so you hear the echo before the beat, and that kind of thing."

Weymouth and Frantz, apparently, did not see eye-to-eye on this issue of studio manipulation. Their answer to Eno's tactics was to cut their own album, *Tom Tom Club*. It was a simple, fun, straightforward collection of likeable tunes that scored well with record buyers and radio programmers.

Amidst all these side projects (Jerry Harrison's *The Red And The Black*, Frantz/Weymouth's *Tom Tom Club*, Byrne's ambitious score for choreographer Twyla Tharp's Broadway production of *The Catherine Wheel*, all released by Sire in 1982), rumor spread about an imminent breakup of Talking Heads. But as if to defy the doomsayers, the four Heads regrouped (sans Eno) to produce last year's highly successful *Speaking In Tongues*.

Their most recent project, the recently released *Little Creatures*, is a return to the production values of bygone days. For this album, a collection of simple pop song structures as opposed to the rambling funk vamps that had prevailed under Eno's reign, the group affects a decidedly whiter sound that harkens back to *Talking Heads: 77*. No more cross-rhythms, tape loops, or studio manipulations, the band is now content to play straightforward pop tunes from different American genres—the country & western-influenced *Creatures Of Love* with its whining steel guitars, the stripped-down 4/4 rock of *Stay Up Late*, the a cappella gospel intro on *Road To Nowhere* and its ensuing cajun influences. And what's more, Chris Frantz' snare drum is left basically as he played it in the studio—hard and solid, with no erasures, enhancers, or other Enoisms.

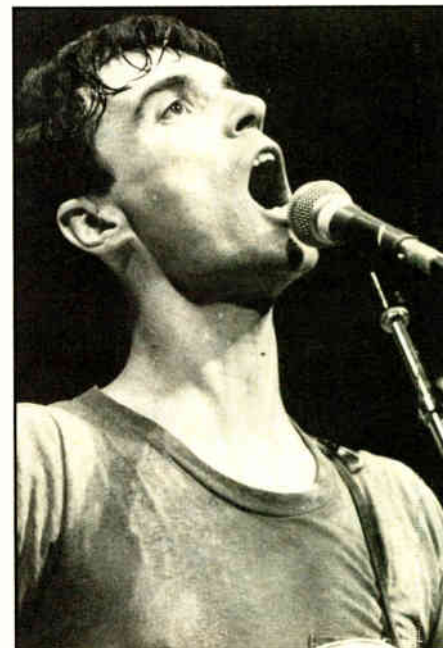
Yes, judging by the strength of *Little Creatures*, it's safe to say that Talking Heads is still very much intact. Some call it the best rock band of the decade. Critics have referred to the group as "a thinking man's rock band." Granted, they don't sell albums in the great numbers that, say, Prince does. But Byrne doesn't have to resort to wearing G-strings and grinding his pelvis in order to push product. He has a strong, loyal following. These Talking Heads fans appreciate Byrne's eccentric appeal and they admire his unpredictable nature. They know that the man cannot be pinned down.

Yes, he is a Talking Head, but he is much more than that. His versatile solo career, in fact, threatens to one day eclipse his work with the mother band.

But for now, the two careers co-exist harmoniously: Byrne The Artiste and Byrne The Rock Star.

WHAT, NO GUITARS?

One of the more startling side projects that Byrne did endeavor to undertake was *Music For The Knee Plays*. Released earlier this year on ECM, this collection of acoustic brass music caught critics by surprise and totally bewildered Talking Heads fans. Commissioned for Robert Wilson's nine-hour epic opera, *The CIVIL WarS*, the 12 songs on this provocative LP represent a drastic departure from the Talking Heads' familiar guitar/drums/



PAUL NATKIN/PHOTO RESERVE

DAVID BYRNE'S EQUIPMENT

David Byrne's two main electric guitars in the studio are a Gibson 335 and a '64 Fender Stratocaster. On stage he also uses a Roland guitar synthesizer with a Boss digital delay, AMS digital reverb, Ibanez auto filter, and Boss compressor. He plays through a Roland Jazz Chorus amp. His at-home equipment includes a Tascam four-track cassette recorder, and an Emulator, which he uses for composing.

DAVID BYRNE SELECTED DISCOGRAPHY

as a leader

MUSIC FOR THE KNEE PLAYS—ECM 1/4-25022
SONGS FROM THE CATHERINE WHEEL—Sire 3645

with Talking Heads

LITTLE CREATURES—Sire 25305-1
STOP MAKING SENSE—Sire 25121-1
SPEAKING IN TONGUES—Sire 23883-1
THE NAME OF THIS BAND IS TALKING HEADS—Sire 3590
REMAIN IN LIGHT—Sire 6095
FEAR OF MUSIC—Sire 6076
MORE SONGS ABOUT BUILDINGS AND FOOD—Sire 6058
TALKING HEADS: 77—Sire 6036

with Brian Eno

MY LIFE IN THE BUSH OF GHOSTS—Sire 6093



PAUL NATKIN/PHOTO RESERVE

bass/synth formula.

Both somber and celebratory, *Music For The Knee Plays* draws heavily from the traditions of American jazz and gospel hymns and is particularly evocative of New Orleans funeral marching bands. The inspiration for this music, says Byrne, came from the Dirty Dozen Brass Band, with whom he had rehearsed in New Orleans when the project was still in an embryonic stage.

"At first I thought it would be all percussive sounds," he explains. "I started working with the percussionists who do the music for Kabuki theatre in Tokyo. Wilson and I went over there for a workshop to plan out the staging and figure out what the movements would be for the play. So I thought I'd try recording some music with these percussionists. And it did sound great but it made the whole thing sound too Japanese-y. We were already using a lot of Eastern stage techniques and movement derived from Eastern theatre, and to add music that came from that tradition as well seemed to be going too far in one direction. So I guess as a reaction to that I thought of going whole hog in the opposite direction. I thought it would be a challenge to use music that was spiritual in a different sort of way. And that's when I thought of the Dirty Dozen."

As it turned out, the Dirty Dozen did not fit into Byrne's gameplan, though he did credit them on the album as being the original inspiration for the music. Apparently, the Dozen's rough-edged charm was at odds with Byrne's strict charts that called for clipped phrasing and percussive accents from the horns.

"Their way of playing and working is different than what this piece needed," says Byrne. "They're more used to head arrangements and music that came about as a result of improvisation rather than stuff that was written out. And I had to have it written out so that it would be more or less the same every night, for the purposes of the performance. And

the way it's written, the individual expression is removed. It becomes a group expression. So we rehearsed for a while but that didn't quite work out."

For the recording and the premiere performance of the piece at the Walker Art Center in Minneapolis last spring, Byrne employed some sought-after session reed and brass players, including Pete Christlieb, Chuck Findley, Garnett Brown, and Ernie Watts. "We held several auditions and picked them out," says Byrne. "We had to let go some of the guys who weren't as precise as I wanted. Because even with the good studio players they sometimes weren't used to playing as precisely as this thing required, since there was no piano or anything else to cover up any inaccuracies. It's left open and naked."

Essentially, the brass quintet functions as a kind of Greek chorus offstage, set up on an elevated platform of its own. The ensemble functions as a unison voice, offering staccato punctuation after Byrne's spoken verse in a kind of dry, quirky call-and-response. Byrne's ironic vignettes and witty wordplay against this fanfare recall the wry, incisive commentaries of Laurie Anderson.

MR. MELANGE

Byrne, who doesn't read music, composed most of the material for *The Knee Plays* on an Emulator, then recorded the various imitation horn parts on a 4-track Tascam cassette recorder. When that demo tape was done to his liking he had someone transcribe the music so that he could provide charts to the horn players.

"About a third of the pieces on the album I didn't write at all," he explains. "I just chose old spirituals like *In The Upper Room* and *Where The Sun Never Goes Down* and re-arranged them. I first had them transcribed from a cappella records I had, so that each of the voices corresponded to a horn. It was pretty straightforward that way. The other stuff

that I wrote, like *Tree* and *Social Studies*, were, I guess, influenced by that same tradition but also by people like Nino Rota [composer of several Fellini soundtracks]."

Pretty ambitious stuff for a rock star. Closer to Carla Bley than Bruce Springsteen. But then, Byrne has never been a conventional sort.

Mixing Kabuki theatre and New Orleans funeral music is just the sort of cross-cultural melange that has interested him all along. On *My Life In The Bush Of Ghosts* he and Eno mixed African polyrhythms with electro-funk, radio evangelists, Lebanese mountain singers, and Algerian Muslim chanters for a chilling effect. On the title cut from *Little Creatures* he blended crying pedal steel guitars and country & western twang with his own typically cryptic lyrics. On *Songs From The Catherine Wheel*, commissioned by choreographer Twyla Tharp for her 1981 Broadway debut, Byrne reaffirmed his fascination with African rhythms and percussion, punctuated by his trademark quirky vocals (described by one rock writer as the sound of a drowning man gasping for air).

But *Knee Plays* is something else. More dirge music than dance music, the album is decidedly less commercial than anything Byrne has done before. He'll continue making these side projects, getting involved in esoteric collaborations with other artists, dancers, and musicians, to satisfy the creative urge and his ongoing fascination with the cultural aspects of music.

"I have to keep asking myself, 'What is this music for? Where does it come from, what does it mean to people? What's its place? Why do I like it?' So I try to look outside of the music that I'm used to for the answers. I can't look at rock music in America very objectively anymore because I'm too close to it. And besides, I think that a lot of popular music has lost those elements that interest me. Rock & roll came out of the gospel tradition, for instance, but a lot of the passion went out of it in the process. And now it's become very diluted. So I inevitably end up going to music that is very foreign to me in order to find the answers to all those questions."

Gospel music, African music, Balinese gamelan music, Japanese music—David Byrne has become more a musicologist than a mere rock musician. "I seek out this other music because there's very different assumptions behind it, and there are overall similarities in some of these different types of music. It's a basic sense of passion and honesty that I'm attracted to. There's still some of that around. It is watered down a lot but there still is some of that quality hidden in some of today's music."

Passion and honesty—the very qualities that Byrne fans find in Talking Heads. db

The Last Kool Fest

BY
MICHAEL
BOURNE

This year's Kool Jazz Festival in New York was the last—as Kool's. George Wein will have to deal with another underwriter now that Brown & Williamson Tobacco won't be sponsoring the fest. Whether he'll name next year's festival after a new sponsor depends on the sponsor(s).

When he first moved the Newport festival to New York in 1972, Wein offered a marathon of music—concerts all afternoon in Central Park, all around the city at night, and even midnight concerts, sometimes hundreds of hours of music. Over the last several years he's settled into a more comfortable (and economical) groove. Again this year there were late afternoon solo piano recitals in Carnegie Recital Hall, two or three evening concerts (mostly at Carnegie Hall or Avery Fisher Hall), some alternative settings at Saint Peter's Church, plus David Chertok's jazz movies at the 92nd Street Y, trad jazz picnics across the river at Waterloo Village, the "Jazz Kaleidoscope" (two noon-to-midnight marathons) upstate at Saratoga Springs, and jazz on the Staten Island Ferry. Again this year there was music all around the spectrum of jazz and beyond. Again this year there were highs and there were lows.

Dave Brubeck played at Gracie Mansion to open the Kool-fest. The Mayor blathered about jazz in the Apple, and Wein dedicated this year's festival to Max Gordon "for all the [50] inspirational years" he's presented music at the Village Vanguard. Marian McPartland played the first of the afternoon solo recitals. She opened with Duke Ellington's *Clothed Woman*, a painterly performance of quick colorful strokes, then pastels. She dedicated *It's The Little Things That Mean So Much* to its composer, Teddy Wilson—to whom the solo series was dedicated. She followed with favorites, especially Alec Wilder's *I'll Be Around*, climaxed by a *From This Moment On* that was, moment for moment, a panorama of pianistics from bistro blues to boogie and Bach.

That night Miles Davis rocked Fisher Hall, playing mostly music from his new record, *You're Under Arrest*. Miles meandered about the stage and from groove to groove, now funky, now ballad-like, back and forth. After a while, the excitement became . . . predictable. John Scofield played the only real solos. Scofield's guitar and the bass of Daryl Jones generate the dynamics. Vincent Wilburn's drums were only loud and on the beat. (Someone shouted for the return of Al Foster.) Miles himself was more coloristic than melodious, often playing effects more than solos, but he turned on the audience—and when he played some blues everyone went nuts.

George Wallington helped pioneer bebop in the 1940s, retired to Florida in the 1960s, and only now is performing again. His piano recital was his first New York concert in 20 years—but anyone who'd expected him to recreate music from 40 years ago was disheartened. Wallington instead played a continuous medley of his own new music, not one standard, nothing in the least familiar. Once in a while he seemed on the edge of playing a quote, but mostly he played riffs and runs that sounded more arbitrary than spontaneous or even compositional. His quick encore of *Godchild* satisfied some (but not all). Later that night Tete Montoliu played what some of Wallington's audience hoped for: straightahead bop and ballads and blues—*Come Sunday* was as bell-like as a carillon. Montoliu's solos opened "Spanish Night" at Carnegie Hall, a cross-cultural celebration produced with Spain's Ministry of Culture. Pegasus, said to be popular in Europe, played formula fusion not much better than any mid-American saloon band. Only the drummer's solo on some hanging wash basins was amusing. Paco DeLucia's flamenco group climaxed the concert with some of the best music of the fest. First, he played solo, his guitar so lyrical, as if a breeze—then, as if lightning, he'd *flash!* Soon he was joined by others, all seated in a semi-circle: a second guitar, electric bass, saxophone, and flute, his brother Pepe singing, and Ruben Dantas drumming on the very box where he sat. Some of the music was featured

CONTINUED ON PAGE 25



Marian McPartland on-stage at Carnegie Recital Hall.

MITCHELL SEIDEL

BY
JEFF
LEVENSON

After 13 shows in eight nights, 20 separate groups or performers (not counting those who played the Tributes), and two colossal corned beef sandwiches from the Carnegie Deli (one alone delivers a potent knockout punch), Kool '85 is behind us.

Things had not looked promising at the beginning. At the annual pre-fest party, where rumors flew that after the summer Brown & Williamson was blowing off its corporate sponsorship, few people felt encouraged by this year's schedule of artists. Enthusiasm flowed like new formula Coke. Simply, it appeared that George Wein was singing a song that's been sung before, catering to tastes barely left or right of center, and suffocating the festival with predictable bookings—with or without Kool, the stale smell of sameness.

Thankfully, the final tally among the shows I attended was not nearly so bad—a pleasant surprise in fact. I heard all kinds of things: solid performances by artists you can count on; fascinating moments for reasons not altogether musical; clinkers; and high points that reminded me why I wanted this assignment in the first place.

Friday's opening night festivities had all the makings of a spectacular event—a midnight cruise along the Hudson with Dizzy Gillespie, with jazz films, dance,

and a view that never played Peoria. Co-produced by New Audiences and New Alliance Publications, who were not quite prepared for the turnout (estimated at 2000), or the logistical problems such an event entails, the ride was nonetheless enjoyable. The crowd was decidedly un-jazz-like (hard to believe, but I overheard one well-meaning passenger ask, "Which one is *Yardbird*?"). In the end, Diz' schtick, coupled with a few passes of *A Night In Tunisia*, had everyone feeling good.

The next night I was curious to see if the energy and zeal characteristic of the David Murray Big Band at Sweet Basil would translate to Town Hall. Unfortunately the theater was only two-thirds full, a disappointing crowd considering the importance of the booking and the quality of the music. Murray's group is a large aggregate where the band members know one another's musical proclivities intimately. Given the personalities of the players, the looseness with which they took the stage, and the heat generated by the saxophonist's opening salvo, expectations ran high. The first number, *David Mingus*, named for the leader's newborn son, left little doubt that Murray was determined to announce his presence in dramatic fashion. He kicked off a solo that accelerated without steps from first to fifth, swung madly with the kind of rhythmic overdrive that only Sonny Rollins among active tenorists can better, and cooled down while Craig Harris balanced neatly

symmetrical trombone blasts against responding calls from fellow brassmen Olu Dara, Baikida Carroll, and Bob Stewart.

By the time they got to *Roses*, the third tune in the set, the band was in full swing. Morris' style of improvisational conducting is unique; he assigns solos, pairings, trios on the spot, listens for key licks that interest him, and then recruits the players he wants to develop those motivic phrases. The approach keeps everyone on their toes; in fact, after the first set ended, it seemed implausible that the band could sustain its felicitous momentum. The second half *did* let down a bit, but then picked up speed with a new composition, *Train Whistle*. So attuned was Morris to the imagistic implications of the piece, that during Murray's torrid solo (another!) the conductor had the horns periodically punch in dissonant honks, reinforcing the suggestion of a train in the distance, its outline veiled by dust, heat, and sun.

Sunday's show was a letdown, although I hadn't expected anything too engaging. The best thing that could be said about Stanley Clarke and Jeff Lorber at Avery Fisher is that they were painfully loud. Lorber smiled catatonically throughout his performance, as if the mere display of technique coupled with a cupie doll appearance validated his presence. Clarke was rock-&-rolling all night long, posturing mightily with his axe and windmilling power chords like Pete Townsend. Both played their instru-

ments with such skill, it was hard to say why they played them so uninterestingly.

On Monday I heard pianist Valerie Capers, the first of four Carnegie Recital Hall piano "solos" I sampled. Patti Bown, Ronnell Bright, and Sasha Daltonn with trio followed in the week, and all were consistently uninteresting. Daltonn, who presented a Tribute to Dinah Washington, may have been the most colorful entertainer, though for all the wrong reasons. Sprinkling her program with asides, personal remembrances of the "great lady," and theatrical flourishes that mostly missed the mark, she sounded like Bill Murray's lounge act. Funny, yet ridiculous.

I went to Carnegie Hall the next night for Sarah Vaughan and Makoto Ozone. Makoto dedicated a piece to Chick Corea, which he played tenderly, though without much sparkle, and Sarah had trouble with the sound system. More than most singers, the Divine One relies on microphone technique for shading and coloring. She had a hell of a time convincing the sound man that something was wrong, and in the process uttered a few remarks that were, if not pointless, distracting. Sassy, for sure.

On Wednesday The George Adams/Don Pullen Quartet opened for Nina Simone and played with a feverish intensity that rocked Fisher Hall. Past experience told me that this band was more Greenwich Village than Lincoln Center. Wrong, again! At the first number, *City Gates*, tenorist Adams soloed with enough sweep to cover uptown and down, blowing so hard, inside and out, his eyes backed into his head. Pullen mixed power chords on the bottom with a rolling right fist that sounded airy and windlike until he abruptly stormed the piano, crushing all the keys in his path. When the lumber fell, Adams' daylight shined through. Later in the set, the saxophonist introduced King Curtis to Coltrane, all of whom had plenty to say.

Stories of Nina's flightiness are legion, and her history of no-shows squarely placed this concert in the category, "Most Eagerly Awaited Appearance by a Performer at Kool." The audience—her audience—was as devoted as any I've seen. Even before she took the stage, before Wein finished his introduction, the crowd roared a thunderous welcome that must have rattled her teeth, and probably scared her to death. Nina asserts an intriguing set of dualities: worldly yet childlike, fiercely independent yet needy. Though her voice was husky, dark, not at all pliant or rangy, she acknowledged the crowd's passion by successfully reprising old hits (*I Loves You Porgy*, *A Little Sugar In My Bowl*, *Four Women*, *Mississippi Goddam*), and surprised some listeners when she ventured into Nashville territory (*Let It Be Me*). At the end of each number she stood stiffly and signaled her readiness to accept



Johnny Otis



Joe Pass and Ella Fitzgerald



Wynton Marsalis

applause. The audience gladly gave it.

One night later, Steps Ahead and Chick Corea played to a far less frenzied crowd. Steps sounded especially colorful, bolstered by the addition of newest member, Chuck Loeb. The guitarist, whose comping and effects replaced the need for a pianist, sounded best punctuating Michael Brecker's snaking inventions on various horns. Midway through the set, Loeb unrolled a soft carpet of repeating figures—not unlike Steve Reich—that Brecker and his soprano tripped across with elan. Bassist Victor Bailey and drummer Peter Erskine provided sensitive accompaniment. The duet that followed with Brecker and vibist Mike Mainieri featured an unusually expansive product of synthesizer technology. The reedman used a horn that was programmed to orchestrate—with strings, brass, winds, harmonies—every note he blew. Together they explored the sonic (as well as musical) possibilities of *Yesterday* and *In A Sentimental Mood*, coaxing from their instruments textures and hues that didn't just replicate orchestral capabilities, but filled the hall with authentic richness. Amazing stuff.

During the intermission, I wondered how the trio of Chick Corea, Miroslav Vitous, and Roy Haynes would do following such aural splendor. The first strike against them was the lighting; too much wattage robbed the music of some of its intimacy. Next, Roy sounded a bit heavy-handed, his traps drowning Corea's buoyant phrases and dampening the separate-but-equal delicacy of their voices. Balance was ultimately achieved when the pianist called *Well, You Needn't*. The trio pared down the already spare melody, probing its fundamental, yet deceptively simple, elements for secrets that reveal Monk. The reading was lean, insightful. Later, Corea soloed lushly with a flamenco adaptation of *Sometime Ago*, a piece he wrote for *Return to Forever*; his sumptuous play rounded the edge from Avery's bright lights.

After a full week of performances great and small, Kool '85 was winding down. The last two nights offered no surprises (just as well, by then I had more music in my head than brains), but a few, not-so-random moments deserve mention. Ray Charles was in fine voice, though sooner or later he'll have to change the tunes in his Las Vegas revue. The Commodores ran around too much. Etta James kicked off her shoes at Carnegie Hall and socked out a blues, sans mic—the Reggie Jackson of lung power. John Mayall's vocals were still thin and whiny, though Bluesbreakers' guitarist Coco Montoya flexed real muscle. And Johnny Otis got things right when he camped, "I'll be your poor man's Lionel Hampton," before *Flyin' Home*. After the show, that's just what I did; at first, happy to be on my way, but then curiously missing the action.

db



MITCHELL SEIDEL

David Murray and Oliver Lake get hot.

.....
CONTINUED FROM PAGE 22

in the flamenco *Carmen*, but even without the stomping feet of dancers, DeLucia's music is so exuberant. The guitarist's fingers dance—from spectacular flamenco twists and turns to jazzily strummed tunes. To expose the jazz audience to music so unusual and so exhilarating is what the concert was intended for. Also, it was fun. Pepe, with that high-pitched warble of flamenco, sang dramatically. Angered by disfunctional monitors, he sang as if the veins in his neck might burst, but Paco only smiled—and played triple-fast.

Dave Frishberg filled in when Teddy Wilson was unable to play a recital. He opened with Duke's *The Mooche* and remembered his friends Al Cohn and Zoot Sims with a medley, but mostly he sang his very funny songs. Frishberg is a master of trad piano styles, but nowadays he's singing more, songs with a razor's edge of wit. He sings about anti-Pollyannas (who'd rather have the blues) and the *Blizzard of Lies* we all face, and he offered his song *The Dear Departed Past* for everyone as "pathologically hung up on yesterday" as he is. (Frishberg, a baseball lover, longs for the return of the spitter, and hates the designated hitter.) His encore, *I'm Hip*, was.

Orrin Keepnews, friend and first producer of Wes Montgomery, presented a tribute to the great guitarist at Carnegie Hall. Larry Coryell played the *D-Natural Blues* by thumb a la Wes. Kevin Eubanks and Jim Hall (with a very blue *'Round Midnight*) followed, and all three jammed on *Four On Six*. Kenny Burrell played an acoustic solo of *While We're Young*, the only solo Montgomery recorded. Burrell's trio with Jimmy Smith and Grady Tate smoldered but never quite burned. Wes himself appeared on film playing *Windy*, then, unannounced (and unknown to most of the audience) Montgomery's brother Buddy walked on to play piano variations of Wes numbers. George Benson was featured with an all-star band. Benson and arranger Jimmy Heath re-created Montgomery's hits (*Goin' Out Of My Head* and *A Day In The Life*), then were joined by Buddy at the vibraharp for the *West Coast Blues*. (Some other jazz brethren were represented in the concert: Nat Adderley on the cornet and Hank Jones at the piano, along with bandleader Heath.) Something was wrong with the sound, though. While the band was all smiles and swinging, the mix was muddled—but Benson was excited nonetheless, especially for an encore of *Caravan*. And everyone was excited when, as if out of nowhere (after sitting obscured behind a

music stand) Pepper Adams leapt to his feet for a breakneck baritone sax solo, and all of Carnegie Hall leapt to its feet.

The next night's tribute to Bud Powell at Town Hall was produced by Ira Gitler. Of the 250 or so festival concerts I've attended over 12 years in New York, this was, moment for moment, one of the best. Arthur Taylor's quartet with Jimmy Heath played Powell classics (*Un Poco Loco* and *Dance Of The Infidels*) as if they'd just been first inspired by the joy of music. Walter Davis Jr. played Powell's claustrophobic *Glass Enclosure* and just walked away from the piano when the music became eerie. Jackie McLean, one of several students of Powell on stage, honored his teacher with a heartfelt *I'll Keep Loving You*. Movies of Powell were a little weird at first (as the camera followed Bud around Paris, looking so haunted yet so tongue-in-cheek), but the music was wonderful, especially when Monk appeared for a song. George Wallington offered homage to both Powell and Monk with music of his own (and music more involving than his recitals), but Barry Harris stole the show with a masterful solo medley of Powell's music and a virtuosic trio of *Tea For Two*. Heath, McLean, a Fats Navarro-sounding Jon Faddis, and others climaxed the tribute with *Webb City* and *Fat Boy*. This is what the festival is best at doing (especially when Gitler is the emcee and producer): gathering great musicians to play great music and have a great time doing so. There was plenty of music yet to come through the next week, but the Bud Powell tribute was the concert that, again and again, everyone talked about.

Another tribute took place the next night at Fisher Hall, a gathering of musicians discovered and/or recorded by John Hammond. George Wein was agonized at first, trying to talk while Stevie Ray Vaughan fans in the audience shouted, but soon the music eclipsed the goons. Carrie Smith remembered Bessie Smith, Ray Bryant played his variations on the *St. Louis Blues*, and some Basie alumni (Sweets Edison and Frank Wess among them) were re-united. Freddie Green thanked Hammond for originally calling him to play with Basie—and on *Lester Leaps In* he actually played a guitar solo! (Or, at least, he magisterially comped a chorus.) Frank Lacy, a new discovery of Hammond's, played an ecstatic trombone solo of *Things Ain't What They Used To Be*, then George Benson burned through some bop and *Cherokee*. Hammond himself, recovering from a stroke, was unable to attend but, to everyone's surprised delight, Benny Goodman appeared and without much fuss easily swung through *Lady Be Good* and other standards. Stevie Ray Vaughan was anti-climactic playing Texas-style rock and blues. Vaughan's music was so loud he shook Lincoln Center. (What's the good of his flashing fingers when nothing is articulated or melodious, when the music is only a deafening rhythmic blur?) It seemed ridiculous at first when George Benson was called out to jam with only a mini-amp, but Benson smoked! Benson and Vaughan turned each other higher, not louder.

Some young musicians from New Orleans were featured the next night at Carnegie Hall. Terence Blanchard and Donald Harrison of the new Jazz Messengers played bright but basic Miles-ish '60s "modern" jazz. Kent Jordon's flute feature on Trane's *Moment's Notice* lasted only a moment and the audience wanted more. The Dirty Dozen Brass Band marched down the aisles, a mini-Mardi Gras in tuxes and spats. Much of the parade music they play seems the same after a while—the rumbling tuba and growling baritone sax, the martial but funky bass and snare drums—but they have such a good time that everyone gets up and happy. Wynton Marsalis was the star of the concert. One often reacts against an artist when he becomes a phenomenon and is lionized so young, but Marsalis played beautifully a heartfelt tribute to Louis Armstrong (*When It's Sleepytime Down South*), and his interplay with drummer Jeff Watts was as rarefied as in a classical ensemble.

Ethel Waters, the first black superstar of Broadway and Hollywood, was remembered the next night at Carnegie Hall. Bobby Short presented the singers and the songs, and himself sang *You're Lucky To Me*. Harold Nicholas (of the '40s dancing Nicholas Brothers) sang *Three Little Words*, then tap-danced,

CONTINUED ON PAGE 59



David Murray

Searching For The Sound

By Howard Mandel

Ah, the glamorous, carefree jazz life! Midweek into New York City's Kool fest, between his big band concert at Town Hall and the World Saxophone Quartet performance in Brooklyn's Prospect Park. David Murray, tenor player, bass clarinetist, composer, and favorite youngish jazz hope of a mob of Manhattan critics, peers from the window of his Greenwich Village apartment wrapped in a bathrobe, blinking in apparently too early light. He's partied late into the night with flutist James Newton and forgotten an a.m. appointment. No problem. He'll talk while pursuing his most important role: family man.

"This is a nice neighborhood. There's good daycare, and it's convenient when I've got a rehearsal," Murray mutters, pushing five-month-old David Mingus Murray in a stroller while his wife, Ming, tries to flag a cab to Harlem for her voice lesson. "Not that we send him to daycare yet, but when you've got a kid, everything's different. You think ahead. You want the best for him, and you skimp on yourself. We're frustrated because we want to get him toys he's too young to enjoy."

Hard as it is to catch a taxi for Harlem on Seventh Avenue South, it's harder still

to find a vacant, affordable residence on the street of jazz dreams—the stroll (or is it a hustle?) from the Village Vanguard past Sweet Basil's to Seventh Avenue South (the club) and S.O.B.'s. The Murrys share two rooms, in which David's lived for seven years. With his son sure to be an expansive presence, the jazzman may have to make a move. So it's no surprise, sitting over a grits-and-biscuits breakfast, to hear Daddy Murray outline his practical, positive, longterm approach to personally satisfying professional success as he wolfs down an extra order of sausages and minds the baby.

"When I started playing music, when I was a kid, I always thought I would be rich, and I swear to God, I still do," Murray says without pretense or irony. "I always associated the saxophone with money. Dexter Gordon, Sonny Rollins—I'd look at these guys' album covers, they all had suits on, and I'd think, 'Yeah, these guys are all making big money.'"

"The thing about me is I don't want it just for myself. I want to have enough money so I can be happy, and all my friends can be happy. I want to see everybody working; I want the whole thing revised. Now, that may never happen—but if it does, I'll be ready for it, I

sure will be. 'Cause the kind of money I'm making out here, I could get a regular day gig and do about the same. Really, I could. But then my soul wouldn't be fulfilled."

No bitterness in this assessment—"I like to block out the negativity, that's why I stay busy all the time"—just the facts, and a hint at the reasons David Murray is so prolific on records, so highly visible in the Apple's music rooms and on the stages of Europe and Japan, if not yet across the U.S. Remember, it's been only 10 years since he left California's Claremont College and established himself Out East.

Yet Murray's led big band, octet, quintet, quartet, and trio dates for Black Saint as well as other independents, and blown whole programs of solo sax on an Italian label, Cecma. As a sideman, he's graced Kip Hanrahan's productions *Vertical's Currency* and *Conjure*, worked with James Blood Ulmer, Jamaaladeen Tacuma, and Jack DeJohnette's Special Edition, and joined Hamiet Bluiett, Julius Hemphill, and Oliver Lake in the World Saxophone Quartet. He's developed a blistering, propulsive and, when the quality's called for, lyrical style on his horns, rife with passion for adventure

and responsible study of jazz' giants. He's penned some classy tunes, and caused much discussion about neo-traditionalism in the '80s. He's sought out the best collaborators from a couple of generations. One doesn't do all this solely out of a love of lucre.

"Oh, yeah, the sound, that's first," Murray answers when asked why, beyond economics, he's put together so many ensembles, of such varying sizes. "When I started my bands, I was thinking of sounds, and my need to play with other musicians. Like, my idea for my quartet"—with pianist John Hicks, bassist Reggie Workman, and drummer Ed Blackwell—"is to do a nice album of ballads, standards, things like that, and be working with the band on a circuit that Stan Getz and Johnny Griffin make. Because I believe that quartet will stand up against anybody's.

"And my octet, we're gonna do another record, something different"—not that *Ming*, *Home*, and *Murray's Steps*, with their collective personnel including Bobby Bradford, Curtis Clark, Anthony Davis, Olu Dara, Craig Harris, George Lewis, Steve McCall, Wilbur Morris, Henry Threadgill, and Murray's estimable, provocative partner, cornetist/conductor Lawrence "Butch" Morris, repeat themselves. "I'm not certain what, but with a lot of twists and turns, leaps and bounds. It will be an extension. I see the octet playing festivals more than anything else.

"With the big band, I'd like to play concert halls. I'd sure like to do more solo playing, too, because that's one format I worked on hard during a period. If I have the right environment I set up three microphones, and play a three-personality thing. When I go to one mic, I play in one personality; when I go to another mic, I play in *that* posture. Just to keep some excitement up, and make it seem like three people instead of one.

"Then, I've got a record comin' out with *Blood* on one cut, and a rhythm section of Smitty"—drummer Marvin Smith—"Lonnie Plaxico on bass, and on one cut Don Pullen plays. We do *All The Things You Are* as a ballad. That's a concept album, different from anything else I've done.

"See, man, everything gets more clear to me. I hit 30, and everything seems as clear as a bell. One thing that's changed is the way I deal with musicians. In my 20s, I'd have a hard time explaining myself, in rehearsals, to musicians who were my seniors. I always try to use my seniors, because of the experience they have walkin' around with them. Now, it's easier for me to cuss somebody out about my music. I tell 'em, 'Look, man, you're doing that wrong—do it *right*.' Instead of going, 'Aw, man' Being in awe of people, I'm done with that. I'm 30 years old.

"Another thing, I'm getting my music recopied, correctly. I've had a copyist in the past, but now I'm on a campaign to get all my music printed up, 'cause of a funny thing: you find the more you have your music printed up, the less questions and opposition you get in rehearsal. The stuff is in pencil, little tomato stains on it, guys say, 'This note's not right, is it?' 'Of course it's right, I wrote it,' you say. But if it's sitting there in black and white, really bold, no questions, man. They play the music right down, and sound better, too. That's why I'm revamping everything I ever did. I've pulled out things I started seven years ago, little ditties that I have. I've got a little ditty file. I'm tryin' to finish some ditties, make them songs. That's how I came up with *Dewey's Circle*. "I was sittin' around with Butch one day; he was lookin' in my ditty file, and started playin' the lines of *Dewey's Circle*. And I said wow, that sounds hip. So I finished the tune. Sometimes with stuff like that you don't realize what you have."

Before the purists who hail Murray as a reincarnation of Albert Ayler, Ben Webster, and Paul Gonsalves rolled together, reprising early New Orleans ensemble improvisation on songs like *Bechet's Bounce* or Ellingtonian romance with such melodies as *Lovers*, rise up shouting "Sell-out!," consider Murray's history and point of view.

"There are certain things I learned from certain players, like maybe three solos in my life," Murray admits. "I learned Paul Gonsalves' 27 choruses of blues [from Ellington's Newport fest recording of '56], Ben Webster's solo on *Body And Soul*, and Lester's *Lester Leaps In*. But I don't ever attempt to *play* those solos. They're just tracks. You know, you make a way for yourself; you find out exactly how you want to sound, you study certain things. It's like going to school, learning solos; that's all it is, nothing more.

"The critics may call me a neo-traditionalist, but those [older] cats weren't



MITCHELL SEIDEL



DAVID SCAVONE

DAVID MURRAY'S EQUIPMENT

"I've got the same Selmer Mark VI I've had since I was 12, when I heard Sonny Rollins play one," David Murray says. "I've only got that one horn, but I change necks sometimes, for brightness or darkness of tone. I use #4 Rico Royale reeds, and a Berg-Larson 120/2 mouthpiece, with an eight lay—one of the most open.

"I've got an Otto Link mouthpiece on my bass clarinet, which I bought from Hamiet Bluiett—it's a Leblanc. I took lessons on clarinet when I was a kid, but my brother was a clarinet player, so I sort of shied away from it. I've just been getting back to clarinet seriously since '78—never should have put it down. But I'm not playing flute anymore. I told the World Saxophone Quartet I resigned from those parts. I don't think my flute chops make it."

DAVID MURRAY SELECTED DISCOGRAPHY

as a leader

LIVE AT SWEET BASIL, VOL. 1—Black Saint 0085
 MORNING SONG—Black Saint 0075
 MURRAY'S STEPS—Black Saint 0065
 HOME—Black Saint 0055
 MING—Black Saint 0045
 SOLO LIVE VOL. 1—Cecma 1001
 SOLO LIVE VOL. 2—Cecma 1002
 SWEET LOVELY—Black Saint 0039
 3D FAMILY—hat Hut UV
 THE LONDON CONCERT—Cadillac 1008/9
 INTERBOOGIEOLOGY—Black Saint 0018
 SUR-REAL SAXOPHONE—Horo 09
 CONCEPTUAL SAXOPHONE—Cadillac 1007
 ORGANIC SAXOPHONE—Palm 31
 LAST OF THE HIP MEN—Red 129
 LET THE MUSIC TAKE YOU—Marge 04
 LIVE AT THE LOWER MANHATTAN OCEAN CLUB VOL. 1
 —India Navigation 1032
 LIVE AT THE LOWER MANHATTAN OCEAN CLUB VOL. 2
 —India Navigation 1044
 PENTHOUSE JAZZ—Circle 18877/4
 HOLY SIEGE ON THE INTRIGUE—Circle 18877/8
 FLOWERS FOR ALBERT—India Navigation 1026
 LOW CLASS CONSPIRACY—Adelphi 5002

with World Saxophone Quartet

LIVE IN ZURICH—Black Saint 0077
 REVUE—Black Saint 0056
 W.S.Q.—Black Saint 0046
 STEPPIN'—Black Saint 0027
 POINT OF NO RETURN—Moers Music 1034

with Jack DeJohnette

ALBUM ALBUM—ECM 1280
 SPECIAL EDITION—ECM 1152

with Kip Hanrahan

VERTICAL'S CURRENCY—American Clavé 1010
 CONJURE—American Clavé 1006

with James Blood Ulmer

FREE LANCING—Columbia 37493
 NO WAVE—Moers Music 1072
 ARE YOU GLAD TO BE IN AMERICA—Artist House 13

with James Newton

SOLOMON'S SONS—Circle 16177/5

with Clarinet Summit

IN CONCERT AT THE PUBLIC THEATER—India Navigation 1062

with Amiri Baraka

NEW MUSIC NEW POETRY—India Navigation 1048

with Sunny Murray

LIVE AT THE MOERS FESTIVAL—Moers Music 1072
 WILDFLOWERS 1—Douglas 7045
 WILDFLOWERS 5—Douglas 7049

playing at the top of the horn like I am, and they weren't hoppin' on the bottom like I am, either. You listen to what I'm trying to do—they weren't trying to do that. The critics always compare me to Albert Ayler, but I'll tell you the truth, man, I don't think I've sounded like Albert Ayler for one minute. I liked what he did, but the reason I dedicated *Flowers For Albert* to him was I was walking down the river one day, I'd just finished talkin' to Sunny Murray, and I started whistling that tune. I came home, wrote it down, and because of my conversation with Sunny Murray [who drummed with the late saxophonist], I dedicated it to Ayler. I never met the cat; that's as close as I've come. But everybody started jumping on the bandwagon. . . .

"My experience in music comes more out of r&b than anything else. Up until I went to college, I was one of the hottest r&b sax players. Starting when I was 12 or 13, I had a 15-piece review. For two years, we worked schools—proms, assemblies, stuff like that. It was serious, though, no jive; I had a six-piece horn section.

"I had never even heard Duke Ellington's band. My band was modeled on James Brown and all the r&b groups of the late '60s. I even went through a Jimi Hendrix phase, sittin' on Telegraph Avenue in Berkeley, playing guitar. I was a really out kid; I'd get into things, and I'd want to become them. I didn't want to play guitar—I wanted to be Jimi Hendrix. It was fun, though, and it was weird at the same time."

Remembering back further, Murray goes on, "I had music coming at me every way. My mother, I always talk about her, because I don't think people know what a great piano player, how heavy, she was. She was from Fresno, and met my father coming up to the Bay area to get new music to play for her church choir. I grew up with the Edwin Hawkins singers around; my mother played for them. So I saw notes before I saw words. Reading? It ain't no big deal, you just do it, that's all.

"Cats say I can't read my own parts? These cats must be crazy. I can play every part I have; I don't even have to read 'em, I wrote 'em—that's easy. My concept of soloing is, I feel like I could play any note on the horn on any piece, at any moment, 'cause I feel that confident. Say a guy is talkin' about a C7 chord—I play every note on my horn on a C7, because I know where to start and I know where to land.

"When I play a tune I've never played before, I'll spell out the triads on the first chorus, the second chorus get more dense, and by the third, fourth chorus I'm playing what I really hear on it. I pride myself on my ability to do that. Because if you listen to Bird, and Trane, and all the greats, that's how they did. They paid less attention to 'Oh, man, you played the wrong note on this change.

You only hear that from people who are on the periphery, 'cause chances are they aren't gonna play nothing more than that anyway. I don't pay too much attention because I know in the end nobody's gonna be talking about them, they're gonna be talking about me.

"I know they're not *always* gonna be talkin' about me; I'm not expectin' them to. This is my third time, since I've been in New York—I've been up three times, I've been down twice. When I first got here, '75, yeah, '76, I had a trio thing with Fred Hopkins, Steve McCall—Gary Giddins started jumping on it. After that there was a lull, right up until I started with the World Saxophone Quartet, and that got it up again, to the high point for that group. Then, after I broke up with 'Zake [writer Ntozake Shange, to whom Murray was briefly wed], there was a dormant period. I couldn't get work. I'd call people, I'd set up tours, and they'd get cancelled. Okay. Now—now is now. I know how it feels to be on the down side. Until '82, when I started playing Sweet Basil's, I was coming back from a down period; Basil's increased my notoriety in New York. That was a period of growth, and actually, it's been pretty cool since then."

You've gotta know his family helped. Not just the beautiful and talented Ming, whose photos adorn Murray's album covers, and who's off to a dance class when she returns from her voice lesson. Not just the critical fraternity of Giddins and Stanley Crouch, Murray's former college professor and an influential thinker who's often sung his praises. Not only his kin-by-business, Giovanni Bonandri, the Italian record producer who's invested so wisely in contemporary music by younger, as-yet-seldom-recognized New Yorkers, or the extended family of jazz musicians (besides those mentioned, Murray is close with Arthur Blythe, Jaki Byard, Billy Higgins, and many others, and revers the models put forth by Ellington, Charles Mingus, and Miles "Wynton-can't-shine-his-shoes" Davis). The dark-eyed, round-faced little boy looking up at his dad, who's pensive in the back seat of a jitney headed downtown, may be the agent of Murray's re-emphasis on maturity, but he's only just come around.

"You know, my mother died of cancer when I was 13 years old," Murray breaks the silence on the way home, "and that was devastating to me. I wrote *Morning Song*, on my quartet album, for her. Man, to see her waste away . . . that left some scars on me. That's something I'll probably never recover from. I mean, every note I play. . . ."

David Murray trails off. He shifts in his seat, resumes an air of authority and responsibility, just as he does when, on the gig, after he's finished soloing, he listens *hard* to his musicians, as though he's father to his band. **db**

BMI. WE GIVE LIONEL HAMPTON GOOD VIBES.



Call and find out why you should be a BMI affiliate, too.



Wherever there's music,
there's BMI.

BMI. The world's largest music licensing organization. New York (212) 586-2000 • Nashville (615) 259-3625 • Los Angeles (213) 465-2111

THE JAZZ EVENT OF THE DECADE

**"ONE NIGHT WITH
BLUE NOTE"**
Preserved
TOWN HALL
FEB 22, 1985
NEW YORK CITY
The Entire Blue Note Concert
A Four Record Set



BLUE NOTE is a registered trademark of Capitol Records, Inc.

ART BLAKEY · KENNY BURRELL · RON CARTER · WALTER DAVIS JR. ·
JACK DE JOHNETTE · LOU DONALDSON · CURTIS FULLER · JOHNNY GRIFFIN ·
HERBIE HANCOCK · JOE HENDERSON · FREDDIE HUBBARD · BOBBY HUTCHERSON ·
STANLEY JORDAN · CHARLES LLOYD · CECIL McBEE · JACKIE McLEAN ·
JAMES NEWTON · MICHEL PETRUCCIANI · WOODY SHAW · JIMMY SMITH · GRADY TATE ·
CECIL TAYLOR · STANLEY TURRENTINE · McCOY TYNER · BENNIE WALLACE ·
GROVER WASHINGTON JR. · TONY WILLIAMS · REGGIE WORKMAN ·



INDIVIDUAL ALBUMS

On February 22, 1985 history was made. In celebration of the return of the legendary Blue Note Records, New York's Town Hall was sold out, and the feeling of electricity was in the air. Before the long night had ended, 28 jazz giants had played their hearts out and given some of the most inspired performances of their careers.

Every sight and sound of this event was filmed and digitally recorded. And this historic evening is now available as four individual albums and as a limited edition commemorative four-record boxed set, complete with the original concert poster.

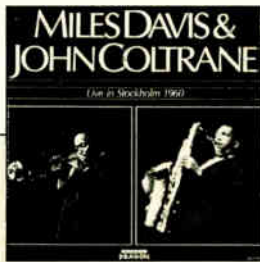
And watch for the stereo video cassettes, coming soon on Capitol Video.



BOX SET

**"ONE NIGHT WITH BLUE NOTE." HISTORY, RECORDED.
ON BLUE NOTE RECORDS AND HIGH QUALITY XDR CASSETTES.**

FINEST JAZZ SINCE 1939
BLUE NOTE



MILES DAVIS

LIVE IN STOCKHOLM 1960—Dragon 90/91: *SO WHAT; ON GREEN DOLPHIN STREET; ALL BLUES/ THE THEME; COLTRANE INTERVIEW; SO WHAT; FRAN-DANCE; WALKIN' /THE THEME.*
Personnel: Davis, trumpet; John Coltrane, tenor saxophone; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums.

★★★★★

It's too bad that this two-record set from Sweden arrived too late to be included in last month's survey of recent Miles Davis releases and reissues, because in many ways it would have helped to both widen that review's perspective and define its focus.

As Jan Lohmann's liner notes suggest, this was a transitional period for Miles. His repertoire contained both modal explorations from the previous year's *Kind Of Blue* (*So What*, *All Blues*) and songs built on conventional chord changes (*Green Dolphin Street*, *Fran-dance*)—though the playing of Miles and Coltrane is anything but conventional. Miles' approach in the coming few years was to lead increasingly "out"—stretching structural constraints and relying on his keen sense of nuance and intuition to spontaneously determine the direction of his solos—but there are episodes on these discs that reveal his brilliant timing and labyrinth-escaping logic as clearly as anything he ever recorded.

Coltrane too is remarkable here, though his solution to escape from the labyrinth was more forceful and direct than Miles' twisting and turning. His solos are a curious blend of expressive strength and exhaustive self-examination, as he painstakingly, obsessively scrutinizes small intervals and arpeggios, prodding and poking at them, then watching almost impassively at times when they erupt into sheets of sound or elsewhere thin out into overtones or harmonics.

Much of the time Coltrane seems surprisingly reserved; his outing on *Green Dolphin Street* initially hovers around a few low notes, working and worrying them over and over again before breaking free to run notes beyond the confines of the rhythm. There's a similar muscularity within constricted material on *Walkin'*, though when Kelly lays out Coltrane turns the blues into a riot of gritty hollers tumbling around each other, and on the second version of *So What*, where he takes a *Willow Weep For Me* motif and turns it upside-down and inside-out in a rigorous display of emotion.

Miles, meanwhile, exhibits remarkable confidence and control. On the first *So What* he calmly squeezes out an audacious sequence of half-valved notes right on target, and every-

where his tonal effects and colors are exquisite. His ironic statement of *Green Dolphin Street's* melody punctures the romantic rubato of Kelly's introduction, and he typically extends that irony into the quirky curves and angles of his phrases, as his lines splinter and are reconstructed with wit and wile. But whether coolly architectonic or artfully abstract, Miles' music is saturated with what is perhaps that most human of emotions—melancholy—which is what endears him to us above all.

The rhythm section, as expected, is supportive, but little more. Wynton Kelly was an uncanny accompanist—his thinking along with the soloists in the second *So What* is telepathic—but his concise, gem-like solo ideas sound lightweight and strain for effects at these drawn-out lengths. Chambers is his usual propulsive self, and Cobb, though not the variegated pulse-maker Philly Joe Jones is, drops bombs with alacrity to enliven the long solos.

Coltrane left the band within weeks of this concert, to put together his own full-time quartet and follow the dictates of his private Muse. Miles, never one to look back, took off in a different direction, and, like it or not, continues to do so to this day. —*art lange*



KIP HANRAHAN

VERTICAL'S CURRENCY—American Clavé 1010: *A SMALL MAP OF HEAVEN; SHADOW SONG (MARIO'S IN); SMILES AND GRINS; TWO HEARTEDLY, TO THE OTHER SIDE; CHANCES ARE GOOD (BADEN'S DISTANCE); MAKE LOVE 2; ONE CASUAL SONG (AFTER ANOTHER); INTIMATE DISTANCES (JACK'S MARGRIT'S NATASHA); DESCRIBING IT TO YOURSELF AS CONVEX; WHAT DO YOU THINK? THAT THIS MOUNTAIN WAS ONCE FIRE?; DARK (KIP'S TUNE).*

Personnel: Hanrahan, percussion, producer; Jack Bruce, vocals, electric bass, piano; Milton Cardona, congas, bongos; Arto Lindsay, Elysee Pyronneau (cut 7), electric guitar; Puntilla Orlando Rios, quinto, congas; Peter Scherer, synclavier, organ; Steve Swallow, electric bass; Anton Fier (3, 6), Ignacio Berroa, drums; Frisner Augustin, tambou, quinto (7, 8); Olufemi Claudette Mitchell, chekere (1); Mario Rivera, baritone saxophone; David Murray, Andrieau Jeremie, tenor saxophone; Richie Vitale, Lew Soloff, trumpet (2); Nancy Weiss, voice (11).

★★★★★

Kip Hanrahan is an idea man. He is fancied an auteur, often compared to film directors. And in such comparisons he drops the names of Rossellini and Vertov as opposed to John Ford and Frank Capra. So you know what kind of

films he likes. That should give you a clue about what kind of music he likes.

Kip's thing is to mix seemingly disparate elements into a scintillating stew. On 1981's *Coup de Tete*, his first such undertaking under the auspices of American Clavé, the results were intriguing though somewhat uneven and occasionally chaotic. He was clearly a poet in search of a vehicle. He even called that album "an attempt to find a verbal context to match the energy and nuance of creative music." He said the music was an articulation of a mood. He called it neighborhood music, defining the neighborhood as a mixed bunch of Afro-Latin librettionists, harmolodians, jazz composers, AACMers, Milesicians, no wavers, and a variety of other post-loft New Yorkers. Interesting neighborhood, but not too many people wanted to live there. Maybe Kip's esoteric/metaphysical side was showing just a tad too much, alienating a whole lot of cynics who may have otherwise enjoyed the music.

In 1983 he found the perfect mouthpiece to convey his thoughtful words—Jack Bruce, the auteur's alter ego. The resulting *Desire Develops An Edge* was truly a tour de force, Kip's magnum opus. And Jack was the key to lure in more listeners. But as ambitious as that project was—a two-record set blending Cuban and Haitian rhythms with rock and jazz elements—it may still have been a bit off-putting to people outside of loftland.

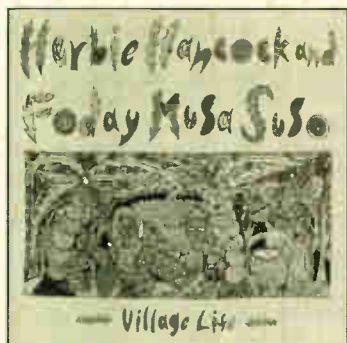
Now comes *Vertical's Currency*, the record that stands to establish Kip as a vital force on the music scene. And what's more, this tastefully crafted album should also focus more attention on Bruce's talents as a vocalist. In the context of Cream, Bruce was considered a revolutionary electric bass player and a great blues belter. Nothing too serious. But *Vertical's Currency* highlights the man in a different light, proving once and (for all to any of the staunch rock-haters out there who may have never considered it) that Jack Bruce is indeed a first-rate vocalist of extraordinary passion and sensitivity. Listen to his sublime call-and-response vocal overdub on Steve Swallow's *A Small Map Of Heaven*. I rest my case.

This album is a more focused affair than either of Kip's previous outings, which seemed greatly inspired by Carla Bley's highly ambitious-but-sprawling *Escalator Over The Hill*. Kip has found a way to more successfully integrate his provocative poetry into the fabric of the music, and his confessional verse leans more toward the romantic than the political.

Part of the reason for his success at achieving a more cohesive, more fully realized album is the fact that producer Kip has pared down the ranks to a tight core band. Although special guests do pop up here and there (Elysee Pyronneau's ebullient guitar on *One Casual Song*, Lew Soloff's trumpet on *Shadow Song*), the nucleus remains steady throughout. Kip's band is finally playing and sounding like a band rather than a loose aggregation of like-minded musicians who come to jam. Whereas, in the past, he seemed to be more enamored with the process, now he's paying greater attention to the results.

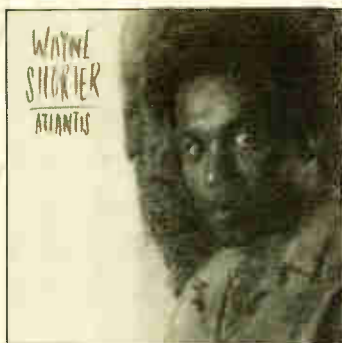
Hanrahan calls this his pop record, in that he's working within tighter, more defined song structures rather than encouraging the sprawl-

YOU'VE NEVER HEARD ANYTHING LIKE IT.



HERBIE HANCOCK AND FODAY MUSA SUSO "VILLAGE LIFE." Herbie Hancock's newest musical venture is a challenging, exotic collaboration with Foday Musa Suso (the brilliant West African musician first heard on "Sound-System"). It borrows liberally from African tribal music and is altogether unique to western ears. You've never heard anything like it.

WAYNE SHORTER "ATLANTIS."* Wayne Shorter's first solo album of this decade is an astonishing mixture of jazz styles. From the techno-funk sound of Weather Report...to pure mainstream jazz...to smooth jazz/pop...it seems hard to believe that any one man could create it all. You've never heard anything like it.



DJAVAN "DJAVAN."** Pronounced "Ja-Von," and called "one of the greatest artists in the world" by Quincy Jones, singer/composer/guitarist Djavan is the current rage of Brazil. His sensual, innovative music has endeared him to musicians the world over. You've never heard anything like it.

**EXCEPTIONAL EXCEPTIONS TO THE RULES OF JAZZ.
ON COLUMBIA RECORDS AND CASSETTES.**

*ALSO AVAILABLE ON COMPACT DISC.



ing free-for-alls that took place on previous projects. And the roles here are more clearly defined—Jack is the principal vocalist, David Murray stands out as the primary soloist (check out *Small Map* and *Shadow Song*), Steve Swallow is the fluid bass bottom, Ignacio Berroa holds it together on traps while Milton Cardona and Puntilla Orlando Rios add the percussive spice. It's a winning mix.

This time around, master chef Kip has cooked himself a scrumptious meal: Afro-Cuban soul food with some poetry chops on the side.
—bill milkowski



DIZZY GILLESPIE

NEW FACES—GRP 1012: *Birk's Works*; *Lorraine*; *Tin Tin Deo*; *Tenor Song*; *Ballad*; *Fiesta Mojo*; *Every Mornin'*.

Personnel: Gillespie, trumpet; Branford Marsalis, soprano, tenor saxophone; Kenny Kirkland, piano; Lonnie Plaxico, bass; Robert Ameen, drums.

★ ★ ★

There's little left to be written about Dizzy Gillespie. He's a bebop pioneer, a virtuoso trumpeter, a jazz statesman, a catalytic leader, and a discoverer of many new musical talents. And, with little left to accomplish, it's not surprising that he seek creative stimulation in a session with a new generation of jazzmen, many years his junior but sharing his professional polish and uncompromising outlook.

Gillespie's new faces are among the cream of this current generation of players and are well trained to lend him empathetic support. If Branford Marsalis' soprano sound is a trifle pinched and rough hewn, his tenor playing, typically drawn in broad, sensitive lines, easily qualifies him as a major voice among his peers. Pianist Kenny Kirkland has a deft, polished touch and a sophisticated way with a ballad, while bassist Lonnie Plaxico and drummer Robert Ameen are poised, kicky players. Why then does so little arise from these eminent musicians?

Part of the problem is that aside from Gillespie's well-lubricated *Birk's Works*, none of the compositions here are exceptional and most of them are lackluster, providing these musicians with little more than minimum stimuli. Chano Pozo's *Tin Tin Deo*, for example, has little melodic interest, inspiring Gillespie to nothing more than noodles and doodles. *Tenor Song*, Gillespie's festive latin piece, does everything by the book, yet seems two-dimensional and is saved only by cleverly twisted solo lines. It's only on *Ballad*, another Gillespie

piece, that vehicle and musician blend into a fetching unity. And this composition prompts Gillespie's touch as every note feels inevitably right and his lush lyricism is sustained. Marsalis, too, plays well and seems completely in control of his instrument and the idiom.

On a superficial level, the group is tight throughout. But why shouldn't it be? These are top musicians and the very least we can expect from them is the patina of professionalism. And while we can hardly begrudge Gillespie from using this album as an outlet for his compositional efforts (six of the seven tunes are his), we should also ask that such writing be strong enough to carry its own weight, not only to inspire its performers but to say something to us as listeners. Alas, it doesn't.

We might also ask from these players something that approaches sensitive, organic interplay. Granted, this music comes from what appears to be a garden variety studio date, yet we should expect such players to be reasonably attuned to the nuances of each others musical thought. They're not. And so, what could have been an exciting summit meeting between two exciting generations adds up to cut-and-dried professionalism—nothing more, nothing less.

—jon balleras



STEVE KHAN

BLADES—Passport Jazz 88001: *BLADES* (FOR WAYNE GRETZKY); *THE BLUE SHADOW* (FOR FOLON); *PENGUIN VILLAGE*; *MODERN TIMES*.

Personnel: Khan, guitar; Anthony Jackson, electric bass, contrabass guitar; Steve Jordan, drums; Manolo Badrena, percussion, special effects.

★ ★ ★ ½

Steve Khan is a heady player with superior chops who can condense a lot of feeling into a small space. Consider his solos and fills on Steely Dan tunes, his duet with Donald Fagen on Monk's *Reflections* (from *That's The Way I Feel Now*, A&M 6600), and his tasty contributions to countless jingles and sessions. But Khan likes to stretch out, too, and he has a fondness for loose, wide-open jams—what he calls "Let's play!" situations. To pursue that kind of playing, Khan put together the group on this album, which represents their fourth release. Unfortunately, the material is somewhat elderly, having been recorded live in Japan in '82, and in that respect *Blades* is more of a historical document than a representation of Khan's current work. It's also not especially memorable.

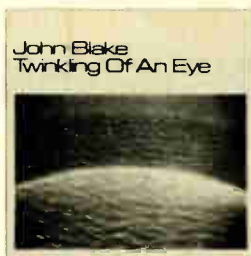
There's nothing fundamentally wrong with the music, but there is little here to stir the

john blake's Gramavision

“**IN** *‘Twinkling Of An Eye’.*

I wanted my violin to cry and sing like a piano or sax...to blend notes and slide around them

and accent off the beat.”



"Twinkling Of An Eye", 18-8501-1.
Earlier Vision:
"Maiden Dance", GR 8309.

Listen To Our Vision: on quality Teldec or Audiophile pressings, Chromium Dioxide B.A.S.F. cassettes and Compact Discs.
Write for catalog: Gramavision, 260 West Broadway, New York, N.Y. 10013



Lester Bowie's Brass Fantasy
I Only Have Eyes For You
(A&M 25034)

Bowie.

"I'm liable to do anything in music that runs through my mind; I'll play anything, you dig? All's fair in love and war, and music's both."
—Lester Bowie to *Downbeat*, 1984

Lester Bowie assembles some of New York's hottest young soloists for a jazz journey through Bop, Swing, Reggae and Doo-Wop on his Brass Fantasy album, *I Only Have Eyes For You*.

ECM
On ECM Records and Cassettes. For a free ECM Catalog please write: Warner Bros. Records/P.O. Box 6868-G1 • Manufactured and distributed by Warner Bros. Records/Inc. © 1985 ECM Records

RECORD REVIEWS

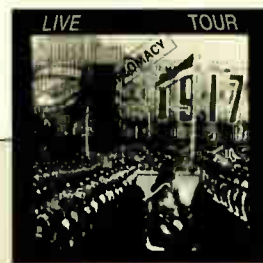
imagination of anything but the most hardcore Khan fanatic. With only four cuts, but over 45 minutes of playing time, the emphasis is on extended soloing, most of it routine. Khan has fortunately arranged the tunes to avoid the tedium of head-solo-head structures, although most of the compositional devices are overly familiar: abrupt tempo and dynamic shifts, off-beat accents, rapid guitar/bass unison lines. *The Blue Shadow* is the most clever, starting with a bass solo that gives way to a Monkish theme and then shifting mid-tune into straight

jazz time as Khan uncoils his favorite bebop phrases. Too much of the rest, though, is funky but pedestrian, like Miles Davis out-takes with the horns missing.

The production doesn't help. The recorded sound is distressingly thin and antiseptic. With only the guitar and bass to generate all the harmony and melody, it sounds very empty. Anthony Jackson's tone (even on his subterranean "contrabass") is excessively twangy, like a giant steel spring bounding around the bandstand. Too many close-miked cymbal

crashes only add to the problem. Contrasted to the organic textures achieved by John Scofield, Steve Swallow, and Adam Nussbaum, Khan's group is all bits and pieces.

Fusion guitarists eager to steal some new licks will want to have this record, but the rest of us are better off waiting for another disc with more variety, one that captures the brilliance that Khan has shown in more structured settings. —jim roberts



ROVA SAXOPHONE QUARTET

SAXOPHONE DIPLOMACY—hat Art 2013: *FLAMINGO HORIZONS; SIDELINES; PAINT ANOTHER TAKE OF THE SHOOTPOP; ESCAPE FROM ZERO VILLAGE; THE THROES; STRANGENESS; DETENTE OR DETROIT.*

Personnel: Jon Raskin, baritone, alto, soprano saxophone, clarinet; Larry Ochs, tenor, soprano saxophone; Andrew Voigt, alto, soprano, soprano saxophone, flutes; Bruce Ackley, soprano saxophone, clarinet; Ivers Galenicks, bass (cut 7); Vladimir Tarasov, percussion (7).

★ ★ ★ ★

29TH STREET SAXOPHONE QUARTET

POINTILLISTIC GROOVE—Osmosis 6002: *THE CURIOUS CHILD; POINTILLISTIC GROOVE; STILL; LOVE FOR SALE; BIGFOOT; ANTHROPOLOGY; ONE CHANCE AT LIFE.*

Personnel: Bobby Watson, Ed Jackson, alto saxophone; Rich Rothenberg, tenor saxophone; Jim Hartog, baritone saxophone.

★ ★ ★

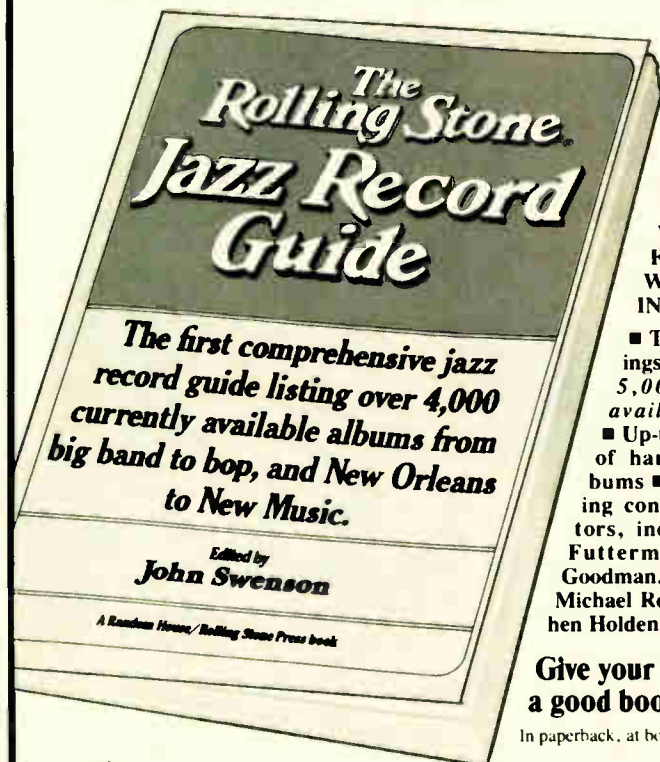
This period will be remembered for the rise of novel like-instrument ensembles. Urban Sax's swarm of snowsuited saxophonists and Glen Branca's all-guitar orchestra notwithstanding, saxophone quartets are the most popular and functional formats in this regard (see "Breath Units," *db*, November 1984). Formed as a street band in 1981, the 29th Street Saxophone Quartet is a relative newcomer to the field, while the West Coast-based Rova dates back well into the previous decade. Both units are technically accomplished. Both base their performances on solo, contrapuntal, and unison playing relationships which reveal differences of approach.

On *Pointillistic Groove*, recorded live in Holland in 1983, 29th Street does indeed balance rootsy grooves with the constituent mobility of

HEADS UP JAZZ LOVERS!

Here's the first, comprehensive guide to the jazz LP!

From Dixieland to Fusion... from A & M to Zim... from Charlie Byrd to Jamaaladeen Tacuma... here's what's available now in jazz albums—described and rated by 16 experts!



216 PAGES OF INFORMATION YOU'LL FIND NOWHERE ELSE, INCLUDING...

- Thoughtful ratings of more than 5,000 currently available albums
- Up-to-date sources of hard-to-find albums
- 16 outstanding contributing editors, including Steve Futterman, Alan E. Goodman, Joe McEwen, Michael Rozek and Stephen Holden
- More!

Give your "good ear" a good book.

In paperback, at bookstores everywhere



A Random House/Rolling Stone Press Book

kazumi watanabe's

Gramavision

“many

images went into my compositions for 'Mobo Club'. Memories, a scene, people I have met, places I have never been, the relationship between human beings and nature.”

the new saxophone ensembles. They draw from the jazz past as expressed in saxophone styles (the Parkeriana of *Anthropology*), references during solos, and the songs of their repertoire. A 10-minute Ed Jackson-arranged showpiece, *Anthropology* simultaneously honors the tradition while renewing it, tying together gravelly vamps, trades of fours, unison Supersax-sounding variations, and greased hummingbirds of bebop solos.

Just as impressive is the long (12-minute) title track by Jackson. I love how the lonely melodic shards from the composer's unaccompanied alto resolve into testifying group statements that move from one kind of church to another as horn backgrounds shift from frenzied Wednesday Night Prayer Meeting to stately Gregorian chant. 29th Street's program also includes French impressionist voicings on the wispy *Curious Child* and the nocturnal *Bigfoot*; Cole Porter's *Love For Sale* with funky syncopations; and the Ellington-hued *One Chance At Life*. The quartet's "classical" pieces may sound low-key and conservative beside Rova's, but the eclecticism is ultimately convincing. The gritty soulful alto of former Jazz Messengers musical director Bobby Watson makes noteworthy contributions throughout. *Pointillistic Groove* is a well-paced, promising debut.

Saxophone Diplomacy packages highlights from Rova's 1983 tour of Russia, Latvia, and Romania. Instead of acknowledging tradition à la 29th Street, Rova stresses combining instruments to produce sounds not heard before; a "pure" conception in which the programmatic "laughter" of Jackson's speech-mimetic alto (*Pointillistic Groove*) has no place. The Rovas stretch their split- and slap-tongued saxophones to the harmonic limit. Doubling helps them revel in the textural subtlety of challenging and changing instrumental combinations—in contrast to 29th Street which does not double. The two-LP set also allows generous exposure for virtuosity as well as the collective's mastery of long forms, with three pieces exceeding 15 minutes. Ever-present in these breathtaking, harmonically off-center performances is the ambiguous relationship between notated and improvised passages: a Rova trademark.

Years of playing together have left Rova unafraid of abstraction, confident of exploration. The performances rely on a loose yet connected interaction for success. *Flamingo Horizons* achieves a level of communication, empathy, and exchange of ideas unique among saxophone ensembles. (This track and *Shootpop* have Rova's freest moments.) Versions of two Steve Lacy songs, *Sidelines* and *The Threes*, open up the sopranoist's repetitive structures; so right for saxophone ensembles and increasingly influential upon Rova's own writing.

The sidelong *Detente Or Detroit*, which adds two Eastern Bloc musicians, might have offered an entertaining change of pace. Here, however, Rova sacrifices its cohesion. Instead of lending new focus, the pickup rhythm section creates diffusion. Drummer Tarasov from the famed Ganelin Trio displays on/off rapport with the "front line," but the bassist remains disconnected and superfluous. As *Detente*

KAZUMI WATANABE MOBO CLUB



"Mobo Club", 18-8506-1. *

Earlier Visions:

"Mobo I", GR 8404,

and "Mobo II", * GR 8406.

* Available on Compact Disc.

Listen To Our Vision: on quality Teldec or Audiophile pressings, Chromium Dioxide B.A.S.F. cassettes and Compact Discs.

Write for catalog: Gramavision, 260 West Broadway, New York, N.Y. 10013

JAN GARBAREK GROUP
It's Okay To Listen
To The Gray Voice
(1/4-25033)

GARBAREK.



"... I heard this record by Coltrane on the radio, and I just started to beg for a saxophone. I was 14 at the time... I felt an extramusical thing... It had nothing to do with the language he spoke, but with what he was expressing..."

Jan Garbarek, one of jazz's most influential saxophonists, presents a group album of striking melody and powerful understatement.

ECM

On ECM Records and Cassettes. For a free ECM Catalog please write: Warner Bros. Records/P.O. Box 6868-D1 • Manufactured and distributed by Warner Bros. Records Inc. © 1985 ECM Records

STANLEY JORDAN

HE HOLDS THE FUTURE OF GUITAR IN HIS HANDS.

“The claim that Jordan has redefined the art of modern guitar is no exaggeration.”

LEONARD FEATHER, LA TIMES

“5 Stars. He has more than earned them.”

DOWNBEAT MAGAZINE

“...Jordan has already been hailed as the most significant guitarist since Jimi Hendrix and Wes Montgomery; plaudits that only hint at his broad stylistic range.”

ROLLING STONE

“‘Magic Touch’ has to be heard to be believed. Even then you may not believe it.”

PEOPLE MAGAZINE

“= 1 New Jazz Artist of the Year”

CASHBOX MAGAZINE

STANLEY JORDAN BT 85101
MAGIC TOUCH



“MAGIC TOUCH.”

If you think the reviews are great,
wait 'til you hear the album.
On Blue Note Records and High Quality
XDR Cassettes.

THE FINEST JAZZ SINCE 1939

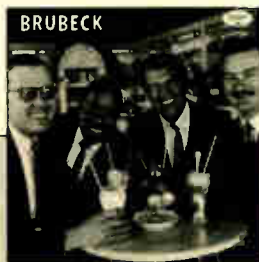
BLUE NOTE

BLUE NOTE is a registered trademark of Capitol Records, Inc.

nears its close and an arthritic march segues into a lazy, unRovaesque blues, a quotation from Lacy's *Beeline* (the same quote that briefly surfaces on *Shootpop*) offers a clue as to how this remarkable quartet recycles composed materials into long, freely played forms: it finds order in the strangest places.

Finally, a message to screamophobes: musical values anchor Rova's harshest searches after sonic novelty. Less conventionally stylized than the 29th Street Quartet, and more ambitious, Rova repays close investigation. *Favorite Street* (Black Saint 0076), the "Rova Plays Lacy" predecessor to *Saxophone Diplomacy*, is a better starting point.

—peter kostakis



DAVE BRUBECK

BRUBECK A LA MODE—OJC-200 (Fantasy F-3301): *DORIAN DANCE; PEACE, BROTHER; INVENTION; LYDIAN LINE; CATCH ME IF YOU CAN; FRISCO FOG; THE PIPER; SOLILOQUY; ONE FOR THE KIDS; BALLADE.*

Personnel: Brubeck, piano; Bill Smith, clarinet; Gene Wright, bass; Joe Morello, drums.

★ ★ ★ ★ ½

FOR IOLA—Concord 259: *POLLY; I HEAR A RHAPSODY; THANK YOU; BIG BAD BASIE; FOR IOLA; SUMMER SONG; PANGE LINGUA MARCH.*

Personnel: Brubeck, piano; Bill Smith, clarinet; Chris Brubeck, electric bass, bass trombone; Randy Jones, drums.

★ ★ ★ ★ ½

It hardly seems likely that any open-minded jazz listener would today continue to resent the widespread popularity that the Dave Brubeck Quartet enjoyed in the '50s and '60s. Certainly, even the most ardent espouser of the "hot" tradition could, at least on occasion, appreciate the refined musicality and exquisite taste that characterized the playing of the quartet's most appealing member, altoist Paul Desmond. But it is perhaps that very popularity of the Desmond-dominated group that still overshadows the excellences of Brubeck's other, albeit lesser known collaborator, clarinetist/composer Bill Smith.

The relationship between Smith and Brubeck goes back to their college years in the '40s and continues to the present day. Unfortunately for his jazz reputation, Smith has, from the beginning, displayed a wide-ranging versatility of interests and talents, so much so that even those familiar with his clarinet artistry would be unaware of his other, equally provocative persona—that of William D. Smith, composer. But, with the conveniently timed

LEATHER for your TRUMPET

The professional quality leather gig bag, fully padded for complete instrument protection, made with our exquisite leathers. Bags for trumpet, trombone, sax, and many more instruments. Serious musicians have made the Reunion Blues quality world famous.

For our complete catalog, send \$3.00 to



Reunion
Blues

2525—16th St.,
San Francisco, CA 94103

release of these two otherwise unconnected albums (one a reissue of a 1960 session and the other a 1984 concert), the public will once again have a chance to savor the abilities of this largely overlooked musician.

The more recent date on Concord starts out briskly with a brightly paced bop head by Brubeck and features Smith's sparsely phrased but rhythmically incisive clarinet. This and the following *I Hear A Rhapsody* are perhaps the most worthwhile cuts on the album. The latter opens with an a cappella, rubato clarinet solo, presumably enhanced by the simultaneous use of an electronic delaying device, and then, with the entrance of the rhythm section, proceeds into a swinging, uptempo 4/4. The abrupt shift in sound and tempo is very effective. However, the same technique, when applied to *For Lola*, a Brubeck feature, seems lacking in continuity, simply because the "enhanced" clarinet sections provide merely the sandwich bread for an extended piano solo in between. Chris Brubeck solos on a tongue-in-cheek, almost parodic *Big Bad Basie* and on the smoky *Summer Song*, but I doubt if the instrument he is playing is a bass trombone as listed on the liner. (Perhaps his chops are better than I thought, but it sounds like a tenor trombone to me.)

For several reasons, the *A La Mode* album is more of a piece unto itself. United by Smith's dominance as composer and principal soloist, the album sustains interest throughout by its use of a wide range of tempi, a thoughtfully planned program of modal, but always melodic, compositions, and an inventive employment of various instrumental techniques. Additionally, it is a pleasure to report that Brubeck himself is at his least overbearing and is most sympathetic to the matters at hand.

—jack sohmer



DAVE GRUSIN/ LEE RITENOUR

HARLEQUIN—GRP 1015: *HARLEQUIN*; *EARLY A.M. ATTITUDE*; *SAN YSIDRO*; *BEFORE IT'S TOO LATE*; *CATS OF RIO*; *GRID-LOCK*; *SILENT MESSAGE*; *THE BIRD*.

Personnel: Grusin, keyboards; Ritenour, guitars; Ivan Lins, vocals (cuts 1, 4); Jimmy Johnson (1-4, 6, 7), Abraham Laboriel (5, 8), bass; Carlos Vega (1-4, 6, 7), Harvey Mason (5, 8), drums; Paulinho Da Costa, Alex Acuna (1, 4), percussion; Regina Warneck, Carol Rogers, Marietta Waters, vocals (1, 4).

★ ★ ★

Buried somewhere in my box of old cassettes is a battered C-90 that has Joe Sample's

terry riley's Gramavision

Terry Riley
Cadenza On The Night Plain
and Other String Quartets
The Kronos Quartet



“the way I envisioned ‘Cadenza’ was as a kaleidoscopic balance of musics to allow The Kronos Quartet to lay out an imaginary landscape for ongoing mythological encounters.”

“Cadenza On The Night Plain and Other String Quartets.”
18-7014-1.

Special Two-Record Set.
Digital Recording.

Available on Compact Disc.

Listen To Our Vision: on quality Teldec or Audiophile pressings,
Chromium Dioxide B.A.S.F. cassettes and Compact Discs.

Write for catalog: **Gramavision**, 260 West Broadway, New York, N.Y. 10013

How to fill an auditorium.



With our one-piece bell, every note sings, carrying sound to all corners of a concert hall. But you get more than maximum projection. The Holton T-101 Symphony trumpet offers you durable Monel pistons and exacting bore dimensions. So together with your talents, this horn performs!

HOLTON™

For more information, write to
Leblanc, 7019 Thirtieth Avenue,
Kenosha, WI 53141

© G. Leblanc Corporation 1983. All rights reserved.

RECORD REVIEWS

CAPRI RECORDS
Is Proud to Present A
New Release By

The
**SPIKE
ROBINSON
QUARTET**
"London Reprise"

Featuring: Spike Robinson - Tenor Sax
Martin Taylor - Guitar
Dave Green - Bass
Spike Wells - Drums

Available Through—
CAPRI RECORDS
2015 So. Broadway
Denver, Colorado 80210
Or:
North Country Distributors
Cadence Building
Redwood, NY 13679

Rainbow Seeker and *Carmel* on it. Recorded in the late '70s while Sample was catching his breath between personnel changes in the Crusaders, those two albums are not especially different from a lot of other commercial jazz LPs. But I used to play them a lot, often in my car late at night when driving home from gigs, because they captured a mood for me. There was a warm, fluid feel to Sample's textures that was relaxing—especially in contrast to the frozen New England scene that I saw through the windshield.

The best thing about this glossy new album by L.A. studio mavens Grusin and Ritenour is that it almost reaches that level of transcendent commerciality. While there are plenty of fuzak cliches, there is also an agreeable taste of Brazilian energy (boosted by the invigorating vocals of Ivan Lins on two tunes) and just enough snap to the percussion to keep us from nodding off. The tunes themselves are not especially captivating, although Rit's *Cats Of Rio* does rise above the humdrum with an infectious syncopated groove that sounds borrowed from the Meters' *My Name Up In Lights*.

Ritenour's playing has more character than usual, thanks in part to his decision to pass up the electric guitar in favor of amplified classical guitar. On the classical fingerboard, the guitarist is more patient and careful with his note choices and placement, and his work here is some of the best I have heard. Grusin tends to stay in the background, sketching out structures and coloring with the synthesizer.

The production, it should be noted, is gorgeous. Every note glows—but it's more like the shine of a backlit store window display than the internal fire of a gem. But if you're looking to capture a mood, this might just be that perfect piece of background music you've been searching for.

—jim roberts



DUKE JORDAN

TIVOLI ONE—SteepleChose 1189: *SUBWAY BLUES; EMBRACEABLE YOU; NIGHT TRAIN FROM SNEKKERSTEN; FOUR; MISTY THURSDAY; I'LL REMEMBER APRIL; JORDU.*

Personnel: Jordan, piano; Wilbur Little, bass; Donnie Richmond, drums.

★ ★ ★ ★

TIVOLI TWO—SteepleChose 1193: *NO PROBLEM; HOW DEEP IS THE OCEAN; ALL THE THINGS YOU ARE; JEALOUS BLUES; I COVER THE WATERFRONT; NIGHT IN TUNESIA; JORDU.*

Personnel: Jordan, piano; Little, bass; Richmond, drums.

★ ★ ★ ★

MIDNIGHT MOONLIGHT—SteepleChose 1143: *MIDNIGHT MOONLIGHT; DANCE IN PLAID; WAIT AND SEE; MELLOW MOOD; YES I WILL; TABLE CHESS; ORANGE MIST; GABRIELLE'S WISH; JORDANISH; SWEDISH HONEY; DANISH PASTRY; ST. GERMAIN.*

Personnel: Jordan, piano.

★ ★ ★ ★ 1/2

At 63, Duke Jordan is one of the unsung masters of jazz. His style matured in the 1940s, initially under the influence of Teddy Wilson and Art Tatum, but modified by the early

MARATHON MAN



LAURENT REBBOAH
San Jose, CA
1009 hours,
6 minutes,
20 seconds

When Laurent sat down for his record breaking attempt, his trusty Pro-Mark Texas Hickory 747s were in his hands. More than 42 days later, Laurent had broken all previous records and earned a place in the Guinness Book of World Records for continuous drumming!

Marathon Men use Marathon Drumsticks... only Pro-Mark. We're setting it straight... for the record!

pro-mark
The World's Class Drumsticks

10706 Craighead Drive/Houston, TX 77025
(713) 666-2525



**JACKSONVILLE
JAZZ FESTIVAL 85**

October 3, 4, 5 & 6
Metropolitan Park
Jacksonville, Florida

Four days of free jazz by jazz greats

Featuring: Ray Charles, Tito Puente Jazz Ensemble, Duke Ellington Orchestra, Dirty Dozen Brass Band, Art Farmer/Benny Golson Jazz-tet, Roomful of Blues, Ross Tompkins Trio and much more.

Come to Jacksonville and enjoy one of the world's largest free jazz festivals in a beautiful riverfront setting.

Call for a free brochure
(904) 353-7770

encounters with the new piano concepts of Thelonious Monk and Bud Powell. He worked with Hawkins and Eldridge bands, and more significantly was part of the Harlem ferment that nurtured fledgling bebop. Along with Al Haig (unhappily lost to us) and George Wallington (happily returning to jazz) he was among the first generation of bop pianists, and was highly regarded by the originators of the form. Jordan's work with the Parker quintet is well known to aficionados, and he was widely appreciated for his melodic introductions and accompaniments (note his tenure with Stan Getz), this despite a reportedly "difficult" temperament. Whatever the external personality of the man, Jordan's music is a unique melodic aspect of bop; no other pianist of the style captures the same elusive combination of mellow lyricism and disturbing harmony. His lines are simple and logical, reflecting Teddy Wilson, played with beautiful tone, though possessing a subtle touch of the rhythmic asymmetry and harmonic bite that separates them from the swing style. His many compositions transfer this same musicality to paper; of them *Jordu* and his *Les Liaisons Dangereuses* film score are best known.

Despite the obvious distinction of his music, Jordan has never received the attention his talent deserves, and the jazz community owes a considerable debt to producer Nils Winther for his dedication to recording the pianist over the past decade. The collector can scarcely go wrong with any of the SteepleChase albums, though this reviewer has a taste for those with no more than one horn, and, in view of *Midnight Moonlight*, regrets the absence of more solo performances.

The solo album here showcases Jordan as pianist/composer; all 12 pieces are his, a review of 30 years of writing, and it is a delight from first to last notes. One may regret perhaps that the improvised choruses are fewer than usual, but on the other hand the compositions are all of interest, and the variations fit them hand in glove, achieving a concentration and perfection that longer solos might dissipate. The album as a whole evokes and maintains a mood while, unlike most recent piano outings, also providing a wealth of melodic and rhythmic substance along the way.

The opening title tune begins with out-of-tempo phrases announcing the warm romantic context and sketching the hauntingly familiar theme. An in-tempo chorus follows, then the moonlight gathers once more, and one realizes that Jordan has used the spikier insights of Monk and Powell to quite different effect, offering his own contribution to expand the emotional range of the bop style. *Dance In Plaid* is a Scotch blues and introduces the second motif of the album; this is predominantly a ballads-and-blues affair. The "Campbells A'Coming" theme unravels in a graceful and moving blues line over simple accompaniment that makes its point succinctly, then out—near perfect in its way. And so throughout the recital: we have *Jordu* reappearing as *Mellow Mood*, and other Jordan classics assume new guises but remain beguiling in their invariably effective theme statements, which for the ballads, despite the rubato, are shorn of excess. There are the subtly varied

shades of blues, as in the beautiful *Swedish Honey* and its tarter sibling *Danish Pastry*. More solo Jordan, please!

The trio albums are the record of a concert at the Tivoli Gardens in Copenhagen, a paradigm for romantic amusement parks, where apparently true art forms can find a place amongst more ephemeral pleasures. Naturally these are spicier offerings with Dannie Richmond sparking things along—and occasionally pushing the tempo perhaps, not a unique event with this enthusiastic musician, but who

can complain when it feels good? Little provides sturdy support to anchor the more capricious tendencies of his colleagues. Here the mixture is one of standards, jazz classics—including a few by the leader—and the blues. An example of the latter leads off, stalking through its churchy riffs into typically bright and percussive piano lines, underpinned by fine loose and active drumming, a bass solo and then a stimulating set of fours for the two percussion instruments.

Thus the tone and form are set for the rest of

ZAWINUL ON CHROMA POLARIS.



“After a month of ferocious traveling over land, water and sky — and 18 hard-played concerts — the Chroma™ Polaris™ has proven itself a real warhorse. It has a great keyboard feel. The tuning is amazing. (I only had to tune it twice.) It has some real usable factory presets, including an inverted keyboard preset. Very easy to program. Overall, a real fine instrument.”

RECORD REVIEWS

the performances. In fact it is the unvaried format of most of the pieces—piano solo, bass solo, and piano/drums exchange—that is the major limitation of these recordings, fortunately balanced by an equal consistency of invention from Jordan and Richmond. Perhaps a single disc might have had more impact, but choices are hard to make and I am happy to have both albums.

For myself the ballads *Embraceable You*, which becomes increasingly moody as it goes along, *Misty Thursday*, described correctly if a trifle immodestly by Jordan as "another pretty melody," and *I Cover The Waterfront* are particularly appealing. *No Problem* stands out for its perfectly defined ambiguity, sparkling descents decorate the sedate theme, but despite quotes from *It's Alright With Me* and *Blue Skies*, these skies have a deeper hue. And of the swingers that old warhorse *I'll Remember April* gets an invigorating workout as Jordan's melodic and harmonic senses find fresh paths to tread, while Little and Richmond respond like thoroughbreds. The drummer gets his head on *Tunesia* (sic) in an extended solo that breathes rather than builds, with humor without bombast.

The solo piano album was recorded in 1979 and the trio concert probably dates from November 1978, but not to worry—this music is timeless.

—terry martin



MIKE WESTBROOK

ON DUKE'S BIRTHDAY—hat Art 2012: *CHECKING IN AT HOTEL LE PRIEURE*; *ON DUKE'S BIRTHDAY 1*; *EAST STRATFORD TOO-DOO*; *ON DUKE'S BIRTHDAY 2*; *MUSIC IS* . . .

Personnel: Westbrook, piano; Dominique Pitarely, violin; Georgie Born, cello; Chris Briscoe, alto, soprano, baritone saxophone, piccolo, alto clarinet; Danilo Terenzi, trombone; Kate Westbrook, tenor horn, piccolo, bamboo flute, voice; Phil Minton, trumpet, voice; Stuart Brooks, trumpet, flugelhorn; Brian Godding, electric guitar; Steve Cook, electric bass; Tony Marsh, drums.

★ ★ ★

On Duke's Birthday is an hour-plus suite commissioned by two French festival organizations to mark the 10th anniversary of Duke Ellington's

death. British composer Mike Westbrook wisely avoids ducal trademarks, concentrating instead on painstaking development of chameleon-like motifs. He also declines to significantly deviate from his established practices—a lyricism soaked in honey and garlic, a penchant for punchy brass lines, and a well-tempered use of big band bombast—even to the extent that he bases the two versions of the title piece and *East Stratford* on his 1983 composition, *After Smith's Hotel*. Instilling the ironic insight of his title into the score, Westbrook leavens bursts of bright colors with melancholic strains, finally resolved by the floating, mantra-like chant of *Music Is* . . .

Westbrook deserves the benefit of the doubt on the occasionally flaccid pacing of the materials, even a cursory survey of his large-scale works reaching back to 1969's *Marching Song* reveals him to be an incisive musical interpreter of a corpus or a literary theme, and an editorially alert conductor of his own compositions. This is a premiere performance in a festival setting that prompts such staging devices as a section-by-section entrance (indicated by audience applause) that protract the gearing-up of the otherwise pungent *Checking In*. A thoughtful studio reading would have also trimmed the few rambling solos and ensemble passages.

Still, the work has plenty of lean. Westbrook's writing extracts a wide emotional spectrum

WARNING: CONTAINS EXPLOSIVE MATERIAL!

Turn it on, crank it up and step back! All the legendary qualities of virtuosity, presence and power are in dangerously perfect balance on Cobham's latest album threat "WARNING."

Not only a powerhouse of menacing melody, relentless rhythm, and pure Cobham force. "WARNING" marks the first excursion of master drummer Billy Cobham into a world of state of the art digital recording and synthesizer technology. . . the result will blow you away.

"Warning" on GRP records, cassettes and compact discs.

GRP-A/C 1020

BILLY COBHAM WARNING

THE DIGITAL MASTER COMPANY

THE JAZZ ELECTRICS

LIST PRICE \$2295.

- Standard, wide or seven string fingerboard.
- Transparent sunburst or natural blonde finish.
- Pickup and wiring options.

B322 MODIFIED JAZZ HOLLOW ELECTRIC

BORYS GUITARS

420 PINE STREET BURLINGTON, VERMONT 05401
(802) 863-4611

from simple materials. On *East Stratford*, he moves effortlessly from piccolo-spattered guitar washes into a sinuous ballad (Danilo Terenzi and Dominique Pifarely turn in elegant solos before Chris Briscoe's baritone briefly bumps the tempo to a walk), until a chiseled piccolo/piano duet and chromatic horn voicings segue into romping double time. Westbrook also knows the value of well-placed highlights of pensive color; the strummed strings, alto clarinet, and bamboo flute lynchpin *Birthday 1*.

Westbrook, if not this work, deserves hat Art's high production standards; the pressings and the packaging are excellent.

—bill shoemaker



BUDD JOHNSON

THE OLE DUDE AND THE FUNDANCE KID—

Uptown 27.19: *AFTER FIVE*; *STREET OF DREAMS*; *CONFUSION*; *BLUE LOU*; *MORE THAN YOU KNOW*; *OLE DUDE AND THE FUNDANCE KID*.

Personnel: Johnson, tenor saxophone; Phil Woods, alto saxophone; Richard Wyands, piano; George Duvivier, bass; Bill Goodwin, drums.

★ ★ ★ ★

AND THE FOUR BRASS GIANTS—OJC-209 (Riverside 9343): *ALL MY LOVE*; *BLUE LOU*; *TRINITY RIVER BOTTOM*; *DRIFTWOOD*; *BLUES FOR LESTER YOUNG*; *THE MESSAGE (MEMORIES OF LESTER YOUNG PARTS 1 & 2)*; *DON'T BLAME ME*; *I'LL GET BY*.

Personnel: Johnson, tenor saxophone; Clark Terry, trumpet, flugelhorn; Harry Edison, trumpet; Nat Adderley, cornet; Ray Nance, trumpet, violin; Tommy Flanagan (1, 2, 7, 8), Jimmy Jones, piano; Joe Benjamin, bass; Herb Lovelle, drums.

★ ★ ★ ★ ★

Budd Johnson performs *Blue Lou*, Edgar Sampson's evergreen, on both these albums, the Riverside reissue from 1960 and the meeting with altoist Phil Woods in 1984 eight months before Johnson died. On each performance he drives with the kind of old-fashioned strength and imagination of tenor playing that he helped establish while a bandsman with Earl Hines and Billy Eckstine. These recordings display two aspects of Budd the team player: he arranged the Riverside date, but you'd almost never know he was its leader; with Woods as a sparring partner Budd is teaching the wisdom of reserve and history.

These seem to be Budd Johnson's first and last albums as a leader. Johnson remained an evergreen who witnessed stylistic changes

from the inside, having begun as a young teen in the early 1920s with bandleader George E. Lee. Except for Coleman Hawkins, no other tenor saxophonist walked the serendipitous paths of jazz innovation for so long, in Budd's case from Kansas City through bebop orchestras he wrote for, through r&b to Gil Evans. Until the days of the JPJ Quartet from 1969 on Budd Johnson was a musician's musician and never a public figure.

The Riverside album was producer Cannonball Adderley's noble attempt to rectify the situa-

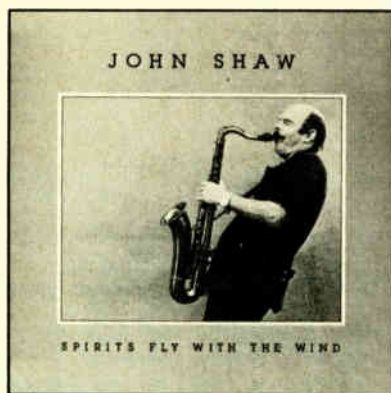
tion of one then asking "Who is this 49-year-old Budd Johnson?" The project was musically thoroughly satisfying and critically acclaimed. Johnson chose four trumpeters whom I've always felt share a stylistic kinship of strutting wit, puckish hipness, and insinuating expression. Johnson scored a coup getting them together and highlighting their sassy individuality. *Trinity River Bottom*, and the two dedications to Prez, *Blues For Lester* and *The Message*, offer the best opportunities for tandem comparisons: Nance's playful sophistication;

COREA ON CHROMA POLARIS.



“The Polaris™ produces such a wide range of sound for such a portable synthesizer. It's got the richness and warmth of an analog synth with a digital sequencer as well.” It's no wonder Chick Corea is featuring the Polaris on his current tour with the new Chick Corea Elektric Band. Because it takes a great instrument to speak for a great artist.

RECORD REVIEWS



NEWLY RELEASED!
AISHA RECORDS PRESENTS

JOHN SHAW "SPIRITS FLY WITH THE WIND"

Produced by
John Shaw/Kurt Ranno

With Special Friends

- Don Friedman • Candido
- Chip White • Bill Bickford
- David Schnitter • Calvin Hill

AISHA RECORDS INC.

- Box 1021, Christian, St. Croix, U.S. V.I. 00820
- Box 643 Bronxville, NY 10708

**KIM STONE of
SPYRO GYRA**
plays
The
**VERTICAL
BASS®**

The first bass of its kind designed to play like an acoustic bass. The Vertical Bass features Spruce Spring Bars (Patent Pending) which allow the bridge and strings to vibrate as freely as they do on a double bass, so it feels and plays like one. Other features include: Maple neck and ebony fingerboard — Fully adjustable string length and height — Magnetic and piezo-electric pick-ups — Custom color-lacquer finish — Lightweight and compact size. Write The Bass Shop Inc., 95 Van Dam St., New York, New York 10013, or call (212) 989-2517, in Los Angeles (213) 470-3437. Dealer inquiries welcome.

Photo by Cenicola

CRITICS' CHOICE

Art Lange

NEW RELEASE: Grant Green, *Born To Be Blue* (Blue Note). Newly liberated from the vaults, this '62 session is notable for the guitarist's stinging solos and the underappreciated Ike Quebec's moody tenor.

OLD FAVORITE: Buddy Guy, *Stone Crazy* (Alligator). More guitar per bar than any other bluesman; Stevie Ray Vaughan fans should pick up on this showcase of serious chops and baaad attitude.

RARA AVIS: Sonny Rollins, *In Stockholm 1959* (Dragon). Slow to reach our shores but worth the wait. The saxophone colossus sings surrealistic, tenacious tenor in an all-stops-out trio.

SCENE: As part of the Saratoga Springs-Kool/NYC extravaganza, sax master Jackie McLean sounded in fine fettle. Given the renewed interest that a swell of reissues has spawned, it's time to start touring again, Jackie.

Michael Bourne

NEW RELEASE: Manhattan Transfer, *Vocalese* (Atlantic). Definitive jazz singing (some bop, some swing, some crooning) with Dizzy, the Basie band, the Four Freshmen, Bobby McFerrin's *Night In Tunisia*—and the Godfather of Vocalese, Jon Hendricks.

OLD FAVORITE: Lambert, Hendricks & Ross, *The Swingers* (Charly). A reissued Pacific Jazz session, with Annie singing Horace and Wardell, Dave singing Miles and then some, Jon singing Bird and Sonny, and three Randy Weston tunes—all joined by Zoot.

RARA AVIS: The Grand Kabuki, Japan's classical theater, for three nights at NYC's Metropolitan Opera. The scenery and costumes are spectacular, the music and dance serene (and sometimes weird), the plays from highest tragedy to lowest comedy, with vengeful ghosts and a giant spider.

SCENE: Sonny Rollins solo in the Museum of Modern Art's sculpture garden. Lachaise's *Standing Woman*, black and naked with hands on hips, looked down as if to say "Show me something, Sonny!"—and he did!

Owen Cordle

NEW RELEASE: McCoy Tyner, *Just Feelin'* (Palo Alto). The stormy pianist finally delivers on his legend as Trane's keyboard man during the '60s in this awesome date with his current trio.

OLD FAVORITE: Art Pepper, *The Trip* (Contemporary). Nobody can play "down" like the late alto saxophonist, and the melancholy groove on this quartet album from '76 clears your soul when nothing else will.

RARA AVIS: Walt Dickerson, *To My Queen* (New Jazz). The Coltrane of the vibes in a moody avant garde quartet set from '63.

SCENE: Mickey Tucker's N.C. homecoming at the Jazz Mill in Carrboro, a high-flying affair with Junior Cook's tenor, Andrew McCloud III's bass, and Eddie Gladden's drums.

THE "SUPER POWER" CHAMBERS
—SILVERITE METAL

—PREFERRED BY TOP PLAYERS AROUND THE WORLD—

"SUPER POWER CHAMBER"
SAX MOUTHPIECES
by **DUKOFF**

- THE SUPER SOUND OF "SILVERITE" METAL
- THE BIGGEST, RICHEST SOUND EVER
- 250% MORE OF EVERYTHING YOU'VE EVER WANTED
- ENHANCES YOUR FLEXIBILITY AND CREATIVITY
- EVEN REGISTERS FROM TOP TO BOTTOM
- FLAWLESS INTONATION
- SUPER RESPONSIVE FACINGS
- FASTER TECHNIQUE AND EASIER BLOWING
- SENSATIONAL HARMONICS (ALTISSIMO)
- RICH AND LUSH SUB TONES
- WITH CAP AND LIGATURE

**YOU'VE
MADE US**

1

SEE YOUR LOCAL DEALER
OR ORDER DIRECT
BOBBY DUKOFF MOUTHPIECES
P.O. BOX 561002, KENDALL, FL 33156
(305) 255-3967
WORLDWIDE INQUIRIES INVITED

ALTO & TENOR AVAILABLE IN SOLID STERLING SILVER

Nat's hip fat sound; Sweets' cat yowls; and Terry's signifying. *Driftwood* features Nance's melancholy violin and both Ellington and classical composer Edward MacDowell would have enjoyed its tone poem qualities. And the violin indeed enhances Budd's score for *Don't Blame Me*, which on the whole enters uncharted waters of conventional arranging without at all being pretentious. Other charts like *All My Love* and *I'll Get By* are pungent with spare writing.

With Woods, Budd Johnson was remarkably his steady self and, despite having slowed down his lifestyle for health reasons, pulled no punches. Woods however appears obtrusive and busy, qualities that might not appear as blatant with a less laidback stylist. Budd's lovely opening to *More Than You Know* and his chorus seem abruptly interrupted. *Street Of Dreams* is the finest of the two ballads. Otherwise, Budd's slightly Monkish waltz, *Confusion*, features interplay and anticipation between the horns.

Budd Johnson came of age when soloists made the best of the eight measures their leaders bestowed on them, so what may be viewed as high caliber but reticent musicianship is really the wisdom of that musician knowing how to pace himself and give it all in the short space of demand. Such was the career of this remarkable man, and the lessons he leaves for us in these two albums.

—ron welburn



SAHEB SARBIB

JANCIN' AT JAZZMANIA—Jazzmania 50325: *IN WALKED BUD; LADY DAY; SONG FOR RASHIED; CONJUNCTIONS; CELEBRATION; B. FIELDS.*

Personnel: Sarbib, bass; Mark Whitecage, alto saxophone; Booker T, tenor saxophone; Mel Ellison, soprano saxophone; Donald Smith, piano; John Betsch, drums.

★ ★ ★ ★

IT COULDN'T HAPPEN WITHOUT YOU—Soul Note 1098: *CONJUNCTIONS; IT COULDN'T HAPPEN WITHOUT YOU; WATCHMACALLIT; YOU DON'T KNOW WHAT LOVE IS; EAST 11TH STREET; SASA'S GROOVE; CRESCENT.*

Personnel: Sarbib, bass; Joe Ford, alto, soprano saxophone; Joe Lovano (cuts 2, 4, 5-7), Pete Chavez (1, 3), tenor saxophone; Kirk Lightsey, piano; Rashied Ali, drums.

★ ★ ★ ★

If you haven't already done so, please welcome Saheb Sarbib, a 40-year-old bassist whose background is somewhat mysterious

(North Africa to France to New York to western Massachusetts?) but whose prowess as a composer, arranger, bandleader, and soloist are not the least in doubt. Sarbib has several hard-to-find European albums out on Palm, Marge, and Alvarado; three on Cadence (you may have heard about his ferocious Multinational Big Band); but this is his first for Jazzmania and second as a leader for Soul Note. A raucous, loose-jointed, and fiercely melodic writer with roots in Mingus, Rahsaan Roland Kirk, Monk, and Coltrane, Sarbib has

assembled two groups here that feature the wide-open swing, surprise punctuation, jaunty counter-riffs, and nitty-gritty saxophone sonorities (no brass) of Mingus' workshop bands.

The recorded-live sextet album, *Jancin' At Jazzmania*, performed with dancers, is the more pleasantly raggedy-edged and wild-eyed of the two, with drummer John Betsch cutting a wide, dotted-eighth, and sometimes comic berth, and Donald Smith swinging on splashy "outside" piano. On Monk's happy-go-

TWO YEAR WARRANTY ON CHROMA POLARIS.



One great feature of the Chroma™ Polaris™ that you won't find on any other synthesizer in the world is its two year limited warranty. It's a warranty that no other manufacturer can match. This warranty is extended to the original owner and is good from the date of purchase. So if your Polaris should develop problems resulting from normal use during the first two years, we'll pay for the parts and labor on repairs. And we're also extending this offer to the original owner of any Polaris, regardless of when the Polaris was purchased. So besides getting a great synthesizer, you'll also get our promise that it will stay a great synthesizer.

RECORD REVIEWS



HAT HUT RECORDS PRESENTS STEVE LACY NINE FUTURITIES

ORIGINAL CAST ALBUM
Music: Steve Lacy - Words: Robert Creeley
Premiered November 1984 at
Festival de Lille/France
on hat ART 2022 (2 LP's) DIGITAL/DMM

MAIL ORDER SOURCES:
NMDS, 500 Broadway, NYC 10012
North Country Distribution,
Cadence Bldg, REDWOOD N.Y. 13679
Wayside Music, Box 6517,
WHEATON, MARYLAND 20906

© 1985 STEINBERGER SOUND
Pat. No. 4,192,213
INTL. PATS. PEND.

lucky *In Walked Bud*, Sarbib takes the lead on bass the first time out, letting all the world hear from the outset his fat, pleasantly dry sound, unflinching sense of phrase and nonchalant authority. When he solos on the swinging *Song For Rashied*, his storytelling skill and imagination come through as well. Altoist Mark Whitecage delivers a fatbacked, bittersweet solo on Sarbib's beautiful ballad *Lady Day*, and a fluid, swift outing on the rousing flamenco cut for Archie Shepp, *B. Fields*.

Sarbib is a fine writer. He showcases five originals on each release. His prankish *Conjunctions* (dedicated to Monk) receives equally attractive treatments on each record—a slapstick, three-saxophone delivery on the Jazzmania release and a more polished, po-

liten reading on Soul Note, a generally fuller-sounding and tidier studio album guided by Rashied Ali's even, stern fire. The title track is a joyous waltz; *East 11th Street* is a Rahsaan Roland Kirk-style telegram that takes flight. Joe Lovano's fluid, brilliant moves and sweet tenor saxophone tone on *Sasa's Groove* firmly consolidate him as a personal favorite. John Coltrane's *Crescent* features a sad, sweet, and delicious saxophone ensemble sound. Likewise, *You Don't Know What Love Is* shimmers with Coltrane tranquility. If you have to choose between these two albums, *Jancin'* is the most exciting, ensemble-wise; for soloing, Lovano tips the balance toward *It Couldn't Happen Without You*.

—paul de Barros

NEW RELEASES

(Record Companies: For listing in the monthly New Releases column, send two copies of each new release to Art Lange, db, 222 W. Adams, Chicago, IL 60606.)

BLUE NOTE

Various Artists, four-LP set (also available in separate single volumes) chronicling the "One Night With Blue Note" concert (see db, Caught, May '85), PRESERVED. **Bud Powell**, previously unreleased tracks from various Powell and Dexter Gordon LPs, 1949-63, ALTERNATE TAKES. **Stanley Turrentine**, '61 quintet session newly released, with Grant Green & Tommy Flanagan, z.t.'s BLUES. **Fredie Hubbard**, '62 quintet w/ Wayne Shorter, Philly Joe Jones, previously available only in a two-fer, HERE TO STAY. **Hank Mobley**, quartet date from '61 featuring fellow Miles alumni, ANOTHER WORKOUT. **Grant Green**, guitarist fronts a '62 unreleased quintet w/ Ike Quebec and Sonny Clark, BORN TO BE BLUE.

CONCORD JAZZ

Frank Foster/Frank Wess, pair of ex-Basie reedmen continue their '50s collaboration in an '84 quintet, FRANKLY SPEAKING. **Mary Feltig**, maiden voyage as a group leader for the saxist, IN GOOD COMPANY. **Peter Sprague**, West Coast guitarist with electric and acoustic conceptions, NA PALI COAST. **Flora Purim/Airto**, Brazilian jazz-fusion w/ guests David Sanborn and Joe Farrell among others, HUMBLE PEOPLE. **Jorge Dalto**, Caribbean keyboardist and his Interamerican Band offer a variety of latin lilt, URBAN OASIS.

PAUSA

Ashley Alexander, double-bone blower/leader lends his big band to the comps/arrangements of Frank Mantooth, POWER SLIDE. **Steve Narahara**, guitarist and electric cohorts in all-original program, ODYSSEY. **Judy Roberts**, pianist/songstress performs popular and jazzier styles, YOU ARE THERE.

BLACK SAINT/SOUL NOTE

Oliver Lake, reed romper jumps back with a strong avant-jazz quintet, EXPANDABLE LANGUAGE. **John Stubblefield**, long underrated saxist fronts his own straightahead quintet, CONFESSIN'. **Muhal Richard Abrams**, new music patriarch presents an octet offering varied and stunning sounds, VIEW FROM WITHIN. **Charli Persip**, drummer and his second version of the big blasting Superband burns through six charts, IN CASE YOU MISSED IT. **Ellen Christi/Menage**, Christi and fellow vocalist Lisa Sokolov trade licks in extended pieces, LIVE AT IRVING PLAZA. **Frank Lowe**, tenacious tenorman fronts a reconstituted Blue Note lineup for fiery times, DECISION IN PARADISE. **Borah Bergman**, un-categorizable pianist projects a new slant on his personal music, UPSIDE DOWN VISIONS.

RED

Steve Grossman, high energy saxophone stampedes through seven standards and an original, WAY OUT EAST. **Bob Berg**, Miles' current saxist plus an Italian rhythm team in a live '82 date, STEPPIN'. **Franco D'Andrea**, multi-stylistic Italian pianist joins compatriot Tino Tracanna's reeds with Americans Mark Helias and Barry Altschul's rhythm, NO IDEA OF TIME.

PHONASTIC/DAGON

Count Basie, more material from live '58 dates featuring classic sidemen and Joe Williams vocals, COUNT ON THE COAST VOL. 2. **Bengt Hallberg**, Swedish pianist and companions journey to the States to play with Jimmy Knepper, Tom Harrell, Jerry Dodgion, and others, IN NEW YORK. **Georg Riedel**, Swedish bassist of renown plays and pens charts for sextet and septet, KIRBITZ. **Lars Sjösten**, Swedish octet plus guest Lee Konitz plays the music of Lars Gullin, DEDICATED TO LEE. **Lars Gullin**, legendary Swedish saxist's '53 live and studio sessions, RARE

AND UNISSUED RECORDINGS VOL. 2. **Thore Swanerud**, Stockholm vet caresses the ivories behind James Moody, Putte Wickman, Bernt Rosengren, and others, MORE THAN YOU KNOW. **Sonny Rollins**, rare, uncovered trio sides from a Stockholm studio, circa 1959, ST. THOMAS. **Mwendo Dawa**, eclectic Scandinavian quartet caught live in '83 AT THE NORTH-SEA JAZZ FESTIVAL.

FLYING FISH

Sukay, traditional music of the Andes performed by acoustic trio, SOCAVON. **Evan & Guy Carawan**, father and son team up to play Appalachian and Irish tunes on a variety of instruments, primarily HAMMER DULCIMER MUSIC. **Magical Strings**, Philip and Pam Boulding soothe the spirit with harp and hammer dulcimer, ABOVE THE TOWER. **Tom Paxton**, topical, trenchant songwriter with a dozen newly cast compositions, BULLETIN.

ARHOOLIE

Clifton Chenier, father of the zydeco revival and his party-hearty band, LIVE AT THE SAN FRANCISCO BLUES FESTIVAL. **Howard Armstrong**, black string band/folk/blues artist and friends perform for the film soundtrack to LOUIE BLUIE. **Various Artists**, Vol. 24 in the ongoing series of border music surveys styles from '35-66, THE TEXAS-MEXICAN CONJUNTO. **Preston Frank/Ambrose Sam**, two sides of zydeco, samples of newer mixtures and older originals, ZYDECO VOL. 2.

LEO

Ganelin Trio, '81 live in Leningrad recital featuring a sidelong suite and a couple of surprising standards, BALTIC TRIANGLE. **Harry Tavltian**, pianist/composer rearranges Romanian and Armenian material plus originals from '80 and '82, HORIZONS. **Jiří Durman/Miroslav Posejpal/Miroslav Kodym**, three multi-instrumentalists create a free-flowing environment, HIDDEN VOICES.

DISCOVERY/TREND

Gerald Wilson, digital waxing of the maestro's Orchestra of the '80s, CALAFIA. **June Christy**, Pete Rugolo-arranged standards from the mid-'50s surround the ex-Kenton vocalist, THE MISTY MISS CHRISTY. **Lorez Alexandria**, '84 continuation of the song stylist's survey of Johnny Mercer songs, TANGERINE.

INDEPENDENTS

Arnett Cobb, tough Texas tenor with a hefty tone, backed by bluesy rhythm team (Junior Mance, George Duvivier, Panama Francis), from Bee Hive Records, KEEP ON PUSHIN'. **Bud Shank**, cool school'er with a hot hand in a '56 quartet, from Bainbridge Records, LIVE AT THE

HAIG. **Abe Most**, swing vet hoists his licorice stick in a classy quartet (Hank Jones, Monty Budwig, Jake Hanna), from Camard Records, SWING LOW SWEET CLARINET. **Ed Saindon**, vibist romps on the bars fronting a quintet, from World Mallets Records, DIFFERENT STROKES. **Paul Yonemura**, drummer premieres a young quartet, from Jazz Mind Records, FIRST FLIGHT HOME. **Mel Tormé**,

previously unissued '56-62 sides with Marty Paich's Dek-tette and Shorty Rogers' Giants, from Stash Records, 'ROUND MIDNIGHT. **Mabel Mercer**, singer's singer graces a baker's dozen classics, from Atlantic Records, SINGS COLE PORTER.

Nathan Page, guitarist and vocalist Ronnie Wells in a program of Ducal favorites, from

CONTINUED ON PAGE 46

SAVE ON CHROMA POLARIS.



Another great feature of the Polaris™ is its price. For a limited time, participating dealers are offering this extraordinary instrument for just \$1,495. For your free information packet on the Polaris, write to us at Fender Musical Instruments, 1130 Columbia Street, Brea, CA 92621. Or to find your nearest Polaris dealer, call us at (714) 990-0909. Then you can play the Chroma™ Polaris™ and discover for yourself what everyone's talking about.

© 1985 Fender

RECORD REVIEWS

Hugo's Music, A PAGE OF ELLINGTON. **Calvin Keys**, collection of mostly originals from the guitarist and friends, from Olive Branch Records, FULL COURT PRESS. **Ahmad Mansour**, mixed bag of hard-drivers and ballads from the guitarist's quartet, IS REALLY THIS IT? **Marcus Wise/Dean Magraw**, tabla/acoustic guitar duo surveys several soundscapes, from Red House Records, WISE/MAGRAW. **Black Sun Ensemble**, a variety of acoustic and electric settings for guitar, bass, and drums, from Pyknotic Records, BLACK SUN ENSEMBLE. **Marc Santemma**, 10 experimental guitar avenues recorded on home cassette, proceeds going to USA for Africa, from Ozzerza Records, BREEZE BLUR.

Pauline Oliveros, new music composer turns her attention to accordions and related instrument sounds, from Lovely Music, THE WANDERER. **Joel Chadabe**, computer-generated sounds alone and with voice, from Lovely Music, SETTINGS FOR SPIRITUALS/SOLO. **Ron Kulvilia**, compositions for manipulated electric piano, Casio keyboard and home-made electronics, and other things, from

Lovely Music, FIDELITY. **Mikel Rouse**, composer leads his eight-piece Broken Consort in seven environmentally minded pieces, from Club Soda Music, A WALK IN THE WOODS. **Narada Burton Greene**, four pieces for harpsichord, piano, prepared piano, percussion, and voice, including a traditional Turkish folk tune, from Button Nose Records, ZEPHYR. **East-West Trio**, Narada Burton Greene's piano, plus Glenn Hahn's percussion, and Jamaluddin Bhartiya's sitar offer raga variations, from Button Nose Records, THE VIENNA CONCERT. **Jim Walker/Mike Garson**, two classical-jazz influenced musicians pair up for sensitive mood pieces, from Reference Records, REFLECTIONS.

Fowler Bros.' Airpocket, eight-piece multi-styled band sails through a variety of changes, from Fossil Records, HUNTER. **Affirmation**, electric sextet harmonizes synths, electric viola, and guitar plus rhythm, from Rhombus Records, IDENTITY CRISIS. **Generation Band**, Victor Feldman's electric band adds Tom Scott's needs to the mix, from TBA Records, HIGH VISIBILITY. **Kenny Pore**, song-

writer's music interpreted by Pat Coil's keyboards and like-minded cohorts, from Passport Records, YOU DON'T KNOW ME. **Andre Caporaso**, first-time fusioner fronts a flock of friends from the Windy City, from Blue Room Records, COLLAGE. **Vin Mitchell**, and five other guitarists (plus bass/drums) create Guitar Madness, from Blue Crescent Records, POUNCE. **Ric Swanson**, drummer's concepts create seven septet pieces, from American Gramophone Records, URBAN SURRENDER. **Phil Mattson/P.M. Singers**, keyboard arranged standards and waiters for six vocalists, from Dark Orchid Records, NIGHT IN THE CITY. **db**

MAIL ORDER SOURCES

If your local record store doesn't carry these records, try writing NMDS, 500 Broadway, NYC 10012; Daybreak Express Records, POB 250 Van Brunt Station, Brooklyn, NY 11215; Roundup Records, POB 154, N. Cambridge, MA 02140; or North Country Records, Cadence Bldg., Redwood, NY 13679.

JAZZ PLAY-A-LONG SETS

by Jamey Aebersold

ENDORSED BY THE PROS!

new!

FOR ALL INSTRUMENTS

18 of Wayne's best-known songs. Played by Ron Carter, Kenny Barron & Adam Nussbaum

FOOTPRINTS
WITCH HUNT
E.S.P.
INFANT EYES
NEFLIRITTI
JUJU
MIYAKO
and more . . .



BOOK & 2 RECORD SET

VOL. 33—\$13.95

new!

FOR VOCALISTS & INSTRUMENTALISTS!



BOOK & 2-RECORD SET

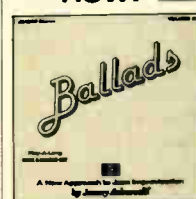
18 favorite standards from the cream of the golden age of songwriting. Includes transposed parts, chords and lyrics. Rhythm section is Hal Galper-piano, Steve Gilmore bass and Bill Goodwin drums.

JUST FRIENDS
ON GREEN DOLPHIN STREET
OVER THE RAINBOW
STOMPIN' AT THE SAVOY
LAURA
BLUE MOON
and 12 more!

VOL. 34—\$13.95

new!

FOR VOCALISTS & INSTRUMENTALISTS!



BOOK & RECORD SET

Eight soulful ballads played by a great rhythm section . . . Hal Galper-piano, Steve Gilmore bass and Bill Goodwin drums. Transposed parts complete with melody, chords and lyrics! Includes:

LOVER MAN
YOU DON'T KNOW WHAT LOVE IS
SKYLARK
YOU'VE CHANGED
SOUL EYES
CHELSEA BRIDGE
LUSH LIFE
BALLAD BLUES

VOL. 32—\$9.95

\$9.95 per set (LP & Book) unless indicated.

- VOLUME 1—"A NEW APPROACH"** Beg./Int. level. Chapters on melody, modes, Blues scale, Pentatonic scale use, ear training, articulation, blues melodies, chromaticism, etc. Required scales and chord tones written in each measure. Blues in F and Bb, Dorian minor tracks, cadences, cycle of Dom. 7ths, II/V7's, 24-measure song . . . transposed parts too. . . . **\$9.95**
- VOL. 1 "A New Approach" & VOL. 21 "Gettin' It Together"** will get you started on the right track! . . . **\$21.90**
- VOLUME 24 MAJOR & MINOR**—for ALL Instrumentalists & Vocalists. Contains Book, 2 stereo LP's, and a special 7" EP demonstration record featuring J. Aebersold playing sax. Set covers ALL Major & Minor keys at comfortable tempos—30 extended tracks to practice with. Transposed parts. This set is designed to help you gain confidence regardless of your ability. Use for warming up—pick a different key each day. Piano, bass, drums rhy. section. . . . **PRICE \$11.95**
- VOLUME 21 "GETTIN' IT TOGETHER"** For all musicians regardless of ability and for jazz players in particular. Use for daily warm-ups, scale/chord practice, etc. Don't overlook this disciplined comprehensive (but exciting) method of practicing or improvising in all keys: Major, minor, Dom. 7th, Lydian, Sus. 4, Half-dim., Mel/Har. minor & Blues Bb and F. "get your chops together" 2-LP Set **\$11.95**
- VOLUME 2 "NOTHIN' BUT BLUES"**—Beg./Int. level. 11 different Blues in various keys and tempos. This volume is truly fun to play with. Rhythm section on LP grooves! Scales and chord tones are written with transposed parts and melodies. . . . **\$9.95**
- VOLUME 3 "THE II/V7/1 PROGRESSION"**—Int. level. Probably the most important musical sequence in modern jazz. A must for all jazz players! Supplement includes 11 pages of II/V7/1 exercises to be applied with LP 8 tracks to improvise with and practice in all keys. . . . **\$9.95**
- VOLUME 4 "MOVIN' ON"**—Int./Adv. level. A challenging collection of Aebersold & Dan Haerle tunes. Book contains melodies and needed scales/chords for all instruments. . . . **\$9.95**
- VOLUME 5 "TIME TO PLAY MUSIC"**—Int. level. Similar to Vol. 4 except the songs are much easier. *Modal Voyage, Killer Pete, Groovitis*, etc. Next logical Vol. after Vol. 3. Lots of variety. **\$9.95**
- VOLUME 6 "ALL BIRD"**—Adv. level. 10 songs written by Charlie Parker. Ron Carter, bass; Kenny Barron, piano; Ben Riley on drums. Record has excellent Bebop feel! Best way to learn these famous tunes. . . . **\$9.95**

- VOLUME 7 "MILES DAVIS"**—Int./Adv. level. Eight classics by Miles Davis. Four, Dig, Solar, Tune Up, & Milestones, etc. **\$9.95**
- VOLUME 8 "SONNY ROLLINS"**—Int./Adv. level. Nine classic jazz originals written by Sonny Rollins. Contains 9 of Rollins' most famous tunes, in their original keys. . . . **\$9.95**
- VOLUME 9 "WOODY SHAW"**—Int./Adv. level. Eight jazz originals written by Woody Shaw. *Little Red's Fantasy, Blues for Wood, Moontrane, Tomorrow's Destiny, Beyond All Limits*, etc. . . . **\$9.95**
- VOLUME 10 "DAVID BAKER"**—Int./Adv. level. Eight beautiful originals by David Baker. One of the most prolific composers in jazz today. Tunes offer a wide variety of styles and tempos. . . . **\$9.95**
- VOLUME 11 "HERBIE Hancock"**—Beg./Int. level. Eight of Herbie's greatest songs. *Maiden Voyage, Cantaloupe Island, Watermelon Man, Dolphin Dance, Jessica*, etc. . . . **\$9.95**
- VOLUME 12 "DUKE ELLINGTON"**—Int. level. Nine all time favorites. *Satin Doll, Perdido, Solitude, Prelude to A Kiss, Sophisticated Lady, Mood Indigo, I Let A Song Go Out of My Heart, In A Sentimental Mood, "A" Train*. . . . **\$9.95**
- VOLUME 13 "CANNONBALL ADDERLEY"**—Eight songs made famous by Cannonball: *Work Song, Del Sasser, Unit 7, Jeannine, This Here, Scotch & Water, Saudade, Sack of Woe*. . . . **\$9.95**
- VOLUME 14 "BENNY GOLSON"**—Int./Adv. level. *Killer Joe, Along Came Betty, Are You Real, Whisper Not, I Remember Clifford, Stablemates, Blues March and Ease Away Walk*. . . . **\$9.95**
- VOLUME 15 "PAYIN' DUES"**—Int./Adv. level. Nine familiar chord progressions every dues-paying jazz great has played . . . part and parcel of the jazz repertoire. Based on standards! . . . **\$9.95**
- VOLUME 16 "TURNAROUNDS, CYCLES & II/V7'S"**—Int./Adv. level. A 2-record set continuation of Vol. 3, but much more in depth. Covers all keys, most playing situations and common harmonic formulae. Includes *Joy Spring*. . . . **\$12.95**
- VOLUME 17 "HORACE SILVER"**—Eight songs. *Song for My Father, The Preacher, Sister Sadie, Jody Grind, Peace, Nutville, Silver's Serenade, Gregory is Here*. Rhythm set. same as Vol. 18. . . . **\$9.95**
- VOLUME 18 "HORACE SILVER"**—Int./Adv. level. Eight songs. *Strollin', Room 608, Nica's Dream, Mayreh, Ecaroh, Etc.* R. Carter, K. Barron, Al Foster. . . . **\$9.95**
- VOLUME 19 "DAVID LIEBMAN"**—Int. level. *Brite Piece, Lookout Farm, Slumber, Oasis* and others. Rhythm section: Richard Bierach, Frank Tusa, Al Foster. . . . **\$9.95**
- VOLUME 20 "JIMMY RANEY"**—Int. Level . . . **\$9.95** Contains special EP recording of Jimmy playing transcribed solos. Chord progressions to ten standards. Great bebop study.

- VOL. 22—STANDARDS** 13 songs, 2 LP's. Long awaited set of standards for all instruments. Set includes these songs: *Easy Living, I Remember You, If I Should Lose You, Lover (2 versions), My Ideal, My Old Flame, Soon, The Nearness of You, Stella by Starlight, Tangerine, Out of Nowhere, Wives & Lovers, & It Could Happen To You*. Rhythm section is Dan Haerle, Ed Soph & Todd Coolman. Lyrics included! . . . (Book & 2 LP's) **\$12.95**
- VOLUME 23—ONE DOZEN STANDARDS**. Lyrics and melodies transposed for all instruments. *Angel Eyes, But Beautiful, Everything Happens To Me, Here's That Rainy Day, I Should Care, Imagination, Like Someone In Love, Polka Dots and Moonbeams, Violets For Your Furs, Will You Still Be Mine, You Say You Care, and Personality*. Rhythm section is Michael Weiss, piano; John Goldsby, bass; J. Higgins, drums. . . . (Book & 2 LP's) **\$12.95**
- VOLUME 25—17 ALL-TIME STANDARDS**. Lyrics and melodies transposed for all instruments. *Summertime, Speak Low, September Song, Old Devil Moon, The Party's Over, My Funny Valentine, My Favorite Things, Love Is Here To Stay, I Love You, I Could Write a Book, I Can't Get Started, Foolish Heart, Come Rain or Come Shine, and A Foggy Day*, etc. Rhythm section is H. Galper, piano; S. Gilmore, bass; B. Goodwin, drums. . . . (Book & 2 LP's) **\$12.95**
- VOLUME 26 "THE SCALE SYLLABUS"** played by David Liebman & J. Aebersold. 2 LP's & supp. Hear soloing on ALL scales jazz players use. You too can play along. . . . **\$9.95**
- VOLUME 27 "JOHN COLTRANE"**—Mr. P.C., *Some Other Blues, Naima, Like Sonny, Spiritual, Blues Minor, Crescent, The Promise*. R. Carter, bass; H. Mabern, piano; A. Nussbaum, drums **\$10.95**
- VOLUME 28 "JOHN COLTRANE"**—Impressions (slow), Impressions (fast), *Giant Steps (slow), Giant Steps (fast), 26-2, Up Against The Wall, Dear Lord, A Love Supreme, Mr. Day, Countdown* (medium tempo). R. Carter, H. Mabern, A. Nussbaum. . . . **\$10.95**
- VOLUME 29 "JIMMY RANEY"**—Ten JAZZ DUETS. In Stereo—you can play with either channel, or both. Book & LP. . . . **\$9.95**
- VOLUME 30A & 30B RHYTHM SECTION "WORKOUT"**. Play with the pros . . . solo or comp! Valuable tips & suggestions, too. D. Haerle, Ed Soph, J. Petersen, T. Coolman. **VOL. 30A** designed for KEYBOARDS/GUITAR. **VOL. 30B** designed for BASS/DRUMS. . . . Each **\$9.95**
- VOLUME 31 "BOSSA NOVA"**—Ten favorites. Rhy. section same as Vol. 32. *Girl From Ipanema, Meditation, Desafinado, Quiet Nights Of Quiet Stars, Once I Loved, How Insensitive, Wave Little Boat, Summer Samba, Ona Note Samba*. . . . **\$9.95**

A JAZZ AEBERSOLD

JAMEY AEBERSOLD P.O. Box 1244-D NEW ALBANY, IN 47150 USA

HOW TO USE: . . . each volume includes a quality stereo record and a coordinated booklet with parts FOR ALL INSTRUMENTS. The volumes do not necessarily get progressively difficult. Popularly termed *The Most Widely Used Jazz Method On The Market!* Suggested order of study, Vol. 24, 1, 21, 2, 3, 5

NEW ITEMS

- JAZZ IN A NUTSHELL**—Bunky Green's method of theory following practice as a short cut to Jazz Improv. BRAND NEW! \$7.95
- STEVE GILMORE BASS LINES** off Vol. 34 Jam Session \$4.95
- COCKER FLASH CARDS**—156 cards, 13 chord varieties \$27.00
- GUITAR SEEDS** by J. Grassel. Theory, Tech., Practice \$12.95
- PIZZICATO FUNK**. Finger Mute Bass style for Fretted, Fretless & Acoustic \$6.95
- DAVID LIEBMAN/30 COMPOSITIONS** for piano. Melodies & chords. 80 pages. Great modern study \$10.00
- DRUMMING: "STUDIO & BIG BAND"** by Steve Houghton \$15.95
- INSTRUMENTAL JAZZ INSTRUCTION**—Kuzmich/Bash \$22.95
- TEXTBOOK FOR JAZZ IMPROV.** by R. Naroff. New edition \$15.00
- ART FARMER TRPT. SOLDS**. Trans. by Don Erjavec \$6.95
- MODERN WALKING BASS TECHNIQUE** by Mike Richmond \$10.00
- DRUMS: CUTTING THE CHARTS**. Big band bk., C. Morey \$4.95
- TRUMPET, MODERN TECHNICAL STUDIES** by Pat Harbison. First Book to incorporate all modern jazz scales into practical studies. A modern Herbert L. Clark! \$9.95
- WORLD'S GREATEST FAKE BOOK**. Songs by C. Corea, H. Hancock, M. Tjerner, W. Shorter, F. Hubbard, J. Pastorius, W. Shaw, E. Dolphy et al 80 composers—484 pages \$32.00
- LP FLEXIBILITIES** by Dr. Colin. Trpt. Tbone \$8.50
- LENNIE NIEHAUS—JAZZ CONCEPTION FOR SAX**: Basic #1, #2, \$5.00 Int. Adv. \$6.00 5 songs for Sax Section and rhythm section #1, #2 each \$12.00
- COMBO CHARTS** by the "Jazz Messengers". Write for list ea. \$10
- ADV. TECH. FOR MODERN DRUMMER** by Jim Chapin \$7.00
- A GUIDE FOR THE MODERN RHYTHM SECTION**. S. Houghton Book, record, parts \$25.00
- JAZZ TRUMPET SOLDS**—Satch, Morgan, Hubbard & more. Inc. Bios. and Analysis. 16 Solos in all. \$7.95

GUITAR BOOKS

- GUITAR ELECTRONICS**—A workbook by Don Brosnac \$13.95
- HISTORY OF THE GUITAR IN JAZZ**. 274 pages. \$17.95
- JAZZ GUITAR TECH. IN 4TH'S** by Jack Grassell \$7.00
- BARRY GALBRAITH "GUITAR IMPROV"** Book and LP play-a-long set. Volume 5 \$11.90
- BARRY GALBRAITH Vol. 3 "GUITAR COMPING"** Transcribed guitar comping & bass lines in treble clef. MIT Hinton on bass w/Barry. Bk. & LP set \$11.90
- BARRY GALBRAITH GUITAR METHODS**. #1 Logical Fingering. #2 Daily exercises. #4 BACH two-part inventions. (bk & LP). Each book \$4.95, LP is \$6.95
- JIMMY RANEY** Play-along LP, Bk Vol. 20 \$9.95
- JIMMY RANEY "Duets"** Play-along LP/Bk Vol. 29 \$9.95
- C. CHRISTIAN**—transcribed solos, concert key \$7.95
- DJANGO REINHARDT**—16 solos (great book!) \$7.95
- WES MONTGOMERY GUITAR BOOK** by Steve Khan. Improvisations & interpretations of 17 of Wes solos \$5.95
- WES MONTGOMERY JAZZ GUITAR SOLDS** off record. 22 transcribed solos \$9.95
- JAZZ GUITAR WORKBOOK**. Theory by M. Crum \$4.95
- JAZZ GUITARISTS**. Interviews with Guitar Player Mag. \$6.95
- SCALES & CHORDS FOR JAZZ/ROCK GUITAR** by Chris Wilson. Spiral bound, 172 pages \$20.00
- JAZZ STYLES & ANALYSIS** FOR GUITAR transcribed & annotated by Jack Petersen. 74 solos from 64 guitarists \$9.95

DRUM BOOKS

- JOE MORELLO**—Master Studies for drums. \$6.95
- LATIN-AMERICAN PERCUSSION** by B. Sulsbruck. Bk & 3 cass. The best book out on Latin Percussion! \$35.00
- DRUMS: DEV. AFRO-JAZZ RHY. CONCEPTS** by L. Nazzaro \$6.95
- JIM BLACKLEY'S SYNCOPATED ROLLS FOR THE MODERN DRUMMER**. Complete revised 2 volume edition \$20.00
- HI-HAT INTEGRATION** by J. Prins. Hi/Hat Independence \$6.95
- TEXTBOOK OF DRUM SET EXERCISES**. 25 charts \$3.95
- ED THIGPEN—RHYTHM ANALYSIS & BASIC COORDINATION** for DRUMS. Good primer book \$4.95
- IT'S TIME FOR BIG BAND DRUMMER**. M. Lewis/C. DeRosa \$9.50
- SYNCOPATION FOR THE MODERN DRUMMER** by Ted Reed \$4.00
- THE SOUND OF BRUSHES**. Ed Thigpen. Book & cass. \$12.95
- BASIC BEATS** for the working drummer \$3.95
- JACK DE JOHNETTE & CHARLIE PERRY—THE ART OF MODERN JAZZ DRUMMING**. Principles and techniques of drumming that are applicable to fusion and rock as well as jazz \$15.00
- BRUSHFIRE** by Willis Kirk. An innovative method for developing brush technique \$13.50
- VIBES**, Four Mallet Tech., D. Samuels #1, #2 @ \$14.95
- DIFFERENT DRUMMERS** by Billy Mintz. Exercises & solos in the style of the jazz greats! \$9.95
- DRUM WISDOM** by Bob Moses \$5.95

BASS BOOKS

- THE BASS TRADITION** by Todd Coolman. 36 transcribed solos by the masters w/biography & discography. "The Past, Present & Future." BRAND NEW! \$9.95
- STEVE GILMORE BASS LINES** off Vol. 25 LP's \$4.95
- JAZZ RIFFS FOR BASS**—Rick Laird \$5.95
- RON CARTER BASS LINES** off Vol. 15 Payin' Dues LP. \$4.95
- FUNK-E-TUDES** for Elec. Bass. Step by step approach to THUMB & POPPING style. Bk/Cass. #1, #2 @ \$9.95
- PAUL CHAMBERS**—20 Bass Solos by J. Stinnett \$10.95
- LEFT HAND GYMNASTICS FOR ELECTRIC BASS** by Scott Reed. Technique building book. #1, #2 @ \$6.95
- RON CARTER BASS LINES** off Vol. 6 record of play-a-long series, w/chord symbols. A must for bassists! \$3.95
- THE EVOLVING BASSIST** by Rufus Reid. An indispensable aid to developing a total musical concept \$17.00
- EVOLVING UPWARD**—Bass Book II by Rufus Reid—Book on thumb position for acoustic bass \$7.50
- RAY BROWN'S BASS METHOD** Spiral bound, 136 pages \$12.95
- RUFUS REID BASS LINES** transcribed off records Vol. 1 and 3 of play-a-long series. Exactly as recorded \$4.95
- HARMONICS FOR ELECTRIC BASS**, by Adam Novick \$7.95
- NO NONSENSE ELEC. BASS**. #1, #2, #3 @ \$5.95
- BIG BAND BASS** by John Clayton \$8.95
- THE IMPROVISOR'S BASS METHOD** by C. Sher. Endorsed by E. Gomez, R. Reid, etc. Transcribed lines & solos \$14.00
- BEBOP BASS** a collection of bass lines and solos \$4.95
- THE BASS LINE BOOK** by Arn Evans. Great book for constructing and performing good walking bass lines \$5.95
- "DOUBLE VISION"** Electric bass duets. Bk & cass \$9.95

JAZZ SOLOS/TRANSCRIPTIONS

- TENOR SAX SOLDS**—Hawk, Trane, Getz & more. Complete with bios. and analysis \$7.95
- MILES DAVIS**. 17 Solos in Bb key. So What, Four, Filles, All Blues, Freddie Freeloader, Budo, etc. \$10.95
- DAVID LIEBMAN SOLDS**—2 transcribed tenor solos w/cass. David is on one channel, rhy section on other. \$5.00
- CLIFFORD BROWN SOLDS** 16 solos trans. by Ken Slone \$6.95
- PHIL WOODS SAX SOLDS**. 11 transcribed solos. \$5.95
- RED RODNEY TRUMPET SOLDS** \$6.95
- C. PARKER**—14 solos C, Eb @ \$7.95
- CHARLIE PARKER OMNIBOOK** of 60 transcribed solos. Concert key, Eb, Bb ea. \$9.95
- CHARLIE PARKER SOLDS FOR Bb and C keys**. 9 solos transcribed off records w/piano accompaniment. \$4.95
- JOHN COLTRANE SOLDS** in Bb key. *Blue Train, M. Notice, Lazy Bird* & 5 others by Don Sickler \$5.95
- WOODY SHAW SOLDS** 16 solos for Bb instruments. \$6.95
- JOE HENDERSON SOLDS**. 7 original songs and transcribed solos in Bb key by Don Sickler \$5.95
- MILES DAVIS**—11 solos C, Bb @ \$7.95
- T. MONK**—8 tunes & solos (concert key) \$7.95
- BUD POWELL**—6 transcribed solos \$7.95
- 28 MODERN JAZZ TRUMPET SOLDS** transcribed by Ken Slone and edited by Jamey Aebersold. Solos are in Bb key with chord symbols. Bk #1, Bk #2 ea. \$5.95
- DIZZY GILLESPIE SOLDS** for Bb and C keys. 14 transcribed solos off records by Dizzy with piano accomp. \$6.95
- LOUIS ARMSTRONG SOLDS** in Bb key only. 20 beautiful solos by Louie exactly as on records \$4.95
- SONNY ROLLINS SOLDS**. C, Bb Each \$7.95
- BENNY GOODMAN SOLDS**. C, Bb @ \$7.95
- MILES DAVIS SOLDS** with Original Recordings! 10 solos by Miles with a LP record of Miles playing the solos. Book and LP set. Hear & see Miles' solos together! Bk/LP \$9.95
- THE JAZZ STYLE OF F. NAVARRO**—D. Baker \$9.95
- BEBOP JAZZ SOLDS** by David Baker. Correlated with J. Aebersold's play-a-long records Vol. 10 & 13. Great way to improve sight-reading and learn the language of jazz. Concert, Bb, Eb, Bass Each book \$4.95
- TROMBONE, STYLES & ANALYSIS** by David Baker. History of the trombone via trans. solos, 157 solos in bass clef off records by known trombonists \$16.50
- ALTO SAX, STYLES & ANALYSIS** by Harry Miedma and David Baker. 125 transcribed and annotated solos \$12.50

ARRANGING & COPYING

- A MUSIC NOTATION PRIMER** by G. Rosecrans. Music calligraphy, 2nd ed. \$3.95
- MODERN ARRANGING TECHNIQUES** by G. Delamont \$23.00
- "INSIDE THE SCORE"** by Ray Wright. Revealing the jazz arranging secrets of T. Jones, B. Brookmeyer & S. Nestico Book \$25 Bk & LP \$32.00
- THE JAZZ COMPOSER'S COMPANION** By Gil Goldstein. Great composing book w/interviews \$12.95
- COMPOSING FOR THE JAZZ ORCHESTRA** by Wm Russo & Reid Hyams. Textbook, workbook & cassette of examples \$16.95
- THE ART OF MUSIC COPYING** by Clinton Roemer. Copyist Bible for composer, arranger, student, teacher. Revised. \$19.95
- STANDARDIZED CHORD SYMBOL NOTATION** by C. Roemer & C. Brandt. Uniform system for musicians \$5.95
- THE PROFESSIONAL ARRANGER & COMPOSER** by Russ Garcia. Standard text for big band writing, #1, #2 @ \$14.95

JERRY COKER BOOKS

- JAZZ KEYBOARD** by Jerry Coker. For basic tech. \$6.95
- IMPROVISING JAZZ** by Jerry Coker (paperback). Excellent introduction to jazz theory \$5.95
- THE JAZZ IDIOM** by Jerry Coker (paperback). \$3.95
- PATTERNS FOR JAZZ** by Jerry Coker et al. Excellent book for daily practice. Teaches you to play in all keys and really helps develop your ear! Can be used with Vol. 2 Treble clef, Bass Clef @ \$18.00
- LISTENING TO JAZZ** by Jerry Coker. Paperback \$6.95
- A COMPLETE METHOD FOR JAZZ IMPROVISATION** by J. Coker. New book by master teacher. W/play-a-long cassette \$20.00
- DRONES FOR IMPROVISATION**. Playalong Bk/Cass. of asst. electronic drones \$14.95

PIANO BOOKS

- "K.D." 30 KENNY DORHAM** Songs for piano. \$6.95
- ANTONIO CARLOS JOBIM** Piano/Vocal book \$4.95
- BILL DOBBINS**: "Cont. Jazz Pianist" #1 #2 @ \$25.00
- MCCOY TYNER** "Inception to Now". Piano book \$9.95
- TRANSCRIBED PIANO VOICINGS** by Jamey Aebersold. FIRST OF ITS KIND. Comping to the volume 1 record! With hands, chord symbols and other markings. Learn about chords and voicings on piano \$4.95
- JAZZ KEYBOARD** by Jerry Coker. For basic tech. \$6.95
- PIANO: Practice Routines**—4th, Ext. Dom. & Aug 11ths \$5.95
- JAZZ IMPROV. FOR KEYBOARD PLAYERS** by Dan Haerle. Creating melodies—use of left hand—soloing and much more. Basic Concepts \$4.95; Inter. \$3.95; Adv. \$4.95; 3 Volumes complete Spiral bound \$14.00
- BILL EVANS** #1, 6 transcribed songs—Interplay, Time Remembered, Very Early, etc. \$4.95
- BILL EVANS** #2, 5 transcribed solos and 1 song \$4.95
- BILL EVANS** #3, 5 transcribed solos and 15 songs off records—Perril's Scope, Elsa, Peace Piece, etc. \$4.95
- BILL EVANS** #4, 4 transcribed solos for piano \$5.95
- BILL EVANS** #5, the 70's (8 songs) \$4.95
- HORACE SILVER**: 53 transcribed songs exactly as recorded by Horace—Sister Sadie, Nica's Dream, etc. \$6.95
- JAZZ/ROCK VOICINGS FOR THE CONTEMPORARY KEYBOARD PLAYER** by Dan Haerle. A must for any keyboard player who needs new voicings! \$5.95
- A STUDY IN FOURTHS** by Walter Bishop, Jr. \$4.50
- TECHNIQUES & THEORY FOR POP KEYBOARD PLAYERS** by Preston Keys. Thorough book, Int/Adv. \$7.95
- INTERPRETING POPULAR MUSIC at the KEYBOARD** by Jeri Southern. Excellent book, spiral bound \$12.00
- ART TATUM PIANO SOLDS**—23 solos by the master \$5.95
- GARY BURTON**, The Music of, 22 songs for keyboard \$7.95
- CHICK COREA**, THE ESSENTIAL. Chick's greatest songs \$8.95
- CARLA BILEY**, The Music of, 26 songs for piano \$7.95
- HORACE SILVER PIANO BOOK**. 41 songs \$9.95
- BILLY TAYLOR "Jazz Piano History"** paperback \$11.95

DAVID BAKER BOOKS

- ARRANGING & COMPOSING FOR SMALL ENSEMBLE** \$21.95
- JAZZ PEDAGOGY** by DAVID BAKER. A comprehensive method of JAZZ EDUCATION for teacher & student \$22.95
- D. BAKER'S MODERN JAZZ DUETS**, Vol. 1, Cookin', Treble Bass Vol. 2, Smokin', Treble Bass @ \$6.95
- DAVE BAKER ADVANCED EAR TRAINING BK w. Cassette** \$12.00
- J. J. JOHNSON MONOGRAPH** by David Baker. In-depth study of J. J.'s style. Transcribed solos, too. \$5.95
- JAZZ QUIZBOOK "Trivial Pursuit"** of Jazz \$2.95
- C. PARKER MONOGRAPH** by D. Baker. In depth study of "Bird" includes 4 transcriptions \$5.95
- JAZZ IMPROVISATION** by David Baker. A practical theory book aimed at performance. Comprehensive method of study for jazz players. Spiral bound. Revised edition. \$21.95
- THE JAZZ SOLDS** by David Baker. Correlated to Vol. 5 & 6 play-a-long records. Excellent sightreading. Can use with LP's. Concert, Bb, Eb, Bass ea. \$4.95
- EAR TRAINING FOR JAZZ MUSICIANS** book with 2 cassettes by D. Baker. Designed to aid hearing and recall \$22.00
- THE BLUES—HOW TO PLAY** by David Baker. Exhaustive study of the blues Treble Bass @ \$9.95
- THE BEBOP ERA** by D. Baker. Treble or Bass Vol. 1, \$8.95; Vol. 2, \$6.95 Vol. 3, \$6.95
- CONTEMPORARY PATTERNS** Treble Bass @ \$9.95

MISCELLANEOUS

- CARMINE CARUSO**—Musical calisthenics for brass \$9.95
- A TEXTBOOK FOR JAZZ IMPROVISATION**—R. Naroff. New revised/expanded edition \$15.00
- FAKE BOOKS, Contemporary**. S. Nestico, V. Feldman, L. Niehaus, B. Holman, S. Rogers, D. Grove, M. Lowe, L. Bellson. Melodies and chords Each \$6.95
- MAN'S ETERNAL QUEST** by P. Yogananda. 57 lectures \$5.95
- 12 KEYS TO JAZZ CONCEPTS** by Chuck Marohnic \$8.95
- THREE OCTAVE SCALES & CHORDS** for sax by Joe Altard \$4.95
- STUDIO RECORDING FOR MUSICIANS**. Survival manual \$14.95
- TROMBONE METHOD (Tenor)** by Buddy Baker \$8.95
- THE EDGAR CAYCE PRIMER** by Herbert B. Puryear. The wisdom of the sleeping prophet revealed. Discovering the path to Self-Transformation \$2.95
- THERE IS A RIVER**. The story of Edgar Cayce by Thomas Sugrue. The one book that has opened the door for millions of people to an awareness of the spirit within. \$2.50
- BILL WATROUS "TROMBONISMS"** by Watrous/Raph \$8.95
- THE JAZZ EXPERIENCE** by Joseph Levey \$6.95
- JAZZ STYLES** by Mark Gridley, paperback \$19.95
- LENNIE NIEHAUS—DEVELOPING JAZZ CONCEPTS**. 45 pieces, treble clef. Great sightreading \$6.95
- REPOSITORY OF SCALES & MELODIC PATTERNS** Yusef Lateef. Large spiral bound book, 270 pages with a wealth of patterns, licks & ideas \$25.00
- 67 TUNES FOR IMPROVISATION**. Originals by D. Haerle, R. Matteson & J. Petersen. Lead lines combo bks. Order by instr. C. Treble, Bb, Eb, Bass Clef Ea. \$9.95
- CASSETTES—PLAY-ALONG**. 7 cassettes aligned with above book \$35.00
- HOME RECORDING FOR MUSICIANS** by Craig Anderton. Make professional-quality recordings at home \$14.95
- BIRD LIVES** by Ross Russell, Story of Charlie Parker \$12.00
- JAZZ LISTENERS GUIDE** by J. McCalla \$10.95
- DAILY STUDIES FOR SAXOPHONE** by T. Kynaston \$5.95
- CHARLIE PARKER 2 LP ALBUMS**. Contains 30 songs, 22 of which are in the OMNIBOOK! Savoy 2201. \$11.95
- JIMMY HEATH**—31 compositions #1, #2 @ \$5.95
- CHESKY CONTEMPORARY JAZZ/ROCK PATTERNS** Treble #1; #2 @ \$5.95
- NU-ART technique exercises** treble clef bass clef @ \$4.95
- PATTERNS FOR IMPROVISATION** by Oliver Nelson. Treble clef book of 81 different patterns & songs \$8.00
- ENCYCLOPEDIA OF IMPROVISATIONAL RHYTHMS & PATTERNS**. Treble clef \$16.95 Bass clef \$15.00
- LOOKOUT FARM**—A case study of improvisation for small jazz groups. By Dave Liebman & group. Two sound sheets and transcribed solos. Excellent book! \$9.95
- THE JAZZ ENSEMBLE DIRECTOR'S MANUAL** by Rick Lawn. Very informative! Book & record \$16.00
- TAKE THE LEAD** by Stan Seckler. A basic manual for Lead Altoist in jazz band \$5.00
- NEW CONCEPTS IN LINEAR IMPROVISATION** by Ray Riker. Textbook study of scales/chords. Treble clef \$7.95
- WORKBOOK FOR NEW CONCEPTS IN LINEAR IMPROVISATION** w/ cassette practice tape. Workbook in concert key \$12.00
- AUTOBIOGRAPHY of a YOGI** by Paramahansa Yogananda. Paperback of life as it really is \$2.50
- SCALES FOR JAZZ IMPROVISATION** by Dan Haerle. 21 scales in all twelve keys in treble & bass clef \$6.95
- PENTATONIC SCALES FOR JAZZ IMPROVISATION** by Ray Riker. Study of Pentatonic scales in modern jazz with various exercises and licks. Portions of solos by Corea, Hancock, Farrell, Henderson, Jarrett, and Shorter \$8.95
- TECHNIQUE DEVELOPMENT IN FOURTHS** by Ray Riker. An advanced book of the treatment of fourths. \$7.95
- "WITCH HUNT"** LP featuring Jamey Aebersold, alto/tenor, Dan Haerle, piano; Rufus Reid, bass and Charlie Carter, drums. Chord progressions and two solos provided \$5.95
- COMBO CHARTS** by J. Aebersold, David Baker, Horace Silver, Dan Haerle & SUPERSAX. Write for catalog. \$7.95
- HOW TO CREATE JAZZ CHORD PROG** by C. Marohnic \$5.95
- SAX SOUND MIRROR** by Ploeger. Makes sound bounce back to ears. It really works \$17.00
- THE JAZZ LANGUAGE** by Dan Haerle. Outstanding new theory text for individual or group jazz study. For improvisation or composition \$8.95
- MUSIC AS THE BRIDGE** by Shirley Winston. Based on the Edgar Cayce readings \$3.95
- CIRCULAR BREATHING** for all wind players \$5.95
- FLEXIBILITY & IMPROV. PATTERNS** by Rich Matteson & Jack Petersen. Treble, Bass @ \$8.00
- RAVI SHANKAR: LEARNING INDIAN MUSIC** Bk & cass. \$29.95
- HORACE SILVER COMBO ARRANGEMENT** Trpt. Ten. & Rhy. Doodlin', The Preacher, Room 30B & Creepin' In \$10.00

Prices subject to change without notice.

FREE For list of 1000 assorted DISCOUNT jazz records write to: "DOUBLE-TIME" JAZZ... same address.

JAMEY AEBSOLD P.O. BOX 1244-D, NEW ALBANY, IN 47150 USA

FREE

CLINIC BOOK WITH EACH ORDER OF \$25 OR MORE.



"VISA" customers call Toll-Free 1-800-662-2255 PAUSE for RING and Steady Tone then dial 258. ONLY GOOD ON TOUCH-TONE PHONES \$15. Minimum

TO ORDER: Send check or money order. Postage and handling charge \$1.25 for 1 to 3 items in U.S. Free postage for 4 items or more. FOREIGN add \$3.90 for 1 Bk/LP set and \$1.30 each additional set. Foreign book rate \$1.00 for 1 Bk. and 75¢ each additional Bk. NO C.D.D. USA FUNDS ONLY. VISA & MASTERCARD welcome. MINIMUM \$15. See right hand border on ordering. Dealer inquiries welcome. SEND TO:

World Radio History

SAXOPHONISTS

TIRED OF BEING BURIED BY ELECTRIC INSTRUMENTS AND DRUMS? Do you desire more **VOLUME AND RESONANCE?** Of course you do! Up until now an increase in volume meant a decrease in the quality of sound.

INTRODUCING THE FIRST MOUTHPIECE to give you the volume you need with the quality you desire, at a price you can afford. Finally a **BALANCED SOUND** at a higher sound level.

DUE TO TREMENDOUS POPULAR DEMAND, master mouthpiece maker **DAVE GUARDALA** is now offering two tenor sax mouthpieces—a high baffle studio model and a traditional baffle larger bore model (soprano, alto and baritone coming soon) that are just like his \$500. custom-made mouthpieces [machined, (not cast) from a solid brass bar] used by top pros: **MICHAEL BRECKER, DAVE LIEBMAN, BILL EVANS, PHAROAH SANDERS, LAWRENCE FELDMAN**, etc., at a price of \$150.

You can still have a mouthpiece made any way you want for \$500., but if you like these models, \$150. is a real bargain. It is machined to the same close tolerance as the \$500. custom-made model **USING THE LATEST STATE OF ART COMPUTERIZED MACHINERY**. Dave picked the two models the pros like the most and is offering them to you for \$150.

EACH MOUTHPIECE IS PERSONALLY TESTED BY DAVE GUARDALA AND THE BAFFLES ARE HAND FINISHED.

CALL OR WRITE FOR A FREE BROCHURE

that contains detailed information about these two mouthpieces. And you will see why the mouthpiece you have been waiting for has finally arrived.

**CONTACT: Dave Guardala
NEW HORIZONS MUSIC CO.
3 Mineola Ave., Hicksville, NY 11801, USA
Phone: 516/433-3795
Worldwide inquiries invited.**

**FREE Jazz
Cassette
Catalog!**

- ★ 26 pgs. containing **OVER 2,500 Jazz titles**
- ★ Prices **LOWER** than your nearest record store
- ★ Your order processed the **SAME DAY** we receive it

Send \$1.00 to cover postage & handling to:

MUSIC BY MAIL

17 West 8 St. New York, N.Y. 10011

This Publication is available in Microform.

University Microfilms International
300 North Zeeb Road, Dept. P.R., Ann Arbor, Mi. 48106

**Make music your life!
FIVE TOWNS COLLEGE**

- Jazz Performance • Music Instrument Technology
 - Audio Recording (24-track) • Music Business
- Call (516) 783-8800 or write:
Dept. DB/2165 Seaford Ave., Seaford, N.Y. 11783

VIDEO REVIEWS

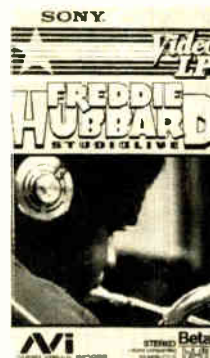
Video Brass

Louis Armstrong made the trumpet the king of jazz. That generality hasn't held true since Coleman Hawkins and Lester Young elevated the saxophone in the mid-'30s. But the trumpet is still the natural ear-grabber, the clarion. Now Wynton Marsalis has reclaimed some glamour for his instrument. As a sort of historical conduit, Marsalis' bullish rigor seems to exemplify the trumpeter and his situation. Though a natural extrovert, the trumpeter must work harder to find a personal voice than a saxophonist, with his rich well of tonal and textural diversity. A trumpeter must hit a truer note, exposed as he is by horn's purer tone. All of which makes close aural—and visual—observation of leading trumpeters particularly revealing.

Some recent videos describe the attitudes of four trumpeters toward their voice and musical stance. They're four variations on dominant musical personalities.

Freddie Hubbard: Studio Live (59 minutes, directed by Ric Trader). This "live digital" recording session reveals Hubbard as free-wheeling king and part jester, mugging through playbacks. It produced *Ride Like The Wind*, one of Hubbard's commercial records, with orchestral trimmings. The film well documents the challenge of achieving jazz expression in expensive studio time and close arrangements. "There's no room for error here," narrates Willis Conover. Yet errors and retakes happen. Producer/arranger Allyn Ferguson defers to Hubbard's every thought and whim. Even trombonist Bill Watrous' solo nods to Hubbard's characteristic flutter and smear phrases. The screen is filled with Hubbard's heroic fingers and valves. But none of this presses him to his vaunted levels of brilliance.

Eddie Gale Jazz Unit: High Tech Emergency/Silicon Valley Suite (55 minutes, directed by David Halliday). A contemporary of Hubbard, Gale is relatively obscure though he's performed with Coltrane, Sam Rivers, and on Cecil Taylor's classic *Unit Structures*. Gale has carved his own musical niche, against the grain of fashion. His stern manner and plangent sound exude purpose and resolve. This suite is a sort of aural version of *The China Syndrome* with ominously titled segments.



They range from the muscular, Taylorish anthem *MacroCircuitry* to *Fumes*, where the trumpeter evokes the gasping of living creatures. Gale and director Halliday sometimes fall into clichés of avant garde jazz, film, and performance art. But overall the music and layered visuals of the band sustain the drama well. The closing *Rainbow Space Colony* sounds not pie-in-the-sky but brave new world.

Art Ensemble of Chicago: Live At The Showcase (50 minutes, directed by William Mahin). Lester Bowie's stance is somewhere between Hubbard and Gale, a comic vanguardist who mugs through his horn. Like a modern Armstrong, Bowie reaches out to concert-goers who are perplexed by the Ensemble's Afro-American syntheses. In this video, his trumpet becomes a gleaming wand, casting cinematic arabesques in the air while Bowie snakes about. Cameras catch the Ensemble's spectacle and their "little" events, like a heel stomping on a bike horn. Yet this wasn't the ideal performance—long percussion and bass solos shortchange saxophonists Joseph Jarman and Roscoe Mitchell. But as the only complete Art Ensemble performance on video, it is significant and valuable.

Art Blakey: Jazz At The Smithsonian (58 minutes, directed by Clark and Delia Santee). Wynton Marsalis then the Messengers' 20-year-old musical director, takes the first solo

The Chicago Pro Shop
**BILL CROWDEN'S
DRUMS LTD**
&
FRANK'S DRUM SHOP

218 S. WABASH
8th FLOOR
CHICAGO, ILL. 60604
1-312-427-8480

Berg Larsen
PRECISION MOUTHPIECES

Alto, tenor, and baritone saxophones in Sheffield stainless steel or Ebonite and for clarinets and soprano saxophones in Ebonite only.

See your local dealer
or for free brochure write or call

Robert Levine, Importer
80 Blenheim Dr., Easton, PA 18042
Tel. 215/258-4246 • 201/454-0818

and commands the stage with slit-eyed concentration and the logic and resource of his solos. Marsalis comes across as a humanoid transmitting fantastic aural algebra—tonal taffy pulls, flurries down the well, precious half-valve plums. Scrutinize this most pragmatic modernist. Did he sell his soul to the devil? Maybe, but with his sly scruples, he'll steal it back. Blakey, of course, keeps the spirits and rhythms burning for the Marsalis brothers, tenor Billy Pierce, pianist Donald Brown, and bassist Charles Fambrough.

* * *

Benny Carter: Jazz At The Smithsonian (57 minutes, directed by Santee and Santee). Though also an accomplished trumpeter, Carter here beams through his sleepy eyes and his alto saxophone. This gentle master begins a solo deep inside a melody, tending to the most lyrical implications even during a medium-tempo romp through *Honeysuckle Rose*. The versatile Kenny Barron fits in Tatum-like flourishes. Bassist George Duvivier's professorial concentration produces drum-sharp rhythmic melodies, and violinist Joe Kennedy shows that somebody can still saw with the power and style of a Stuff Smith or a Joe Venuti.

Alberta Hunter: Jazz At The Smithsonian (58 minutes, directed by Santee and Santee). Thanks to Sony for capturing the late blues

singer in time. Her eyes are as bright as her huge brass earrings, her face is sharpened by sardonic wit, softened by inner warmth. She performs like a matriarch who never quite grew up, tossing off racy lines with sage-like phrasing and girlish glee. She offers first-hand anecdotes about W. C. Handy, Fletcher Henderson, and Satchmo. And she sings songs like *Without A Song* and *Nobody Knows You When You're Down And Out* as true stories of her life.

Eddie Jefferson: Live At The Showcase (50 minutes, directed by William Mahin). An even more fortuitous document of a great singer—Jefferson was shot two days after this Chicago performance. This rough-edged but vibrant video shows he swung to the end. He flies around the bandstand, his cavernous mouth emitting roller-coaster vocales in the voice of Joe Blow. He transmits the pure joy of performing and an urgency that almost rushes the songs to their end, backed by altoist Richie Cole and a crackling Chicago rhythm section of pianist John Campbell, bassist Kelly Sill, and drummer Joel Spencer.

The Jazz Life featuring Johnny Griffin (55 minutes); *The Jazz Life featuring Chico Hamilton* (53 minutes, directed by Parker Y. Bird). A pair of nights at the Village Vanguard. Griffin's tenor smokes through four extended pieces with his longtime sidemen, pianist Ronnie Matthews, bassist Ray Drummond, and drummer Kenny Washington. The perfect

contrast piece is an excellent *Monk's Dream* delivered with lean grace and perfect Monk plunks from pianist Matthews. Meanwhile, drummer Hamilton still loves to spar with guitarists. Michael Santiago and John Benthal trade and entwine solos over Spanish-sounding vamps and Hamilton's churning poly-rhythms. Kathleen Adaar rides along with wordless theme singing. It's inventive mood music in the world's best jazz dive.

Leroy Jenkins: Solo Violin (29 minutes) An odd video. Despite the stated time, I clocked this as close to 50 minutes. Jenkins stands awkwardly in front of a curtain. Edits are sloppy between his short pieces but the violinist has a strong sense of program and a soulfulness that gradually grips the heart. He goes from a four-note, mantra-like opener to abstract energy to tethered lyricism on viola.

The Jenkins video (\$39.95) is available from Rhapsody Films, 30 Charlton St., New York, NY 10014. The Eddie Jefferson and Art Ensemble tapes (\$49.95 each) are from Instructional Research Lab, Univ. of Illinois, Box 4348, Chicago, IL 60680. The Eddie Gale Unit (\$39.95) is available from Video Now Productions, 7435 Bolanger Dr., Cupertino, CA 95014. The Hubbard, Blakey, Carter, Hunter, Griffin and Hamilton tapes (\$29.95 each) are from Sony Video Software, 9 W. 57th St., New York, NY 10019. Sony also has a toll-free ordering number: 800-847-4164. —Kevin Lynch

Regal Tip®
Best Sticks in the World.
Go get 'em.

by
Calato

Send for
free
catalog:
Calato, Dept.
4501 Hyde Park Blvd.,
Niagara Falls, N.Y. 14305 (716) 285-3546

THE ONLY MAGAZINE FOR DRUMMERS ONLY

Modern Drummer. The only magazine dedicated to drums, drummers and the business of drumming. No drum professional should be without it. It keeps you up on what's happening. Who's happening. And why. Twelve months a year.

Start hitting it right now! Subscribe today.

Yes, I'd like to have my own subscription to MODERN DRUMMER

One Year 12 issues! \$22.95 Two Years 24 issues! \$41.95 Airmail add \$50* per year
USA Canada Mexico USA Canada Mexico *Payable in U.S. funds only
 \$27.95* Foreign \$46.95* Foreign

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Payment enclosed (check or M.O. please) Please bill me Visa Master Card

Account Number _____ Exp. Date _____

Return coupon to: DRUMMER PUBLICATIONS, Subscription Services, PO Box 169, Cedar Grove, New Jersey 07009

Your subscription will start with the next available issue. Please allow 6 to 8 weeks for delivery.

100339

MODERN DRUMMER MAGAZINE

BLINDFOLD TEST

1 JIMMY ROWLES. *ISFAHAN* (from *JIMMY ROWLES PLAYS DUKE ELLINGTON AND BILLY STRAYHORN*, Columbia). Rowles, piano; Billy Strayhorn, composer.

That was *Isfahan*. I couldn't tell who was playing. The chord approach was a little different; I learned the tune through Gary Burton, and quite liked the harmonic approach of it. I liked the space, like he did it somewhere in the last four bars, it was really nice.

When I first played this tune, I found that it was difficult to solo on. The changes are nice; something unexpected happens every now and then. I'd start playing lines, and then suddenly it wouldn't resolve where I'd expect, so I'd go oops! and start all over again. I think the second measure goes to a B \flat Major 7 or something, and he went from F7 to B \flat 7 on this record, and I liked it better, it flowed nicer. I like the B \flat Major 7 as well; it's unexpected, but a little hard for improvising, going to a completely different key.

I'd rate it four stars.

2 JIMMY McGRUFF. *YARDBIRD SUITE* (from *SOUL ORGAN, Quintessence*). McGriff, organ.

It's gotta be Jimmy Smith. I haven't heard that sound for a long time, but I must say, there are so many organists who have been influenced by him, sometimes I listen to the radio and say, "Oh, that must be Jimmy," and it's someone else.

Oh boy—it really swings. And I liked the bass line in the left hand. I knew it wasn't a bass pedal, because I used to play organ, it's just the left hand. Except he insisted on being in G minor instead of going to the F minor on the second half of the bridge, but I thought it was very interesting. I might use that!

That is the way I like to play organ, and I liked the ending too, especially when he changed the tone, the last note, with the draw bar. You pull everything out to get the sound out. And I loved the way he used the Leslie speaker to make the tremolo and the chorale. I think that's most important when you're playing organ.

I want to give five stars to the organist.

3 COUNT BASIE/OSCAR PETERSON. *EXACTLY LIKE YOU* (from "SATCH" AND "JOSH", Pablo). Basie, Peterson, piano; Freddie Green, guitar; Ray Brown, bass; Louie Bellson, drums.

I liked that one. I think it was Basie and Oscar. I've seen the album in record stores but never bought it; and I think that was Freddy Green on guitar.

I recognized Basie first, and then I

Makoto Ozone

By LEONARD FEATHER

Like Michel Petrucciani, Makoto Ozone is a young pianist from overseas (24 to the Frenchman's 22) who has made a swift and well-deserved impact on the American jazz scene.

His father, Minoru Ozone, is a Hammond organist and Teddy Wilson-style pianist, well known in Japan. The family lives in Kobe, where Makoto, who was originally self-taught, started out on organ at the age of four. After seeing Oscar Peterson playing solo, he switched to piano at 12 ("He completely blew me away").

When Jimmy Smith came to Japan with a group that included Illinois Jacquet, Minoru Ozone took his son backstage at a festival hall in Osaka, where the youngster, Smith, and Jacquet jammed together. Jacquet persuaded him to go to the U.S. to study.

He arrived at Berklee College in 1980. "I could hardly read music, and my English was very limited." He made rapid progress on both fronts, listened to classical music extensively, and took a class in



LAUREN DEUTSCH

Ellington-style composing. ("I knew Ellington and Basie because I was a big band lover, but until I got to Berklee I had never heard Miles Davis, never heard Coltrane.")

With one of his Berklee teachers, Gary Burton, as producer and vibraphonist, Ozone made his major label debut with an eponymous album, released last year on Columbia. This was his first Blindfold Test; he was given no information about the records played.

thought "Uh-oh, there must be two pianos in there." I couldn't tell for a minute. It sounded like Basie. I think the tune is *Exactly Like You*. Basie started on the first two A's, then Oscar came in on the bridge, then Basie came back on the last A. Then they did it backwards on the second chorus, and after that I sort of got lost.

I don't know who the bassist was. I really liked the drummer too, the brushing was very sensitive. He kept the time and didn't do anything that he didn't need to do.

I've always admired Basie's style, because I like big bands. I think big band piano playing is entirely different from the small combo thing. He just played a note wherever he needed to. I think it's something you cannot learn from a book, but only with your heart. Whether you need to put in block chords, lower or higher notes, a single note, just a little tinkle-tinkle, whatever—he just did it so perfect.

I was surprised to hear him playing the same style in a different setting, without the band. I thought it fit very well. Oscar kind of stopped playing while Basie was taking a solo for the first couple of choruses and stuff. I didn't feel like I wanted to hear more notes; it was just there. I'd rate it five.

4 THELONIOUS MONK. *Mood Indigo* (from *MONK PLAYS ELLINGTON*, Milestone). Monk, piano; Oscar Pettiford, bass; Kenny Clarke, drums.

Huh. I have no idea who that was. The tune was *Mood Indigo*. I don't know if that was the original key or not; he played it in A \flat .

The first thing I felt was that I wanted to hear more support in the left hand. Sometimes the bass sounded kind of muddy, so I couldn't quite hear his note, where he was. He did a lot of exotic lines, linear things with the left hand. I liked the intro a lot, the intervals with the left hand, the bass line.

I thought the harmony was really nice there; but in the solo, when he did that running sort of thing that seems to be his style, I wanted to hear a little more support, especially when he was in the higher range; it was sort of left alone there, the right hand.

The drummer was laidback, but I like that, like on the Basie record. I don't like it when drummers start doing their own thing and get in everybody's way.

Maybe it was because I just heard the two pianos, but on this particular tune I felt the left hand lacked something. I liked the right hand. I'd give it three stars.

db

Discover How Well You Can Play!

Amaze Yourself with Homespun Tapes

Now in our 18th year with over 300 great instrumental instruction tapes.

David Cohen



Blues/Rock Piano

If you've been wanting to get into **blues, barrelhouse, boogie woogie, or rock piano**, then these six tapes are designed for you. Even a **complete beginner** will be rocking before the first lesson is over! Starting with fairly simple rhythm patterns, David Cohen systematically builds **strength and agility**, first in the right hand, then in the left, until before long you're **pounding out a solid rhythm in the bass while improvising hot lead solos** in a variety of styles. Along the way, you'll learn **intros, endings, turn-arounds, riffs**, and other valuable information to make you a **good player fast!**

Six one-hour cassettes plus music booklet: \$65

Rob Zantay



The Complete Synthesist

You've got a synthesizer, but do you **really** know what it can do? This six-hour course by one of NY's top synthesists provides a **complete explanation** of the principles of sound design and production, enabling you to get the **best results** from your equipment. You'll learn to create your own synthesized sound concepts, including **patches** for a wide variety of musical instruments; **sound effects** for studio and TV; **analysis** of the sounds of top synthesizer stylists; **solutions** to specific problems that might arise in studio or live situations; **studio and stage tips** for the commercial synthesist; and much more. Highly recommended, whether you are a beginner or professional.

Six one-hour cassettes plus printed handbook: \$65

Dr. John



New Orleans Piano and The Roots of Rock

Here are **five solid hours** of Mac (Dr. John) Rebennack **playing, singing, and teaching** in a way that will make it valuable to **all** musicians. Dr. John guides the player through the styles of great pianists such as **Professor Longhair, Huey Smith, Fats Domino, Lloyd Glenn, Ray Charles, James Booker, Charles Brown**, and many others. You'll learn lead and rhythm styles, right hand improvisation, walking bass lines, turnarounds, licks and great solos.

BONUS: This package also includes a cassette of Dr. John's critically acclaimed solo album, **Dr. John Plays Mac Rebennack!**

Five one-hour lessons with music booklet PLUS cassette album: \$65

Matt Glaser



Ear Training for Instrumentalists

Would you like to be able to **play or sing anything you hear**? Transcribe instrumental solos? **Recognize** pitches, intervals, and phrases? Repeat complex rhythms and meters?

No matter what instrument or type of music you play or sing, this six-tape course (one hour each) in musicianship, theory, and ear training will **develop your skills, help you create and improvise solos, and expand your musical consciousness**. Matt Glaser, swing fiddle player and head of the string department at Boston's Berklee School of Music, has developed this unique program for **all** musicians, and it **really works!**

This series is an **invaluable tool** for anyone serious about improving his or her musical knowledge and technique, whether a beginner or experienced professional.

Six one-hour cassettes: \$65

Send \$1 for complete catalog of audio and video cassette lessons in guitar, fiddle, harmonica, mandolin, and other instruments at all levels of study (sent free with any tape order). Deduct 10% on orders of 3 or more entire series.

	Entire Series	Tape #	Amount
Blues/Rock Piano (Cohen)			\$
The Complete Synthesist (Zantay)			
New Orleans Piano (Dr. John)			
Ear Training (Glaser)			
-10% (3 or more entire series)			
*Postage (\$3.50/series)			
NYS Residents +7% sales tax			
Total enclosed			

*Europe \$6 airmail; Asia & Australia \$7.50 airmail.

Homespun Tapes, Ltd.
Box 694D, Woodstock, NY 12498

Visa MasterCard

Card number _____

Expiration date _____

C.O.D. orders accepted in U.S.
Write or call (914) 679-7832 weekdays, 9 to 4 PM.

Name _____

Address _____

City _____ State _____ Zip _____

Send to: Homespun Tapes®, Box 694D, Woodstock, NY 12498

Special EFX

Guitarist Chieli Minucci and percussionist George Jinda are focusing in on a new sound . . . and it ain't fusion.

BY BILL MILKOWSKI

"When George and I talk about the band we don't like to use the word 'fusion' very much," says guitarist Chieli Minucci, "because it's not fusion in the commercial sense of what fusion is all about. But it is fusion in the sense of putting together different kinds of cultural things, fusing together different elements in the percussion, the rhythm, the kind of melodic and harmonic stuff that I write. We're just trying to come up with something new."

He's talking about Special EFX, whose second album, *Modern Manners* (GRP 1014), fuses (whoops!) a number of seemingly disparate elements into an appealing melange. But it ain't fusion, got that? Call it One World Music. Call it melange music. Just don't call it fusion, okay?

"A few years ago, before I met George, I was doing that whole rock-fusion thing where the emphasis was on chops," says Minucci. "We had two guitarists and both of us wailed. It was a traditional fusion thing with rock energy over jazz changes. But there's been a shift in what's happening. What's evolved in instrumental music today really has nothing to do with Return To Forever or Mahavishnu Orchestra, where everybody just plays really fast and the backbeat is very heavy. There's a new direction now. It's a softer kind of thing, more influenced by Pat Metheny than by Return To Forever. Windham Hill and Andreas Vollenweider, that's actually the stuff that sells the most today. So George and I decided we had to find a new way."

George is George Jinda, the jazz-bred percussionist from Budapest, Hungary who linked up with New Yorker Minucci to form Special EFX a few years ago. Before he moved to the States in 1977, Jinda was well established as a jazz drummer in Europe, where he played with Aladar Pege, Didier Lockwood, and other European jazz musicians.

"I played straightahead and I recorded some fusion stuff with French RCA and the French Carrere label. It



George Jinda and Chieli Minucci.

was influenced by Weather Report. I've known Joe [Zawinul] for a long time and have always dug that sound. And, of course, I grew up listening to Miles Davis. He was my hero."

Minucci got his first professional experience playing in pop and fusion bands at Ithica College. He toured Europe with Carston Bahn's Bandstand before returning to New York to engage in studio work. He's played in a number of r&b bands, including The BBQ Band and Change. He's also performed and recorded with Rupert Holmes, Hubert Laws, and Eartha Kitt. But currently his number one priority is Special EFX. After a long period of shopping for labels, the group finally landed with Dave Grusin and Larry Rosen's GRP Records, and now they are hitting their stride with *Modern Manners*, an impressive followup to last year's *Special EFX* (GRP 1007).

"I tell you, man. It's really hard right now to find labels," Minucci says. "At first, we didn't have any plan of attack. We just thought we'd take our best songs to different record labels and see if we could interest them. Our story of getting over to GRP is a long story. It wasn't direct. It wasn't like we gave them a tape and they said, 'Yeah, let's do it.'" "There was maybe too much variety," adds Jinda. "So our main concern on the second album was to focus in on a definite direction. We wanted to sound different, not like Metheny or Weather Report or Steps Ahead."

Minucci stresses that the key to finding that unique sound was in relying on the strengths of all the band members. "One of the great things about the group is that we've been able to bring in different influences to the music because of each guy's background. George is from Hun-

gary and has an amazing collection of percussion instruments from all over the world. I'm from New York, of Italian heritage. J. T. Lewis, our drummer, is black and has a lot of r&b roots. He's played with Herbie Hancock's *Rockit* band and a few other groups. Jeff Andrews, our bass player, has a strong background in straightahead jazz. And our keyboard player, Alan Smallwood, has done everything from Broadway shows to gigs with Lionel Hampton and Edgar Winter. So there's a lot of depth and diversity there, and each guy is bringing his own particular influences to bear on this music now."

In the beginning, Minucci wrote out strict charts that the band would follow. He'd even go so far as to suggest specific drum parts and grooves by banging out beats on his chest and thighs. But now the arrangements are more open-ended, allowing each musician input.

"When we began to search for a new sound we realized that it all came down to the arrangement," he says. "That's the big thing with us now, because you can write nice melodies and nice chord changes and nice grooves, but you can give it your own special sound with the arrangement by doing some unorthodox things with how you organize the elements."

"For instance, rather than have Alan play in a traditional way we'll have him play percussion on his keyboard for some things, like *Fun In The Sun*. Or we'll have J.T. do his fills at the beginning of a phrase instead of at the end, so it very cleverly disguises where one is. Or also, I'm interested in taking a jazz arrangement or a jazz kind of a sound or feel and applying it to a tune that's not a jazz song at all. The tune *Greenway North* is really a folk tune, but we treated it as a jazz song

as far as how the drums were played and how the bass lines laid in. And my guitar has that clear jazz sound. So it makes for an interesting hybrid sound."

While Minucci plays electric guitar (a Schecter with Bill Lawrence pickups) and Roland guitar synthesizer, J. T. Lewis plays some Simmons electronic drums, and Alan Smallwood mans a whole bank of synthesizers, percussionist Jinda prefers a pure, organic sound to balance off all the electronics.

"The earthiness in the group comes from the percussion instruments," he maintains. "I have stuff from Africa, Brazil, China, Pakistan, Afghanistan . . . from all over the world. I have clay udu drums designed for me by the sculptor Frank Giorgini. I'm very happy with these sounds, so I don't see any need to get involved with electronic percussion. Not now."

Minucci predicts, however, that Jinda may eventually come over to the camp of technology, since he's already changed his mind about a few other musical points. "George wouldn't listen to any kind of pop music when I first met him. Now he'll listen to Prince, the Thompson Twins, Thomas Dolby. Peter Gabriel made a very big impression on him. So he's opened up a lot.

"As far as that goes, King Crimson made a big difference to me," he continues. "I was really interested in the textures those guys came up with when they came back with that gamelan approach." That influence is apparent in the tricky interlocking time signatures at the beginning of *Fun In The Sun* from their second album. Another bit of King Crimson influence is evident in the fact that drummer Lewis plays more tom toms than cymbals, an approach that Bill Bruford utilized.

For another fresh effect, Minucci doubles a warm-sounding gut-string acoustic guitar throughout the album (an Ovation Elite). The effect is particularly noticeable on the Jinda composition *After One Empty Step*, a very moving ballad that features guest bassist Mark Egan on a typically expressive solo.

Another special guest on *Modern Manners* is McCoy Tyner, who plays wonderfully on another Jinda piece, *Buttermilk Falls*. "We thought it would be neat for McCoy to play on that tune because it has some real nice jazz changes," says Minucci. "Our manager, Charlie Graziano, also books McCoy, so he proposed it and McCoy was interested right from the start."

"He came for the session one night after flying in from a snowstorm in Buffalo," recalls Jinda. "He was pretty tired,

but he just nailed it. At first he started to play it really nice—too nice. Almost like ECM-ish. And that wasn't exactly what we wanted, but how do you tell a legend what to play, you know? So finally I said to him, 'Come on, man. Burn!' And he did. He really nailed it after that."

Minucci, who produced *Modern Manners*, says he keeps his ears open to all kinds of sounds today. "I've produced

some dance albums too—you know, music that a lot of jazz people wouldn't ever listen to. Drumbeat music. Even George hates that stuff. But I think from the point of view of producing and engineering and mixing, it's good to do it all. There's always something to learn there, whether it's Prince or Andreas Vollenweider or Thomas Dolby. I'm still learning." db

Reed Troubles?

Try Maccaferri Legendary REEDS

NOW Available!



Maccaferri
Reed-O-Meter



The World's Finest Reed



Maccaferri Quality Reed at Popular Price.

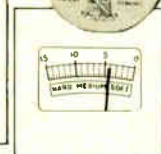
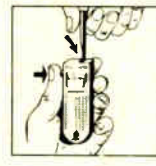
All Maccaferri Reeds are produced in our own U.S. plant from selected, genuine, top-quality French Cane on our exclusive diamond-cutting high precision machines. They are rigidly inspected at every stage of production, and accurately strength-graded with the Maccaferri Reed-O-Meter in nine strengths from soft to hard.

Maccaferri Reeds are THE BEST! Try them!

For a limited time, until your dealer receives supplies, we will fill your order direct from the factory.



1. Press button . . . drop in Reed.
2. Release button
3. Read correct Reed strength.



We will pay postage Allow two weeks for delivery.

Reeds available: From E-flat Clarinet to Bass Saxophone.

Ask for prices.

My check/money order is attached for the following:

	"MY MASTERPIECE"		"POPULAIRE"		Desired Strength
	Box of 5	Box of 10	Box of 5	Box of 10	
B _b Clarinet	<input type="checkbox"/> \$5.28	<input type="checkbox"/> \$10.20	<input type="checkbox"/> \$3.90	<input type="checkbox"/> \$ 7.50	<input type="checkbox"/> Soft
Alto Saxophone	<input type="checkbox"/> 6.78	<input type="checkbox"/> 13.20	<input type="checkbox"/> 5.52	<input type="checkbox"/> 10.98	<input type="checkbox"/> Med-Soft
Tenor Saxophone	<input type="checkbox"/> 8.46	<input type="checkbox"/> 16.62	<input type="checkbox"/> 7.08	<input type="checkbox"/> 13.80	<input type="checkbox"/> Medium
<input type="checkbox"/> Maccaferri Reed-O-Meter	\$25 each.				<input type="checkbox"/> Med-Hard
My dealer is _____					<input type="checkbox"/> Hard

My Name _____
Address _____
City/State/Zip _____

Mail your order to:
French American Reeds Mfg. Co., Inc., 3040 Webster Ave., New York, NY 10467 (212) 547-5600

SONNY ROLLINS

SCULPTURE GARDEN/
MUSEUM OF MODERN ART

NEW YORK—Ever since recording an unaccompanied version of *Body And Soul* back in 1958, Sonny Rollins has often included a solo segment in his nightclub and concert performances. These “strolling segments,” during which the saxophone colossus leaves the bandstand and serenades his audience in the manner of a roving violinist, are often the highlights of his set.

On this balmy evening in July, Sonny took a stroll through the garden as part of the Museum Of Modern Art’s free Summergarden series. Surrounded by sculptures (Rodin’s *Monument To Balzac* and Lachaise’s *Standing Woman*), Sonny strolled and soared with his tenor to the delight of an overflow crowd.

Inside the garden, crowds sat crammed together, craning their necks to get a glimpse of the man in full flight. Outside the garden, dozens of jazz fans lined West 54th Street, soaking up the rich, lusty sounds that wafted over the brick wall. Some on the outside, peering through a set of vertical iron bars just adjacent to the brick wall, resembled eager animals in cages as they butted their faces up to the bars for a closer look. At one point in the proceedings, one of those infernal car sirens went off just outside the garden. The loyal legion of Sonny fans were ready to lynch the owner of said vehicle as its high-pitched squeal threatened to spoil the magic of the evening. But the siren eventually died a natural death and peace prevailed.

Inside, the vibe was righteous. Those in attendance didn’t turn out simply because it was a free gig. No, they came because they love the man and his music. Sonny Rollins is indeed an ebullient, charismatic performer. In these strolling sessions his tenor becomes his dancing partner, and what he blows through it is the unadulterated gospel. His seamless flow of sound, with all the quotes from blues, Caribbean, folk, and pop musics, had a hypnotic affect on this crowd. It was like preaching to the converted.

Sonny’s sly sense of humor makes you smile. With a tilt of his head and a knowing wink, he conveys a warmth and joy that all can dig, regardless of their musical preferences. Jazz fans and non-jazz fans alike caught the references to *Pop Goes The Weasel*, *A-Tisket A-Tasket*, *Polly Wolly Doodle All The Day*, and *Love In Bloom* (Jack Benny’s theme song). These clever quotes, woven into the fabric of his flowing improvisations, registered good-



MITCHELL SEIDEL

natured guffaws.

A cab would buzz down 54th Street with its horn sounding one long drone note. Sonny would hear it, latch onto it, blow it, harmonize with it, play scales around it—spontaneous composition at its best.

There are dozens of solo tenor saxophone players blowing on countless corners around Manhattan, all playing for change, all blowing with conviction and heartfelt sincerity. But few can convey the spirit of joy and warmth that Sonny Rollins did on this stroll through the garden. Apart from the astounding technical facility and sheer command of the instrument that he exhibited this evening, he gave this audience more than a virtuoso performance. He left them with feelings that transcend music. His soaring, uninhibited expression made me, for one, feel alive. That’s the highest compliment you can pay any musician. Thanks, Sonny. —bill milkowski



DONNA PAUL

George Russell conducts his Living Time Orchestra.

GEORGE RUSSELL

SWEET BASIL

NEW YORK—Earlier in the year, George Russell and his Living Time Orchestra played New York and struck a resounding chord for academe; that is, they played a sampling of greatest hits so safely, with such clinical detachment, it appeared that the educator and his pupils prepared for the gig by following a step-by-step blackboard treatise on “How To Make Forward-Thinking Music.” Chalk dust clouded the air.

A few months later, with a weeklong engagement at Sweet Basil and time enough to develop *The African Game*, Russell and the boys acquitted themselves in convincing style, strutting out of the classroom and coolly flaunting rhythmic muscle like street-corner cats with a blaster box and plenty of bicep. This was readily apparent from the opening number, *Cubana Be, Cubana Bop*, the pioneering piece Russell wrote for Dizzy Gillespie’s big band in 1947. A taped insert of the late Chano Pozo, furiously drumming and chanting, sequestered into live voices and shiny horn parts, breaking the seance.

Russell followed with his *New York, New York*, reciting Jon Henricks’ prose (“When this was recorded,” Russell joked, “it was Jon’s idea for the first rap record.”) against laughing brass and controlled mayhem. Then, a deceptively serene *Autumn In New York* gave way to tense, turbulent underpinnings that laid heavy on the funk, and addressed the darker side of city life. *Electronic Sonata For Souls Loved By Nature* closed out the first set, its dramatic mock endings providing comic relief. Russell milked the effect with good cheer, ordering the band to stop, start, slow down, stop again,

waving his hands wildly like a third base coach who can't decide to send in the runner.

After the intermission, altoist Sonny Fortune guested on a crisp arrangement of *So What* that used Miles' famed solo as its launching point. The saxophonist took right off and spiralled upward, descending only to match wits with trumpeter Stanton Davis later in the tune.

Russell's trip in a time capsule, *The African Game*, was up next. Though nearly an hour long, it proved an engag-

ing, oftentimes hypnotic journey. The piece boasts a rich and highly evocative strata of sounds, textures, and colors, all celebrating the African genesis of mankind. Throughout the work, a duality is expressed between elements primitive and contemporary. This provides the overall parameter of tension and momentum characteristic of many Russell compositions, yet here it is amplified by the magnificence of the effort. It may be his grandest achievement.

He invested great passion in his con-

ducting, and got exactly what he wanted from the young players. The pictures told the story. At one point Russell coaxed from the trumpets muted, ethereal passages that evoked the crystallization of rock; another moment he demanded volcanic blasts of pure heat from his tenorist; and a third time he ordered the trombones to stalk the forests like giant behemoths.

His tone poem on *Creation* was soulful, explosive—and not the least bit academic.

—jeff levenson

The world's most popular reeds.



A commitment made years ago to *quality and value* has not only earned Rico the respect of musicians around the world, but also the honor of being the best selling reed in the world. Living up to that commitment has meant that we could buy only the finest cane available. And, it's meant that we had to create special tools, procedures and an environment to cut and strength grade our reeds more precisely than our competition.

Maybe that's why so many professional musician and teachers still play Rico reeds today.



rico
royal

Plasticover

THE ONLY ALTERNATIVE

MUSIC HOMESTUDY COURSES
Approved & licensed by the Department of Education, Commonwealth of Massachusetts

- **Contemporary Piano Course** by Bob Winter, Prof. of Piano at Berklee College of Music, endorsed by Henry Mancini & John Williams. For the absolute beginner through professional.
- **Classical/Jazz Guitar Course** endorsed by Gibson Guitars, Gunther Schuller, Mick Goodrick. For absolute beginner through professional, by Richard J. Nail.
- **Electronic Music** by Michael Rendish, Professor of Electronic Music at Berklee College of Music.
- **Jazz Arranging/Ear Training** by John LaPorta, Professor of Music at Berklee College of Music. John has recorded with Charlie Parker, Miles Davis, Charles Mingus, Woody Herman, Dizzy Gillespie, Leonard Bernstein & New York Philharmonic. Discography on Columbia, Fantasy, Savoy.

Send for a Free Brochure
NEWBURY MUSIC LIBRARIES, INC.
PRUDENTIAL CENTER
P.O. BOX 146, BOSTON, MA 02199
CALL (617) 424-1974

PRO SESSION

David Murray's Solo On Body And Soul—A Tenor Saxophone Transcription

BY STEVE GRIGGS

Saxophonist **Steve Griggs** resides in New York City, where he writes and performs his original compositions. Griggs records and tours frequently in the Midwest with his group, the Steve Griggs Quartet.

David Murray's tenor saxophone solo on *Body And Soul* (John Green/Edward Heyman/Robert Sour/Frank Eaton, Warner Bros. Inc.—ASCAP) is transcribed from Murray's *Morning Song* album (Black Saint 0075), recorded at Vanguard Studios, New York, in late September, 1983. John Hicks plays piano on this duo recording. Performance notes:

- 1) *Body And Soul* is a 32-measure, AABA song form in the key of D \flat Major. Murray plays one chorus.
- 2) The solo is written for B \flat instruments, with John Hicks' basic chord changes transposed to illustrate Murray's playing with and against the sounding harmony.
- 3) Murray uses palm keys in bars 8, 11, and 12, indicated by + 's.
- 4) Measure 19 is divided in half and written on two staves.
- 5) Listen to the recording to hear Murray's freedom to flex and relax the speed of his phrases in relationship to Hicks' even pulse.

The musical score is a tenor saxophone transcription of David Murray's solo on "Body And Soul". It is written in 4/4 time with a tempo of 66 beats per minute. The key signature is D \flat Major. The score consists of 18 measures, with the first 16 measures forming the AABA form. The notation includes various chord voicings (e.g., F-7, B \flat -7, E7, G \flat 7, D \flat -7-5, G7-9, C-7, F \flat -7, B \flat 7, E \flat 7, D \flat 7, F \sharp -7, B7, E7, G \sharp -7/E, A-7/E, G \sharp -7, C \sharp 7) and rhythmic patterns such as triplets and palm keys (indicated by '+' signs). Measure 19 is split across two staves. The score is annotated with measure numbers 1 through 18.

FOWLER BOOKS

- NEW! Fowler Guitar Series
- Book 1 Chord Voicing Systems \$10.00
Learn standard chords in every voicing by a new transfer process
 - Book 2 Chord Progression Systems 10.00
Learn every kind of standard progression
 - Book 3 Advanced Chord Systems 10.00
Learn extended chords in every voicing
 - Book 4 Advanced Chord Progressions 10.00
Create your own modern chord progressions

FOR KEYBOARD

- Take Another Look at the Keyboard 12.00
Master every chord and scale
- Visual Keyboard Chord Progressions Book I 10.00
Play the new visual motion system
- Visual Keyboard Chord Progressions Book II 10.00
Manage minor key progressions

FOR BASS

- Take Another Look at Linear Bass Patterns 10.00
Build long lines from short tetrachords (includes fingering guide by Tom Fowler)
- Fingerboard Forms for Bass 5.95
Control chords and arpeggios

NEW! FOR FLUTE

- Compositions for Flute: Solos, Duets & Trios by Steven C. Fowler 6.00

Add postage and handling 1 book\$1.00
2 books\$1.50
3 or more books\$2.00
Colorado residents add 6.5% sales tax.

TOTAL ENCLOSED\$

If not at your local dealer, send Check or Money Order (U.S. dollars) to

FOWLER MUSIC ENTERPRISES
808 S. Alkire St. — Lakewood, CO 80228
(303) 986-7309

Name _____
Address _____
City _____
State _____ Zip _____

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!

FREE GIFT

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
 290 RIVERSIDE DRIVE
 SUITE 110, DEPT. C
 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.

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.

THEORY AND MUSICIANSHIP FOR THE CREATIVE JAZZ IMPROVISER

by michael longo



Subscribe to
down beat
 today!

SAVE 44%
 off newsstand price

Every month, **down beat** brings you:

- In-depth interviews with today's top contemporary musicians, defining their music and equipment . . .
- Fascinating profiles on new talent . . .
- Comprehensive record reviews . . .
- Tips and how-to features from the pros . . .
- Expansive music news, reports and commentary . . .
- Music product reviews
- Plus, blindfold tests, performance "caughts," business of music fundamentals, transcriptions and lots more . . .



Keep up with everything and everyone who is making things happen in music—with a subscription to **down beat**.

Fill in the coupon and mail today!

down beat/subs

222 W. Adams St., Chicago, IL 60606

Yes, send me 12 issues of **down beat** for just \$12.00!

\$12.00 1 year \$24.00 2 years
 For subscriptions outside U.S., postage is \$4.50 additional per year.

Payment enclosed New Renew
 Charge my _____ Visa _____ Master Charge

Card No. _____

Exp. Date _____

Cardholder

Signature _____

PLEASE PRINT

Name _____

Address _____

City _____

State _____

Zip _____

(Offer expires 10/1/85)

(checks drawn on U.S.A. banks only) 8510

PERCUSSION SHOP



Europa's Sound Chest II

EUROPA TECHNOLOGY INC. (Venice, CA) is now distributing its J.L. Cooper Sound Chest II, a programmable MIDI drum computer consisting of individual voice modules under the control of a computer module. Triggered by drum pads, MIDI note on commands, and tape sources, the voice modules contain a basic drum sound and space for an additional sound chip set of the user's choice. The voice modules' programming capabilities include volume, tuning, dynamic tuning, dynamic filter, and decay rate. The user can also program up to 10 patch chains of 16 steps each. MIDI features include send/receive program changes, MIDI channel select, individual note assignment, send/receive dynamic pad hit data, and MIDI enable/disable. The rack-mountable unit comes as a basic system of five voice modules and a computer module.

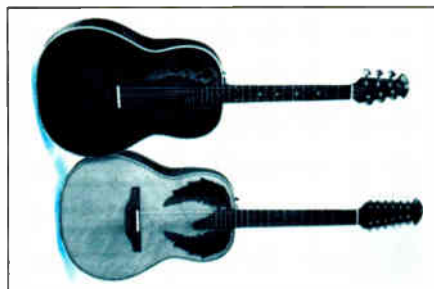
GUITAR WORLD



Guild's Bladerunner

The Bladerunner series of electric guitars from GUILD GUITARS (Elizabeth, NJ) feature an angular body design and radical triangular cutaways in the body.

The guitar is said to combine great looks with a startling increase in sustain and playability. By combining a neck-through-body design with the patented cutaways, the guitar is able to be extremely light while offering the sustain of guitars with twice its weight. Bladerunners come with a custom-designed EMG "Fat Control" pickup system, Kahler Pro Tremolo Systems, anodized black hardware, and Gold Pumping Iron strings designed to keep the whammy in tune. The guitars come in a variety of finishes, and a safety case is available.



Ovation's Legend Elite

OVIATION INSTRUMENTS INC. (Bloomfield, CT) has introduced its Legend Elite guitar line, which brings an improved bracing pattern and lower price range to its unique 22 sound hole guitars. The Legend Elite features a solid spruce top, chrome Schaller machines, rosewood fingerboard, unique inlay pattern, and the new OP-24 on-board active equalization system. The ornate sound hole pattern is decorated with a two-piece epaulet of padauk and teak. Six- and 12-string models are available.

KEYBOARD COUNTRY

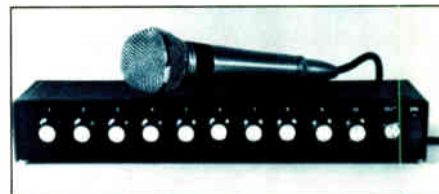


Ultimate Support Systems' Keyboard Rack

ULTIMATE SUPPORT SYSTEMS (Fort Collins, CO) has introduced a lightweight aluminum alloy expandable keyboard rack. Its modular configuration lets the system accommodate several keyboards in a wraparound arrangement, and simple black or silver lines give an unob-

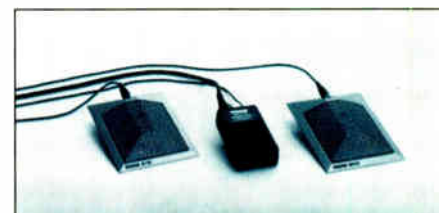
structed view of the performer. The rack includes two adjustable T-legs; separately available keyboard tiers slide up and down the leg system for height adjustment, then lock into place.

ELECTRONIC GEAR



Barcus-Berry's Model 101 Mixer

The Model 101 mixer from BARCUS-BERRY, INC. (Huntington Beach, CA) is an ultra-compact professional mixer designed for use with multiple electronic keyboards and other instruments. It provides 10 input channels with independent controls and a master control. The inputs handle any signal level and each provide more than one megohm of impedance; four of the 10 inputs can be switched to accept signals from Barcus-Berry electret-type transducers for cymbals, high-hat, harmonica, violin, and various other instruments. The output Universal Mixer is compatible with any input with 10K ohms or more and can be adapted for low-impedance mic input with a line transformer. All connectors are standard 1/4" phone jacks. The low-drain circuitry of the mixer operates on power from two nine-volt batteries, eliminating line noise. Mixer applications include submixing, monitor mixing, and multi-track recording.



Shure's Boundary-Effect Condenser Mics

SHURE BROTHERS INC. (Evanston, IL) has introduced two additions to its line of state-of-the-art boundary-effect surface microphones, the model 819 unidirectional and the model 809 omnidirectional condenser microphones. Applications for the two mics include the following: general public address and sound reinforcement applications; mixing of musical instruments for live sound or recording; budget-minded film and video production; recording or teleconferencing of conference room meetings; rental applications. **db**

complete with a jumping split. He's lost none of his terpsichorean fireworks. Susan La Marsh seemed a little collegiate singing the double entendre of *You Can't Do What My Man Did Last Night*, but Nell Carter was properly nasty singing *Honey From The Honeycomb*. It was almost a shame that the comedic Carter sang the salute's title song, *Stormy Weather*—or, at least, that it wasn't reprised by Therea Merritt. Twice Merritt stopped the show—first with the dramatic *Supper Time*, then again with the spiritual *His Eye Is On The Sparrow*. Dick Hyman arranged and conducted (and played a friendly duel of piano chops with Dick Wellstood on *I've Found A New Baby*)—but the real star of the concert was Ethel Waters herself, so spirited and ever-so-human in filmed excerpts from her movies, especially when singing *Happiness Is Just A Thing Called Joe*. Her smile alone was one of the natural wonders.

Roland Hanna, who'd played one of the best solo recitals some years ago, played one of the best of this year's. His impressions of John Coltrane's *Impressions* were Ravel-like, and his own *Story Often Told* was again so lyrical, almost classical-sounding. But he swung when called upon through Trane's *Moment's Notice*, and his *Century Rag* for Eubie Blake was as mirthful as his inspiration (and himself).

Another of the festival's exotic nights, the "Tropical Surge" concert at Carnegie Hall was advertised as "The Afro-Brazilian Sensation." It wasn't always sensational, except at first. Toure Kunda, a trio of brothers from Senegal, walked on drumming, then were joined by saxophones and a fusion band for upbeat Third World pop—some high-life, some reggae, a sing-along in Senegalese. One real crowdpleaser was Seynabou Diop, a dancer whirling among the drums. One of the festival's most enthusiastic calls for an encore was not answered. Instead, the concert became a letdown, as Airtou walked on with oodles of castanets, chanted a little, and played bird calls on a nose flute. Then came Flora Purim in a pink-ish fright wig. (She looked so *silly*—but what do I know about fashion?) They were lively, but never quite exciting—or, not as exciting after Toure Kunda. Alceu Valença was supposed to be a new sensation but his New York debut was a bomb. He's said to be more a poet than a singer, but unless you knew Portuguese you didn't know what the poem (or song) was about. (I don't presume to expect an artist from elsewhere to perform in English, but the booklet handed out was no help. By the time I realized that, as he pranced about the stage, he was supposed to be a cat, he wasn't anymore.) Valença's histrionics on stage seemed rather Neil Diamond-ish at times, but his music was often joyous (with the rhythmic bounce of northeastern Brazil). It just wasn't happening, and soon he was annoyed, all the more so as more and more people walked out, and at the last he cursed the audience for being "lumps" (or so it was translated).

While the skyline was New York's, the music was New Orleans' the next day on the Staten Island Ferry. The Dukes of Dixieland played favorites (*The Saints*, et al) as the ferry cruised by the scaffolded Statue of Liberty, then Dr. John and his band dished out a gumbo of Louisiana gris-gris and blues. The pianist remembered Professor Longhair with a rollicking *Big Chief*, danced everyone's socks off with *Mardi Gras Day* and, as the ferry docked, whipped out some serious boogie woogie.

John Lewis played the last (and another of the best) of the solo recitals, looking elegant (and playing so). He essayed some Bach (two preludes) and favorite ballads (like *I'll Remember April*), but best of all were his own pieces, the perky *Afternoon In Paris*, the quirky *Delaunay's Dilemma*, and a dark yet serene encore of *Django*. That night the festival ended for me at Fisher Hall. Free Flight offered a pastiche of the classics (Beethoven and Prokofiev) with jazzy and/or rocky pop. Bob James followed and was tuneful and was enjoyed.

The Kool Jazz Festival in New York is no more, but I hope that the (Whatever) Jazz Festival next year will be as musical and enjoyable as 1985's was. db

The most expensive reed in the world... and worth even more.

USED AND ENDORSED BY

Popper Adams
Nate Boyman
George Coleman
Frank Foster
Frank Hall
David Liebman
Abe Martin
Oscar Payne
Lee Konitz



NOW — A SYNTHETIC REED THAT SOUNDS & FEELS SO NATURAL!

- IMPROVES SOUND
- IMPROVES RANGE
- MORE DRIVE
- MORE FLEXIBILITY
- MORE BRILLIANCE
- MORE VOLUME
- NO SQUEAKS
- NO WARPING

3-Day Trial

CAPTURES THE FULLNESS & RICHNESS OF THE FINEST FRENCH CANE.

SATISFACTION OR FULL REFUND ON MAIL ORDERS ONLY.

BARI SYNTHETIC

OUTLASTS CANE 200 - 1

ECONOMICALLY, YOUR BEST BET IS BARI

Ask your dealer to let you try a selection. They come in soft, medium and hard.

See your dealer. If not available, write direct—free brochure.

BARI ASSOCIATES, INC.

788 N.E. 40th Court, Ft. Lauderdale, Florida 33334

Circle item: Clar. Soprano Alto Tenor Bass Cl. Baritone

Check Strength: Soft Medium Hard (\$10.00/reed + \$1 post.) (U.S. only)

Name _____

Address _____

City _____ State _____ Zip _____

(Please Print) Dealer Inquiries Invited

db music shop

payment for each issue must arrive by the 25th of the 3rd month preceding db cover date. Single prepayment for 6 consecutive issues earns 5% discount; single prepayment for 12 consecutive issues earns 10% discount. **down beat/Classified**, 222 West Adams St., Chicago, IL 60606.

Rates: Minimum 20 words per ad. One issue, \$2.50 per word; 3 consecutive issues, \$2.10 per word; 6 consecutive issues, \$1.80 per word; 12 consecutive issues, \$1.60 per word. All ads prepaid, no agency commission. Copy and full rates on request. **down beat/Classified**, 222 West Adams St., Chicago, IL 60606.

BOOKS

'85 GUIDE TO BUSINESS-OF-MUSIC SCHOOLS & CAREERS (264 schools, 262 music organizations, 75+ careers)—\$5.95. Rapoport: HOW TO MAKE AND SELL YOUR OWN RECORD (enlarged edition)—\$12.95. Baskerville: MUSIC BUSINESS HANDBOOK (3rd edition)—\$18.95. Dearing: MAKING MONEY, MAKING MUSIC—\$12.95. MUSIC BUSINESS PUBLICATIONS catalogs (books and cassettes)—\$2.00, or free with order. Add \$1.65 p/h per order. MBPub, P.O. Box 1191, Elmhurst, IL 60126.

PLAY BY EAR! Any Song or Solo—Quickly! Precisely! IMPROVISE like the masters. Exciting New Method. Free Information! Write Today. BATES MUSIC, 5256 Beard South, Minneapolis, MN 55410.

CHARLES COLIN'S WORLD OF MUSIC BOOKS. Write or call for FREE CATALOG, plus BONUS COUPONS. Charles Colin, Dept. DB-10, 315 W. 53rd St., New York, NY 10019. (212) 581-1480.

INSTRUMENTS & ACCESSORIES

BOB ACKERMAN, THE MOUTHPIECE DOCTOR—Custom Sax & Clarinet Mouthpieces. Mouthpiece Refacing & Crafting. Write or Phone for Free Catalog: Bob Ackerman, 5127 W. Amherst, Dallas, TX 75209, (214) 357-6951.

WE BUY USED BRASS & WOODWINDS. TOP \$\$. Send INF Rayburn Music, 263 Huntington Ave., Boston, MA 02115. (617) 266-4727. Emilio or David.

FREE Jazz & Pop BOOK & GIFT CATALOG
SOPRANO SAXES—\$315
Bb Straight Imperial Special! Top Players Like It! Save \$!
Tiny Pocket Trumpet—\$189
Bb 9 inches Long. Use Your Mouthpiece. Big Trmpt Sound!
Flugelhorn: \$275, Valve Bone: \$299, Chromatic Tuner: \$149.95
FREE Cases & mp. ALL NEW! MONEY BACK GUARANTEE
Order now: IMPERIAL, Box 171-DB, Plainview, NY 11803

SUPER SAX STRAP

Alto – Tenor or Baritone



Non-slip soft, wide neckrest. Sturdy 1" black webbed strap with swivel spring hook. Used by marching, jazz & classical sax players. Holds instrument securely & safe—you save on unnecessary repairs.

SEND \$8.95 (includes postage & handling)
TO:

RAYBURN

"The Brass & Woodwind Center"
263 Huntington Ave. — Boston, MA 02115
(617) 266-4727

WE BUY USED INSTRUMENTS

NEW Professional Quality

BORGANI
SOPRANO SAXOPHONES

Straight Model \$485.00
Curved Model \$595.00

Case & Mouthpiece Included

ORDER DIRECT FROM

• **RAYBURN** •

"The Brass & Woodwind Center"
263 Huntington Avenue
Boston, MA 02115
(617) 266-4727

Ask for Emilio or David
WE BUY USED INSTRUMENTS

The Saxophone Shop, Ltd.

Classical & jazz mouthpieces
Expert, guaranteed repair
New & used saxophones
Music & accessories

2834 Central St. Evanston, IL 60201
(312) 491-0075 • Send for our FREE CATALOG
New hours for 1984: Mon-Tues-Wed-Fri, 10 a.m.-6 p.m.
Closed Sunday Thurs, 10 a.m.-8 p.m./Sat, 10 a.m.-4 p.m.

FREE!



1985 Pro-Line Guide

★ If you're a pro sound user or contractor, get the FREE 84 page CARVIN catalog. See top groups like *Missing Persons*, *Alabama*, *Roy Clark*, and *Jefferson Starship* play CARVIN.

★ Choose from hi-end recording consoles with parametric EQ, 800 watt amps, 1/3 octave equalizers, bi & tri amp crossovers, pro monitor & concert speaker systems with Electro-Voice, Renkus Heinz, & MagnaLab drivers. Over 25 sound systems with further reduced prices. Also, a complete line of guitars and amps.

★ Compare Carvin's exceptional values and service. Buy DIRECT at Pro-Net prices — saving you hundreds of dollars.

Write: CARVIN, Dept. DB85, 1155 Industrial Ave. Escondido, CA 92025. PH 619-747-1710

— FREE CARVIN CATALOG —

Free Catalog \$2 for Rush 1st Class Mail

Name _____
Address _____
City _____
State _____ Zip _____ DB85

A SINGER'S DREAM!



REMOVES VOCALS FROM RECORDS!

Now you can sing with the world's best bands! The Thompson Vocal Eliminator can remove most or virtually all of a lead vocal from a standard stereo record and leave the background!

Write or call for a free brochure and demo record.

LT Sound, Dept. DT, P.O. Box 338, Stone Mountain, GA 30086 (404) 493-1258

MUSIC

LIBRARY OF JAZZ GUITAR solos, transcriptions, and cassette lessons for pickstyle and fingerstyle guitarists. For FREE list write: Mr. Herron, P.O. Box 842, Severna Park, MD 21146.

MUSICAL INSTRUCTION

WHAT IS PERFECT PITCH?

Perfect pitch (or "absolute pitch") is that supernatural hearing ability which lets you know any musical tone **just by ear alone**. Perfect pitch is well known as a master key to all avenues of musical excellence because **music is a hearing art**.

It is easier to lift music off a record when your ear already knows what the notes and chords are. When you can permanently remember the pitches of all the tones, your skills of tuning, improvising and playing by ear become much more fluent. When you can sing an Eb or F# anytime just from memory, you can be sure your vocal accuracy is perfect. An ear that hears is essential for performing confidence and success in music.

YOU CAN HAVE PERFECT PITCH!

Until recently perfect pitch had been commonly misunderstood. One cannot develop something if one doesn't understand it.

Perfect pitch is really very simple, however. It's just a matter of **listening**. To develop perfect pitch you just need to learn what it is and **how to expand your ear's awareness**. You can open up your ear by practicing easy hearing exercises for about 10-15 minutes daily.

Perfect pitch is the most powerful vantage point a musician can own because music means hearing pitches.

Put yourself ahead of the rest. Write today for **FREE perfect pitch** brochure by sending your name and address to:

AMERICAN EDUCATIONAL MUSIC PUBLICATIONS

Brandywine Valley Headquarters
P.O. Box 7333-B12, Wilmington, DE 19803

RECORDS/TAPES & VIDEOTAPES

FAST RELIABLE JAZZ record service—foreign orders welcome—send for FREE LP sales list. Jaybee Jazz, Box 24504, Creve Coeur, MO 63141.

RARE MODERN JAZZ, JAZZ VOCALS, Big Bands, Dixieland Jps. Monthly lists. First Edition Records, Box 1138-D, Whittier, CA 90609.

HUGE JAZZ record auction: Thousands of rare LPs. Free List. Gary Alderman, P.O. Box 9164, Madison, WI 53715.

JAZZ and BLUES Import and domestic LPs. For free catalogue write SLIPPED DISCS, Box 332A, Jericho, NY 11753.

RARE JAZZ Pop Vocal LP's sold by auction. Free Lists. Also buy/trade 1950-60's jazz. Top \$ paid. Leon Leavitt, P.O. Box 38395, Los Angeles, CA 90038.

ABSOLUTE-BUDGET-CHOICE-DEPENDABLE. Mail Order Jazz Record Service. Free Lists! Worldwide. RAMPAGE RECORDS, INC., P.O. Box 24, Camden, AR 71701. (Visa MasterCard)

ET CETERA

CHARLIE PARKER T-SHIRTS! Also Mingus, Dolphy, "Bebop Lives", Ellington, Holiday (ladies shirts also), Powell, Dexter, Monk, Dizzy, Coltrane. Original Designs. Satisfaction guaranteed. S-M-L-XL, \$8.00. Heavy weight shirts. BIRD LIVES, P.O. Box 175D, Readstown, WI 54652.

1986 CALENDAR: Sketches of Jazz Artists by QUENTIN. Includes Jimmy HEATH, Pepper ADAMS, Jon FADDIS, Rufus REID, David YOUNG, Steve BAGBY, J. J. WIGGINS, Terri Lynn CARRINGTON, Lloyd MAYERS, Milt JACKSON, Anita MOORE, Ira SULLIVAN. Copy by Kent HAZEN. Please send check or money order—\$10. per calendar to: QUENTIN, P.O. Box 1743, Provincetown, MA 02657.

JOHN COLTRANE T-SHIRTS! Also Lee Morgan, Rashaan R. Kirk, Lady Day, Sitt & Jug, Malcom-X, Martin L. King, Bob Marley. Satisfaction guaranteed. S-M-L-XL, \$10.00 plus \$2.50 shipping and handling. 50/50 cotton/poly. Support Jazz Enterprises, P.O. Box 29512, Baltimore, MD 21216.

WHERE TO STUDY

DR. MAURY DEUTSCH: Arranging, composition, instructions; private-correspondence, send for catalog. 150 W. 87th St., NYC 10024, (212) SC4-4722.

subscriber, we must know your new address six weeks before you move. You will then receive every issue without interruption. Also enclose your current down beat address label. The numbers on your label are essential. Send to: down beat Subscribers Service 222 W. Adams St. Chicago, IL 60606

For Love Of Bix

BY CHIP DEFFAA

The rain is coming down hard, so hard as you head west on Route 80 in New Jersey—the highway all-but-deserted now because of the storm—that you think about turning back. But you don't. Because tonight Richard Sudhalter is to lead nearly 30 handpicked musicians in an evocation of the music of Paul Whiteman and Bix Beiderbecke. And you know there is no one who can do this better.

You arrive a few minutes late at Waterloo Village, a restored 19th century museum-type place in the middle of nowhere, and find the ticket takers have deserted their posts in the downpour. You head up the path in the darkness. And then, from somewhere up and to the left, come the first few tentative notes—the saxes quoting from *A Pretty Girl Is Like A Melody*—that open William Challis' classic arrangement of *Lonely Melody*. Then the full ensemble—a rich, textured sound such as you rarely hear anymore, the strings shimmering above the reeds—and the first, welcoming round of applause from the audience. You reach the great tent, packed with people, as the spotlight hits Sudhalter, immaculate in a white tuxedo. He raises his cornet to his lips and, with eyes closed, tosses off a pure-toned solo that is as Beiderbeckian in conception as any you've ever heard. And yet it is no solo Beiderbecke actually ever recorded. Sudhalter's musicians are playing the arrangement note-for-note as Whiteman played it. But in this solo—and every other solo he will play tonight—Sudhalter is creating his own music. So thoroughly has he absorbed the essence of Beiderbecke over the years that he can, when he wants to, offer freshly minted solos that somehow capture more of the flavor of Beiderbecke than the efforts of others who work to re-create Beiderbecke's solos note-for-note.

"I believe in Paul Whiteman. I believe in the elegance of the music," Sudhalter tells you later. He quotes something Twyla Tharpe has said of the 1920s: "It was a time when style mattered, almost sometimes at the expense of content." And I'm a believer in style. I believe that the world in which we live now has lost a sense of style." Sudhalter's voice—like his most moving cornet solos—is colored by an agreeable touch of sadness.

He tells how in 1950, as a boy of 12 growing up in Newton, Massachusetts,



he discovered jazz via one 78 in his father's cabinet: the famous Whiteman recording of *San*, featuring Beiderbecke. "I remember my father came home from work one day and I said to him, 'What is this?' And he said, 'Well, that's Bix.' 'What is the instrument? Is it a trumpet?' He said, 'No, it's a cornet.' And I said, 'Well, I'd like to play one of those,'" Sudhalter recalls. "And all through my early years, I had my little place, down in the cellar of our house. A phonograph, we had a piano; I practiced down there. And I lived in my own dream world. I played along with the records. Before I started playing the horn, I actually built a toy trumpet out of the remnants of a model airplane kit, and I would turn a light, a spotlight on myself, and pose in front of a wall, with this horn like that [*holding it up to his lips*] . . . and mime along with Bix records and whatever records I had."

How few of us can realize our boyhood fantasies as fully as Sudhalter has. The 12-year-old who pretended he was Bix playing with Whiteman grew up to organize an ongoing New Paul Whiteman Orchestra in England in the early '70s, appearing in concerts, on a 90-minute tv special, on live BBC radio broadcasts, and recording a couple of superb albums. A subsequent appearance by Sudhalter in the Bix role at Carnegie Hall brought his name to the attention of jazz buffs in the U.S. He solidified his position as a Beiderbecke expert by co-authoring *Bix: Man And Legend*, the first jazz-oriented book to be nominated for a National Book Award. He organized other retrospective concerts and briefly led a 1920s repertory jazz band, The New California Ramblers. He garnered repeated Grammy nominations and one Grammy Award for his liner notes. And for five years (1978-83), he served as jazz critic for *The New York Post*.

Sudhalter the jazz soloist has been

praised by *The New Yorker's* Whitney Balliett as "graceful and highly lyrical . . . the best player in this mode since the emergence of [Ruby] Braff in the mid-fifties." In the decade since he first burst through at the Carnegie Hall Bix concert, he has taken pains to establish his own identity as an instrumentalist. He remains the foremost interpreter of the Beiderbecke repertoire we have, but in his numerous appearances with small groups he has continued to expand his repertoire, to make it clear that his voice is his own.

In 1981 Sudhalter and some associates—his Primus Inter Pares Jazz Ensemble—cut a two-LP collection of '20s tunes (*Friends With Pleasure*, Audiophile 159). His new band, The Classic Jazz Quartet (which also features Dick Wellstood on piano, Joe Muranyi on clarinet and soprano sax, and Marty Grosz on guitar) also plays vintage jazz numbers—often in carefully rehearsed special arrangements—as well as originals by members of the band. The band's first album, *The Classic Jazz Quartet*, is on Jazzology Records (J-139).

Sudhalter's current goal, he says, is to establish "a beachhead for traditional jazz in as many places as possible." The jazz which flourished before bebop, he declares, is the most accessible and will prove the most enduring. He organized a monster concert, "Vintage Jazz at the Vineyard," bringing together at New York's Vineyard Theater some 75 practitioners of traditional jazz. Sudhalter said he could have come up with another 75 names.

Sudhalter wants to make New York—and the Vineyard Theater in particular—known as a center for traditional jazz, and so he has been booking such players as Bob Wilber, Andy Stein, Warren Vaché Jr., and Kenny Davern, and making plans to get Eddie Barefield, Norris Turney, Jabbo Smith, and Jimmy McPartland. From each two-hour session, Sudhalter produces an hourlong radio show, now being carried on American Public Radio. His next goal, he says, is to set up master classes for musicians, so that the few players who truly *know* how early jazz was played can pass on tips to younger players before they die.

Traditional jazz, Sudhalter explains, is not just Dixieland. "It can be Cootie Williams and his Rug Cutters, Frankie Newton's Uptown Serenaders, or Stuff Smith's Onyx Club Orchestra, and on the other hand it can be the California Ramblers or the Charleston Chasers." And of course, his revered Bix—music Sudhalter is dedicated to keeping alive and healthy. db

AUDITIONS

down beat spotlights young musicians deserving wider recognition.



Tommy Smith

A graduate of Broughton High School in Edinburgh, Scotland, 18-year-old tenor saxophonist Tommy Smith was honored with both the Best Band and Best Musician awards at the 1981 Edinburgh Jazz Festival. He has performed with the renowned bassist Jaco Pastorius and has served as a member of the European Youth Jazz Orchestra. Smith has also recorded two acclaimed LPs with his trio and quartet for the Scotland-based GFM label—the first, *Giant Strides*, when he was only 16. His musical education began at nine on recorder and trumpet, but by 12 Smith had switched to tenor because he “liked the shape.”

Now a sophomore at the Berklee College of Music in Boston, Smith was honored last year with the Berklee Faculty Association Award for outstanding participation in the college's Concert Series. Smith performs throughout New England with the jazz quartet Forward Motion, which won an Outstanding Performance commendation in the 1985 down beat “deebee” award competition.



Jason Carder

Jason Carder, 18, a 1985 graduate of Interlochen (MI) Arts Academy, has won numerous honors over the years for his work on trumpet, among them an Outstanding Performance award in the 1985 down beat “deebee” competition and a Maynard Ferguson Trumpet Scholarship. Carder received the latter honor as a member of McDonald's All-American Marching and Jazz

bands, which he toured with this past summer and performed with on this year's *Jerry Lewis Labor Day Telethon*. He has also held first chair in the 1984 Arizona All-State Orchestra, has won an Interlochen Arts Academy Fine Arts Award for jazz, and held the jazz trumpet chair in the I.A.A. Studio Orchestra.

Carder lists Clifford Brown, Freddie Hubbard, Charlie Parker, Michael Brecker, John Coltrane, Miles Davis, and Wynton Marsalis as influences, along with such teachers as Steve Steele, James Benitez, John Lindenau, Gilbert Johnson, and Thomas Knific. Born in Chicago, he now resides in Flagstaff, AZ. This fall he began studies at the University of Miami, majoring in jazz and studio music.



Eric White

Eric White, 19, was a double winner in the 1985 down beat “deebee” award competition, receiving Outstanding Performance commendations for his arrangement of *It Don't Mean A Thing* and as a drum soloist. A 1985 honors graduate of Arts Magnet High School in Dallas, White was chosen his school's jazz arranger of the year for his arrangement of Miles Davis' *Seven Steps To Heaven*, making him the first student to be so honored two consecutive years. White's work is featured on the school's award-winning 1984-85 album, *Impressions*, and his Davis arrangement will be included on Arts Magnet's '85-86 album. Other awards garnered by White over the years include an outstanding musicianship citation from the National Association of Jazz Educators at the organization's 12th annual convention last January, and similar awards from the Tarleton State and Abilene Christian University jazz festivals.

White spent this past summer playing at various clubs around Dallas and Phoenix with the fusion group Sandstorm. This fall he began studies at the Berklee College of Music in Boston on a music scholarship.



Matthew Turner

Matthew Turner, 18, won a 1985 down beat “deebee” Outstanding Performance award as a jazz cello soloist while a senior at Platteville (WI) High School, where his father, William, serves as orchestra director. Also an accomplished pianist, Turner has taken part in the National Guild Piano Auditions for nine years, has won two gold and three silver medals in the International Piano Recording Competition, and has been named to the Wisconsin Honors Jazz Ensemble and the Wisconsin Honors Orchestra for his work on piano and cello, respectively.

Turner has performed with the Dubuque (IA) Symphony and various string ensembles around Dubuque and has performed a cello concerto with the Green Bay Symphony, but he'd eventually like to play jazz professionally because, “You can do more with it, you're not so tied down.” He cites Stephane Grappelli, Stuff Smith, and Jean-Luc Ponty as influences, along with his teachers, jazz violinist Randy Sabien and piano teacher Dick Sturman of Dubuque. This fall Turner began studies at Lawrence University in Appleton, WI, majoring in music performance.



Patrick Zimmerli

Patrick Zimmerli, 17, says he first took up music in grade school not so much because music impressed him at that age, but because he envied the recognition his elder brother David was getting for playing classical piano. Zimmerli, winner of the best high

school jazz soloist honors in the 1985 down beat “deebee” awards for his work on tenor saxophone, began playing clarinet while in elementary school, where his instructor encouraged him to play sax in a small jazz band. By junior high, Zimmerli was selected to play in the Westchester (NY) All-County Band.

A high point in Zimmerli's music career was being named to the Hall High School jazz band in West Hartford, CT, directed by William Stanley. Zimmerli also plays clarinet for the school's wind ensemble and has been studying sax, clarinet, and flute with various private instructors. He was named Most Outstanding Musician at the Berklee College of Music Jazz Festival. Zimmerli listens to jazz five hours a day and says his main influences are John Coltrane and Michael Brecker.



Kevin Quinn

Kevin Quinn, 21, picked up citations for distinguished performance on trombone at the Notre Dame Collegiate Jazz Festivals in 1983 and 1985, having previously earned a summer scholarship to the Berklee College of Music for his arrangement of and solo on Chick Corea's *500 Miles High* in the Notre Dame Fest's high school division. Among the many other awards he's earned through the years are outstanding soloist citations at the North Shore Jazz Festival, the 23rd annual Oak Lawn Jazz Festival, and at National Association of Jazz Educators competitions at Western Illinois U., Mundelein U., and Lake Park H.S.

A resident of Glenview, IL, Quinn plays synthesizer and drum machines in addition to trombone, and studied piano for nine years. Quinn lists Bill Watrous, Phil Woods, and Pat Metheny as influences, and has spent several summers studying at Northwestern U., with trombonist Phil Wilson at Berklee, and with James Dutton at Birch Creek Academy in Door County, WI. At Notre Dame, he's part of the fine program led by Father George Wiskirchen. **dl**

EXPRESSIVE EDGE

Give your performance an expressive edge with Roland's **JX-8P**. Imagine having one keyboard synthesizer that can deliver classic analog sounds, as well as rich-timbred patches usually associated only with digital synthesis, and is also a dynamic MIDI keyboard controller to boot! That's the 6-voice **JX-8P**. The super sound of this standout synth starts with 12 Digitally Controlled Oscillators. Each can be set for any of 4 waveforms. Waveform cross-modulation is the key to Roland's unique AM Synthesis technique. Also, independent routing of envelopes to the mixer section for separate control over DC02 results in percussive effects normally found only in digital synthesis. Velocity sensitivity and after-touch sensitivity make the **JX-8P's** 61-note keyboard incredibly expressive. The after-touch sensitivity can be used to control vibrato, brilliance, or volume. 6 different keyboard modes (2 settings each for Poly, Unison, and Solo) let you get more out of each patch. Fueled by Roland's newest technology, the **JX-8P's** 64 presets offer one super set of sounds. Plus, you can program your own patches into an additional 32-location memory bank, or instantly access another 32 patches with the optional C-64 RAM memory cartridge. Program the **JX-8P** through its on-board parameter programming facilities. Or if you prefer the ease of traditional analog programming, use the optional PG-800 programmer for the **JX-8P**. Either approach lets you access 2 separate 4-position and Low-Pass Filters, an ample Chorus. A separate sequence pre-arrange a succession of pro-live performance. So why not expressive edge? You can with information, contact: RolandCorp Angeles, CA 90040. (213) 685-5141.



Envelope Generators, Hi-Pass, LFO section, Key Follow, and memory facility even lets you grams and step through them in give your next performance an the Roland **JX-8P**. For more infor-US, 7200 Dominion Circle, Los

Roland



Roland Makes It Happen!

Next time
you feel like going
into the local music store
and playing a Bach Strad,
even though you
have no intention of
laying down any cash —
go ahead.

We understand.



The Selmer Company
Elkhart, Indiana

