DOWNBEAT

ANAT COHEN | THE BAD PLUS | STEVE SMITH

DOWNBEAT

Jazz, Blues & Beyond

NEW ORLEANS MUSIC THREE YEARS AFTER KATRINA

DOWNBEAT U *Drum School*

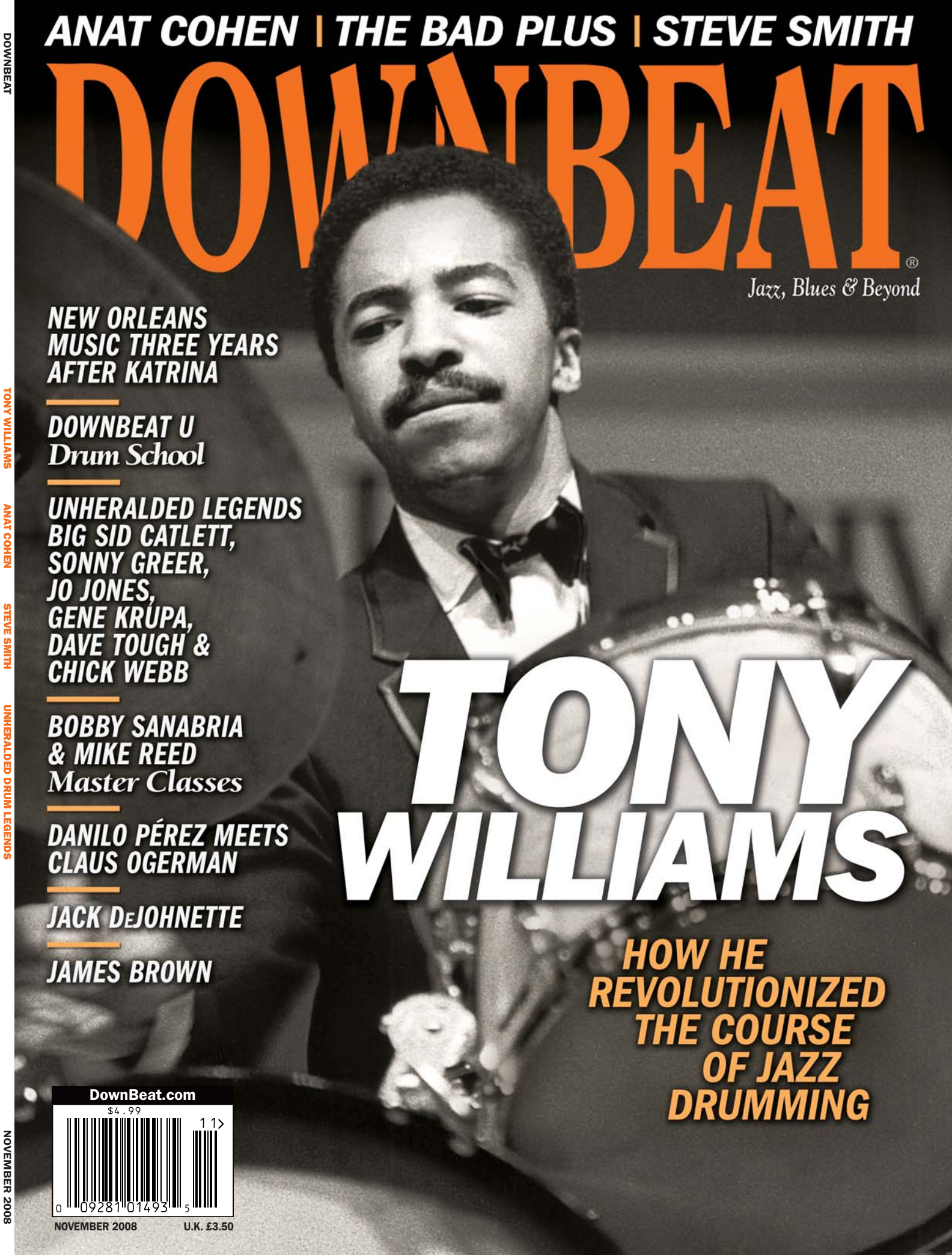
UNHERALDED LEGENDS BIG SID CATLETT, SONNY GREER, JO JONES, GENE KRUPA, DAVE TOUGH & CHICK WEBB

BOBBY SANABRIA & MIKE REED *Master Classes*

DANILO PÉREZ MEETS CLAUS OGERMAN

JACK DEJOHNETTE

JAMES BROWN



TONY WILLIAMS

HOW HE REVOLUTIONIZED THE COURSE OF JAZZ DRUMMING

DownBeat.com

$4.99

11>

0 09281 01493 5

NOVEMBER 2008 U.K. £3.50

TONY WILLIAMS ANAT COHEN STEVE SMITH UNHERALDED DRUM LEGENDS

NOVEMBER 2008

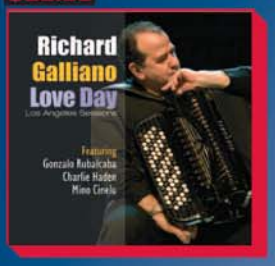
FASHION GAMES BOOKS

Virgin MEGASTORE

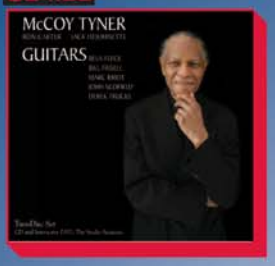
ELECTRONICS MUSIC MOVIES

ON SALE NOW!*

RICHARD GALLIANO
Love Day
$13.99



MCCOY TYNER
Guitars
$14.99

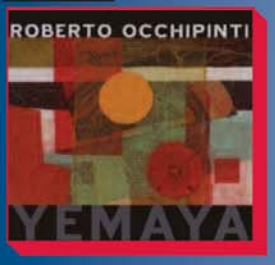


MEDESKI/MARTIN/WOOD
Radiolarians 1
$13.99

DAVID MURRAY
MAL WALDRON
Silence
$14.99

MYRIAM ALTER
Where Is There
$14.99

ROBERTO OCCHIPINTI
Yemaya
$14.99**



MILES DAVIS
Kind Of Blue (BOX SET)
$89.99

MARY LOWE
Jazz Diva
$14.99

WAYNE WALLACE
The Nature Of The Beat
$13.99

FOURPLAY
Energy
$14.99

For our up to the minute event listings, check out VirginMegaMashup.com - it is the place to find and feedback on the latest in entertainment gossip and industry news. Add VirginMegaMashup.com to your Bookmarks!

Virgin MEGA.COM

CHECK OUT OUR WEBSITE AT
WWW.VIRGINMEGA.COM

*Select titles on sale 9/23/08 - 11/04/08.**On sale 10/21/08 - 11/04/08 While supplies last. Prices may vary online @ virginmega.com.

NEW YORK: TIMES SQUARE AND UNION SQUARE • LOS ANGELES: HOLLYWOOD & HIGHAND • ONTARIO MILLS • BLOCK AT ORANGE
SAN FRANCISCO • DALLAS GRAPEVINE MILLS • ARIZONA MILLS • DENVER PAVILIONS • ORLANDO WALT DISNEY WORLD® RESORT

Phil Woods Phil is a living legend that single-handedly defines an alto sound and represents the best of the masters that have come before him. Phil uses ZZ reeds.

Sherman Irby A true southern gentleman, Sherman's sound is as big as his smile. If you've not heard him yet, you should. Sherman uses V16 reeds.

Talib "TK Blue" Kibwe TK is a student of Jazz, combining sounds from the U.S., France and Africa to create an approach that is uniquely his own. TK uses V16 mouthpieces, ZZ reeds and Leather ligatures.

Vandojazz artists serve up their sound using the world's finest mouthpieces and reeds.

For a free artist poster, visit vandojazzusa.com and click on The Payoff.

vandojazz

Where jazz is more than a legend.

DOWNBEAT

November 2008

VOLUME 75 – NUMBER 11

OFFICES

102 N. Haven Road
Elmhurst, IL 60126–2970
630-941-2030
Fax: 630-941-3210
www.downbeat.com
editor@downbeat.com

CUSTOMER SERVICE

800-554-7470
service@downbeat.com

SUBSCRIPTION INFORMATION: Send orders and address changes to: DOWNBEAT, P.O. Box 906, Elmhurst, IL 60126-0906. Inquiries: U.S.A. and Canada (800) 554-7470; Foreign (630) 941-2030. **CHANGE OF ADDRESS:** Please allow six weeks for your change to become effective. When notifying us of your new address, include current DOWNBEAT label showing old address.

DOWNBEAT (ISSN 0012-5768) Volume 75, Number 11 is published monthly by Maher Publications, 102 N. Haven, Elmhurst, IL 60126-3379. Periodicals postage paid at Elmhurst, IL and at additional mailing offices. Subscription rates: $34.95 for one year, $59.95 for two years. Foreign subscriptions rates: $56.95 for one year, $103.95 for two years.

POSTMASTER: SEND CHANGE OF ADDRESS TO: DOWNBEAT, P.O. BOX 906, Elmhurst, IL 60126-0906.
CABLE ADDRESS: DOWNBEAT (on sale October 21, 2008) MAGAZINE PUBLISHERS ASSOCIATION

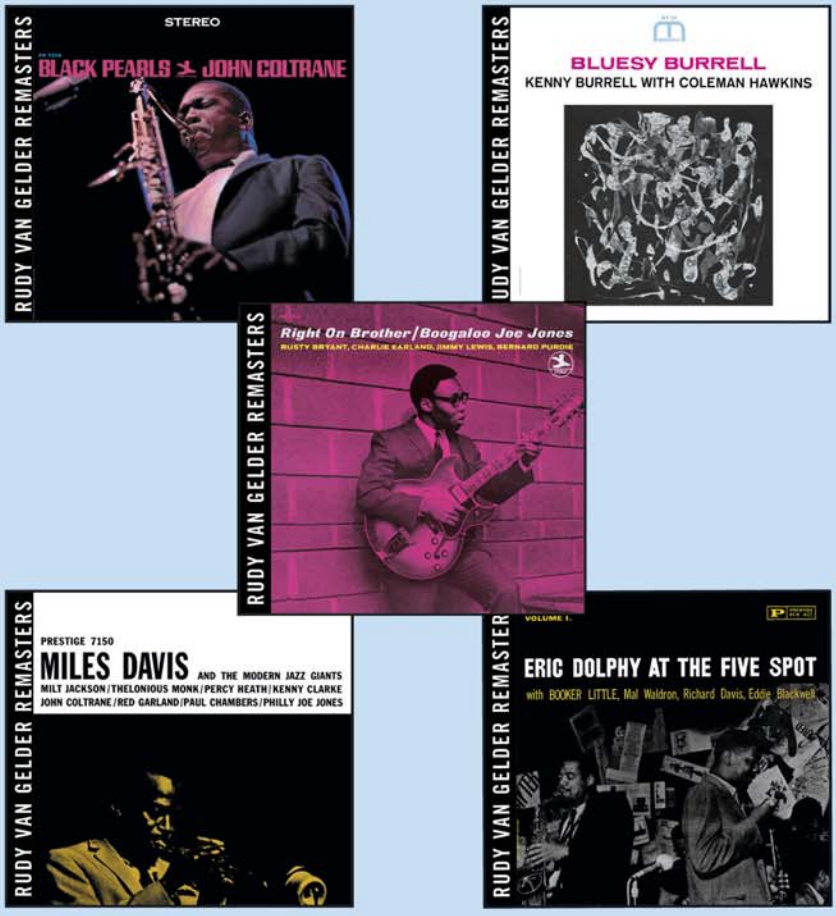
MPA

PRINTED IN U.S.A.

CONCORD MUSIC GROUP PRESENTS...

THE RUDY VAN GELDER REMASTERS

NEW ADDITIONS TO THE ACCLAIMED CD SERIES



Boogaloo Joe Jones
Right On Brother

Eric Dolphy
with Booker Little
At the 5 Spot

John Coltrane
Black Pearls

Kenny Burrell
with
Coleman Hawkins
Bluesy Burrell

Miles Davis
Miles Davis &
The Modern Jazz Giants

"I REMEMBER THE SESSIONS WELL. I REMEMBER HOW THE MUSICIANS WANTED TO SOUND. I FEEL STRONGLY THAT I AM THEIR MESSENGER."

– Rudy Van Gelder

ADDITIONAL RVG SERIES TITLES NOW AVAILABLE...

JOHN COLTRANE DAKAR • **MILES DAVIS** THE MUSINGS OF MILES
MODERN JAZZ QUARTET CONCORDE • **RED GARLAND TRIO** GROOVY
SONNY CRISS THIS IS CRISS...**AND MORE!**

- **Modern jazz classics remastered by the original engineer**
- **Each CD includes original AND new liner notes**
- **24-bit remastering**
- **Specially priced**

CONCORD MUSIC GROUP
www.concordmusicgroup.com

Prestige®

Available at amazon.com

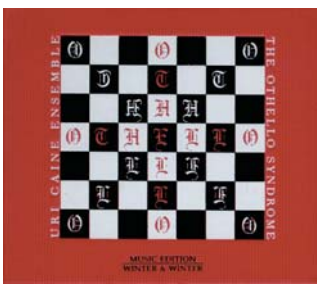
DB Inside

Departments

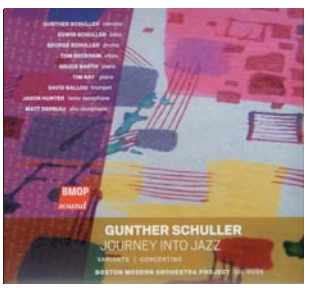
Gene Krupa

DOWNBEAT ARCHIVES

Features

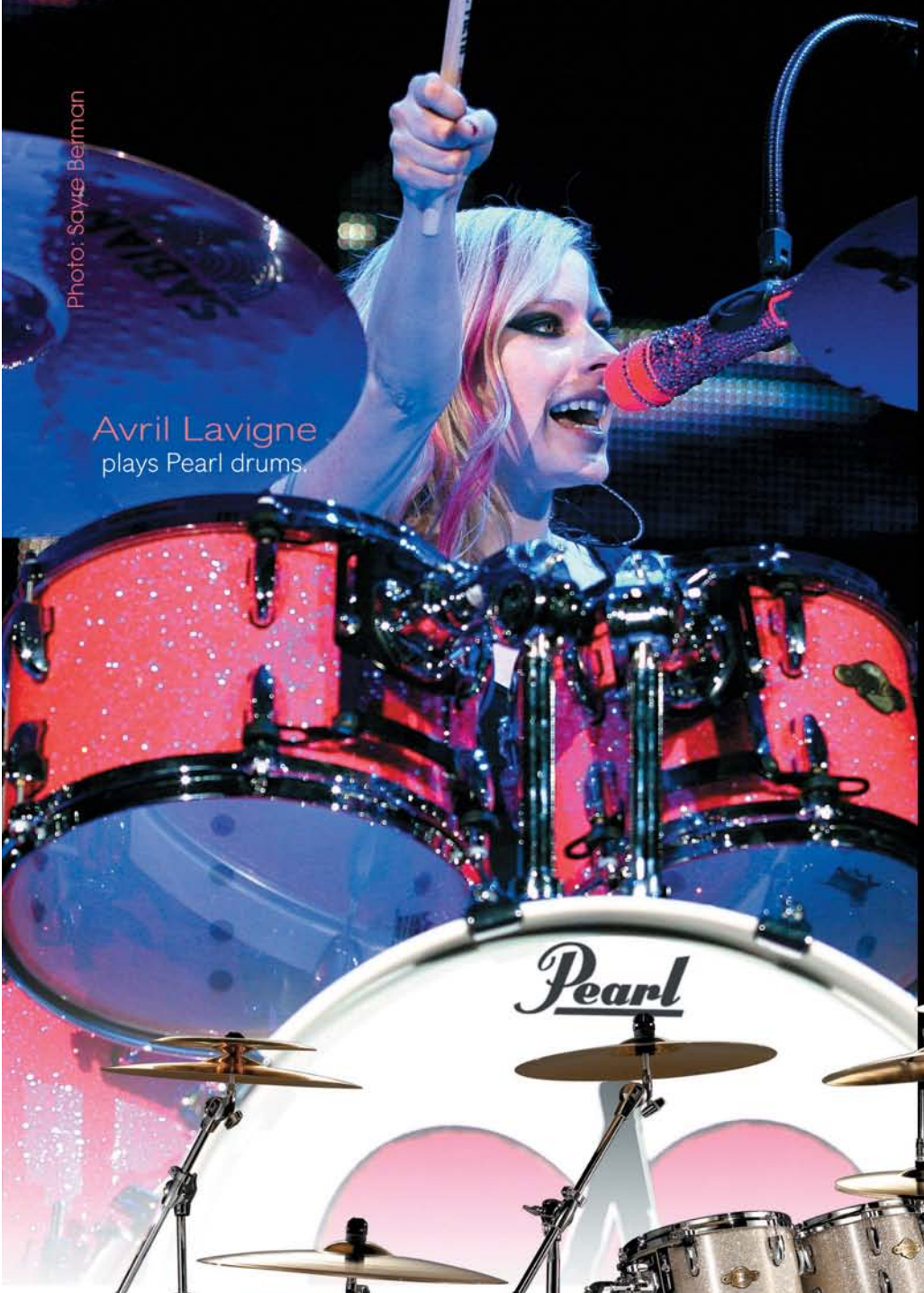


67 Uri Caine Ensemble



Gunther Schuller

Cover photography by Tom Copi; taken at a 1967 Miles Davis Quintet show.



$1500

Might not make you a star...

But it will get you the tools you need to sound like one.

Introducing our most affordable Masters kit ever, the all new

Masters MCX.

Legendary Masters 6 ply, 100% Maple shells, great new colors, and a sound, performance and value unmatched within the industry today.

Pearl®

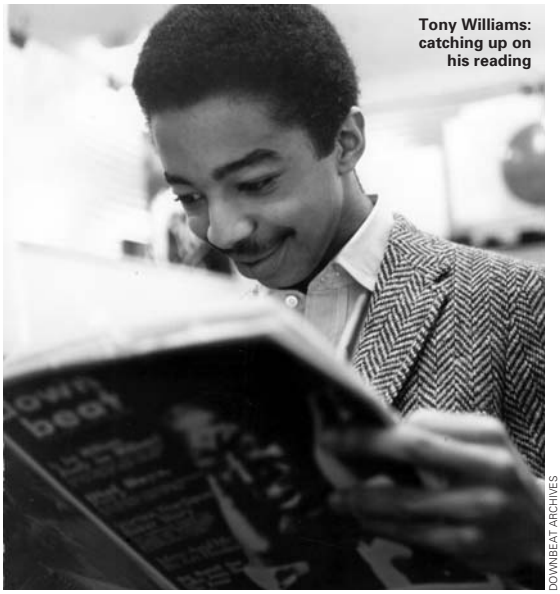
Masters MCX shown in new Bronze Glass

Masters MCX shell packs start at an incredible street price of around $1500 at Pearl dealers everywhere. The price of your exact configuration choice may vary.

First Take

By Jason Koransky

Tracking Williams' Genius



Tony Williams: catching up on his reading

DOWNBEAT ARCHIVES

While we were in production for this issue of DownBeat, I had a discussion with someone about Tony Williams being on the cover. He posed the question: "Why Tony Williams?"

Good question. Of course, the answer could easily be, "Why not?" After all, his influence on jazz drumming was as profound as any artist's over the past 50 years. But in the feature on Page 44, we don't celebrate an anniversary of Williams' birth or death, or another significant milestone or reissue. Rather, Ken Micallef delves into a few of Williams' seminal recordings, and learns from Williams' collaborators and fellow drummers about how profound an impact he had on the course of jazz.

How did DownBeat cover Williams over the course of his career? Soon after he joined Miles Davis' quintet, DownBeat featured him for the first time, including the then teenage drummer in a roundtable discussion in the magazine's New York office with Art Blakey, Mel Lewis and Cozy Cole, which appeared in the March 26, 1964, issue.

Even at this young age, Williams had an astute ability to dissect his playing, and he was quite opinionated about the state of jazz drumming.

"When I hear the hi-hat being played on 2 and 4, through every solo, through every chorus, through the whole tune, this seem to me to be—I can't play it like that," he said. "Chit, chit, chit, chit—all the way through the tune. My time is on the cymbal and in my head, because when I play the bass drum, I play it where it means something. I just put it in. When a person plays this way, they don't play the bass drum, they don't play the hi-hat—well, they say they're playing completely free—that word is a drag too. What makes it different is that they don't have any bottom."

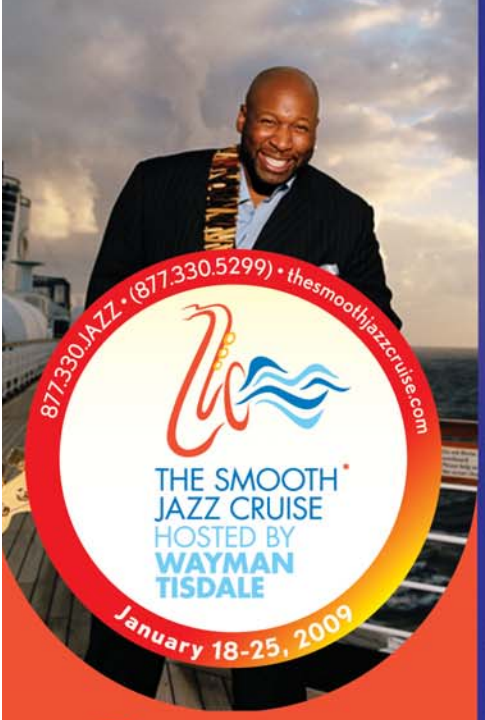
Jump forward more than 10 years, after he recorded the milestone jazz-rock album *Believe It*. In an interview with Vernon Gibbs that appeared in the Jan. 29, 1976, issue, Williams discussed the challenges of mining new veins of creativity and creating his own musical identity after his historic work with Davis.

"If I felt that playing with Miles was the best I'm ever gonna play, then I would just give up," he said. "The reason it came out so well was because it was fresh; when the freshness wears off, I have to find something else to do or else I'm not stimulated. I still think there are very few people who can play jazz drums a certain kind of way. But just because of that it doesn't mean that I have to go out and prove it all the time because I happen to be one of the few people who can do it on a certain really classy level. It doesn't mean that I have to spend my life being a martyr. I don't want to be a martyr and I don't want to be a museum piece. I don't want people to come out and hear me because it's nostalgic."

The martyr language is interesting. In our feature this issue, Wallace Roney said that Williams "felt the critics never credited him for being the innovative jazz drummer he was." Williams did not want his music to exist in a bubble, or become a snapshot of a bygone era. In the November 1983 issue, Paul de Barros interviewed Williams. When asked about what direction his music was going, Williams responded, "The popular direction. I like MTV. I like The Police, Missing Persons, Laurie Anderson."

He then went on to discuss if jazz should get the same institutionalized treatment as classical music does in American society: "[H]ow much is that really going to do for musicians? I don't think society really recognizes classical music, anyway. It's all patronage, and grants, a certain class of people. Jazz was originally the music of the people in the streets and not in concert halls, so when you lose that, you suffer the consequences. There's nothing wrong with jazz being an art form, but it has a certain roughness and vitality and unexpectedness that's important. I guess I'm old-fashioned."

Old-fashioned would probably be the last term one would associate with Williams. As we learn in this issue of DownBeat, his influence still pushes today's artists to pursue new frontiers in their music. **DB**



TRADE THE JANUARY BLAHS & BLIZZARDS FOR SOME

RED HOT JAZZ

Jazz Cruises offers two sensational weeks of world class jazz this January 2009. Join us for one week or both weeks, but do not miss the boat!

THE SMOOTH JAZZ CRUISE
hosted by Wayman Tisdale
The 6th Annual Sailing
of the Cruise
Universally Heralded as the
"Best Party at Sea"

The Inaugural Sailing of the
PLAYBOY JAZZ CRUISE
hosted by Marcus Miller
As Dianne Reeves
has said,
"You Cannot Miss
the Inaugural Playboy Jazz Cruise"

JAZZ CRUISES, LLC
jazzcruisesllc.com

Fort Lauderdale • San Juan, Santa Barbara de Samana, Santo Domingo, Half Moon Cay • Holland America's m/s Westerdam

Fort Lauderdale • San Juan, Nevis, St. Barths, Half Moon Cay • Holland America's m/s Westerdam


Gerald Albright


Jonathan Butler


Peabo Bryson


Jeff Golub


Everette Harp


Jeff Lorber


Brian Simpson


Jody Watley


Kirk Whalum


Peter White


Marcus Miller
Just Announced

and other artists...


Special Guest: **Rufus** featuring **Chaka Khan**


Dianne Reeves


Keb' Mo'


Poncho Sanchez


James Moody


Roy Hargrove


James Carter


Eldar


Roberta Gambarini


New Birth Brass Band

and other artists...

Congratulations to Herbie Hancock for Winning Best Album of the Year 2008 Grammy®


Special Guest: **Herbie Hancock**

* 'The Smooth Jazz Cruise' is a name utilized by Jazz Cruises, LLC to identify a certain cruise offered by it. Others may also offer cruises featuring this genre of music. Jazz Cruises, LLC is not affiliated in any way with AAI Events, Inc.

Chords & Discords

Don't Forget Butterfield

I was surprised not to read Paul Butterfield's name in Frank-John Hadley's article on guitarist Amos Garrett ("Players," September '08). Garrett came to prominence in Butterfield's group Better Days 35 years ago. The article also highlighted Garrett's new focus on the music of Percy Mayfield, and led one to believe that Garrett was unaware of Mayfield's music until recently. Actually, Garrett is featured on the Better Days recording of Mayfield's "Please Send Me Someone To Love" in 1973.

Tom Reney
Amherst, Mass.

No Reed Fan

Reading about Ed Reed ("Players," September '08) prompted me to buy his CD *The Song Is You*. I could not even stand to get through one whole hearing in the car. I'm glad he cleaned up his life, but his attempts at creative variations around the melodic line hurt the ears like nails on a chalkboard. This guy is no singer.

Ronald Sanfield
Boston

Glasper Could Use Decorum

I was stunned that Robert Glasper could not pick out any pianists he heard in his "Blindfold Test," and yet he finds a way to belittle the playing of at least half of the artists (September '08). This was a sad commentary on the state of this generation's musicians. How often does the musician not guess a single other musician in his or her field and then proceed to cut on their playing? Even though Glasper is a great pianist, he needs to get over himself.

Gregoire Raymond
gregoireraymond@yahoo.com

What's the Best Peggy Lee?

John McDonough's review of the Peggy Lee reissues ("Reviews," August '08) was informative, but at the end of the first paragraph he mentions that none of the recordings reviewed are among her best. This makes me wonder: What does McDonough consider Lee's best recordings and could he share his opinions on them?

Ari Goldberg
London

Teacher Thanks DownBeat

I can't say enough about how wonderful DownBeat has been to make issues available to high school students for free. Each month, I have students here at Lake Zurich High School asking when the new DownBeats are going to arrive. Your articles support my emphasis on jazz history, listening and practicing through interviews with pros and articles about the legends. Not only that, by being on top of all the most progressive musicians, my students know where to look for inspiration and who to go hear when they come to town. Kudos to you on recognizing your target audience for the future. Your quality product is a wonderful supplement to the education that is happening in the trenches.

Josh Thompson
Lake Zurich, Ill.


MARK SHELDON

Consider Ornette

I saw Ornette Coleman at the Chicago Jazz Festival over Labor Day weekend and it was like being with an all-time great at his peak. Mainstream listeners deserve to hear a historical master at such a late age and understand that he still gracefully creates the shape of jazz to come. Consider putting him on the cover.

Arnie Levitan
Skokie, Ill.

Remembering Bobby Durham

I was sad to note the passing of drummer Bobby Durham ("The Beat," September '08). As trombonist Al Grey's partner, I would like to add that Bobby was also a longtime drummer in Al's quintet in clubs and cruises.

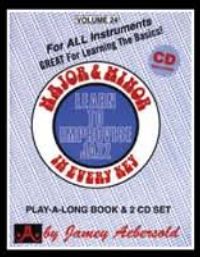
Rosalie Soladar
Scottsdale, Ariz.

Have a chord or discord? E-mail us at editor@downbeat.com.

VOLUME 1 BOOK & CD

JAZZ:
HOW TO PLAY & IMPROVISE

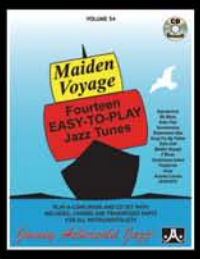
Unlock the mysteries of jazz improv with competent rhythm sections and accurate instruction. Play-A-Long tracks and demo tracks of Jamey playing the exercises and soloing.



VOLUME 24 BOOK & CD

MAJOR & MINOR

Practice skills in every major and minor key! Tracks have Jamey playing exercises and soloing on the sax so you can see and hear everything. Solos and exercises are transcribed in the book.



VOLUME 54 BOOK & CD

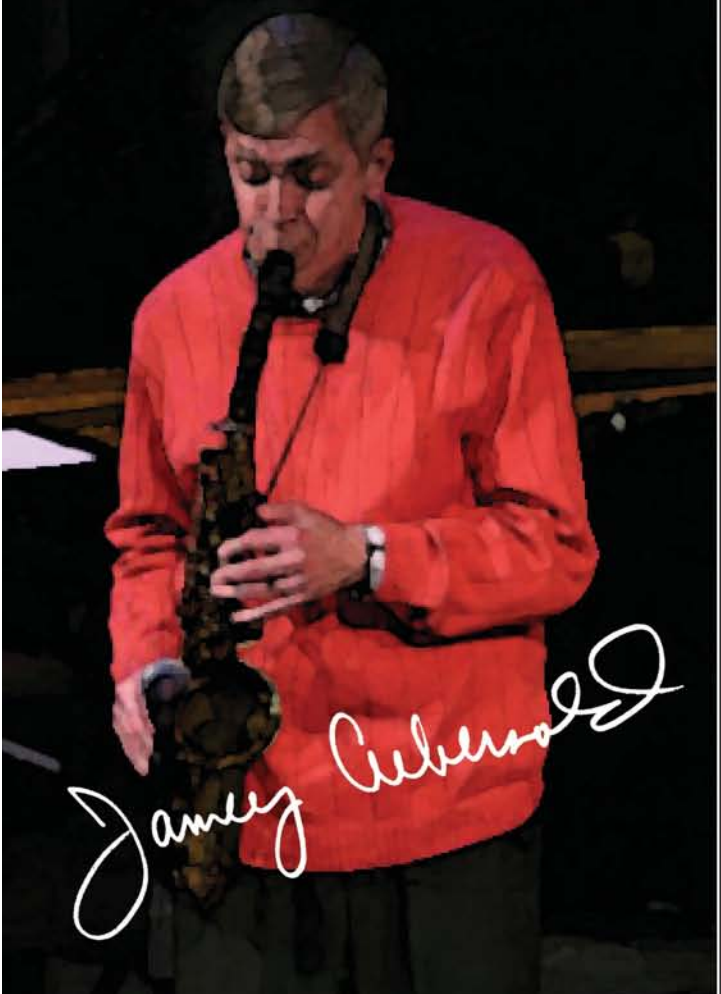
MAIDEN VOYAGE

INCLUDES: *Summertime • Bb Shuffle Blues • Impressions • Maiden Voyage • Watermelon Man • Doxy • Autumn Leaves • Solar Flair • Song For My Father • Cantaloupe Island • Satin Doll • Blues In F • Footprints*

JAZZ: DVD

ANYONE CAN IMPROVISE

2 hour presentation features Jamey at the piano demonstrating fundamental techniques used by all great jazz improvisors. Chord/scales, keeping your place, patterns, the blues, memorizing and more!



"One, two, One, two, three, four ..."

PLAY WITH *Jazz* LEGENDS.

That distinctive, iconic 'count-off' has introduced thousands of musicians to the world of jazz improvisation. Jamey's familiar voice is a reassuring reminder that the rhythm section is *tight*, the changes are *right*, and the experience will be *outta sight*! You can't go wrong with the legendary rhythm sections on Jamey's play-a-longs; for a jazz experience as *real as it gets*!

"I've found the best way to improve your musical skills is to be prepared. My Play-A-Long book and CD sets provide everything you need to learn jazz. From a basic foundation to all the great jazz standards. I've dedicated my life to helping you enjoy making 'your own music.'"

- Jamey Aebersold

JAMEY AEBERSOLD JAZZ®
www.jazzbooks.com

Experience our

10th

Africa's grandest gathering!

CAPE TOWN INTERNATIONAL JAZZ FESTIVAL©

3 & 4 April 2009

CAPE TOWN INTERNATIONAL CONVENTION CENTRE

www.capetownjazzfest.com

CAPE TOWN & Western Cape

SABC Vuka Sizwe!

Standard Bank

arts and culture
Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA

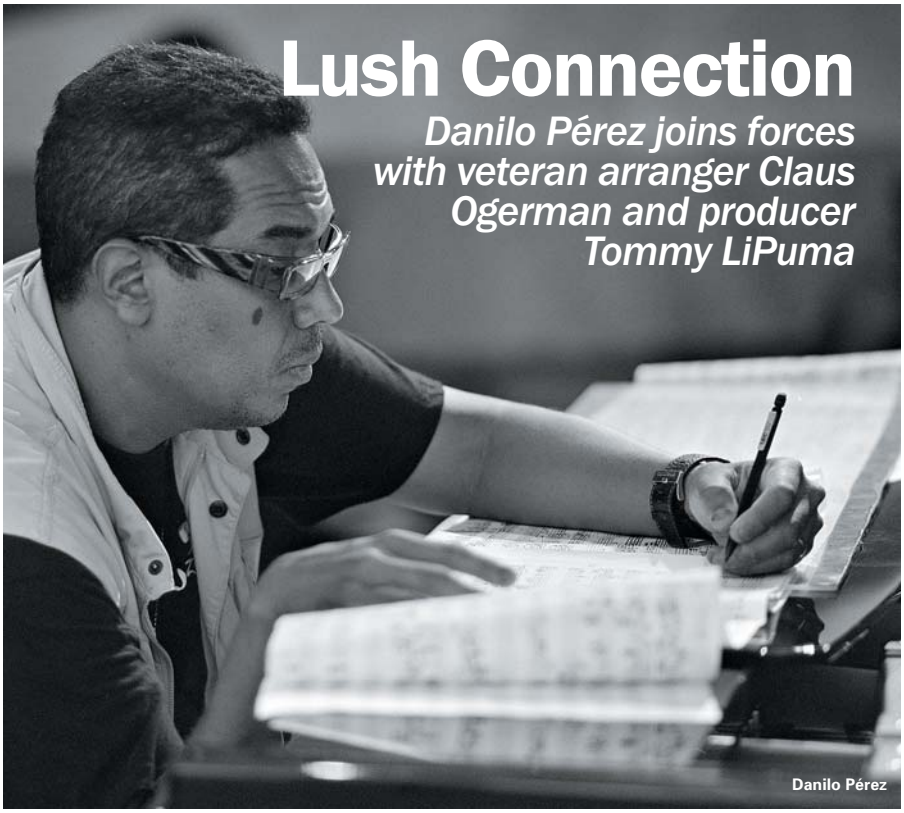
SOUTH AFRICAN RAIL COMMUTER CORPORATION LTD

An espAFRIKA production

TONE MEDIA DESIGN

The Beat

NEWS & VIEWS FROM AROUND THE MUSIC WORLD



JOS KNAEPEN

Danilo Pérez

Lush Connection

Danilo Pérez joins forces with veteran arranger Claus Ogerman and producer Tommy LiPuma

Percussive notes from a conga set a cantering gait, then a series of piano phrases begin a quiet march in the tempo of a half-awake dream. A whispering rhythm section heightens the intimacy and drama. Then a full orchestra takes over the melody with swaying strings, leading to a sensual tangle.

So begins the title track and new album credited to pianist Danilo Pérez, *Across The Crystal Sea* (EmArcy). More than a concept album with jazz luminaries on board, this disc finds arranger and conductor Claus Ogerman and producer Tommy LiPuma—two venerable recording industry figures—thinking about their legacies, with the enthusiastic help of Pérez. Together with sound engineer Al Schmitt, these veterans take another leap toward great artistic satisfaction, knowing that their remaining leaps are numbered, not just because of their ages, but also due to the music business's direction for the forseeable future.

Essentially, this disc is an elegy for a disappearing cultural professionalism within the industry. Watching the bottom line in a business with shrinking revenues means that a $300,000 recording budget with three-hour string sessions costing about $17,000 apiece (two cuts completed per session), like those of *Across The Crystal Sea*, may be justifiable costs for gold- and platinum-selling singers, but remains almost unheard of for jazz CDs with an instrumentalist's name up top. For Ogerman and LiPuma, it could just be a matter of how hard it is to break certain habits. For Pérez, the big production meant the pressure was huge.

"I was full of trepidation before the recording because I love those albums Claus made with Antonio Carlos Jobim, Bill Evans and João Gilberto," Pérez said. "He's a painter, a maker of colors and emotions. It's a challenge to work with someone who can produce such beautiful and lush music."

LiPuma, who started producing albums for A&M Records in 1966, sees this beauty as rarer than ever in his business.

"The corporations that own all these record companies now are simply not interested in art," LiPuma said. "They're interested in commerce. What the executives don't understand is that the people who have been involved in creating the art know it is also commerce—and that it has to be good. There aren't many people around anymore of the caliber of Claus and Johnny Mandel doing this kind of work."

The idea that time is running out resonates with Ogerman. "This is a record I wanted to make before I leave the planet," he said.

LiPuma said he dreamed of getting Ogerman to make another album mirroring Evans' *With Symphony Orchestra*.

"For at least 20 years, whenever I saw Claus, I'd ask when we were going to make the symphony record," LiPuma said. "Finally, in early 2007 Claus said he was ready."

LiPuma recommended Pérez, the Panamanian native who ignited his career with such recordings as 1996's *Panamonk*, which LiPuma produced. Ogerman says he knew Pérez's music and had seen him perform with Wayne Shorter, but added that he "trusts Tommy 100 percent and told him we needn't discuss this further."

With what he calls completed sketches for five compositions based on themes by Jean Sibelius, Jules Massenet, Manuel de Falla, Sergei Rachaninoff and Hugo Distler, Ogerman was eager to jumpstart the project. He completed the scores and wrote new arrangements for the two standards. After all the musicians committed, LiPuma approached Verve with the idea, but was turned down. However, Chris Roberts, head of the Decca Label Group, was thrilled to be involved, and financed most of the recording costs, according to Ogerman.

Ogerman, 78, has enjoyed a heralded career as an orchestrator with a classy touch, the rare music professional able to look back on collaborations with Frank Sinatra, Jobim, Barbra Streisand, Stan Getz and Gilberto. Nowadays, he divides his time between homes in New York City and Munich. "I live like a tourist in both cities," he said. "In certain niches, and among record company executives and journalists, people know who I am, but the masses don't."

Noted in faint blue type on the cover of *Across The Crystal Sea* is that Ogerman arranged and conducted the album. Song credits on the back of the CD reveal this is an understatement, as six of the eight tracks are Ogerman's compositions, all of them based on various themes from classical music except "Another Autumn," which closes the album.

Ogerman and LiPuma met in 1966—a year after Pérez was born. LiPuma, then serving as

the first A&R chief for A&M, was visiting the New York offices of Helios Music, a song publishing company, trolling for new material.

A German native of a small border town now part of Poland, Ogerman moved to New York in 1959. When Creed Taylor brought Ogerman to Verve as musical director in 1963, his orchestral arranging and conducting gigs included writing charts for Getz, Connie Francis, Wes Montgomery, Oscar Peterson and Kai Winding. Seminal pairings in 1967 with Jobim and Sinatra cemented his reputation even further.

"A guy wearing an elegant looking suit walked in, and one of the songwriters asked if I wanted to meet the boss and introduced me to Claus," LiPuma said. "I was astounded, because I knew that Claus was a famous arranger and had worked on two records I loved, Antonio Carlos Jobim's *Composer Of Desafinado, Plays* and Bill Evans' *With Symphony Orchestra*. I sensed I'd found a kindred spirit."

They kept up their bicoastal friendship for a few years, but busy schedules kept them apart through the early 1970s. After landing at Warner Bros. in 1975, LiPuma started producing a new George Benson record, which called for strings. With Ogerman's help, the resulting album, *Breezin'*, became a big hit, with the single "This Masquerade" reaching No. 1 across the Billboard pop, jazz and r&b charts and winning the Grammy for Record of the Year. Their collaboration later that year on Gilberto's *Amoroso* kicked their musical partnership into gear.

With LiPuma's connections to various artists and with his unwavering support, Ogerman was able to focus on his compositional gifts and other longstanding musical dream projects. Although by the mid-'70s Ogerman began to have his own compositions recorded by artists like Jobim and Evans, LiPuma helped spearhead album projects that put a spotlight on the writing, like *Gate Of Dreams*, *Cityscape* and *Claus Ogerman Featuring Michael Brecker*.

At the October 2007 sessions for *Across The Crystal Sea* in New York, Pérez impressed Ogerman so much during the rehearsals that the composer tweaked the scores to give the pianist more solo space. Apprehensive beforehand because Ogerman delivered the music to him just days before the recordings began, Pérez said being given a greater role in the project made him even more nervous.

"It put more of a challenge on me," Pérez said. "But that was fine. Claus' music always seems to be floating by, there's no rush to it. All the songs were stories—he told us how much a lot of the music meant to him as a kid, and that put me into the feeling he was looking for."

Pérez notes that two tracks, "The Purple Condor," which is based on de Falla's music and opens with bassist Christian McBride and percussionist Luis Quintero locked in a dance, and "The Saga Of Rita Joe," from a theme by Massenet, were opened up considerably.

"I'd worked with everyone in the rhythm section, and we saw that the trick was not to overplay, even though, for jazz musicians, there's that temptation," Pérez said. "With Wayne, I've learned that less is more, which served me well on *Across The Crystal Sea*."

Pérez added the only time Ogerman gave him some guided instruction was on the closing "Another Autumn," asking him to listen to a recording by Cristina Branco, the Portuguese fado singer, to appreciate the feeling of the song's legato notes.

"Claus is so good at letting artists find themselves," Pérez said. "On 'The Purple Condor,' I was given 100 bars to improvise on, and I'm thinking, 'Oh, God.' Claus' reply was, 'You, need this'—and on our first day of recording."

Asked to compare Shorter and Ogerman, Pérez said, "Wayne treats music as if it belongs to the galaxy, and Claus is more interested in green flowers and intense colors."

Bringing in Cassandra Wilson to perform was Ogerman's idea, who said that letting the orchestra play on and on "gets tiresome." After the singer's tracks were finished, the tapes were brought Los Angeles and the orchestration was recorded in the Capitol Recording Studios' vaunted Room A. By that time, LiPuma said that Ogerman had decided that he was going to relinquish his top billing on the album to Pérez.

"Claus, being the gentleman and smart individual that he is, knows Danilo has more notoriety than he does, so it made sense to put the credit for the CD on him," LiPuma said. "It ended up being a gift."

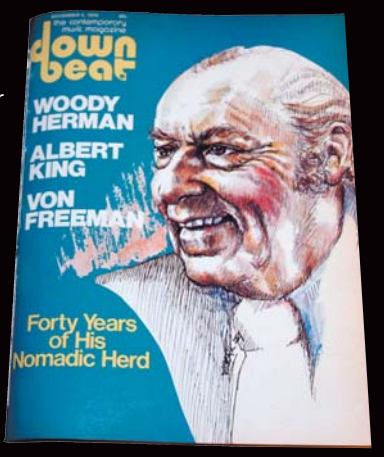
Because the album's rhythm, piano and vocal tracks were recorded separately from the orchestral arrangements, no one heard the album in its entirety until after the sessions were mixed. When he finally heard the completed album, Pérez said, "I understood what Claus had in mind. I just had no idea—it was so beautiful. So often when I was improvising during the sessions I was worried that I was taking too many chances, maybe bumping against the strings' lower tones. Listening to how it came together was emotional." *—Thomas Staudter*

The ARCHIVES

November 4, 1976

Forty Years of the Nomadic Herd

By Herb Nolan



"There is a brilliant future for bands," Woody Herman said. "If we can get financial and other kinds of help from the record industry first, then radio and television. They invest money in a lot of projects but thus far have been deaf to the big band sound. I don't think big bands have to be a dying proposition. If it does happen, it will be because we were defeated, but I don't think the young people coming up are going to put up with it. There's a great deal of involvement on their part and the record industry is stupid for ignoring it."

Von Freeman: Underrated but Undaunted

By John Litweiler

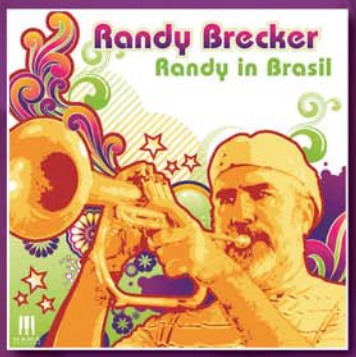
"Sometimes on records I wonder if I was able to get what I was really thinking," Von Freeman said. "Sometimes it might be only eight bars or a chorus, then that thing would escape me. Not that anything I've had to say is Earth-shaking, but some of these hard numbers, there's so many beautiful ways to play, and you know you're missing them. I heard that Beethoven wrote this little part eight times before he got it right. Now, maybe you and I would be satisfied with the first seven versions."

Albert King: True to His Type of the Blues

By Chuck Berg

"Little things can make you have the blues," Albert King said. "You don't have to be old to have the blues. You live and struggle. Even in your business you can have two or three blow-ups and you say, 'Why me!' And naturally, you ain't got no up spirit. So you want to hear some good blues music. But the blues, they're always there. As long as things go OK you don't think about them. But when you hit that rough spot, that's when they come around. So blues music is going to be here a long time." **DB**

JAZZ FOR ALL SEASONS

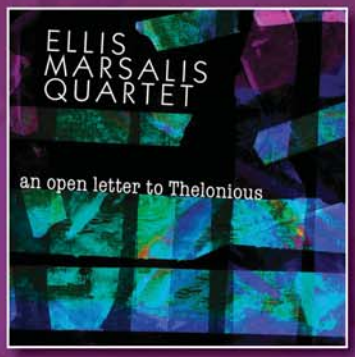


JESSICA MOLASKEY
A KISS TO BUILD A DREAM ON ARB 19384

Broadway singing star Jessica Molaskey—fresh from her leading role in *Sunday in The Park with George*—joins with husband John Pizzarelli, Bucky & Martin Pizzarelli, and violin phenom Aaron Weinstein to record tunes they love in a relaxed, joyful session.

RANDY BRECKER
RANDY IN BRASIL MAA 1035

Produced by Ruriá Duprat in Brazil, this disc features well-known Brazilian musicians Ricardo Silveira (guitar), Teco Cardoso (saxes/flute), Paulo Calazans (keyboards), Sizão Machado (bass), Robertinho Silva (drums), Da Lua, and João Parahyba (percussion). A tasty Latin production!



ELLIS MARSALIS QUARTET
AN OPEN LETTER TO THELONIOUS ELM 19787

The new release from Ellis Marsalis celebrates the music and genius of Thelonious Monk. Includes the classic compositions "Straight, No Chaser," "Ruby, My Dear," a solo piano rendition of "'Round Midnight," and the rare gem "Teo." An honest, straight-ahead recording of Monk's music that new and old fans will surely enjoy!

JOE TEMPERLEY
THE SINATRA SONGBOOK HEP 2093

Joe Temperley leads an all-star New York band in a celebration of the Frank Sinatra songbook. Octet tracks feature John Allred, Andy Farber, Ryan Kisor, James Chirillo, Dan Nimmer, John Webber, and Leroy Williams.

AVAILABLE AT amazon.com

ALLEGRO

NEVER RELEASED BEFORE!

***Chet In Chicago* is a historic studio session that features the great trumpeter/vocalist in superb form fronting a straight-ahead all-American band.**

Joining Chet Baker on this recording are Bradley Young on piano, Larry Gray on bass, Rusty Jones on drums, and special guest Ed Peterson on sax.

As a player and vocalist, Chet Baker became known in the 1950s as one of the greatest American Jazz artists. In Europe, he was a legend.

Twenty years after Chet Baker's untimely death in Amsterdam (1988), the release of this long forgotten studio recording serves as a worthy tribute to one of the great, unmistakable improvisers in jazz. *Chet In Chicago* is released as the fifth volume of the successful CHET BAKER LEGACY series co-produced by CCB (Chet & Carol Baker Productions) and ENJA RECORDS.

Also Available

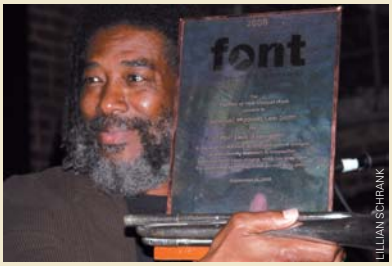
ENJ 2123 *(pictured)* PEACE with Joe Chambers, Buster Williams & David Friedman.

ENJ 95241 CHET IN CHICAGO (LP) John Coltrane's "Moment's Notice" is featured on the 180-gram vinyl version of *Chet In Chicago* only and not included in the CD version.

ALLEGRO

AVAILABLE AT amazon.com

Riffs



LILLIAN SCHRANK

FONT Awards Smith: The Festival of New Trumpet Music gave Ishmael Wadada Leo Smith its award of recognition at the sixth annual installment of the event in Brooklyn, N.Y., on Sept. 13. Other FONT performers this year included Jeremy Pelt, Avishai Cohen and Ralph Alessi. **Details:** fontmusic.org

Best Buy Swallows Napster: Retail chain Best Buy announced that it would acquire the digital download service Napster for $54 million on Sept. 15. **Details:** bestbuy.com

Latin Stamp: The United States Postal Service unveiled its stamp commemorating Latin jazz at a ceremony at the National Postal Museum in Washington, D.C., on Sept. 8. Percussionist Candido Camero performed at the ceremony. **Details:** usps.gov

Axes Captured: Photographer Ralph Gibson's black and white shots of jazz, funk and rock guitarists are on display at the Museum of Fine Arts, Houston, through Jan. 19, 2009. The photos are also collected in the book *State Of The Axe* (Yale University Press). **Details:** mfah.org

Fame Relaunches: Fame Records, which became famous for its Muscle Shoals, Ala., sound in the '60s, has restarted. In its heyday, the label and its studio hosted such r&b stars as Aretha Franklin, Otis Redding and Wilson Pickett. Along with repackaging historic recordings, the revamped label will also issue new music through a distribution deal with EMI. **Details:** emigroup.com

RIP, Arthur Duncan: Blues singer and harmonica player Little Arthur Duncan died on Aug. 20 in Northlake, Ill., of complications from brain surgery. He was 74. Duncan performed frequently in the Chicago area and recorded for Delmark.

Marie's Version of National Anthem Stirs Up Denver


René Marie

LUIS CATARINO

On the final night of the Democratic National Convention in Denver, as Senator Barack Obama spoke to more than 84,000 people packed in Invesco Field, singer René Marie performed for a much smaller audience at the club Dazzle. While fireworks followed Obama's speech, Marie's appearance on stage followed verbal fireworks set off eight weeks earlier when she sang the National Anthem at the mayor's annual "State of the City" address.

Rather than offering the anthem in traditional form, the singer offered the melody of the "Star Spangled Banner" blended with the words of "Lift Ev'ry Voice And Sing."

Marie had been working on this interpretation for months. In February, the vocalist premiered her 12-minute suite "Voice Of My Beautiful Country" that integrated "America The Beautiful," "My Country, 'Tis Of Thee" and "Lift Ev'ry Voice And Sing" sung to the music of "The Star Spangled Banner." Three months later, she sang the concluding anthem section of the suite at the Colorado prayer luncheon before government officials, including Colorado Governor Bill Ritter, to great applause and even hugs. Two weeks after the prayer luncheon, the singer received an e-mail from Denver Mayor John Hickenlooper's office inviting her to sing the National Anthem at his speech on July 1.

"There was much more pomp and circumstance during the speech than at the prayer luncheon," Marie said. "When the color guard came in, I actually questioned what I was about to do. I thought for a second and told myself to sing it straight. At the mike, I was so scared that I just stood for a while before I decided to go ahead and sing it in the way that felt right to me."

Before too long, her version of the anthem hit the media and became a national story. "I was naïve enough to think that those interviews would present what I did and why, and then I could move on," she said.

Instead, those following the story would read how the singer seemingly boasted that she "pulled a switcheroonie on them." In fact, Marie notes that the "switcheroonie" comment was made in passing to a photographer from one of the Denver daily newspapers while he was setting up his equipment.

"My mother called me after reading that comment," Marie said, "and asked if I had really said that. I tried to explain that I didn't mean it the way it sounded and that I wasn't gloating."

Gloating or not, she received more than 1,500 e-mails, including death threats. From the singer's perspective, what she did may not have been politically correct, but, "I wasn't thinking about it in political terms or in terms of promoting my career. The only thing in my mind was artistic expression."

The night before her opening performance during the week of the convention, Marie received another death threat and had a dream of people shooting at her and coming at her with knives. She offered to cancel her date at Dazzle along with resigning from the board of the Colorado Coalition for the Homeless. Those suggestions were rejected. So she took the stage at Dazzle during the convention and sang "Voice Of My Beautiful Country" three times during the six sets she performed over two nights.

"The first time I sang the song," she said, "it left a bitter taste in my mouth. It was like eating something you like and then getting sick from it. The second time it was not so bad. And the third time, it felt good to do it."

Hickenlooper said that Marie "is a remarkable and uniquely talented singer who was just making an artistic statement in an inappropriate place. It took me a while to figure out was going on. I recognized the words to 'Lift Ev'ry Voice And Sing' and believed the National Anthem would follow. After, I though I should have walked up after she finished and said, 'I can't sing very well but let's sing the anthem together.' That way she could have made her artistic statement and those expecting the anthem would have been satisfied." —*Norman Provizer*

THE BEST OF VERVE ON SALE AT VIRGIN!

1.

2.

3.

6.

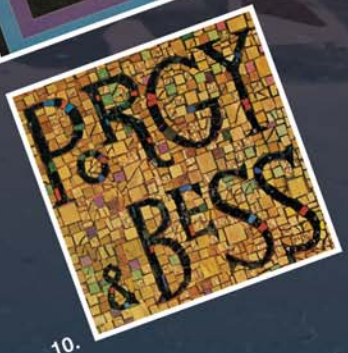
5.

4.

9.

8.

7.



10.

Verve
A Universal Music Company

Virgin MEGASTORE
WWW.VIRGINMEGA.COM

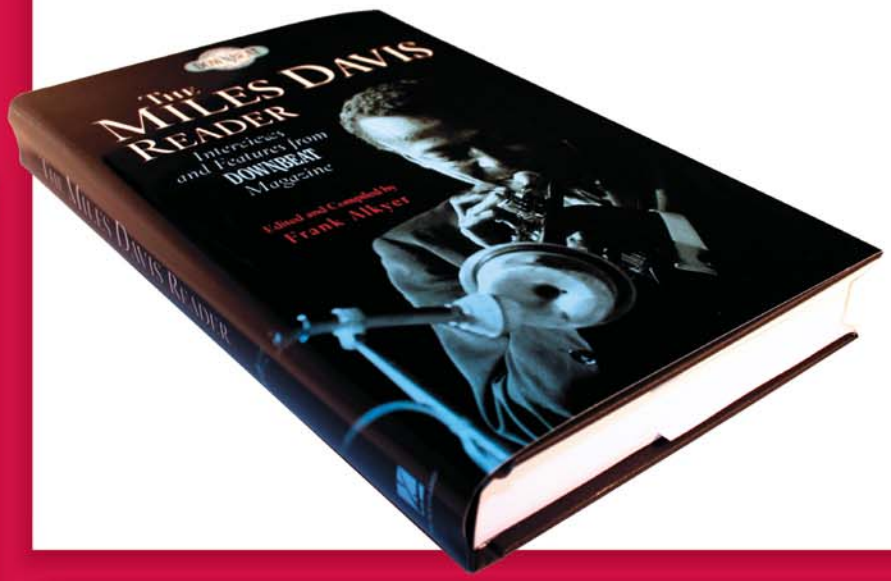
1. ART BLAKEY ART BLAKEY & THE JAZZ MESSENGERS
2. SONNY ROLLINS ON IMPULSE!
3. DIZZY GILLESPIE & STAN GETZ DIZ & GETZ
4. DUKE ELLINGTON & JOHN COLTRANE DUKE ELLINGTON & JOHN COLTRANE
5. SARAH VAUGHAN SWINGING EASY
6. JOHN COLTRANE LIVE AT THE VILLAGE VANGUARD
7. BILLIE HOLIDAY SONGS FOR DISTINGUÉ LOVERS
8. OSCAR PETERSON NIGHT TRAIN
9. CHARLES MINGUS THE BLACK SAINT AND THE SINNER LADY
10. ELLA FITZGERALD & LOUIS ARMSTRONG PORGY AND BESS

WWW.VERVEMUSICGROUP.COM WWW.VIRGINMEGA.COM

GIVE DOWNBEAT & GET A GIFT

★ THE BASIE DEAL ★

★ THE MILES DEAL ★



★ THE HOODY DEAL ★

★ *Give the DownBeat Holiday Gift Pack!*

When you give a subscription to DownBeat this holiday season, you'll get the complete gift package:

1) 12 issues of DownBeat for your holiday gift recipient.

2) Our very-cool limited-edition DownBeat holiday gift card.

3) And your choice of our brand-new Count Basie Hall of Fame T-shirt, the DownBeat *Miles Davis Reader* or the extra-comfortable DownBeat hooded sweatshirt to give to the jazz lover on your gift list. (Or keep for yourself!).

800-554-7470
DOWNBEAT.COM

The QUESTION Is ...

By Dan Ouellette

What jazz artist would make the best president?

In light of this presidential season, let's play fantasy election in the spirit of Lester "Prez" Young. But in keeping with such historical campaigns as Dizzy for President, Vote for Miles and Zappa for President, maybe it's not unthinkable for jazz musicians to seek the office.

Tenor saxophonist Benny Golson: I'd elect Sonny Rollins. He loves people, loves music and loves animals. He'd teach everyone about jazz. If everyone knew about and understood jazz, there wouldn't be any more wars. Sonny wouldn't have to engage in wars. If there was a problem with a country, he'd swing 'em to death.

Tenor saxophonist Donny McCaslin: I'd nominate Joe Lovano for president. He's such an inspiring musician on the bandstand and such a generous human being off the bandstand. Joe leads by example in both areas and has a deep knowledge of the history of music. We need a leader who can inspire us, who is aware of history and who is compassionate.

GILDAS BOCLE

Drummer Willie Jones III: I'd vote for Wynton Marsalis. He's well spoken, has a definite philosophy and can articulate to the public. And he's political. He's concerned about getting his musical philosophy out to as many people as possible, which could be transferred to the political arena. He's great on a platform. My second choice would be John Clayton, who's also well spoken and has a great personality when dealing with people. He's not nearly as political as Wynton, but he too has a philosophy that he articulates to the public.

Saxophonist Pee Wee Ellis: I'd vote for Sonny Rollins. He's a fair-minded man with a great sense of humor and fair ethics. Plus, he's broad-minded and well rounded. He doesn't just play bebop; he's also at home with calypso and funk. My second choice would be Herbie Hancock. He's eclectic.

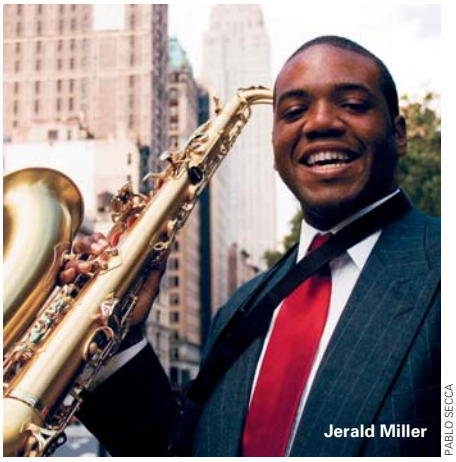
Vocalist Kendra Shank: I'd vote for Charles Lloyd in hopes that his gentle soul and deeply spiritual, healing music would bring us peace.

SHONNA VALESKA

Pianist Geri Allen: Dr. Billy Taylor would get my vote. As a humanitarian, he personifies the office. He's always been gracious and generous to all the different camps, to all the different people involved in music. He's made huge contributions personally and has been a witness to so many major transitions. He'd be an advocate for voices not getting heard. He has an open mind for music outside his own tastes. He gives all people an opportunity given their merit of artistry, and he has access to far-reaching possibilities.

Saxophonist J.D. Allen: I'd elect Ornette Coleman for president. If he could make 12 tones agree with each other, imagine what he could do with seven continents? I'd also elect Branford Marsalis as vice president, simply because he's a smart cat and can execute his ideas in any situation, and Cindy Blackman for secretary of defense because she's a powerhouse. **DB**

Got an opinion of your own on "The Question"? ***E-mail us:*** *thequestion@downbeat.com.*



Jerald Miller

PABLO SECCA

Nu Jazz Launches New Methods of Digital Distribution

"Nu jazz; for a Nu era" is the audacious slogan for Nu Jazz Entertainment, a completely digital label led by Jerald Miller, which is using new formats to sell traditional straightahead jazz.

The label uses major online music servers, in addition to its web site, nujazzentertainment.com, to sell audio and video performances for download. Miller made this decision after he observed the pitfalls other jazz labels face and the downturn of the retail music business.

"When I came up with my idea to do Nu Jazz, I didn't want to concentrate on things in the traditional level," Miller said. "I had to do things that are smart, that are economical, that don't sacrifice the quality of the music."

By abolishing the need for traditional retail agreements while embracing the virtual market place, Miller can focus on his goals of promoting the music and careers of his label's talent.

But Miller has taken a unique approach to selling phyiscal product. Instead of CDs, artists on the label are presented through prepaid digital download cards that can be sold at stores or artists' performances.

"I needed to find a way to translate digital sales for product at artists' gigs in the physical format," Miller said. "That's where I came out with the concept of making all the releases available on prepaid digital download cards. I'm the first jazz label doing it."

Those releases include saxophonist Jimmy Greene's *The Overcomer's Suite*. Miller also has plans to issue previously unreleased Duke Ellington master recordings (Miller managed Ellington's estate in the late 1990s). Recently, Miller arranged to have Nu Jazz titles available through 300 digitital download services in more than 60 countries.

"I'm seeing a significant amount of sales from countries that I have done no marketing in to date," Miller said. "It's amazing that people go out and discover music the way they do."

—Thomas Clancey

Griffin Played Hard, Lived Quietly

Four days after performing what would become his final concert, saxophonist Johnny Griffin died of a heart attack at his country home in Availles-Limouzine, France, on July 25. He'd had heart problems since 1993. Griffin was 80 years old.

"Johnny Griffin was the nicest person that I've ever been around," said drummer Kenny Washington, who worked with him often over the last 28 years. "He was always positive, to the point where club owners and promoters would take advantage of him. In all the years I was with him, I never saw him get mad."

Maybe that was because Griffin chose to take revenge in a characteristically gentle way—by living freely and well. In recent years, he worked when he wished and enjoyed gardening and tending the 10-room château in the French countryside with his wife, Miriam, that had been their home since 1984. It was an unexpected and elegant outcome to a life that would not likely have come to Griffin had he remained in the United States.

Born April 24, 1928, in Chicago, Griffin came of age as bebop was displacing swing in the mid and late '40s. Known for the glancing speed and intensity of his attack, Griffin was a titan of the straightahead, muscular tenor persuasion.

"He had this way of abruptly lunging at things at any moment," said pianist Michael Weiss, a member of Griffin's quartet since 1987. "But he could also finish the same line with a sweet lyrical melody. Griffin should be remembered not only for his technical virtuosity, but for how he used that technique in his overall expression, woven into the fabric of his style."

If Griffin received perhaps too much credit for his speed, he received too little for other qualities.

"I don't mean to take anything away from John Coltrane," Washington said, "but when Ira Gitler coined that phrase 'sheets of sound,' Johnny was playing like that in the early '50s—stacking chords and playing through the changes. Griffin is from that in-between era of tenor players. He was into Don Byas and Coleman Hawkins. He took a lot of what those great swing players had like tone—Buddy Tate, Ike Quebec and Lucky Thompson—and he meshed that with bop, so your got the best of both."

Griffin started his career in the big time at 18 with Lionel Hampton, and scored his first record session sitting next to Arnett Cobb on Hampton's famous "Hey Ba-Ba-Re-Bop" in December 1945. Another 227 sessions and concerts would be added to his discography over the next 60 years, during which time he recorded with fellow tenors from Cobb and Dexter Gordon to Coltrane and, more recently, James Carter.

Johnny Griffin at New York's Blue Note in 2005

JACK VARTOOGIAN

One of his most exciting tenor partnerships began in 1960 with Eddie "Lockjaw" Davis. Picking up on the two-tenor tradition of Wardell Gray–Dexter Gordon and Flip Phillips–Illinois Jacquet, the pair were a study in contrasting personalities but perfectly matched skills, as each set a high bar for the other. The "Tough Tenors," as they were called, worked on and off for the next 25 years.

After marking time playing r&b in the late '40s and a two-year stint in the army, Griffin burst onto the hard-bop scene of the mid-'50s with a vengeance, working first with Art Blakey, then Thelonious Monk, and finally a series of his own albums between 1958 and 1963 for Orrin Keepnews' Riverside and Milestone labels, including *The Little Giant* and *Way Out!*

In 1963, Griffin's long battle with the IRS began. At the same time, young critics were being beguiled by the new free jazz. "I though it was all rubbish," he told his biographer, Mike Hennessey in the book *The Little Giant: The Story Of Johnny Griffin* (Northway).

Griffin also felt his personal life was sinking. "I was misusing my body," he said, "drinking too much and not eating right." So he left America for Europe and would not return for 15 years. "If I had stayed in America I would be dead by now," he told Hennessey. "I was a stoned zombie when I left."

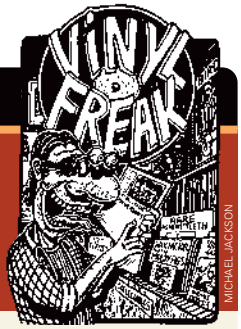
In Europe, a reinvigorated Griffin found a community of peers. He worked with the great Clarke–Bolland Big Band, his first full band gig since Hampton, and regained strength and confidence. In 1978 he returned to the U.S. to considerable acclaim and a series of new albums for Galaxy/Fantasy, once again for Keepnews. But America was now a place to visit, not to live. He returned frequently during the next 30 years, but never permanently.

"Johnny had a stroke around 2003," Weiss said, "and lost a considerable amount of weight. I played with him at the Blue Note in 2005 and we thought his endurance would be a problem. But he couldn't stop playing."

"He never wanted to depend on anybody," Washington said. "He always had some money stashed, so he was never under anyone's thumb. That was a lesson for me. Grif told me to always keep some scratch around so if something doesn't go right, you're free to go home."

—John McDonough

By John Corbett

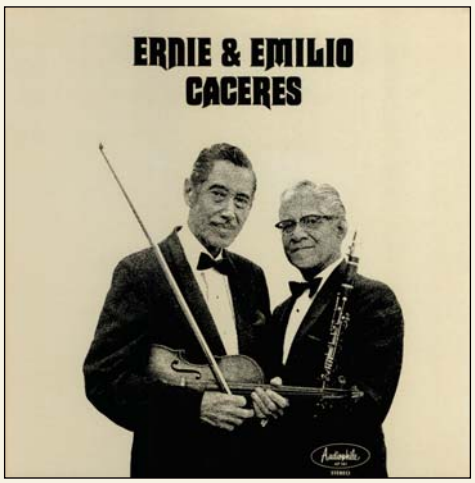


MICHAEL JACKSON

Ernie And Emilio Caceres

Ernie & Emilio Caceres

(AUDIOPHILE, 1969)



In 2003, a fetishistic little reissue was produced in a run of only 500 copies of a 78-rpm 10-inch record on the Paris Jazz Corner imprint. Sporting artwork by R. Crumb, it featured music by the Brothers Caceres, Emilio and Ernie, recorded for Bluebird in the 1930s. Aside from catering to the splinter group of vinyl collectors dedicated to the antiquated format, it offered listeners a rare chance to hear these legendary but too-little-known Mex-Tex jazz musicians from San Antonio.

Baritone saxophonist and clarinetist Ernie was, of the two, far more famous. Starting in the late '30s, after he had toured extensively with the small band led by his violinist brother Emilio, he played in various higher profile settings, including the bands of Bobby Hackett, Glenn Miller, Tommy Dorsey, Benny Goodman and Woody Herman. From 1949, he led his own group in New York. Along with the sweet early swing, he recorded in a wild array of settings during his productive life, from dates with Eddie Condon and Sidney Bechet and intermittent television gigs with the Gary Moore Orchestra to a Metronome All Stars trumpet-heavy session with Miles Davis, Fats Navarro and Dizzy Gillespie, as well as Charlie Parker. Meanwhile, family man Emilio opted to live and work close to home in Texas.

Ernie moved back to San Antonio in the mid-'60s. In 1969, two years before his death, he teamed up with Emilio once again for an LP of their old favorites, recording for the little Audiophile label, based in Mequon, Wis. It's a wonderful prize for those who can track it down, exploding with color, warmth and musicality—the wisdom born of experience—and rollicking, mischievous, filial joy. Emilio is terrific, with nimble fingers, a gorgeous, sensuous sound and voluminous double-stops that recall his early love of Joe Venuti (as well as a little of Stephane Grappelli's sugar), but also betraying a sensibility that recalls his heritage in norteño music. It's been said that the brothers' sound, matching a big, unforced baritone sax with the violin, also has its affiliations with a Mexican esthetic. This may be true, but the music is genuine swing, uncut and unambiguous.

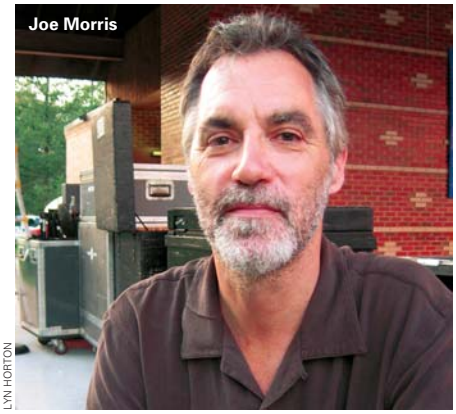
With Cliff Gillette on piano, George Pryor on bass, Curly Williams on guitar and Joe Cortez, Jr., on drums, the group romps through pieces they'd recorded 30 years prior, like "Gig In G," updating it by switching Ernie from the original clarinet lead to a lurking, supporting role on bari, with Emilio kicking heavy booty on fiddle.

Harry Carney aside, there are too few chances to hear the big sax featured in a convincing way in swing, but one listen to Ernie flutter his way through "Poor Butterfly" and the possibilities become immediately clear. He's a quicksilver clarinetist, too, featured sassily on a brisk "I Found A New Baby," but his most distinctive mark might be on the baritone. Along with the rosin workouts, Emilio submits a luscious romantic ballad, "Estrellita," his brother joining for a joint moment of clarinet and violin.

There's nothing frumpy or out-of-date about this great record. It's a family testimonial (check it out, there's still an active Caceres musical line in jazz): two great musicians toward the end of the line giving a brilliant, bear-hug of a performance. **DB**

E-mail the Vinyl Freak: *vinylfreak@downbeat.com*

More than 60 years separate the first jazz recording in 1917 and the introduction of the CD in the early '80s.
In this column, DB's Vinyl Freak unearths some of the musical gems made during this time that have yet to be reissued on CD.


Joe Morris

LYN HORTON

Joe Morris Steps Up for Hartford Jazz

In 2007, after 40 years producing one of the nation's longest-running free outdoor jazz events, bassist Paul Brown stepped down from programming Monday Night Jazz (MNJ) in Bushnell Park in Hartford, Conn. The timing of the transition was out of sync with the normal funding cycle for the series and it was also crunch time for programming.

Scrambling to secure funding and create an event that would equal Brown's vision, Dan Feingold, president of the Hartford Jazz Society, led his volunteer organization toward making two key decisions: take a different direction and bring in guitarist/bassist Joe Morris as artistic director.

Programming chairman Bill Sullivan met Morris in 2001 at Morris' trio concert in Hartford. He also admired the Firehouse 12 series that the musician launched in New Haven in 2005. Sullivan said that New Haven series' agenda was consistent with the new direction set for MNJ 2008.

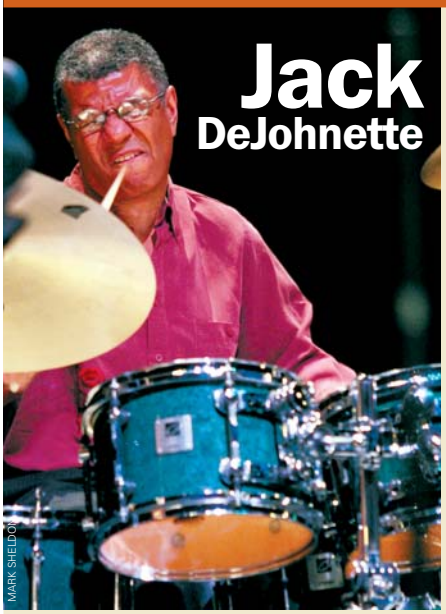
For his part, Morris said he was happy to stretch the series with more daring programming. He based his choice of performers on what he considers the music's quality, originality, as well as the character of the band leader or players. Ultimately, Morris picked who he calls, "Traditional bands with rhythm sections whose musicians use melody, take solos and play with grooves."

The musicians mostly came from the Northeast so that expenses would be minimal. Matthew Shipp, whose trio performed the first summer gig at the 37-acre park, said that Morris' involvement at the festival will have a significant impact on the series. Other performers this summer, including saxophonist Tim Berne, echoed the sentiment. Hartford reedist Lee Rozie, who handled the post-concert jam sessions at Black-Eyed Sally's, said, "Joe's programming is a welcome change after years of stylistic predictability."

Feingold said that plans for 2009 will include traditional and avant-garde artists, as well as Latin musicians. *—Lyn Horton*

Backstage With ...

By John Ephland


MARK SHELDON

Jack DeJohnette

Multidirectional drummer Jack DeJohnette remains true to his calling. His Standards Trio work with Keith Jarrett and Gary Peacock is in its 25th year, and DeJohnette acts like an artist replicating himself simultaneously among his different groups and running his own label, Golden Beams. But working in the trio setting is where DeJohnette seems to surface in most often. This time it was one with Chick Corea and Bobby McFerrin, where they made their last stop at the Gilmore International Keyboard Festival in Kalamazoo, Mich., on April 26.

How did this new improv trio idea come about?

I've been playing with Bobby for more than 20 years, and with Chick I go even longer back. The shows were exciting, fun, free and creative. The idea for the tour actually came from Bobby's son Taylor. Bobby had done duos with Chick and me separately and Taylor suggested doing it as a trio. They are all a continuation of what I have always done.

Is there something irresistible about playing in trio settings for you?

Trios are like a pyramid, a triangle, a magic number. It seems to evolve for three people. My son-in-law [Ben Surman], who added ambient sounds and bass effects to the Bill Frisell recording [*The Elephant Sleeps But Still Remembers* on Golden Beams], rounded things out. We added Jerome Harris for the live version. Bill and I have electronic gizmos for a full sound of all these colors. The other combination is Trio Beyond with John Scofield and Larry Goldings, which plays Tony's [Williams] music. When we get some time to do it, Trio Beyond will get together. It's just so busy. As for the Camp Meeting trio, a lot of jazz piano players like what Bruce [Hornsby] did. He went to school for jazz, so it's not foreign to him.

What's the latest news on Golden Beams?

The most recent recording is *Peace Time*, which is doing some things with meditation and relaxation, music that's working in hospitals with patients to help soothe them. We have a dear friend in the hospital with a form of cancer, and she has a copy of *Peace Time* to help her get through her treatments. We need some music to calm all the business in our society, that goes beyond time, where we live right in the now.

You have a number of tours this year, with the Standards Trio, with Frisell, your electronica-ambient group Ripple Effect, and another new group you formed called The Intercontinentals.

The Intercontinentals are going to do a tour in November in England. The Intercontinentals includes a fantastic South African singer named Sibongile Khumalo; she's an opera singer who can improvise and sing anything as well as any jazz vocal instrumentalist I know. Also Billy Childs, who I have been wanting to work with for a long time, and Jerome. Ripple Effect came out of a collaboration with Ben, who put together a remix of some music I had done. He added his father, John Surman, a longtime collaborator of mine, again with Jerome Harris. There's also an unusual vocal instrumentalist, Marlui Miranda from Brazil. She is part Indian and is an ethnomusicologist. She uses a lot of Indian languages and rhythms in her music. Another project that will be coming out on Golden Beams next year is the trio with John Patitucci and Danilo Pérez. We have an incredible empathy, and I am looking forward to doing some touring with them. I could go on and on with ideas for other projects, but I am trying to keep it realistic as to what is possible. I am blessed to be in a creative space, surrounded by creative people, and it feels infinite. **DB**

Temecula Fest Honors Jazz Veterans


Herb Jeffries

TODD JENKINS

Nestled in the hilly wine country halfway between Los Angeles and San Diego, Temecula has become one of California's premier arts destinations. Several jazz events are held in town, and 2008's highlight was the fifth annual Temecula International Jazz Festival, held July 10–13. The rich sense of history that pervaded the weekend was proof that jazz is a timeless art form. Veteran drummer Dick Berk, who at 18 had backed Billie Holiday at Monterey, joined saxophonists Richie Cole and Jimmy Mulidore to serenade the festival's supporters at the beginning of the event.

The festival's centerpiece was a reunion performance by legendary bandleader Gerald Wilson and singer/cowboy film star Herb Jeffries, who had not performed together in more than five decades. When Jeffries decided to head for Paris in 1947, the reins of his band were given to Wilson, who never looked back. Now 90, tossing and nodding his gray lion's mane, Wilson enthralled the audience with his tai chi-like conducting style and boundless energy. Upon the 95-year-old Jeffries' entrance onto the stage, he and Wilson were presented with city and county commendations. Jeffries then delivered a warm, charming set backed by Wilson's taut orchestra. As Jeffries' set closed with "Flamingo," his 1941 hit with Duke Ellington's orchestra, the audience marveled at the performers' youthful spirit. *—Todd Jenkins*

New Orleans Stars Jump-Start Democratic Festivities


Irma Thomas

DINO PERRUCCI

Just before the Democratic convention started in Denver, a healthy assortment of the Crescent City's musical stars filled the city's Fillmore Auditorium for the Friends of New Orleans event on Aug. 25.

Beyond the serious "Heroes of the Storm" awards, performers included the Meters (with Allen Toussaint in place of Art Neville), and the Voice of the Wetlands All-Stars with Tab Benoit, Irma Thomas, Donald Harrison, Terence Blanchard and many others. The artists played in various combinations, including Randy Newman and Blanchard teaming up on Newman's "Louisiana 1927."

—Norman Provizer

Caught

Kongsberg Fest Spotlights Norway's Hometeam Improvisers


Paal Nilssen-Love

CARSTEN STOLZENBACH

While most jazz festivals gain their reputation by programming international headliners, the Kongsberg Jazz Festival, held every July in a quaint silver mining village about 90 minutes from Oslo, excels because it places a premium on Norwegian artists. While this year's event, which ran from July 2–5, had its share of big names—Wayne Shorter's Quartet with Imani Winds, Roy Hargrove, Ron Carter, and Saxophone Summit with Joe Lovano, Dave Liebman and Ravi Coltrane—the most rewarding music was made largely by homegrown talent. One of the unspoken themes of this year's festival was how Norway's also becoming a locus for international collaboration. Acts helmed by Norwegians were frequently joined by musicians from neighboring countries like Sweden and Denmark, and as far away as the U.S., the Netherlands, Germany and France.

Performing at the sepulchral Smeltehytta, a renovated smelting plant, the quartet Dans Les Arbres kicked things off with a gorgeous murmur. The collective improvisations of Norwegians Christian Wallumrød (piano), Ivar Grydeland (guitar, banjo) and Ingar Zach (percussion), with French clarinetist Xavier Charles, transformed extended technique into a symphony of muted tones and gestures. The spell was broken a few hours later when, at the cozy EnergiMølla club, The Fat Is Gone cleaned out eardrums with a wild and woolly free-jazz assault stoked by drummer Paal Nilssen-Love (in the first of five different projects he was part of in three days), Swedish saxophonist Mats Gustafsson and German firebreather Peter Brötzmann. Initiating a showcase for the superb Smalltown Superjazz label, the trio ripped through a set of high-energy ebb-and-flow, with each musician finding gambits and licks in one another's improvisations to mutate and stretch. The stream-of-consciousness trip was never less than fluid, even if the musical flow sometimes seemed like whitewater rafting.

A couple of days later the same club hosted a dynamic new quartet of Scandinavian upstarts—Swedish reedists Fredrik Ljungkvist and Jonas Kullhammar, Danish bassist Jonas Westergaard and Nilssen-Love. It was the group's second gig, so there was an occasional lack of energy and cohesion, but when it clicked the band delivered a feverish post-bop exploration, and a clarinet solo by Ljungkvist toward the end of the set was so explosive that his cohorts almost seemed in awe. Kullhammar also turned up as a guest of the searing-hot Norwegian organ trio Jupiter, adding thick tenor lines and solos that reached a logical boiling point, always in sync with the heavy grooves.

There were also some terrific performances by young mainstays of the Norwegian scene. Pianist Morten Qvenild, joined by his In The Country rhythm section and Jaga Jazzist vibist Andreas Mjøs played two hours of new compositions startling in their minimalist beauty, but singer Susanna Wallumrød stole the show on her two-song cameo. Jaga Jazzist trumpeter Matthias Eick played music from his new ECM album, *The Door*, during an intimate performance at the Kongsberg Kino, articulating his dreamy, almost pop-like melodies with a technical precision that makes his horn seem to drip with honey. The quartet Supersilent helped wind down the festival with a powerful set that saw its increased instrumental palette find its way. Trumpeter and vocalist Arve Henriksen has made his sideline drumming far more effective, while sound artists Helge Sten has added texture-laden guitar to the enterprise. More than a decade on these improvisers keep finding new ways to surprise. *—Peter Margasak*

Orbert Davis Sends Musical Birthday Greeting to Mandela

Chicago-based trumpeter Orbert Davis was profoundly moved by Nelson Mandela's autobiography, *Long Walk To Freedom*, and paid compositional tribute to the occasion of the South African leader for his 90th birthday on July 21.

Racial unity was one of Mandela's mandates, and that ideal permeated the diverse ranks of the 50-plus member Chicago Jazz Philharmonic at the dramatic Pritzker Pavilion in Chicago's Millennium Park for this performance. Davis, with debonair aplomb, not only composes and conducts for the CJPO, but fronts from the podium with burnished yet fiery trumpet blasts. Selections from his "Collective Creativity Suite" preceded the four-movement "Hope In Action" Mandela homage, attempting to balance the demands of keeping the orchestra members engaged in the presentation while wooing the audience with the intimacy of non-notated jazz elements.

Though many of the musicians in the CJPO, true to Davis' boast, are adept in classical and jazz, the core jazz presence centered on bassist Stewart Miller, drummer Ernie Adams, pianist Ryan Cohan and guest saxophonists Ari Brown and Zim Ngqawana, (the latter flew in from South Africa for the event). "1,000 Questions, One Answer" boldly kicked off proceedings with textured interplay between Davis' pocket trumpet, soulful outpourings from the well-matched Brown and Ngqawana and penetrating trills from Nicole Mitchell's piccolo.


Orbert Davis rehearsing

MICHAEL JACKSON

For anyone skeptical that the CJPO is an arid Third Stream

confection, Davis peppered the set with lighter fare, including "Relax Max," a cha-cha-chá that singer Dee Alexander delievered with irresistible charisma. The versatile Alexander subsequently turned the mood on its heels with an evocative rendition of Miriam Makeba's "Little Boy." Actress T'keyah Crystal Keymah interspersed with poignant excerpts from Mandela's memoirs, including key phrases repeated for dramatic effect. During his time in captivity on Robben Island, Mandela was permitted one letter every six months and spent time in solitary confinement. "Prisoner 466/64" evoked the dull clamor of hammers on rock, recalling the forced labor Mandela endured and the deadening torpor of these years of containment, with low tones from the sousaphone, bass clarinet, tuba and timpani.

—Michael Jackson

American, North African Musical Bonds Forged at Festival Gnaoua

Jaleel Shaw (left) with Gnawa musicians

SUZAN JENKINS

The Festival Gnaoua in Essaouira, Morocco, is a spectacle of hypnotic music, brilliant color palettes and teeming humanity. At its core it celebrates the music of the Gnawa brotherhood, spirit music purveyors whose sound is driven by the pulsating bass ranged, three-stringed, camel-skinned guimbre plucked and drummed by the invited Maalems (or masters). The Gnawa share ancestral lineage with African Americans and have encouraged joyous musical partnerships from the time Randy Weston first became immersed in Gnawa music in the late 1960s to the Wayne Shorter Quartet's eager absorption at this year's festival—the 11th annual installment—which ran from June 26–29.

With the festival, the tranquil Atlantic coastal town of Essaouira, a haven of Gnawa life, welcomes nearly a half-million festival revelers to the free event every year. The festival invites musicians and the occasional band from the West, sub-Saharan Africa and other parts of Morocco to interact with the Gnawa musicians on its two main stages and after-hours acoustic sets, and their spirit-centered, trance-inducing music dominates the proceedings. Shorter's group and alto saxophonist Jaleel Shaw proudly represented the ancestral African development known as jazz, bringing deep wells of that sensibility to the tranquil cadence of life in Essaouira that explodes during Gnawa festival weekend.

Shorter's quartet delivered cunningly implied, circular and freely plumbed themes and grooves, all imagined through the prism of a telepathic band relationship. Bassist John Patitucci at one point instigated a wicked tango, drawing a huge smile of encouragement from drummer Brian Blade, slashing then tastefully downshifting the traps alongside. Pianist Danilo Pérez grew ever more assertive as the set wended its way onward. Then the Gnawa musicians entered to the eager anticipation of the group, particularly the rhythm section, which had plotted its fusion course earlier over savory tagines and couscous at lunch. Before long Shorter found his place, blowing short phrases amidst the insistent rhythms that engulfed and clearly bemused him.

The next evening Shaw, who had been enthralled by their vibe, stepped up for some brotherly dialogue with Malian ngoni player Bassekou Kouyate's band. Just when it felt as if the venue, Place Moulay Hassan, couldn't be uplifted any higher, Maleem Mahmoud Ghania, one of the pillars of Gnawa music, upped the ante. As the huge throng hung onto his mighty guimbre and baritone chants, Guinea paced his eight percussionists, chanters and acrobatic dancers through a staggering set that left many wrung out from ecstasy. Then he invited Kouyate and Shaw back out for a brilliant final call to the spirits of their ancestors.

—Willard Jenkins

Marcus Gilmore
Bloodline Fuel


MARK SHELDON

While it may not be uncommon to find young drummers who can execute the range of rhythmic dialects and hybrids that were mainstreamed into jazz during the '90s and early '00s, it's rarer to hear a young musician who can articulate those beats with Marcus Gilmore's finesse. An encounter with Chick Corea offers one example. In the summer of 2006, Gilmore toured with the pianist, playing timpani and orchestral percussion from notated scores, while also propelling a Corea-led quartet. At that time, Gilmore was just a couple years out of high school.

"Chick said he hired me because he knew I didn't always have to play loud," Gilmore said. "We were playing with a chamber orchestra, with violins and cellos, in old churches and cathedrals that weren't made for brass cymbals or drums. He said, 'I know you can be delicate and sensitive.'"

Since then, Glimore, still shy of 22, has become an in-demand sideman for a wide range of leaders, all of whom he feels energize his work.

"One thing I love about being a sideman is that I can play in so many different situations," Gilmore said. "I feel stagnant after I've done the same thing for a long time, so I have to switch it up."

Gilmore said this in mid-August as he concluded an engagement in Sardinia, Italy, with Steve Coleman, to whom his uncle, Graham Haynes, introduced him in 2002, when he was 15 years old. Two weeks before, he'd concluded a four-night run at Manhattan's Jazz Standard with Vijay Iyer, who began to use Gilmore regularly in 2003. On the following night, he left town with trumpeter Nicholas Payton, an employer since 2004. Later in August, upon returning to New York, he played choros and swing tunes with clarinetist Anat Cohen, then flew to the Windy City for a Chicago Jazz Festival set with Iyer.

The drummer has already become accustomed to fulfilling jam-packed itineraries. His recent resumé includes such consequential recordings as Gonzalo Rubalcaba's *Avatar* (Blue Note), Christian Scott's *Anthem* (Concord) and Israeli guitarist Gilad Hekselman's *Words Unspoken* (LateSet), as well as projects with Cassandra Wilson, Aaron Parks, Ambrose Akinmusire and Walter Smith. Back in high school, Gilmore recorded and toured with Clark Terry's big band, and in 2004 he drum-battled with his grandfather, Roy Haynes, on Gene Krupa's "Sing Sing Sing" on a nationally broadcast Jazz at Lincoln Center concert.

To some degree, Gilmore's esthetic and musical proclivities stem from his famous bloodline.

"My grandfather strongly influenced my conception of drumming," Gilmore said. "If not for him, I wouldn't be playing. He wasn't particularly hands-on, but I was eyes-on, always, from the get-go. By third grade, I knew I wanted to be a drummer, and I asked him for a drum set. On my 10th birthday, he came by with one of his kits.

"Basically, he tried to head me into my own direction," Gilmore continued. "He talked about how important and fundamental it is for all drummers to have their own sound on the ride cymbal, and I listened to his ride cymbal beat, crisp and clean, like he speaks—you hear every word, every syllable. I can ask him what this or that was like, and he can tell me. It's a beautiful thing to have access to that much information."

Gilmore bedrocked his rapid learning curve on assimilating the fundamentals at Juilliard School of Music, where his mother enrolled him at 11 in courses that covered orchestral and folkloric percussion, as well as music theory. He enjoyed and played r&b and hip-hop, but devoted most of his energy to "finding jazz and classical records."

"I met Elvin [Jones] around that time, when my grandfather played a double bill with him at Bryant Park, and I studied him and Philly Joe and my grandfather's contemporaries, as well as Ignacio Berroa, who I heard with Gonzalo," Gilmore said. "Jazz has a spontaneous element that wasn't there in other things I was hearing. They could be exciting or smooth, but usually didn't change, didn't explore. In jazz I'd always be intrigued—something would start here, go there, go so many places."

In Coleman's company, Gilmore began to find an outlet for his own experimental inclinations. "Steve was working on an on-the-spot arrangement of 'Countdown' when I met him, and it opened up my mind," Gilmore said. "Later, he sang me a drum chant that he wanted me to play. It took me a while to get it, but finally I did. No one had ever sung me rhythms that were so intricate and required that level of independence."

The logical next step, Gilmore said, is to document his personal development with an album of his own. "I have enough material to make a record, but I need to make more time," he said. "I'm always coming back from somewhere and about to go somewhere." *—Ted Panken*

Blow your Horn

Jimmy Heath, Phil Woods & other Jazz Legends.

If our rhythm sections are good enough for Jazz Legends, they're good enough for us mortals as well. Many of our play-a-longs, such as Jimmy Heath, Dave Brubeck, and Cedar Walton feature their *actual working sidemen*, and Phil Wood's long-time trio has been featured on many of our play-a-longs. Jamey Aebersold provides you with music *right from the source* for an experience that's *as real as it gets*. Why not play with the best?

VOLUME 121
BOOK/CD

VOLUME 122
BOOK/CD

OVER 100 VOLUMES:

- Legendary Artists
- Jazz Standards
- Patterns/Exercises
- Jazz/Fusion/Latin

Play-A-Longs for
ALL INSTRUMENTS
ALL ABILITIES

JAMEY AEBERSOLD JAZZ®
www.jazzbooks.com

Elvin Bishop Elder's Summit

Elvin Bishop has played blues guitar since the 1960s and his self-produced new album, *The Blues Rolls On* (Delta Groove), shows how much he wants to pass on to a new generation.

"I got to thinking about how nice guys were to me when I was starting out and how lucky I was to play with guys like Hound Dog Taylor, Big Joe Williams, Paul Butterfield, Junior Wells and Clifton Chenier," Bishop said from his home north of San Francisco. "Then I got to thinking about the guys coming up now and how it'd be nice to go back and do the tunes from some of those old guys and get these new guys to help me out and illustrate the way blues flows from one generation to another."

Guided by Bishop, the flow is natural. B.B. King joins him in updating the Roy Milton jump-blues "Keep A Dollar In Your Pocket" and blues harp elder James Cotton, with up-and-coming singer John Németh and veteran harmonizer Angela Strehli, deliver the Chicago blues flag-waver "I Found Out." Middle-aged folks on other songs include zydeco master R.C. Carrier, boogie revivalist George Thorogood, harmonica champ Kim Wilson and guitarists Warren Haynes, Tommy Castro and Mike Schermer. In addition to Németh, representatives of the youth movement are guitarists Derek Trucks and Ronnie Baker Brooks and bayou accordion player Andre Thierry and the Delta's preteen-and-teenage Homemade Jamz Blues Band.

Bishop does not want anyone to get the impression *The Blues Rolls On* is just another blues album with "a bunch of names up there to sell the thing." He reasoned, "I tried to come up with material that would be right down the artists' alley, match things up good."

Bishop's own slide guitar is pronounced on Jimmy Reed's "Honest I Do."

"I play the melody and get a lot of satisfaction out of it, because in a way it's the voice I never had," Bishop said. "It's got a big range and you can put the vibrato you want on it."

"Where a lot of guys play slide in open tuning and fire off a bunch of licks simply because those notes are underneath their fingers, Elvin picks only the choice notes and plays them meaningfully," Schermer added.

JEN TAYLOR

For Bishop, the idea of combining different generations is rooted in the early '60s, when he accepted a scholarship to the University of Chicago. His school's South Side location provided the ultimate in luck for a blues enthusiast.

"It was ground zero for the Chicago blues," Bishop said. "I got to make friends with the guys. When you actually see a guy's hand on the guitar doing this stuff, you can get somewhere."

—Frank-John Hadley

Joanna Pascale
Forbidden Practice


STEVE STOLTZFUS

The music of Tin Pan Alley and Broadway served as a backdrop for Joanna Pascale's youth and inform her recent album, *Through My Eyes* (Stiletto). But the Philadephia singer's embrace of this upbeat material did not come so easily.

Pascale's mother was religious, and forbade her from listening to pop music. A year or so before high school, Pascale began listening to the radio when she could get away with it. She became enamored with a Philadelphia station that spun big band records, and this exposure to Frank Sinatra, Nancy Wilson and Sarah Vaughan provided a gateway to jazz.

Suprisingly, Pascale's mother eventually caught on. Rather than anger, the music evoked nostalgia. The concord was mutually beneficial as Pascale did not find much personal appeal in the mainstream pop singers who emerged in the mid-'90s, anyway.

"It took her back because my grandfather was an amateur singer who died way before I was born. When she saw there was this connection, she just let it happen and allowed me to listen to it," Pascale, 29, said at her home in South Philadelphia. "It's funny because I wasn't allowed to listen to my generation's popular music, but I could listen to Billie Holiday sing 'My Man.'

"Looking back," Pascale continued, "I'm grateful because I immersed myself in the Great American Songbook. The songs are a part of me. It's not like I'm going back and learning this music because it's novel. I'm digging into this music because it's who I am."

While there are rare exceptions—Stevie Wonder's "Happier Than The Morning Sun," Carole King's "Will You Still Love Me Tomorrow?"—Pascale's muse compels her to delve into the past and unearth obscure repertoire. She largely avoids war horses and the signature songs of other artists. "I'm trying to find these gems that have fallen through the cracks," she said. "'What Is This Thing Called Love?' is not a song that I particularly care for."

Pascale earned a bachelor's degree in jazz performance in 2001 at Temple University, where she now teaches. *When Lights Are Low*, Pascale's first album, came out in 2004. *Through My Eyes* not only features the songs she typically performs, but also the band that backs her three times a week at SoleFood, a seafood restaurant at Philadelphia's Loews Hotel. Pascale's hallmarks include an understated vibrato and a knack for beginning phrases at unexpected moments. Her interpretations bear a closer resemblance to instrumentalists than singers—she almost never plays it straight. The group includes saxophonist Tim Warfield, drummer Dan Monaghan and bassist Madison Rast, who Pascale married in 2005.

While Pascale yearns for more exposure, she expresses satisfaction with her career. She considers herself fortunate to have come of age in Philadelphia. "There were so many great venues that were around where the older musicians would not only play, but just hang out," she said. "You could sit in with these people, but you couldn't just get up and fake it. They would invite you up, and you had to sink or swim." *—Eric Fine*


HIROSHI TAKAOKA

Adam Rudolph
Framing the World

Percussionist Adam Rudolph was an early advocate for fusing jazz and world music, carrying on a tradition of avant-garde multiculturalism forged by Don Cherry. But that attraction to diverse musical traditions was not formed through Rudolph's association with the trumpeter or through his international travels, but by his seemingly more downhome upbringing on Chicago's South Side.

"I heard a lot of great artists who lived in my neighborhood," Rudolph said. "From Howlin' Wolf I learned how musical technique should serve the expression of deep feeling. From the Art Ensemble of Chicago I learned how important it is to have the courage to pursue the ideas of your own creative imagination. I also learned that if I wanted to have a long relationship with music, I had to learn as much as I could about every phenomenon of music that there is."

Recently, Rudolph has been applying those concepts to several different projects. Hu Vibrational is a percussion group with Hamid Drake, Brahim Fribgane and Carlos Niño; the Go: Organic Orchestra is an open-ended large

ensemble that Rudolph conducts through cued improvisational concepts; and Moving Pictures is a malleable ensemble that has been a vehicle for Rudolph's compositional ideas since 1992. The blend of musicians and opportunities offered as fodder for these projects in New York brought him back East a year ago, after two decades of being primarily based in Venice, Calif.

On Moving Pictures' recent *Dream Garden* (Justin Time), Rudolph uses his octet to combine disparate instruments in an additive technique similar to a painter blending colors on a palette and then allowing them to clash on canvas. He writes for the group using his "cyclic verticalism," which combines African polyrythms and Indian rhythmic cycles.

"Each composition zeros in like a laser into a particular esthetic and formalistic element," Rudolph said. "When all the musicians understand that the compositions aren't just 'play a head and then go,' they can go deep into what their role and function is. They can be as free as they want to be, but the music has direction and focus."

Rudolph does not take a literal-minded approach, as he emphasizes concepts and philosophies rather than more concrete elements in blending traditions.

"What people call 'world music' often becomes a smorgasbord of styles and instruments," Rudolph said. "What interested me more as time went on was the cultural cosmology that underlies the music."

At the same time, Rudolph brings his years studying jazz trap drummers to his cross-cultural percussive approach.

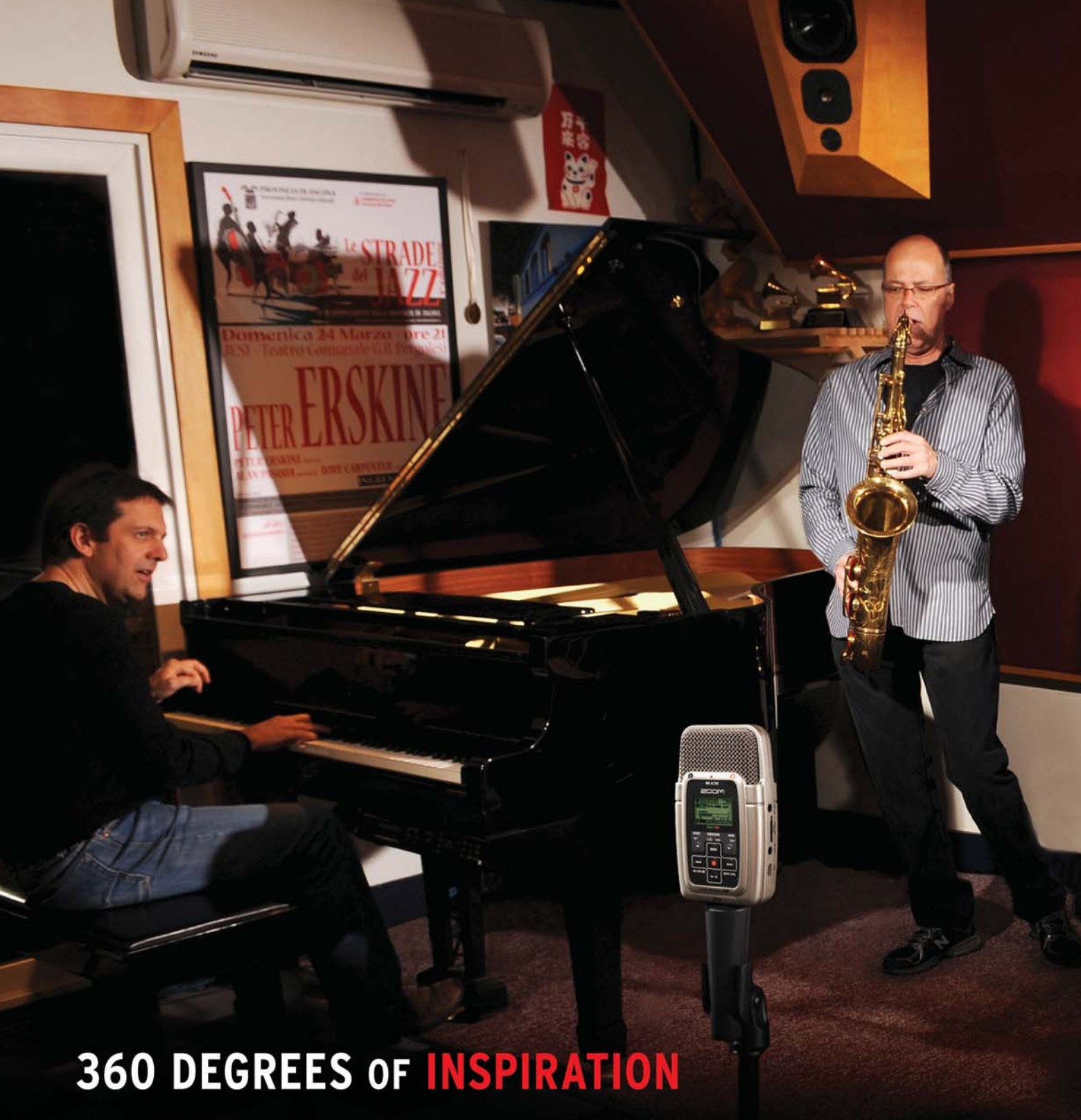
"The drummers who influenced me most were people like Elvin Jones, Tony Williams and Ed Blackwell, because they had their own voices on the instruments," Rudolph said. "That's what I'm trying to do for myself as a hand drummer."

Listening to Rudolph discuss the broader philosophy behind his music—which he sees as one element of the Hatha yoga he's studied for more than 30 years—the boundary between his creative efforts and his spiritual beliefs is blurred. "John Coltrane made overt what everybody knew was in this music already," he said. "That you could project a sense of your own evolution in your personal mysticism."

Rudolph's compositional specifics encompass a greater philosophical perspective—the spontaneous existing within an arranged framework.

"That's what this so-called jazz music is about," Rudolph said. "In life we don't know what's going to happen next. Each day dawns but once, and every moment we get the illusion of routine, but we don't know what's going to happen next. The mind loves to go forward and worry, or rehash the past, but all that really exists is the moment of the eternal now, and that's one of the things this music celebrates."

—Shaun Brady



360 DEGREES OF INSPIRATION

Whenever Peter Erskine rehearses or performs, he records everything with his H2. And because the H2 is the only handheld recorder with four built-in microphones, Peter can record in incredible 360° surround sound.

Check out the recording Peter made on his H2 during this session featuring Alan Pasqua on piano, Edwin Livingston on bass and Bob Sheppard on saxophone.

Go to www.zoomh2.net/peter-erskine and hear how amazing they sound.

THE ZOOM H2 HANDY DIGITAL RECORDER • BRILLIANT STEREO RECORDING.

 zoomfx.com | petererskine.com


The H2 makes the perfect holiday gift for every musician on your list.
ZOOM
CATCH US IF YOU CAN

Village Ambassador

Anat Cohen offers a fresh, multicultural clarinet sound to the jazz world

By **Dan Ouellette** *Photos by* **Michael Weintrob**

Within the span of a little less than a month this summer, Anat Cohen performed in front of two diverse audiences, captivating both.

On July 13 at the North Sea Jazz Festival in Rotterdam, Holland, the clarinetist/saxophonist and her quartet delivered an exuberant set in front of a large jazz-minded crowd. Most of the people there were curious to catch the reeds player who has captured the Rising Star Clarinet prize two years in a row in the DownBeat Critics Poll. Cohen not only proved to be a woodwind revelation of dark tones and delicious lyricism, but also a dynamic bandleader who danced and shouted out encouragement to her group—whooping it up when pianist Jason Lindner followed her clarinet trills on a Latin-flavored number by chopping up the clave and flying into a dissonant space. With her dark, curly, shoulder-length hair swaying to the beat of the music as she danced, she was a picture of joy.

On a hot late afternoon on Aug. 7, Cohen and her band took their song to the streets, this time on an outdoor stage in New York's Union Square in front of people bustling by on their way home from work, lazily hanging out while snacking on barbecue from street vendors or sleepily lounging on the small grass lawns. It was a totally different audience—not necessarily jazz aficionados, but music buffs who gravitated to the stage because of Cohen's groove and bubbly, woody tone on the clarinet. The group offered no balladry as they breezed through an amalgam of styles, sometimes Brazilian with a Middle Eastern vibe, Afro-Cuban with an Israeli folk sensibility, classical with an Ivo Papasov-like wedding party gaiety or straight-up jazz where Cohen snake-danced on clarinet with guitarist Gilad Hekselman.

Different crowds, similar response. The audiences stayed put instead of wandering off—at North Sea to any one of the 15 other stages presenting music; at Union Square to any number of shops lining 14th Street at rush hour.

"It doesn't matter where we are, whether it's North Sea or here," Cohen said after the Union Square show ended with rousing applause. "We're having fun, which is what the audience is picking up on, and yes, we're busy." She added, "Almost doing too much," before skipping off to do a duet with guitarist Howard Alden at the chamber music venue Bargemusic at the Fulton Ferry Landing in Brooklyn. A few days later she jaunted off to the Newport Jazz Festival, where she was enlisted by festival impresario/pianist George Wein to be a member of his Newport All-Stars group that also featured Alden, bassist Esperanza Spalding and drummer Jimmy Cobb.

Has Cohen's rise to prominence been meteoric? Not if you've been following Cohen's longstanding but on-the-fringes Stateside career, first in Boston and then in New York with a variety of bands, from Brazilian choro groups to her own Waverly Seven band that pays tribute to Bobby Darin.

Messianic? Certainly in the secular sense, marked by idealism and an aggressive crusading spirit, which permeates Cohen's musical outlook.

Exerting gravitational jazz pull? Indeed. While her music opens ears and turns heads, at the same time she's unintentionally become the centerpiece for a new jazz scene in New York due largely to her indie label, Anzic. Originally founded to self-release her debut CD, 2005's *Place And Time*, Anzic expanded to give Cohen's colleagues a home base to document their own music. In addition to her own albums, Anzic has released discs by Anat's brother Avishai Cohen (including *After The Big Rain*), Waverly Seven and Choro Ensemble.

On the eve of releasing her latest CD, *Notes From The Village*, Cohen downplayed her role in becoming the focus of a burgeoning musical community. "There was a scene here before I arrived in 1999," she said. "I was attracted to it because of the enthusiasm, its openness to world music and its dedication to playing jazz, whether it's traditional, out or whatever. I was proud to be a part of this. If I wasn't involved, everything would still be happening. There is the impression that Anzic started the scene, but that's not true."


Cohen performs at the 2008 Newport Jazz Festival

Cohen acknowledges that she has served as a catalyst for the scene's growth, particularly through Anzic. "I don't see myself as the center," she said. "All the musicians who are part of the label are striving to do the same things I am. We practice, we write, we record. I'm happy to gather people together to make a bigger force. We're all doing CDs, so it's like, let's unite and make a bigger noise, a bigger statement."

She hastened to add that Anzic is not a closed society. "We're looking for other people to connect with the music, to record different people from other scenes. That's how we will grow."

Cohen's partner in forging Anzic's artistic vision, arranger and label general manager Oded Lev-Ari, said, "With record sales overall falling, individual artists need to have some kind of fair mechanism by which they can get their music out. Anzic artists are more involved in all aspects of their CDs—from manufacturing to marketing—which makes them aware of all the costs involved in their recording adventures. We enter into an agreement where both parties share the risks. Nothing is hidden; there are no surprises." He added that one of the most obvious differences between Anzic and other labels is that artists are paid immediately for CD sales versus waiting for the recording advance to be recovered.

That system works for Lindner, who recorded *Live At The Jazz Gallery* for Anzic and has a new album in the wings. "I've been on major labels a couple of times and it hasn't been a good experience," he said. "You always have to answer to higher authorities, so it's hard to be artistic if they're not fully behind you. Anzic has complete artistic freedom. That comes from Anat."

Saxophonist Joel Frahm, a member of Waverly Seven as well as a bandleader who released *We Used To Dance* on Anzic in 2007, likes the label model. "It's less like a typical jazz label in that it's not a cold business venture," he said. "We're trying to develop as a family. And Anat is great at bringing people into the Anzic orbit. She's so eclectic. She plays so many styles convincingly that she becomes an ambassador for music."

Born in Tel Aviv, Cohen started playing clarinet at home when she was 12, attracted to its low tones. Her first clarinet was her father's. She graduated to her own instrument when she went to the Tel Aviv Conservatory along with her two brothers—her older brother Yuval had already picked up the alto saxophone and her younger brother Avishai chose the trumpet, because, Anat said with a laugh, "it only had three buttons, so he thought it would be easy to play." (The three siblings perform together in the band the 3 Cohens that released *Braid* in 2007.)

At the conservatory, Cohen played in a dixieland band and at her junior high for the arts studied classical music, in a chamber setting with cello and piano. While most aspiring reeds players set aside their "beginner" instrument for a saxophone, she clung to the clarinet because of its expressive quality. She also began to practice on the tenor saxophone.

At the Thelma Yellin High School for the Arts, Cohen majored in jazz, learning early on that the clarinet had lost its popularity in modern music. "People felt it was a folkloric instrument and that it was associated with klezmer," she said. "Increasingly, my teacher told me to bring my big sax to school, but leave my clarinet at home." When she reported for her two-year mandatory Israeli military duty in 1993, she toted her tenor that she played in the Israeli Air Force band.

During her years of tenor fascination, Cohen found inspiration in John Coltrane, Sonny Rollins and Dexter Gordon. She was accepted to Berklee College of Music in 1996 for her saxophone playing. She brought along her clarinet, figuring that it could be valuable as "a doubling instrument for playing in big bands." However, one of her teachers, Phil Wilson, heard her play the clarinet and encouraged her to pursue exploring its depth. "Phil told me that I had a voice on the clarinet," she said. "I told him I couldn't play it that well, that my fingers wouldn't move like they do on the saxophone. But he was the first person in my adult life who got me thinking about getting my chops on the clarinet."

Cohen committed herself to dual-instrument activities, blowing the tenor in contemporary jazz settings as well as in an Afro-Cuban band while carrying the clarinet to choro sessions and Colombian and Venezuelan folk gigs where the instrument was favored.

While for her 2007 album *Noir* Cohen brought to the mix soprano, alto and tenor saxophones as well as clarinet, her *Poetica* CD, released simultaneously, was an all-clarinet affair. "My goal was to reveal the poetic side of the clarinet," she said. "It's a voice, not a style. I didn't want to do a Benny Goodman tribute."

While both discs were enthusiastically received, Cohen's prowess on the clarinet upped her status. To bring new life to an instrument relegated to second-class citizenry in jazz gave Cohen a rep for fostering originality with her special touch and vision.

"As I began to get recognition as a clarinet player, it triggered in me the realization that I am a clarinetist who can bring something new to the instrument," Cohen said. "I didn't believe that fully until I got my first clarinet award. After that, I started playing it a lot more in my live shows. The clarinet itself has a nice classical sound, but I try to play it with a gutsy sound like the tenor saxophone. That's become part of the lexicon of my sound. But it can be a challenge. An overblown clarinet can start behaving badly by squeaking."

Lindner attributes Cohen's rise to Anzic giving her the opportunity to

grow as a musician and composer. "Anat is coming into her own," he said. "She's experimenting more. She's done a lot of sidewoman jobs over the years, including in my big band, so now she's doing it on her own. She has a lot to say. It's an illusion that all of a sudden she's arrived. She's been in New York for years developing her playing. Now with the albums and press, she's growing quickly as a leader."

Her brother Avishai agreed. "Anat is one of the hardest working people I know," he said. "She's done all kinds of gigs, music and has worked with all kinds of people. She gives herself to it all. Her records are incredible, she's gotten the attention of the press and booking agencies, she got booked into the Village Vanguard last year—the first time for a woman horn leader—and she plays the clarinet effortlessly. She's a natural. The clarinet expresses her personality. She just keeps getting better."

At both her live shows I attended this summer, most of the tunes opened lyrically with Cohen on clarinet, which, when the dynamics kicked in, she set aside for the tenor for speedy and wailing runs. A highlight of both sets was Cohen's multikulti cooker "Washington Square Park," which is also the leadoff track to *Notes From The Village*. Originally recorded on a soprano sax, Cohen rearranged her live sets to open with the clarinet and then bang in with the tenor. "Even though there's more clarinet in my sets now, if there's enough space, I love playing the tenor," she said. "It brings more rock and funk to the sound of this tune."

As she points out in the liner notes to the CD, "Washington Square Park" buoys with a "diverse musical universe" she experiences in the Greenwich Village park. In addition to a New Orleans trad band and modern jazz groups, there are the hard rockers, the folkies and a kora player who "gave me the idea for a beginning of a song that keeps moving to other styles and grooves—just like one might do when walking around [the park] on a nice day," she said. "That African guy on the kora started the tune for me. I just sat in front of him, meditating on his sound. I went home, got on the piano, developed a bass line based on what he played and then came up with the melody that captures the vibe of the park."

Live, Cohen opens the tune with a rush of 16th notes on the clarinet, catches a groove, snags an edge with a tenor sax billow and swings back into a beat pocket before quieting the piece on clarinet by ending it with a hushed lyricism. While the CD title could suggest that Cohen has set out to paint a multicanvas cityscape of New York, she said the theme of *Notes From The Village* reflects her thoughts from her travels. "Each song has a part of me," she said. "On each of my originals, I have rhythms that I heard, collected in my head, then transferred into a tune once I got home."

As for the covers—John Coltrane's "After The Rain," Ernesto Lecuona's "Siboney," Sam Cooke's "A Change Is Gonna Come" and Fats Waller's "Jitterbug Waltz," a rousing concert staple—Cohen chose a range of material that she identified with as a musician and then arranged them with a mélange of styles. "Jason and I arranged 'After The Rain' to capture the strong spirit of [Coltrane's] playing," she said. "We recorded it in the first take. It's a majestic song that everyone felt in the moment. For the entire album, instead of tightly arranging the music, we played it with the more loose feeling of a live show."

Cohen is well aware that jazz often fails as an equal opportunity employer when it comes to women leading bands. But she chooses not to dwell on the issue. "Yes, I'm sure it's a challenge where you wonder if you don't get recognized or get a gig because of gender," she said. "But I believe we can all swing each other. The music speaks for itself. As a bandleader, I'm one of the guys."

Paramount in Cohen's mind is keeping her artistic ball rolling. "My name is out there now," she said, "so I need to do my part in creating music. It's a constant process that never ends, but we all have to keep writing a new piece of music with a message of beauty and positive thinking, getting it out there, hopefully getting a stage to perform it on."

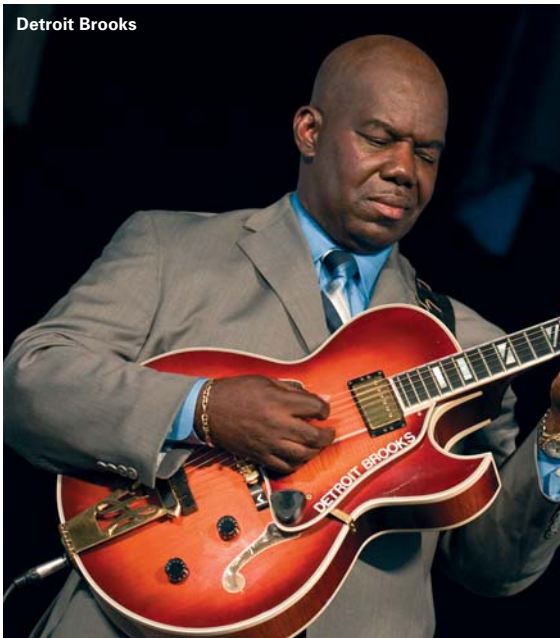
As for her own future projects, Cohen hasn't pinned down a theme or style. "I like playing so many different kinds of music," she said. "Who knows? Maybe I'll be playing my clarinet and saxophones on old-fashioned New Orleans music or maybe an album of the blues." **DB**

Dr. Michael White


Deacon John


Kermit Ruffins at the John Brunious funeral second-line

Detroit Brooks



By Ned Sublette
Photos by Erika Goldring

Musical HEALING?

Three years after Hurricane Katrina (and having dodged Gustav), New Orleans struggles to regain—and reinvent—its musical identity

New Orleans is alive, three years after suffering one of the worst disasters in American history. But how well it can heal from its wounds is still an open question.

No one who plays or loves music wants the city to fail, but that possibility still seems real. A big part of the community that created New Orleans music is still gone. Meanwhile, the struggle to get moving again is generating some powerful, committed music. "Right now," saxophonist Donald Harrison said, "people in New Orleans really need the music, because we're in a situation of high adversity—all the permits to get your house fixed, trying to put the infrastructure of the city back together. Maybe that adds another layer of intensity to the music."

There are not many other towns in the United States where an artist bio can read like this one for blues singer Brother Tyrone's new album, *Mindbender*: "In August 2005, Brother Tyrone walked out of his apartment in the Lafitte housing project in New Orleans into chest-high water, holding one of his nieces over his head. His family made its way to the New Orleans Convention Center, where, after two days, they were able to reach Baton Rouge in the back of a stolen pickup truck."

Now *that's* the blues.

The complexity of the situation, involving hundreds of thousands of individual stories, is mind-boggling. Assessing the condition of the city today is a glass-half-empty/half-full situation, and the gap between the two is widening. Some people will tell you they're doing fine, notably those who lived on the more desirable real estate, the "sliver by the river" that wasn't flooded. But many people will say otherwise. For them, Hurricane Katrina is still going on. Some people are just getting back to what they were doing before the flood. Some people will never get back.

Exhibit A for the contradictory feeling of New Orleans is the upbeat sound of much of traditional clarinetist Dr. Michael White's recent CD release, *Blue Crescent* (Basin Street). White, a professor at Xavier University and a 2008 National Endowment for the Arts Heritage Fellowship recipient, lost his home and archives in the flood. He described his loss as "my life's work—thousands of books, recordings, CDs, rare artifacts, vintage instruments, films, research materials, sheet music, original music. Immeasurable in terms of financial—and cultural—toll for New Orleans and jazz.

"[But], as hard as that was, that's not the most difficult thing that happened to me with the Katrina experience, and certainly it's not the thing that presses in my mind the most," he continued. "Post-Katrina life has been much more difficult than the losses."

Still, most of White's new album sounds cheerful, even a cut called "London Canal Breakdown," unless you know the title's reference: The London Canal breach was what took out White's home. But then there's an eight-minute dirge—the heart of the jazz funeral, what you have to play before you have a second-line—played at a tense, funereal tempo with the traditional muted snare drum. It's called "Katrina."

There's no ambiguity in *The City That Care Forgot* (429 Records), the summer release by New York-based New Orleanian Dr. John (Mac Rebennack). It's seethingly angry, and located entirely in the here-and-now, with Rebennack's band the Lower 911 and ace New Orleans sidemen, including 78-year-old arranger Wardell Quezergue. The man who produced King Floyd's

"Groove Me," Jean Knight's "Mr. Big Stuff" and many more, Quezergue lost most of his belongings and had to be helicoptered out of the flood. Who said we aren't making historic albums any more, with funkiness, topicality and truth-telling? One song begins: "They tell me forgive/They tell me forget/Ain't nobody charged/For the murders yet."

The Lower Ninth Ward is still largely a ghost town. The New Orleans black voting bloc is scattered, changing the balance of political power in the state, and providing a motive for what Massachusetts Congressman Barney Frank called "ethnic cleansing by inaction." Demographer Greg Rigamer estimates that as of this summer, New Orleans was back up to 72 percent of its pre-flood population. But for African Americans, the estimate is 63 percent. That means that more than one-third of New Orleans' black community is still in exile, either hoping to come back or building new lives elsewhere.

Most of the big names of New Orleans music—Irma Thomas, Aaron Neville, Allen Toussaint, Dave Bartholomew, Fats Domino—are back in the area. So are many of the local heroes, the ones you hear multiple times over the years if you hang out in New Orleans. Some have gotten a lot of media attention in the last three years, though not necessarily for the reasons they might have hoped. Many are spending more time on the road, getting paid to play for an international public that's newly been made aware of the city's musical legacy. (One wildcard in terms of media visibility for New Orleans music and culture is what might happen with David Simon's HBO project "Treme," presently in the pilot stage. Music reportedly will play an important role in it, and Simon, creator of "The Wire," has tapped Kermit Ruffins and Harrison to appear.)

The absences are more noticeable among the rank and file. Local 174-496 of the American Federation of Musicians (the double number reflects the fact that 174 was the white union and 496 the black one, until they merged in 1971) went into trusteeship after the city collapsed in August 2005. It's back up to about 650 members, said singer/guitarist/union president "Deacon" John Moore, but that's down from about 1,000 members pre-flood, and there isn't as much work for them as before. Theatrical performances are down. The Municipal Auditorium hasn't reopened, nor has the Mahalia Jackson Theater; the city had to borrow money on the capital markets to make local improvements, then hope to get the money reimbursed by FEMA, so municipal rebuilding has been slow. Meanwhile, Louisiana is a "right-to-work" state, and most of the musicians in New Orleans aren't union.

Many musicians are poor, and, according to Moore, with the destruction of housing stock, skyrocketing rents, high gas prices and the cost of living in New Orleans, "it's just almost impossible for poor people to come back." Some have opted not to return, even if it meant giving up their music careers and working a 9-to-5.


Dr. John

This leads one to wonder just how many musicians there are in this musical city. "We never had a good set of numbers before Katrina, and we certainly don't have a good set of numbers afterward," said Bruce Raeburn, curator of the William Ransom Hogan Jazz Archive at Tulane University. "Most of the people we're talking about have been invisible, as far as the media's concerned. There's been an underground of musical activity here that's never been looked at all that closely by people. People always bounce on the surface and seem to look at the flavor of the month in terms of who's hot as personalities and never get into the core or the depth of the musicians who work and reside in the important neighborhoods, like Treme, Seventh Ward, Gert Town and Central City."

The people who have had the most difficulty in returning are the working-class families, from whose ranks the new generation of musicians would emerge and who provide a critical public. "The people in the audience are just as important to me as I am to them," said guitarist Detroit Brooks. "If they're not sitting in that audience and I'm playing, what is it worth? That's why I look at it that they're trying to make this city out as a Disney World, but it's gonna lose the value of what New Orleans was about."

While you don't see a sea of blue tarps on rooftops now when you drive over the city on the interstate, there's still plenty of damage. Like the other major institutional archives in town, the Hogan's irreplaceable collection, which was on the third floor, survived the flood. But an entire community's worth of private holdings was trashed, ranging from exquisite collections like White's or the live-concert 2-inch multitracks in various flooded recording studios, all the way down to the drowned shoebox full of family pictures, the submerged closets full of tapes and the floated-away flyers.

Worse, the living archive of the community's network of relationships was lacerated. A generation of elders was lost; most of the flood victims were senior citizens, and old folks have been dying since then, both from stress and from inadequate care. Greater St. Stephen Full Gospel Baptist Church, which prior to the flood had some 20,000 members, is now down to no more than 5,000. One of their three church campuses was flooded out in 2005, and their original home-base church in Central City suffered a disastrous fire in July. Fewer musicians get hired for church gigs now. Across the way from that burned-out sanctuary on Liberty Street is the house where Buddy Bolden lived, still standing but in disrepair, one of many blighted houses in a city of abandoned homes.

As it always has in hard times, the traditional culture is fulfilling an essential role in the spirit of the town. The deep musical and cultural tradition of the Mardi Gras Indians, which reaches in an unbroken line back to the 19th century, is a shout that the community is alive. Harrison, who besides being a jazz polymath is Big Chief of the Congo Nation, is guardedly optimistic that enough of his people are back that he can field 10 people when he takes to the street for Mardi Gras 2009. The question is, will there be a next generation of Mardi Gras Indians?

The second-lines have a new sense of urgency to them. These are the traditional brass-band-driven Sunday parades that go back to the beginning of jazz. The Revolution Social Aid

HAL•LEONARD

JAZZ PLAY-ALONG®

THE WORLD'S LEADING JAZZ PLAY-ALONG SERIES FROM HAL LEONARD

BUY ANY 3 BOOKS FROM THIS MUSIC DISPATCH SERIES GET A 4TH BOOK FREE • USE AD CODE JPL8

For use with all Bb, Eb and C instruments, the Hal Leonard Jazz Play-Along Series is the ultimate learning tool for all jazz musicians. With musician-friendly lead sheets, melody cues and other split-track choices on the CD, this package makes learning to play jazz easier than ever before. Now over 80 volumes available.

GREAT ARTIST BOOKS

79 MILES DAVIS CLASSICS

Blues by Five • Circle • Eighty One • Flamenco Sketches • Fran Dance • Green Haze • Mood • Petits Machins • Pfrancing (No Blues) • Swing Spring.

00843081 Book/CD Pack
$14.95

26 CHARLIE PARKER

Au Privave • Billie's Bounce (Bill's Bounce) • Confirmation • Donna Lee • Moose the Mooche • My Little Suede Shoes • Now's the Time • Ornithology • Scrapple from the Apple • Yardbird Suite.

00843019 Book/CD Pack
$16.95

1 DUKE ELLINGTON

Caravan • Don't Get Around Much Anymore • In a Mellow Tone • In a Sentimental Mood • It Don't Mean a Thing (If It Ain't Got That Swing) • Perdido • Prelude to a Kiss • Satin Doll • Sophisticated Lady • Take the "A" Train.

00841644 Book/CD Pack
$16.95

75 PAUL DESMOND

All the Things You Are • Easy Living • Jeruvian • Rude Old Man • Samba Cantina • Samba De Orfeu • Suicide Is Painless (Song from M*A*S*H) • Take Five • Take Ten • When Joanna Loved Me.

00843077 Book/CD Pack
$14.95

13 JOHN COLTRANE

Blue Train (Blue Trane) • Countdown • Cousin Mary • Equinox • Giant Steps • Impressions • Lazy Bird • Mr. P.C. • Moment's Notice • Naima (Neima).

00843006 Book/CD Pack
$16.95

43 GERRY MULLIGAN

Featuring Gerry Mulligan playing the melodies on the recording, along with his own rhythm section. Apple Core • A Ballad • Festive Minor • Five Brothers • Line for Lyons • Nights at the Turntable • North Atlantic Run • Song for Strayhorn • Walkin' Shoes.

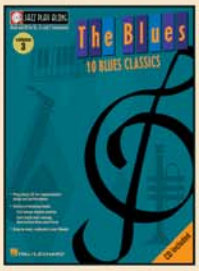
00843006 Book/CD Pack
$16.95

COMPILATIONS

4 JAZZ BALLADS

But Beautiful • Here's That Rainy Day • Body and Soul • Misty • My Foolish Heart • My Funny Valentine • My One and Only Love • My Romance • The Nearness of You.

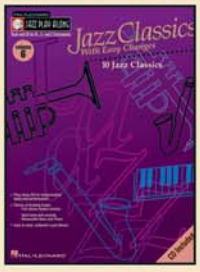
00841691 Book/CD Pack
$15.95



3 THE BLUES

Billie's Bounce (Bill's Bounce) • Birk's Works • Blues for Alice • Blues in the Closet • C-Jam Blues • Freddie Freeloader • Mr. P.C. • Now's the Time • Tenor Madness • Things Ain't What They Used to Be

00841646 Book/CD Pack
$15.95



6 JAZZ CLASSICS WITH EASY CHANGES

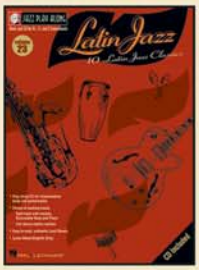
Blue Train (Blue Trane) • Comin' Home Baby • Footprints • Impressions • Killer Joe • Moanin' • Sidewinder • St. Thomas • Stolen Moments • Well You Needn't (It's over Now).

00841690 Book/CD Pack
$15.95

7 ESSENTIAL JAZZ STANDARDS

Autumn Leaves (Les Feuilles Mortes) • Cotton Tail • Easy Living • I Remember You • If I Should Lose You • Lullaby of Birdland • Out of Nowhere • Stella by Starlight • There Will Never Be Another You • When Sunny Gets Blue.

00843000 Book/CD Pack
$14.95



23 LATIN JAZZ

Agua De Beber (Water to Drink) • Chega De Saudade (No More Blues) • The Gift! (Recado Bossa Nova) • Invitation • Manha De Carnaval (A Day in the Life of a Fool) • Mas Que Nada • Ran Kan Kan • So Nice (Summer Samba) • Sweet Happy Life (Samba de Orpheo) • Watch What Happens.

00843019 Book/CD Pack
$16.95

85 SMOOTH JAZZ

Angela • Cast Your Fate to the Wind • Feels So Good • Give Me the Night • Just the Two of Us • Minute by Minute • Morning Dance • Songbird • Street Life • This Masquerade

00843066 Book/CD Pack
$14.95

MUSIC DISPATCH® **(800) 637-2852 WWW.MUSICDISPATCH.COM**

Visit our website for the entire roster of titles in the Jazz Play-Along Series

and Pleasure Club's parade this year was impeccable in all its details and had two fine bands—Rebirth Brass Band and New Birth. It began in front of Congo Square, the epicenter of the city's African American music heritage, then crossed over into uptown, ending up at the blocks of rubble of the just-demolished Magnolia Projects, by where the Dew Drop Inn once had round-the-clock jam sessions all weekend long.

Some out-of-towners on the parade who saw the Magnolia debris thought they were looking at storm damage. No, the U.S. government did that. And the feds also knocked down the St. Bernard project, destroying 963 apartments that had been peoples' homes. Brother Tyrone still shuttles back and forth between Baton Rouge and New Orleans. His former home, the Lafitte housing project, built by local artisans in 1941 and structurally sound after the hurricane, is being demolished.

New Orleans has kept up its busy schedule of festivals year round. Nobody disputes the importance of music to New Orleans' tourism brand, but musicians question how much of it is lip service. In June 2008, when veteran New Orleans reedman and educator Kidd Jordan was in New York to receive a lifetime achievement award at the Vision Festival, he was asked in a panel convened by writer Larry Blumenfeld about the state of music in New Orleans. Jordan's response was to pull out a clipping from the New Orleans Times-Picayune and ask someone to read it. It was a long list of names of musicians who were coming into town to play at Jazz Fest. No New Orleans musicians—who constitute the bulk of Jazz Fest programming—were named. Then Jordan instructed the reader to turn the clipping over and tell him what was on the back side. It was the obituaries.

"People don't understand," White said. "The losses are continuous. They've been continuous since the storm. It's not like it happened, and it's over, and we move on, and that's it. The losses have been continuous, because there are many people dying of Katrina-related situations."

But the music is also continuous. Most of the clubs that were open before are open now. There are fewer sidemen, but there are enough to sustain the music. Musicians have a special love for Snug Harbor, the city's premier modern jazz club, located on Frenchmen Street. Despite the mandatory evacuation of the city after Hurricane Katrina, owner George Brumat stayed in the club the entire time in defiance of the National Guard and the police, recalled Snug's announcer Yorke Corbin. When the electricity was off, "George sat outside in front of the glass door during the day with his baseball bat—he was a big guy—showing passers-by that there was a presence here," Corbin said. "At night he would sit in the plate glass window with a candle and a book and an old shotgun, conveying the same message."

Brumat not only kept looters away, he was instrumental in getting utilities restored to the neighborhood, which is home to New Orleans' premier live-music bar-crawl strip. Snug Harbor reopened in October 2005, about two months after the storm. From the date of reopening, when most of the city was dark at night and business was soft, the club paid musicians a guarantee, as it had done before. Then in July 2007, Brumat died of a heart attack at age 63. But Snug Harbor has remained open, booked by Jason Patterson. It still presents live music seven nights a week, and still pays musicians a guarantee.

Mark Bingham, owner of Piety Street Studios in the Bywater, has bookings, but he notices a difference: Fewer people are driving over to the studio from their homes in town, and more are flying in from other cities to record there. There are some locally based projects happening: White's album was done at Piety Street for local label Basin Street Records, which came back to life but hasn't had an easy time of it. Basin Street owner Mark Samuels lost his house and his office in Lakeshore, spent a school year in Austin while commuting back and forth, and is now running the company out of his rebuilt home with part-time staff.

Almost everyone talked to for this story agreed that not only the flood, but the recovery, has seen dysfunctional leadership at all levels of government, from the national to the local, but

Big Sam Williams

Nightlife Highlights When In Town

A visitor to New Orleans gets a tremendous musical banquet, almost for free.

Maybe Big Sam's Funky Nation at Tipitina's, or Ivan Neville's Dumpstaphunk. Stop in at d.b.a on Frenchmen Street and you might catch Walter "Wolfman" Washington and his fine band, the Roadmasters. You'd be hard-pressed to say whether you were hearing jazz, blues or funk, because in the New Orleans way, it's at the intersection of all three, and if you closed your eyes, you might not be sure what year it was. Cross the street to the Apple Barrel on Saturday night and there's Cajun-Choctaw swamp-blues growler Coco Robicheaux, with no cover at all and, for that matter, no P.A. system to speak of.

On Friday nights at Snug Harbor you can usually catch Ellis Marsalis, and other nights you might hear Jason or Delfeayo Marsalis, Marlon Jordan, Germaine Bazzle, Charmaine Neville, Irvin Mayfield or Jesse McBride.

Early evening on Saturdays at d.b.a belongs to John Boutté and the Hot Calas, also for no cover. As soulful a jazz singer as you'd ever want to hear, Boutté does the best of the many versions of Randy Newman's wrenching "Louisiana 1927," the song that was already an anthem before the flood and has become a basic standard since. Boutté's passionate version updates the lyrics to sing about the flood in which he and his band members lost their houses.

The Treme Brass Band plays Wednesday nights at the Candle Light Lounge. In season, the Wild Magnolias rehearse their Mardi Gras Indian battles, with intense drumming and chanting, at their Central City clubhouse, Handa Wanda.

This city of 323,000 (Greg Rigamer's estimate, though other numbers are lower) has its own music magazine, Offbeat, that is still publishing, and there are music listings in the weekly Gambit. New Orleans has a unique radio station, WWOZ, a legacy of the community-radio movement of the 1960s, which plays mostly local music. (It streams at wwoz.org.) Every two hours they read a list of live gigs, so listeners know that Papa Grows Funk is still at the Maple Leaf uptown every Monday, like they were before the flood, and that Rebirth Brass Band is still there every Tuesday. On Thursdays, Soul Rebels still hold it down at the Bon Ton on Magazine Street and Kermit Ruffins and the Barbecue Swingers have their longtime gig at Vaughan's. *—N.S.*

there's praise for volunteer and charitable initiatives, though they haven't been enough to meet the vast need. "The things that helped me get together," Samuels said, "were programs like the Beacon of Hope, which was a neighborhood grass-roots organization to help people gut their homes and get themselves back, or MusiCares, the Red Cross, Desire NOLA or the Idea Village, which were organizations that did give us some funds without too much headache that helped us stay on our feet."

And, of course, New Orleans music hasn't only been hit with the damage to the city; it also has to deal with the changes that have been reshaping the music industry, so Samuels has a double-tough row to hoe.

But so do many people. Trumpeter Irvin Mayfield's been busy as can be leading the New Orleans Jazz Orchestra, but he's still dealing with the horror of his father having drowned in the flood. Pianist Henry Butler, who released an album on Basin Street this year, *PiaNOLA*, isn't back, though he shows up in town for gigs.

Butler now lives in Denver, flying from there to play all around the country and the world. "My property and all my belongings that were worth anything in that house in Gentilly were submerged," he said.

The Road Home—the $10.3 billion dollar state program that's supposed to help people like him—turned Butler down. "I probably could have gotten something if I had gotten an attorney," he said. "[But] I'm realizing more and more that you just gotta know what battles to fight."

He has a house in Denver now, and he's got a good piano again, though he hasn't been able to reassemble a home studio yet. Will he come back to New Orleans? "Well," he paused for a long time. "That would be nice. My heart—my musical heart, is there. (*pause*) I don't know what direction that city is going to take."

One concern is the state of music in the schools. The K–12 schoolchildren of New Orleans are being subjected to an experiment with a two-tier system of (integrated) charter and (mostly black) public schools that in many locations places more emphasis on passing standardized tests than on music education. Many school marching bands are not back, and they have traditionally been a feeder for the brass-band scene as well as for modern jazz players. Tipitina's Foundation has been raising money to buy marching band instruments, and, on a more advanced level, they sponsor a Monday night program for up-and-coming young musicians directed by Harrison at The Music Shed recording studio. (An album recorded with some of those young players, *The Chosen*, was released in September.)

Dedicated cadres of musicians are teaching in a variety of privately sponsored programs, including the three-week Louis "Satchmo" Armstrong Summer Jazz Camp, which this July featured Jimmy Heath as artist-in-residence. Nor does the educational imperative stop with teenagers. White has been involved in a collaboration with the Hot 8, probably the most street-funky of the second-line bands, teaching them traditional-style New Orleans music.

New Orleans is still a terrific place to study music if you're college age. Colleges are a big part of the New Orleans economy, and every university in town offers music programs, as does the New Orleans Center for Creative Arts (NOCCA). The Thelonious Monk Institute for Jazz Studies has moved its operations to Loyola University in New Orleans, allowing for the return to the city of its artistic director, trumpeter Terence Blanchard (whose 2007 Blue Note album *A Requiem For Katrina: A Tale Of God's Will* is a spine-tingling masterpiece). Meanwhile, the city has become a magnet for activists and a front line in the battle for social justice.

And the music these days is compelling. "My music has grown exponentially since Katrina," Butler said. "Partly because I've been feeling it more. I'm trying to express more. I'm trying to give more." **DB**


DownBeat
Drum School

Bridge To The Beyond

Tracing Tony Williams' revolutionary influence on jazz drumming, from *Filles De Kilimanjaro* to *Wilderness*

By Ken Micallef

Though regarded as one of the greatest drummers of the 20th century, in many ways Tony Williams remains uncredited for his contributions to American music. Speak to his collaborators and the musicians he has influenced about his music, and you often hear what amounts to mysteries and fables.

Also, stories of a genius emerge. Williams' "controlled chaos" (to quote Bob Belden) sparked not only new musical movements, but strains and possibilities that went unfulfilled after he died of a heart attack on Feb. 23, 1997, while recovering from a gall bladder operation.

Even Williams had a hard time putting his drumming concepts to words.

"Tony said that when someone asked him about what he was thinking when he played or what was the process that went through his mind, or what process did he go through when he played the instrument, he said, 'If I could tell you in words I wouldn't have to play,'" said saxophonist Wayne Shorter, who shared the bandstand with Williams in Miles Davis' 1960s quintet. "That was like the title [*Filles De Kilimanjaro*]. But a lot of young people and maybe some elders want some significant capsulized moment that sheds light on that title."

Williams' legacy is thick with the sense of urgency that characterized his life and drumming. Joining Davis' group at the age of 17, Boston-bred Williams exploded on the scene, equally influencing younger drummers and the drummers who had influenced him.

"The first time I saw him he was 13 years old," Shorter said. "I was playing with Art Blakey then. We had one engagement at Storyville in Boston. Here comes Tony Williams with his father, and Art knew them. He told Tony to get up on the drums and play. Tony demonstrated; he went from Sid Catlett to Max Roach. He was advanced. He had a grasp of the style. We were thinking, what was he going to be like when he was 21?"

What he became was a pioneer, whose arc of influence can be measured by the broad range of recordings on which he participated and led. Williams' drumming on the Davis masterworks *Nefertiti*, *Miles In The Sky* and *Filles De Kilimanjaro* represents a serious intellect bringing the avant-garde to bear in a new jazz drumming language. He altered the tighter swing beat of the past with a more flowing, eighth-note feel—its profound currents eventually revolutionized jazz and rock.

Williams almost singlehandedly created jazz-rock on Tony Williams Lifetime *Emergency!*, then reached a burning fusion pinnacle on *Believe It*. Post fusion, Williams cooled down as a member of V.S.O.P., and created his own masterful post-bop expression with his powerful '80s group. (Mosaic Select's *Tony Williams* documents this period.) Eternally curious, Williams began studying composition near the end of his life, resulting in *Wilderness*, his orchestral forays contrasted by group performances with Michael Brecker, Herbie Hancock, Stanley Clarke and Pat Metheny.

Williams was a bridge to the beyond. He seemed to live in a constant state of exploration. Further innovations are hinted at in unreleased recordings, such as a 1964 John Coltrane gig at Boston's Jazz Workshop where Williams subbed for Elvin Jones (the tape remains with Williams' wife) and his unreleased Columbia album, *Barbarians*. What might have transpired if Davis had agreed to Williams' bright idea to open for The Beatles, or if Williams had fulfilled his dream to become a soundtrack composer?

JOSEPH JOHNSON

Williams' impressionistic, fiery drumming evolved in Davis' '60s quintet. Shorter remembered Davis giving Williams the freedom to embark on his artistic journeys.

"When we did the Plugged Nickel, one evening it got crowded," Shorter said. "Tony started bearing down and some kid from the audience said, 'The drums are too loud!' Miles said, 'Leave the drummer alone.' Did Miles ever talk to us about what we played if we had a rehearsal? We never had a rehearsal. Did he give us direction? Never. Tony was opening up. Miles wanted this development, this growth, see where it was going. You are messing with the individual when you start dictating stuff."

Seven Steps To Heaven, *E.S.P.*, *Miles Smiles*, *Nefertiti* and *Miles In The Sky* are vehicles for Williams' scorched earth campaign, but on *Filles De Kilimanjaro* a shift occurs, where he sees and seizes the future.

"When Tony joined Miles," drummer Billy Hart said, "he'd already been exposed to a high level of harmonic development from playing with Sam Rivers. Tony was into Varese, Stockhausen and Messiaen, and by being so prolific as a young student under Alan Dawson, Tony had figured out the bebop guys, and that they were playing Latin from Dizzy and Bird's interest in Afro-Cuban. Around the same time, the Brazilian thing hit. Tony had that advantage over the previous bebop drummers in that he could compare the Cuban vocabulary with the Brazilian.

"You can hear that before *Miles In The Sky*," Hart continued. "On all the records, like when they go to a pedal point on 'My Funny Valentine,' Tony didn't do like Elvin Jones and play a polyrhythmic thing; he'd go into straight eighths. It sounds like bossa nova. On *Miles In The Sky* you can hear that process step-by-step. *Filles De Kilimanjaro* is where he is getting to what guys are playing today. Tony was in a position to use all the incoming styles as part of his vocabulary."

"*Kilimanjaro* was the real germ of what jazz-rock became and later fusion," drummer Lenny White said. "In 'Frelon Brun,' Tony is basically playing 'Cold Sweat,' but he is sci-fiing it. He's opening it up and implying a six feel on top of the four. The stuff he played there is amazing. He played that beat but he made it Tony Williams."

Belden confirmed the "Cold Sweat" influence, privy as he is to the record's master tape. "On the session reel for *Kilimanjaro*, Tony said, 'I'm hungry, I'm going to get a sandwich,' and he leaves," Belden said. "You hear a click. Tony goes to the record store and listens to 'Cold Sweat' and comes back and plays the tune."

"This is the thing that separates Tony from everyone else," White added. "When I heard him, I heard all of the drummers from before: Philly Joe Jones, Max Roach, Roy Haynes. They were all in his playing. The future of where drumming was going to go was now in the same guy. He could take that lineage and roll it up into one sound. The sound of his drums was like Max, Philly and Art Blakey, but it was his sound."

Filles De Kilimanjaro is also a pivotal jumping-off point for Davis. The music is performed by two bands, one of the past with Herbie Hancock and Ron Carter, and the other of the near future of *In A Silent Way* with Chick Corea and Dave Holland. The shape-shifting explorations of the original quintet are heard on "Tout De Suite," "Petits Machins" and the title track, while the latter group plays "Frelon Brun" and "Mademoiselle Mabry." *Kilimanjaro* is the bridge where Davis aims for a pop- and rock-oriented future, while Williams draws even deeper breaths for his preparations as a leader.

"The group [during that period] was even greater than the sum of their parts," drummer Bill Stewart said. "One of the things I love about Tony's playing in this period is his listening ability, his interaction and timing. He plays these interactive things at moments in the music that propel the music forward. It's about the spaces he plays those things in. I loved his sound, and the way Columbia recorded his drums during that period. The other thing that crept into his

Drummers Speak Tony's Language

Terri Lyne Carrington

"Every time I hear Tony I remember how great he is. It's always fresh and amazing. Tony brought the drums to the forefront more than ever. He took from Roy Haynes and moved it forward in his own way. I hate to talk in absolutes, but Tony made the greatest individual personal statement on the instrument ever. His technique was incredible and he had the most important element—time feel."

Billy Drummond

"In terms of superimposing different meters and feels against that even-eighth feel, he was the first jazz drummer to do it. That comes from Latin music, that up-and-down feel as opposed to the jazz, dotted-eighth, 16th feel. He was blurring the lines between the two, but he also did that on *Miles Smiles*, and the hi-hat on all fours against the ride rhythm. That is where the seeds are planted."

Peter Erskine

"Words seem inadequate to describe his work with Miles, and how new it was and yet completely tied into tradition. Tony did an interesting thing, the M'Boom period where he followed the work Max Roach had done in terms of working with a percussion ensemble, like on *Ego* with Don Alias and Warren Smith. That was a bridge to *Believe It*. On *Believe It*, all of a sudden the drums were right in your face, the visceral reaction was that it was one of drumming's biggest shots across the bow."

Dafnis Prieto

"What I like about *Filles De Kilimanjaro* is the elasticity of the beat. He's removing the conception of the drums as the foundation of the music. The drums take different roles. Sometimes you hear the hi-hat going one way and the cymbal going in a different way. It's not pretentiously tight, because obviously he can do it tight. He did effects, like closing and opening the hi-hat fast, or striking the snare or the tom and the hi-hat together, that splashy sound. Then silence after that. It created that tension and release in his drumming."

Steve Smith

"The music Tony composed and recorded for Blue Note with his last group is some of the best work of his career, but it seems to be largely overlooked. Tony was the principal composer of the music for the this quintet, and by this time his drumming had matured into an extraordinary combination of an evolved and unpredictable jazz approach married to a rock-influenced conception where he drew a huge, yet melodic, sound from the drums."

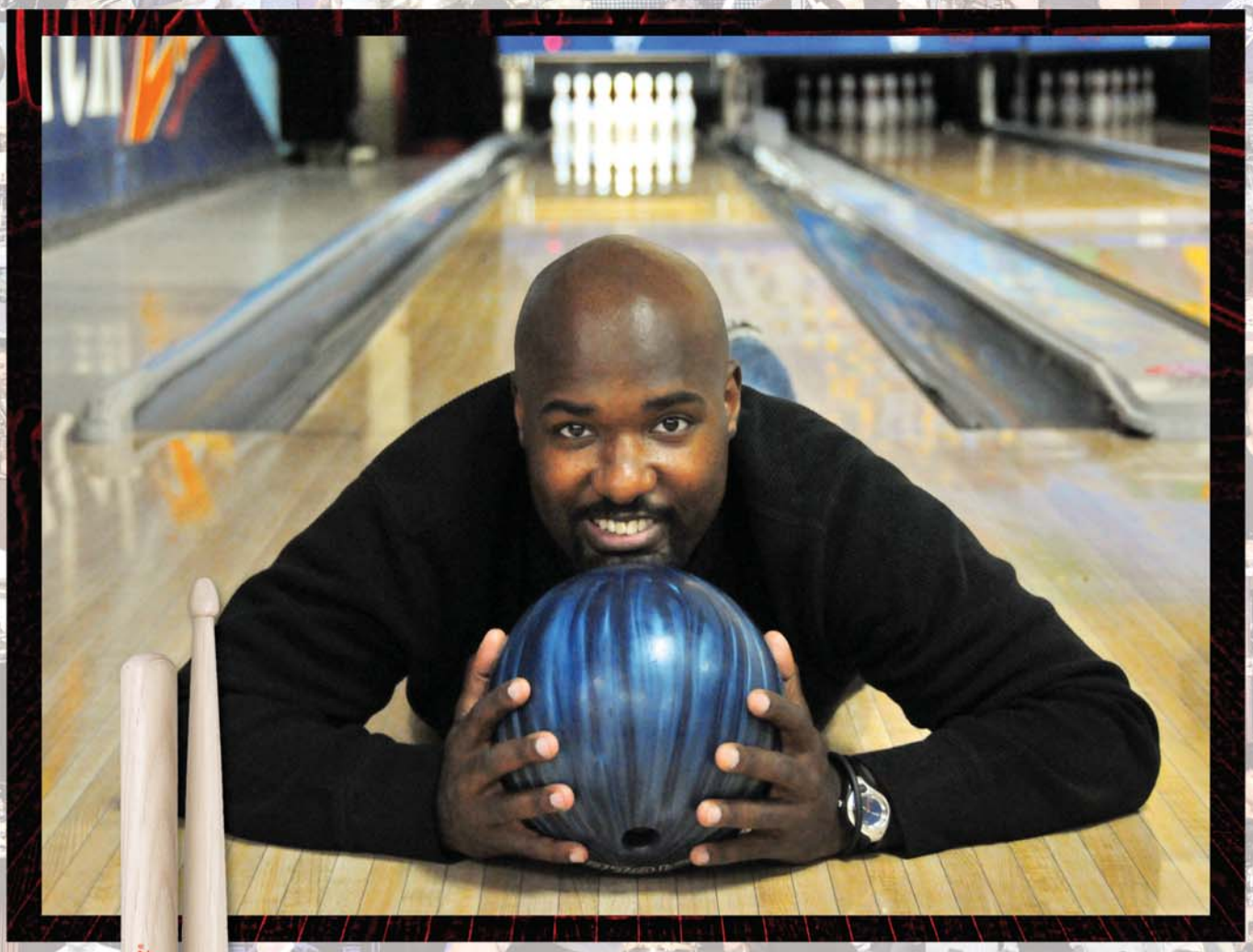
Lenny White

"*Believe It* is jazz-rock, not fusion. The connotation is different. *Believe It* is a culmination of what he had done with Lifetime, but with another innovation in a whole new drum sound with his larger kit, and another innovation in a way to play an eighth-note feel. And again he played backbeats; Tony played grooves and beats with a jazz sensibility. He played his grooves on the sock cymbal. He's got Papa Jo Jones up top with his backbeat stuff on the bottom with bass and snare, playing in between like a great jazz drummer would. He's playing the history of jazz drumming, because he is comping. He never forgot his roots."

—K.M.

DERICO GOES BOWLING

It isn't just about sticks,
it's about people—how you play, what you play, why you play.



HOW DO YOU PLAY?™

NAME Derico Watson
BAND Victor Wooten
WITH VIC 8 years

STICK American Jazz® AJ1
WHY? A full sized stick that plays lightning fast
HOW DO YOU PLAY? I bowl pretty much everywhere I go

VIC FIRTH®
WHEN IT MATTERS, ASK FOR VIC
VICFIRTH.COM

style by *Miles Smiles*, he was playing the hi-hat on all fours sometimes. You hear that on *Kilimanjaro,* but in more of an even eighth-note context."

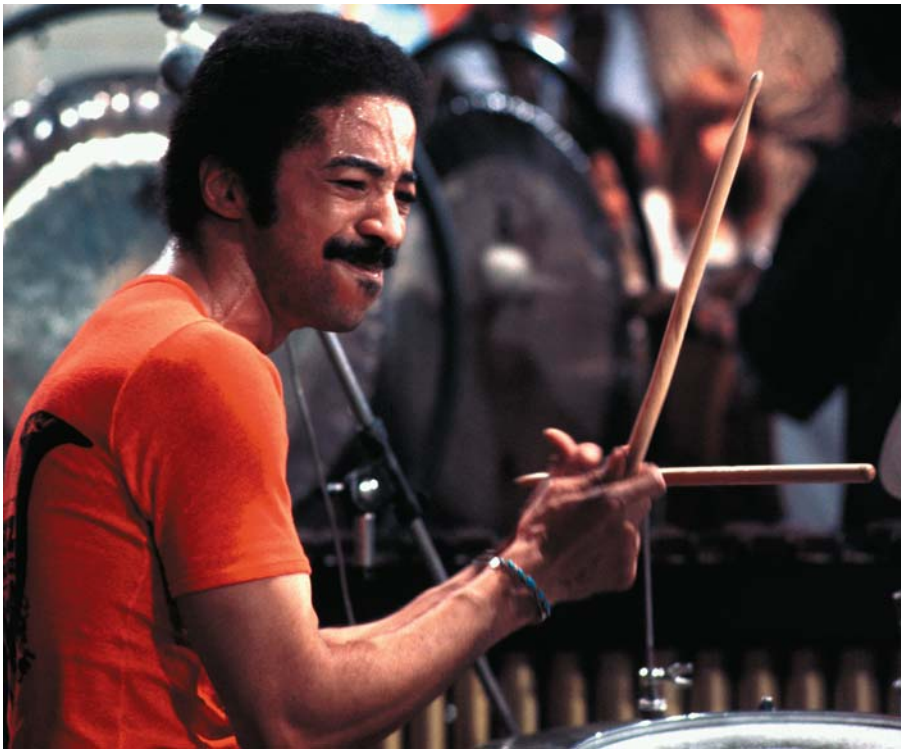
The album's opening track, "Frelon Brun," contains the seeds of Williams' future drumming odyssey. Against the "Cold Sweat" vamp he blows single-stroke rolls between snare and bass drum, blistering flam/crash combinations, abrupt splashes and rumbling full-set punctuations, all while dancing and darting like a demon sprite, and at breakneck speed with effortless control and precise execution.

"If you look at 'Frelon Brun' and when it was recorded, 1968, and what was happening musically, socially, the things that Tony was hearing and was influenced by, he took all of that and all of his innovations, and even played a backwards rock beat and innovated on that," drummer Cindy Blackman said. "The eighth-note feel stuff that he did was innovative because of the way he would turn the beat around, the way he would liberally improvise with playing just a beat. In 'Frelon Brun' he took all the history from Art, Max, Papa Jo, Roy and Philly then he added himself on top of that. He's famous for his bass drum and tom rolls, but on *Kilimanjaro* he's doing it between his bass drum and hi-hat. And it feels good."

After working with Davis until 1969, Williams led Lifetime (with Larry Young and John McLaughlin) through the groundbreaking *Emergency!* sessions, followed by *Turn It Over* and *Ego* (his two personal favorites, Wallace Roney said) and *The Old Bum's Rush*. He recorded Stan Getz's *Captain Marvel* in '72, at the tail end of this period. But *Emergency!* is one of the great untold stories in jazz.

"Near the end of his time with Miles, Tony wanted to play with a guitarist," Roney said. "Miles responded by getting George Benson, but it didn't work. Meanwhile, Tony came across a John McLaughlin tape via Jack DeJohnette. Tony put together Lifetime with McLaughlin and Larry Young. He wanted to make music like the younger cats were making, but he didn't want to sell out. Meanwhile, Columbia is making offers to everyone in Miles' band to make a record, but they reneged with Tony. Polydor gave him some money and they recorded *Emergency!*

"Within a week they were gigging at Count Basie's in Harlem and everybody was there, from [Jimi] Hendrix to Marvin Gaye," Roney continued. "And Miles shows up at Tony's gig, and stands directly in front of the stage, watching. Afterwards, Miles said, 'Tony I want you back in the band. And I want your whole band.' Tony wanted Miles to call it 'Miles Davis presents the Tony Williams Lifetime.' Miles refused. Then Miles went behind Tony's back and asked Larry and John to play on *In A Silent Way*. Tony showed up to the session and there was his band, just after he asked Miles not to do that. He only played rim there because he was mad. He told Miles he would never play with him again. They remained friends, but he stuck to his guns. It was never resolved."



JAN PERSSON

Meanwhile, Columbia's Al Kooper approached McLaughlin about signing Lifetime. "The band was gaining popularity," Roney said. "Columbia wanted to call the band Lifetime, not the Tony Williams Lifetime. Tony got pissed. He said, 'I see what you're trying to do. You're trying to talk to the white boy. You want to make it John's band. But it's my band, and you have to respect that,' and he threw Al Kooper out of the dressing room. But Kooper was still talking to John McLaughlin so Tony felt betrayed. Had John left it alone, Tony would have negotiated. John took the contract for himself, and that is how Mahavishnu was born. Tony said he looked up one day at all the work he had done, and Billy Cobham via Mahavishnu became what Tony was. So for *Ego* he got an all-black band. Tony was not a racist but he felt the industry had screwed him, and he didn't feel like he got his due until years later."

A magic meeting of simpatico souls frozen in a moment of time, *Believe It*, from 1975, inspired thousands of rockers to explore jazz. Accompanied by Allan Holdsworth, Alan Pasqua and Tony Newton, Williams created a fusion masterwork that remains a landmark recording with his New Tony Williams Lifetime. Sparked by Holdsworth's sheets-of-sound guitar style, Pasqua's sympathetic Rhodes and Newton's Motown-drenched bass, Williams reinvents his playing with the classic yellow Gretsch kit and its legendary 24-inch bass drum.

"Tony was a great leader in that he would never tell me what to do," Pasqua said. "He led through example. He knew what he wanted. Tony played his tunes to us on piano, he was a good composer. He was into the big backbeat and groove. He was listening to Hendrix, then Led Zeppelin. He did not talk about it, he was just doing it. I still have his manuscript to 'Wildlife' framed on my wall."

Recorded in two days at the CBS 30th Street studio, *Believe It* is almost all first takes with no overdubbing. Williams takes it to the rock crowd, firmly establishing his intent through roaring drumming with an even greater eighth-note feel remaking his trademark rudimental fury.

"He was misunderstood," Pasqua said of Williams during this period. "It was hard for him to accept all the adoration that he got."

"I wrote 'Fred' and 'Mr. Spock' for that record," Holdsworth said. "'Fred' had been a ballad. I played it to Tony and he just started playing that beat. It converted it from a ballad to what it is. 'Fred' was the original demo recorded at a different session. We went into the CBS studio, which had an old tube console. We were all in the same room, Tony had a glass wall around his drums. We played like we were rehearsing. Alan and I figured out later that in some of the heads we weren't even playing the same thing. Sometimes we'd play a head or a part, then later on I'd realize I hadn't been playing the same notes as Pasqua. It was loose. That gave it something as well. It was organic.

"It was a loud band, before the days of master volumes," Holdsworth continued, referring to the group's gigs at The Bottom Line and the Village Gate (more unreleased recordings, Belden said). "Tony was loud, but unbelievably

dynamic. He could also play super soft. His drumming was like Red Bull on steroids. It was an honor, pleasure and privilege to be thrown in the middle of that band."

Williams' next-to-last recording, 1996's *Wilderness*, features the fruit of his orchestral studies in four tracks that were, by his own admission, modeled on the music of Aaron Copland. Metheny, Hancock, Brecker and Clarke are also onboard for some wide-ranging improvisations. Williams' electronic drums kick the funky "China Town" and "China Moon," his brushes sweep through the lovely "Harlem Mist '55" and "Machu Picchu," his swing beat catapults "China Road" and he offers the carefree Latin of "Gambia." Metheny penned "The Night You Were Born," and he recalled the sessions fondly.

"My favorite thing on the album is when the core quintet took Tony's score and quickly did a small-group version of it," Metheny said. "It all happened fast—we split off the parts for each of us and found the sections that would be good to improvise on. That version mirrors the orchestral version in such a special way. I can't think of anything else quite like that.

"Tony's mood was upbeat," Metheny continued. "He was thrilled to finally realize this piece, and he was excited about the band that he put together for the date. He and I were on the phone often before and after the sessions, and the last time we spoke just before he went into the hospital we talked for about two hours. He had been such a huge hero of mine and he had mentioned wanting to do a new version of Lifetime. *Wilderness* offers a different idea of Tony's range as a musician and fills in an area of his talent that even his biggest fans—like me—were unaware of. The orchestral piece is especially impressive."

Not long before his death, Williams did a round of interviews during a weeklong gig with his trio at New York's Birdland. I interviewed him and asked, "How do hold your stick?" He replied, "Shake my hand. Put out your hand!" Then he slid the stick into my hand. "That," he said, "is how you hold the stick." He was in good humor.

"I spoke with him on the Wednesday before he died," Roney said. "He wanted to talk to Herbie and do another V.S.O.P. tour for Wayne, as his wife had just died. That was good. Tony was in his 50s, he'd already received recognition for leading great bands, he was getting credit for starting fusion and he was offered these great tours. He felt that he'd showed the world that fusion was his. Other drummers—Billy Cobham, Jack DeJohnette, Steve Gadd, Steve Smith, Jeff Watts and Will Calhoun—were hailing him, and he became at peace with that. But he never felt he got his due. He felt the critics never credited him for being the innovative jazz drummer he was, the one who started fusion. He felt he never got that." **DB**

DownBeat Drum School

SIX FORGOTTEN BEATS

ALTHOUGH NEGLECTED IN SOCIETY'S COLLECTIVE MEMORY, DRUM PIONEERS CHICK WEBB, JO JONES, GENE KRUPA, SID CATLETT, SONNY GREER AND DAVE TOUGH STILL WIELD SIGNIFICANT INFLUENCE OVER JAZZ

By ***John McDonough***


DOWNBEAT ARCHIVES


DOWNBEAT ARCHIVES

A couple of years ago I played a parlor game of general knowledge with a dozen or so family members. The answer to one of the questions was Bing Crosby, which someone immediately pounced on. But one otherwise bright, college-educated young woman in her early 20s still looked puzzled.

"Who's Bing Crosby?" she muttered. The muffled thump that followed was the sound of jaws dropping. The incident went to the heart of a fascinating issue in a century crowded with celebrity and legend—the fragility of collective cultural memory, particularly in music.

The longer the history of jazz stretches out, the more this question seems to matter. As the traditional record companies shrink and big reissues become scarcer, the more important it will become. Should I have been surprised a few years ago when a smart copy editor at one of the world's great newspapers asked "Who was Harry James?" about a column I'd written? It was sobering. But as the cultural deposits of departed generations accumulate like tectonic plates, I began to wonder: Should James—or Crosby—be remembered today?

The vast catalog of accumulated popular culture—music, film, literature, television and theater—constitutes a vocabulary of shared experience by which we communicate meanings from day to day. It's the means by which one generation communicates with another. We encounter it all the time in conversation and media.

Those who listen to jazz with the intent to comment draw on a vocabulary of precedent, turning proper names into adjectives—convenient labels that sort and classify. We may describe a young tenor saxophonist's sound as "Websterish,"

Dave Tough

Sonny Greer

DOWNBEAT ARCHIVES

Sid Catlett

DOWNBEAT ARCHIVES

Gene Krupa

VERYL OAKLAND

Jo Jones

DOWNBEAT ARCHIVES

Chick Webb

an altoist's sensuality as "Hodges-like," or a player's phrasing as "Parker-esque" or "Tatum-esque." Perhaps naively we expect youthful readers of a jazz-oriented magazine to understand and translate these references into recognizable sounds based on their knowledge of Ben Webster, Johnny Hodges, Charlie Parker and Art Tatum. Soloists of such distinctive voices not only played with big, unmistakable signatures, but they founded whole dynasties of style that would touch and define generations to come.

They also played to the beat of drummers whose signatures, in some cases, were equally bold and unmistakable—and always more omnipresent. The soloist's phrasing and the drummer's sculpting of time are decidedly different functions, but intimately interdependent and interactive. The soloist moves with the drummer as the swimmer moves with the sea.

In the DownBeat Hall of Fame polls through 2008, only nine drummers have been inducted to that body, compared to 16 trumpet players, 25 pianists and 30 reed players. Of those nine Hall of Fame drummers, six are familiar to most young fans today because they have their roots in some branch of jazz still relatively contemporary. Presumably all readers know Max Roach, Art Blakey, Tony Williams, Elvin Jones and—the only one still living—Roy Haynes. As for Buddy Rich, who led a contemporary big band until his death in 1987 and lived on a special plateau of celebrity rare in jazz, he remains probably the world's most famous jazz drummer. None seem in any danger of imminent neglect.

It may seem curious, though, that the first, and presumably most important drummer elected to the Hall of Fame (in 1972) is a name fewer and fewer young people seem to know—Gene Krupa. Why has Krupa, who for more than three decades reigned as the popular personification of the jazz drummer, faded so sharply from view? And why have critics, who vote in the Hall of Fame, ignored so many of the drummers who turned time into art before 1945?

The problem is, said drummer Kenny Washington, "if you listen to Elvin Jones first, you've got a problem. He was an original, but behind that originality lays every great drummer in jazz. If you got him on the subject of Sonny Greer, he could talk in minute detail for a half-hour. But many young people are trapped in the mystique of John Coltrane and Miles Davis, and they never get any farther than that. Trying to play like Elvin is the worst thing you can do if you haven't checked out his sources."

The cruel fact is that a drummer's fate rises or falls with the musicians around him. If no one listens to Count Basie, Duke Ellington, Benny Goodman, Coleman Hawkins, Tommy Dorsey, Roy Eldridge or Lester Young, no one will hear the drummers behind them. They become stranded in recent history—that zone of cultural memory that lays just beyond the frontiers of nostalgia where scholars begin to outnumber witnesses.

"College-level students think it all started with Dave Weckl, Steve Gadd or Peter Erskine," said Les DeMerle, who played with Harry James in the '70s and '80s. "But when those kids hear Weckl, Gadd or Erskine talk about the godfathers like Buddy [Rich] and Jo [Jones], they'll research it. They have to hear it from someone they respect. That's why I always expose my students to that history and those drummers before they're 20. I got curious about Chick Webb when I'd heard Gene and Buddy talk about him when I was a kid."

It is not that these drummers' work has vanished from the scene or become obsolete. Quite the opposite, in some cases. It has simply evolved beyond its origins into new contexts and meanings—too often leaving its originators behind. There is no better example of this than Krupa, whose magnum opus, "Sing Sing Sing," is continually revived and recycled in contemporary movies, television and advertising.

Jazz education, in its desire to polish its ensembles and compete in band festivals, seems to be failing jazz history. "For years," Washington said, "it has a lot to do with the teachers because there's no one saying, 'You know this stuff or you fail.' A lot of the time, a good portion of the teachers don't know it. In my classes, the kids either buy that Jo Jones Trio on Everest or they fail. That's a must."

Not long ago I asked members of a top high school band what they

knew about Krupa, Sid Catlett, Sonny Greer, Jo Jones, Dave Tough or Chick Webb. One said that he "kind of heard" of Krupa. "That doesn't surprise me," Washington said. "I teach at the college level, and the same thing happens. They might know Krupa but have they ever heard his records? No. Zero. You can't get these guys to do five- and seven-stroke rolls and learn the basic 26 rudiments."

No surprise either to Haynes. "Not any more," he said. "A long time ago maybe, but no longer. I love all those guys, and I knew them all except Chick Webb. They all were great."

Haynes' son, Craig, also a drummer, walked in during the interview. "I'm more surprised when young fans do know those guys," he added.

It's worse than that, explained Chico Hamilton. "The average black kid doesn't even who Duke Ellington is," he said. "They don't know who Count Basie was. Some white kids know, but black kids have no idea, because they don't play or hear jazz anymore. How would they know drummers?"

Why do these six drummers deserve to be better remembered than they are? To begin with, because they first awakened the possibilities of the drums in jazz. These six men brought the drums from the back of the bandstand, projected them into the soul and character of the music, and made it move in unimagined ways. The early New Orleans drummers were important as well, but as the early jazz records of the '20s show, drummers were more of a functional commodity than a unique brand then, typically squeezed between a tuba and banjo. The drummers' day came in the '30s, when rhythm sections began to breathe and recording technology advanced.

Each of these drummers established his reputation before World War II with a big band, and each had a touch and sound powerful enough to define an orchestra from the drum chair.

Today, when Webb (1902–'39) is mentioned, it is often as an appendage to the career of Ella Fitzgerald, who he discovered in 1935 and whose popularity largely swallowed up both Webb and his band. But in the early days of the swing era, Webb was every young drummer's god, in part because, until Krupa left Goodman in 1938, he was the only drummer leading a major working orchestra. He put the drums in the spotlight and made them the center of attention and the spark behind the band as no one else ever had.

"He laid down the blueprint of big band drumming," Washington said.

By the standards of the time, he was jazz's first drum virtuoso-soloist, though he never recorded any extended solo pieces. A hunchback due to spinal tuberculosis, his playing combined surgical precision, superb time, and an inciting speed and flash. On stage at the Savoy the crowd and the music were said to move to his command. Drummers envied such authority. Alas, those days and most of the people from then are now gone.

Once Fitzgerald caught on, the band increasingly became her accompanist. But what survives on a handful of Decca records such as "Liza," "Clap Hands, Here Comes Charlie" and "Harlem Congo," and two well-recorded transcription sessions in 1936 and '39, give some idea of the startling new power Webb wielded from the drum chair, playing a different sound for each soloist.

None was more star struck by Webb than Krupa (1908–'73), whose press rolls and bass pulse were born in an older style (i.e. Zutty Singleton) but were sufficiently streamlined to kick start Goodman's breakthrough band in 1935–'36. If Webb was the musician's drummer, Krupa belonged to the world. To an accomplished technique, he added a natural charisma that tabbed him for stardom.

"He understood that the drummer was always moving," DeMerle said, "and that eyes are attracted to motion."

So he took advantage of that potential vision of rhythm and image and gave a riveting physical expression. His solos became a spellbinding choreography of delirium. When the Goodman band went to Hollywood, the cameras lingered longer over Krupa's primal magnetism than Goodman's stoic reserve. "But don't misunderstand," Washington said, "this guy could really play."

Haynes, a longtime admirer, added, "He really knew how to tune his set. He had a sound."

By the end of the '30s, Krupa was leading his own big band. He was the world's most famous drummer and the matrix for Rich's looming stardom. He would redeem his fame, however, with much finer work starting with the inspired primitivism of "Sing Sing Sing," which DownBeat predicted in October 1937 "will make record history."

"Teeming with imaginative variations," the reviewer wrote, "this is musical genius." The fact that all genius ultimately becomes a cliché merely attests to the original inspiration.

Greer (1895–'82) took big band drumming in an entirely different direction that could only have thrived within Duke Ellington's band of inspired contradictions. "I love Sonny," Haynes said. "I got closer with Sonny when I was my 60s."

Hamilton did not wait that long. "Sonny was the first drummer I ever saw," he said. "My mother took me to the Paramount Theater in L.A. when I was 8. Everything he touched turned to music."

Greer with the Duke Ellington Orchestra

DOWNBEAT ARCHIVES

More an artist than a virtuoso, his instinct for color, shading and Art Nouveau flourish fit perfectly with Ellington's early jungle effects and his later interest in Mideast exotica. He was perhaps the only drummer who carried timpanis, chimes and a gong in his set.

"Greer was always more of a percussionist than a drummer," DeMerle said. Hamilton considers him "jazz's first percussionist."

Greer's growth paralleled Ellington's, so that by the early '40s he gave the band's richest work a defining sense of style and dimension that no other player could have delivered—and perhaps no other band could have used. No single personnel shift in Ellington's history had a more transforming impact than the departure of Greer in 1951 and the subsequent arrival of Louie Bellson.

"A lot of players tried to imitate Sonny at his peak," Hamilton said.

Yet, today that influence seems too dispersed to track. There is no Greer dynasty perhaps because he made no musical home outside of Ellington. He was an unforgettable eccentric. One of Greer's original drum sets was among the treasured artifacts displayed for years at Steve Maxwell's Vintage and Custom Drums in Chicago. Various offers were politely declined, until recently when a certain fan made an offer that could not be refused—something in excess of $25,000. Greer's set now resides in the home of Charlie Watts.

If Greer was a sui generis eccentric, Jo Jones (1911–'85) was a vastly influential visionary who gave the original Count Basie band a stunning aerodynamic efficiency that helped change the basic laws of motion in jazz. "He was my mentor," Hamilton said.

By shifting time off the bass drum to the hi-hat (while bass and guitar kept a soft pulse), Jones' beat had a lift and elasticity that seemed to coast on air. Its coaxing contours didn't so much "drive" the band as carry it, becoming the perfect foil for the satin fluidity of tenor saxophonist Young. Jones, who was inducted into the DownBeat Hall of Fame in August through the Veterans Committee, was the essence of modernism in an age of streamlining—a musical metaphor for an overarching sensibility that sought to turn functional machines into sculptured expressions of speed and velocity. He did it all with a minimum of choreography and a maximum of poise and control. Arguably the most important pre-war jazz drummer, his airy caress of the hi-hat is a sound many have approached but few have achieved.

Most pre-war drummers bloomed once with the right sound in the perfect context. Tough (1908–'48) did it twice. It would be hard to imagine two more dissimilar bands than Tommy Dorsey's quasi-dixieland band of the mid-'30 and Herman's early bop madhouse of the mid-'40s—or that one drummer could be so central to each. "He played the way the bandleader wanted him to play," Hamilton said.

With Dorsey, Tough pitter-pattered melodically on rims, woodblocks, toms and cymbals in clever, relaxed clusters that sounded like jelly beans tossed on a tin roof. His rim shots seemed to drop by lucky accidents, but his hi-hat triplets had a buoyant, stabilizing consistency. His personality shaped every Dorsey record on which he played. A few years later, though, there was no room for pitter-patter in Herman's born-to-be-wild First Herd. So Tough focused on the hi-hat, opened it up and made it boil under the band. A smoldering, unceasing sizzle punctuated by splattered backbeats drove the band as no drummer ever would again on the last great classics of the big band era ("Apple Honey," "Red Top," "Northwest Passage").

"Players with chops play on top of the beat," DeMerle said. "Dave didn't have big chops but he could play behind the beat like Mel Lewis and Grady Tate. They play under a band. That's an art."

Finally, there is Catlett (1910–'51), the most versatile but perhaps least remembered of the six. In a career that spanned Sidney Bechet to Charlie Parker, he ended up buried under his own versatility. He was an activist drummer, often insubordinate but never inappropriate. He could impale a phrase in mid-air with a casual rim shot or splash and make it shimmer. But he hitched his wagon to so many different stars and styles, he surrendered the focus that lets history find and properly brand its immortals. As long as critic Whitney Balliett lived, he had a powerful advocate in the media and the court of posterity. But today we have to find Catlett on our own. He left huge footprints in Goodman's 1941 band and countless small groups through the '40s.

"He was a huge man," Hamilton said. "But he had the lightest touch of any drummer I knew."

Haynes and DeMerle made virtually the same observation. The breadth of his impact can be heard with various groups in a 1944 Esquire Concert. Then there is the recently discovered Town Hall performance with Parker and Gillespie issued by Uptown Records in 2005. "He plays even lighter than Max," Washington said.

The wonder was that Catlett's elegance was equally at home in the 1947 Symphony Hall and Town Hall concerts of Louis Armstrong. Notions of "early" and "modern" became irrelevant in his big hands.

Other forgotten drummers exist: Baby Dodds, Zutty Singleton, Walter Johnson, Ray McKinley, Cozy Cole, Kenny Clarke, Panama Francis, George Wettling, Don Lamond, Gus Johnson, Shadow Wilson, J.C. Heard, Nick Fatool, Denzil Best, Mel Lewis and more. To remember six is not to forget the others. What's old may be abandoned. But once abandoned, it just awaits its time to be discovered and born once more, and perhaps celebrated as new, original and path-breaking all over again. For drummers, it's always a matter of time. **DB**

Your next school year is packed with travel possibilities.

It's Time to Get Your Bearings

Wherever you travel, we handle all the details with "GPS"…
Genuine Personalized Service!
Call us today to start planning your next tour.

Disney Jazz Celebration

In 2009, The Walt Disney World Resort® will premier *Disney Jazz Celebration!* Your instrumental and vocal jazz ensembles will be immersed in a rich learning and interactive environment, culminating with a "jammin" awards ceremony featuring some of the hottest artists in jazz.

February 19 – 22, 2009

Tui Student Travel is the preferred travel planner for Disney Jazz Celebration.

RGP

Ask about our new, worry-free Refund Guarantee Program.

NewHorizons Tour & Travel, Inc.

A Tui Student Travel Company

New Horizons is proud to be a BOA preferred travel partner.

Talk to your New Horizons Sales Manager today about application materials and details.

800.327.4695 • www.nhtt.com • travel@nhtt.com

NTA SYTA

DownBeat Drum School

RHYTHM ROOTS

STEVE SMITH HOISTS THE LEGACY OF HIS DRUM PREDECESSORS ONTO HIS SHOULDERS

By ***Yoshi Kato*** *Photo by* ***Mike Shea***

Steve Smith has been traveling the world this year, sharing his love of drumming and lessons learned throughout his 34-year professional career. "Sonor has me touring New Zealand, Australia, China, Japan, South America, Europe and all over North America because it's the 30th anniversary of me playing their drums," he said. "I'm teaching what I call 'U.S. ethnic drumming.' The drum set is a U.S. innovation."

Those who haven't attended any of the 58-year-old Boston-area native's 50 Sonor clinics can still investigate his lessons thorough his new two-DVD, one-CD set *Drum Legacy: Standing On The Shoulders Of Giants* (Hudson Music) extended master class.

After each number (dedicated to one of the "giants" of jazz drumming), Smith sits down to talk with educator and fellow drummer John Riley, who breaks down the track and has Smith explain and demonstrate technical aspects of the performance at his kit. Smith and Riley help to explore the foundation set by post-swing era pioneers such as Art Blakey, Max Roach and Elvin Jones.

On a Sunday afternoon in early August, Smith performed at the San Jose Jazz Festival as a member of saxophonist George Brooks' Indian fusion Summit group. During the quick ride back to his hotel with his wife, Diane, he recognized a venue he played in the mid-'70s as a member of violinist Jean-Luc Ponty's band.

An authoritative drummer with a large yet fluid sound, Smith is a lifelong student and willing teacher. The one-time Berklee student credits the many fruitful teacher/mentor relationships he's had over the years with giving him the inspiration to do the same for the next generations of players. "Drummers are open about sharing what we do," he said. "There's something that helps the teacher clarify his or her own process by doing that."

Delving into the jazz legacy and exploring musical traditions beyond jazz and blues, Smith is in a constant quest for growth. "The reason we study the roots drummers versus only studying the present day drummers on the DVD is you're getting a potent example of where the ideas originated from," he said.

"In order to understand Jack DeJohnette, for instance, it's important to study Tony Williams, Elvin Jones and Roy Haynes," continued Smith, who also released the DVD/CD set *The Art Of Playing Brushes* (Hudson) with Adam Nussbaum last year. "To understand those guys, it's important to study Philly Jo Jones, Art Blakey and Max Roach. It's also clear and more understandable than sometimes studying the more modern drummers, who have assimilated [Led Zeppelin drummer] John Bonham, [Jimi Hendrix drummer] Mitch Mitchell, hip-hop drummers and others."

When he was still a young student, one of the main ways Smith developed his drum vocabulary was through learning famous drum solos. "Of course, I learned 'Take Five' and 'Sing Sing Sing'—not that I learned these solos verbatim," he said. "Most drummers don't. But they've listened to them and played around with the ideas to the point where they have a grasp of what the drummer was doing. As you develop as a soloist, you want a repertoire of soloing ideas to draw upon."

As Smith learned the technical basics, he developed a good ear through being an avid fan. "When I was young, I

got together with another drummer buddy, and we'd go to a concert and see Tony Williams or listen to a record by Miles Davis," he said. "Then we'd discuss what's going on in the music and apply it to our own playing."

In addition to being a sideman in Brook's Summit and vibraphonist Mike Mainieri's Steps Ahead, Smith currently leads two different groups. Vital Information celebrated its 25th anniversary this year; the group currently features keyboardist Tom Coster, electric guitarist Vinny Valentino and bassist Baron Browne.

Smith's Jazz Legacy, in turn, features Browne, tenor saxophonist Walt Weiskopf, alto saxophonist Andy Fusco and pianist Mark Soskin. It was founded in 2006 and came out of the Buddy Rich tribute group Buddy's Buddies, which featured the same members save the late Rich band alumnus tenor player Steve Marcus.

"When Steve died in 2005, that changed the feeling and the connection to Buddy Rich; it was like an end of a chapter," Smith said. "We were ready to move beyond the Buddy Rich repertoire, as well, so we decided to stay together and asked Walt to play with us. We can still pay tribute to Buddy Rich. But we also pay tribute to Art Blakey and some of the other guys I love—Elvin, Tony Williams and even a drummer named Joe Dukes, who's not well known but who was a fantastic organ drummer."

Having multiple band outlets in which he can express himself perfectly suits Smith, who splits time between Ashland, Ore., and Manhattan. "With Jazz Legacy, it's straightahead, but we play with a lot of energy, too," he said. "Reminiscent of Tony Williams' quintet in the '90s, the band he had with [trumpeter] Wallace Roney and [pianist] Mulgrew Miller. Even though it was jazz, he played it with a big sound. It somewhat reminds me of that."

Judging from Smith's kit, one would not be able to tell which group he's leading, for the most part. There are no, say, MIDI drum pads or double bass drum setups for a Vital Information concert. "My drum set-up is slightly different for those two groups," he said. "I use the same drum set, but the tuning of the bass drum is different. With Vital Information, I'll tune the bass drum more to funk, with a little hole in the front head and a little muffling inside of it. But with Jazz Legacy, I use a more traditional jazz tuning with no hole in the front and just some felt strips on the bass drum.

"And I'll probably tune the toms up a little tighter, a little higher pitched," he continued. "I use the same cymbal set-up with both."

Though Smith never finds it hard to practice, he can understand the reluctance musicians can have to hitting the 'shed. Whether from not knowing what to tackle or being unmotivated to log in those hours, the prospect of playing in solitude can be challenging. "A primary way is when I have some gig coming up, and I want to prepare for that gig," he said.

Using an upcoming Summit recording as an

example, Smith explained that he and Brooks got together and went over 10 compositions a few months before the recording. "By the time we did the recording, I had a handle on what he wanted to do," he said. "It was challenging, because a lot of it was in odd time signatures. There was a tune in 11, and one in 21 and other various odd time signatures."

As a member of the rock band Journey from 1978–'85, Smith is perhaps the only artist to be featured in DownBeat to have been depicted in a home and standalone arcade video game (based on the adventures of the group). "With Journey, I was listening to all the rock drummers that came before me," he said. "I did a similar study and process that I did with the jazz giants."

Not that he was entirely unfamiliar with the great rock timekeepers, having grown up enjoying listening to them "and taking that information in organically. I got more serious about it as a way to come up with new ideas," he said. "During that time, I studied John Bonham and Charlie Watts—the people who made strong contributions drumming compositionally in a way that worked well with the music."

The Beatles' Ringo Starr and Deep Purple's Ian Paice were two other drummers whose work he studied. "At the same time, I was influenced by the fusion drummers. Billy Cobham, Lenny White, Narada Michael Walden, Alphonse Mouzon and Terry Bozzio were some of my favorites," he said. "So I was bringing that influence into Journey's music."

As a polystylist who later took up session work, it's not surprising that his drum explorations continued in new directions after Journey. "I spent years investigating the r&b drummers, from Bernard Purdie and the other James Brown drummers to Zigaboo Modeliste," he said. "By going through so many of these drummers, I built up a repertoire of beats to key songs.

"Part of learning to be a jazz musician is learning the repertoire. You learn Monk and Miles tunes and Coltrane music," he continued. "Part of being a drummer in today's world is learning a repertoire of beats. And the sources of those beats are some of the classic hit tunes, whether it's learning beats that Bernard Purdie played on Aretha [Franklin] tunes, Zigaboo played on The Meters' records or the Led Zeppelin drum beats."

The idea isn't to reproduce a song like a faithful cover band drummer. Rather, "it's a great way of having a repertoire of beats. Then, when you're in a situation where you're asked to come up with a creative part, you have a lot to draw upon. You're not just limited in your knowledge of beats."

Playing with Summit, Smith didn't appear to draw directly from his jazz, rock or r&b studies. Rather, he exhibited a style of drumming he started to develop when he was hired in 2001 to play with Indian tabla player Sandip Burman.

"I hadn't listened to any Indian music at all, except for maybe Shakti," he said. "But after being hired and playing some more Indian gigs, I started to find it interesting. The next year, 2002, I was teaching at a drum camp in Germany. There was a teacher from South India teaching some of the rhythms, and I went to his class every day."

He learned about konnakol, a form of South Indian vocal percussion. "I started working on that, and whenever I'd meet a musician either from India or who knew about Indian rhythms, I'd have them show me something," he said. "Eventually, I started playing with Summit, and that got me in contact working with [tabla maestro and Summit bandmate] Zakir Hussain."

This is the cycle in which Smith finds himself: He absorbs lessons from masters such as Hussain, and then, given his appeal to young players, he allows these nascent drummers to stand on his shoulders to get a better view of the drum giants. "The ideas that are being used today originated somewhere," he said. "When you go back and hear the people that originated those ideas, they're in a pure form." **DB**

Clave Consciousness 101

The Afro-Cuban rhythms that inspired Dizzy Gillespie in the 1940s have made steady inroads back into the consciousness of jazz. I say "inspired," because Gillespie wasn't the first to use these elements in the jazz world. Listen to early New Orleans music, ragtime, second-line, "St. Louis Blues" with its Cuban-rooted bass line and more to hear elements of the Afro-Cuban music influence in jazz. Many of the riff figures of the big band swing era are uncannily similar to rhythmic figures that can be traced back to Afro-Cuban music.

These connections are not commonly taught in jazz history courses or by jazz musicians, which perplexes the Latino musical community. For instance, many don't realize that James Reese Europe's 369th Infantry Hellfighters Band, the group that first exposed jazz to European audiences toward the end of World War I, was composed of more than 20 Puerto Rican musicians, including composer Rafael Hernández. But one need only listen to the snare drum in a New Orleans second-line to realize the beat demonstrates the Afro-Caribbean rhythmic contributions to jazz.

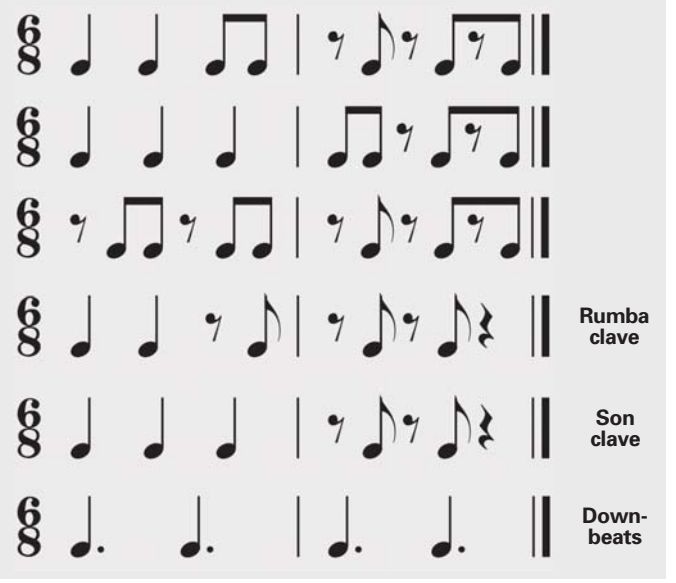
The rhythm that is the undercurrent of New Orleans second-line comes from Cuba via West Africa. That beat is called "clave." It's the building block, glue, cement and keystone to the music. As my old boss, Mario Bauzá, the musical director and co-founder of the Machito Afro-Cubans, once told composer/arranger Edgar Sampson, "It's what makes Cuban music Cuban."

At its root, clave is a rhythmic design made up of five attacks. The word in Spanish is rooted in three other words: clavo, which means "nail," clavar, which means "to hammer in or out," and llave, which means "key." The instrument itself, which consists of two small wooden sticks used to tap out the rhythm (although it can be clapped and/or tapped on anything) has its roots in the clavijas, wooden pegs to tie down rope on sailing ships during the colonial period.

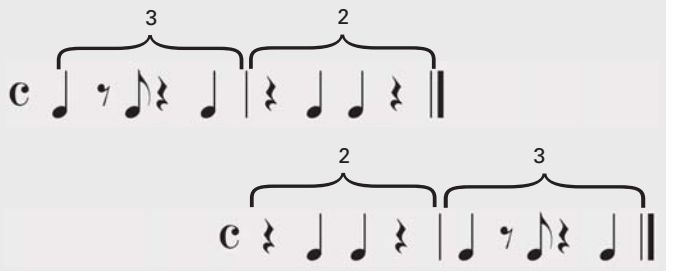
The entire rhythmic design must be considered a whole. Two clave patterns, with roots in bell patterns in 6/8 of West African ceremonial music from the Yoruba, Bantú Congo, Arará and Efik people, have developed. (See Example 1)

These two distinct clave patterns have come to be known as "la clave de son" (the son clave) (Example 2) and "la clave de rumba" (the rumba clave). Son is the folk song tradition that developed in eastern Cuba, and is at the root of what we today know as salsa. The son clave is the central driving force in styles like mambo, cha-cha-cha, danzón, son-montuno, bolero-son, danzonette, guajira, guaracha and son. The rumba clave is deeply tied to the street music of Havana and Matanzas, which is called rumba. This tradition involves drumming, dance and vocals in three distinct styles—yambú, guaguancó and colúmbia. Each style combines elements, in various degrees, that are rooted in southern Spanish and Middle Eastern vocal traditions with West African drumming as well as dance steps with origins in Spain and West Africa. Today, the rhythmic knowledge of rumba and son's various styles

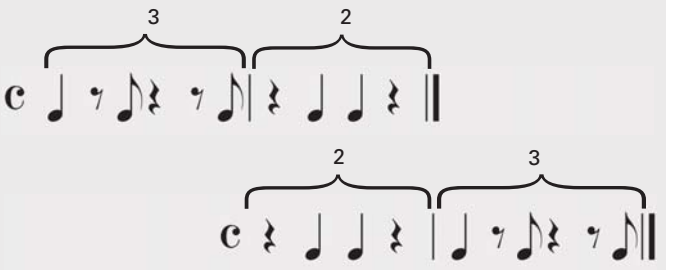
EXAMPLE 1: Common West African Rooted Bell Patterns in 6/8 Meter



EXAMPLE 2A: Son Clave (Ponché: implies stress in son clave)

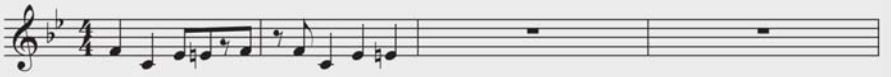


EXAMPLE 2B: Rumba Clave (Bombo: implies stress in rumba clave)

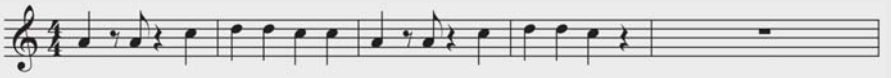


EXAMPLE 3

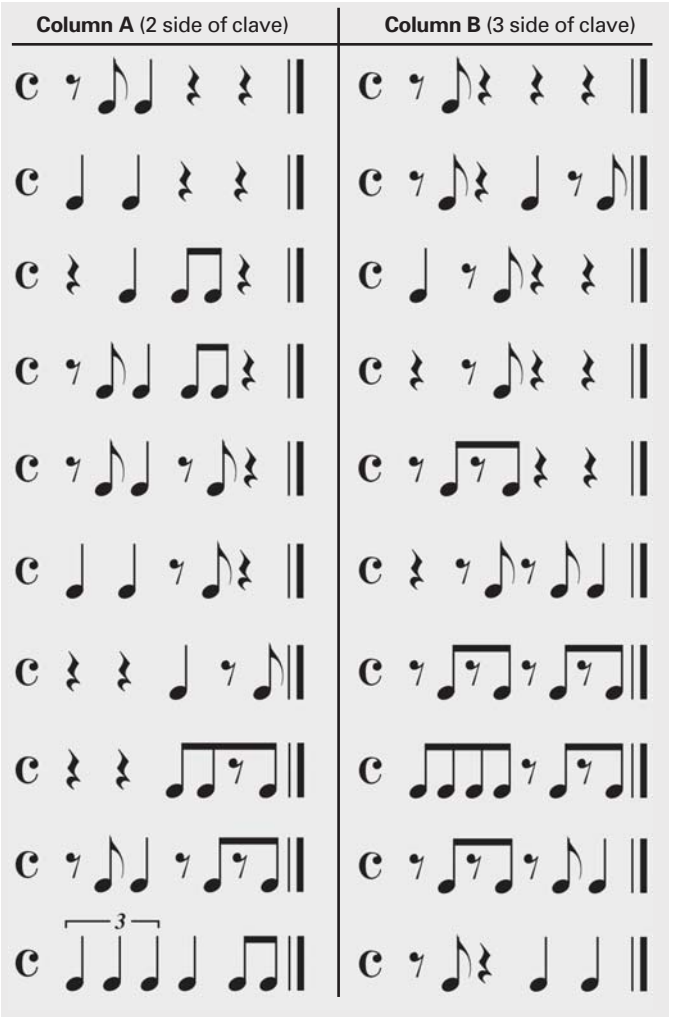
Melodic fragment in 2/3 clave from Billy Cobham's "The Pleasant Pheasant"



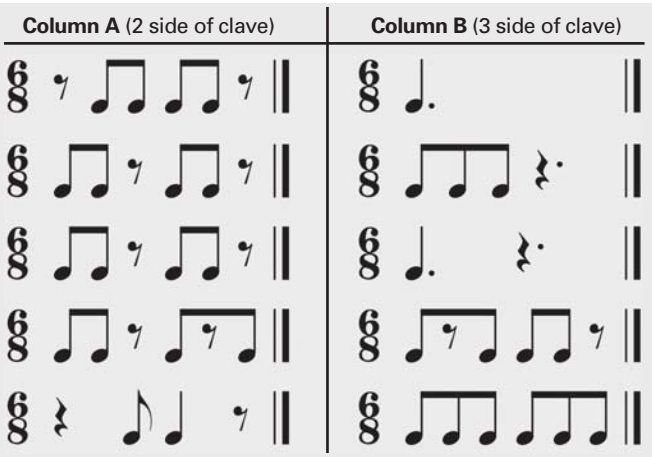
Melodic fragment in 3/2 clave from Tito Puente's "Para Los Rumberos"



EXAMPLE 4: Basic Clave Consciousness Exercise in 4/4



EXAMPLE 5: Basic Clave Consciousness Exercise in 6/8



» Clap out any of the bell rhythms in Example 1 and sing or clap out figures and sing bell rhythms. The bell rhythms in Example 1 are written in 3/2 clave direction, so to start in 2/3 clave direction, start the bell rhythm in the second bar followed by the first bar. The 2 side bell rhythm correspond with the 2 side written figures of Column A, the 3 side bell rhythm corresponds with the 3 side written figures of Column B.

» While doing this tap clave in 6/8 with right or left foot. Remember, the clave in 6/8 as written in Example 1 is in the 3/2 direction. To start in 2/3, start in the second bar followed by the first bar.

» You can also tap out with right or left foot beats 1 and 4 while clapping clave in 6/8 and singing figures, or vice versa.

is used by many as a barometer of one's prowess as a dancer, vocalist, drummer or instrumentalist. Just as the clave rhythm itself spread to New Orleans, so too did the concept spread to other forms of music in the Caribbean.

Beginning in the late 1930s with Bauzá, many musicians in New York's Afro-Cuban music scene began explaining the rhythmic concept of clave to those outside of the culture by separating the entire clave phrase into a group of three notes and two notes, and vice versa. This helped neophytes, especially arrangers new to the concept, to understand how the clave was made up of a syncopated bar (the 3 side) and an unsyncopated bar (the 2 side). Depending on the rhythmic construction of a melody, it may start on the 2 side or the 3 side of the clave. A simple example of a melody beginning on the 2 side is shown in Example 3.

Musicians versed in Afro-Cuban based music may tell another musician, particularly a rhythm section player, "The tune starts in 2/3." This means that the clave pattern—as in Example 2—starts on the 2 side followed by the 3 side. That player will play his or her patterns accordingly. If a piece of music was in 3/2 clave, and the rhythms played by any or all of the rhythm section and or horns were played in 2/3 clave, the rhythmic integrity and energy of the piece would be compromised. It would be similar to a bevy of wrong notes being played on the chords of a tune. Playing "crossed" could be as slight as a momentary disruption of the trance-like state of the groove, to a complete disruption of the entire momentum of the piece by playing rhythms that don't correspond to the established rhythmic pathway of the piece.

Most rhythm section and horn players in jazz have some rudimentary knowledge of Afro-Cuban music. But what separates the men from the boys, the women from the girls, is when they solo. Here is when the player demonstrates his or her knowledge, or lack thereof, of the music. In jazz, one is typically judged on how one circumnavigates chord changes, but in Cuban music (and other Afro-Caribbean forms), you're judged on how you circumnavigate clave. Example 4 is an introduction to a teaching technique I use with my students at the New School and Manhattan School of Music on how to develop clave consciousness.

Column A has some basic rhythmic phrases written that correspond to the 2 side of the clave, be it son or rumba. Column B has basic rhythmic phrases that start on the 3 side of the clave. Sing a numbered phrase from column A and then follow it by singing a numbered phrase from Column B. You are now singing two now united phrases that are in 2/3 clave. At the same time that you are singing the rhythms, clap/tap either the son clave or rumba clave. You can make up longer phrases by combining more lines alternating from each column. Remember to alternate between the two columns.

To practice starting on the 3 side of the clave, start in Column B (3-side phrases) and then alternate with a phrase from Column A (2-side phrases). Another practice technique is to sing either the son or rumba clave while tapping out the rhythms. The written rhythms must be tapped or sung only on the appropriate side of the clave, where they lay.

Now you can start singing melodies from the Real Book and start figuring out their clave direction and thus tap clave out while you sing them. To start off, "Caravan" is in 3-2 clave and "A Night In Tunisia" is in 2-3 clave. The principles of clave also apply to 6/8 meter (Example 5). **DB**

Drummer, percussionist, composer, arranger and educator Bobby Sanabria has performed and recorded with Dizzy Gillespie, Tito Puente, Ray Barretto, Chico O'Farrill, Mongo Santamaria, Larry Harlow and Mario Bauzá. He even has a street named after him in the Bronx. His latest recording, *Big Band Urban Folktales* (Jazzheads) was nominated for a Grammy. Visit him on the web at bobbysanabria.com.


Mike Reed

JEN REEL

Assembling a Team Sound

Collective arranging makes group identity leap off the page

I once heard McCoy Tyner mention how little music was actually written down during his time with John Coltrane. I thought this to be shocking in light of the fact that my peers and I were being indoctrinated into complex big band charts and meticulously parceled arrangements, especially of Coltrane tunes. It wasn't until being exposed to the ideas of instant composing and extended improvisation that I understood Tyner's meaning.

The notion of collective group arranging has been around since jazz's beginnings: from the integration of Creole and Negro bands who were forced to merge in New Orleans around the turn of the 20th century, saxophonist Booker Ervin's flourishes and countermelodies shaping Charles Mingus' compositions and Sun Ra's compositions allowing space for his arrangements to evolve through the band's personality and performances. For each of these instances the process and musical needs are different, but the underlying concepts and results point in the same direction. Primarily, there are arrangements that can only be realized by a collective approach and for which the musical piece will gain its full identity off of the page.

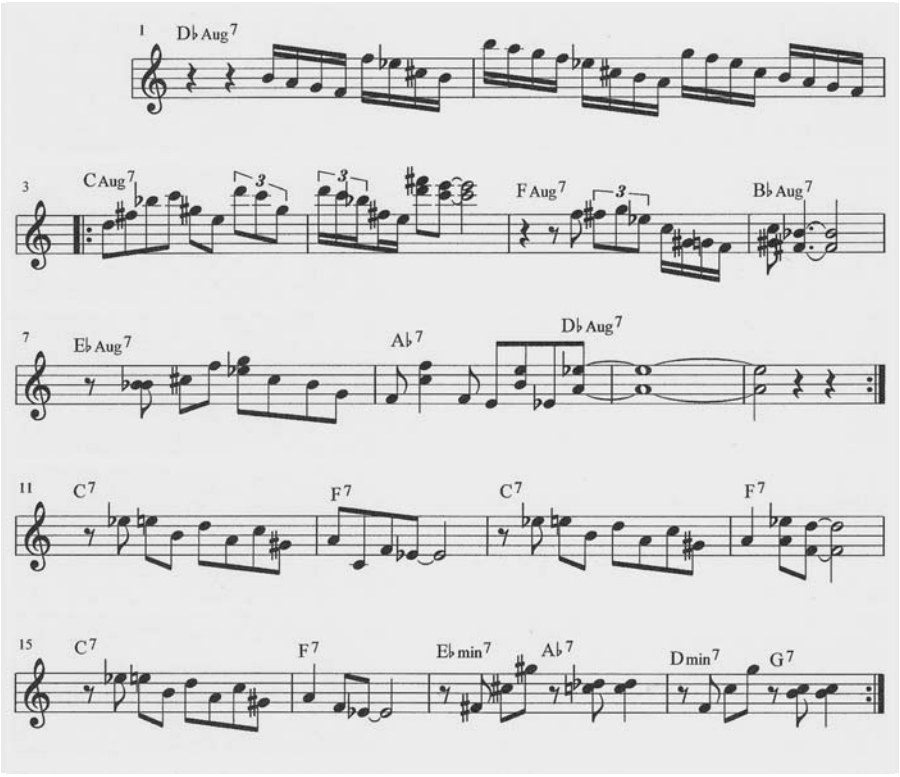
I worked though this process with my quartet People, Places & Things on "Is-It," originally recorded in 1960 by the MJT+3. It was our source material. Playing the tune as written didn't seem to fit the dynamic of the band, however. We all felt that it was a great tune—especially with its 16th-note intro—so our goal was not to re-create the tune but figure out how we could make it our own. This could mean extending the melody, reharmonizing or shifting time signatures, all of which are typical rearranging techniques. After a few weeks of playing the tune and trying out different ideas, I decided that maybe we should deconstruct the material to the essence of its original identity.

What we were left with was an extended 18-bar tune using the first A section, while dropping the bridge altogether.

Drums and bass vamp up front with the bass repeating a two bar phrase. Tenor and alto saxophones enter dynamically low and improvise. On cue, the form begins.

Our reconstructed head consists of the first four bars of the original written material, fol-

"IS-IT" FIRST A SECTION



Since I've presented this idea of group arranging, I want to include insights from the other contributors:

Tim Haldeman
(tenor saxophone)
"Greg [Ward] suggested we add two beats to the opening 16th-note line in the melody (not in the original), and it worked great. Mike decided to have Greg and I pause at certain points in the melody, one of us holding a note, the other just blowing for a couple of bars. This worked in setting up the solo section where Greg and I play together for a while. These tweaks in the music give it a lot of direction, and keep everyone on their toes."

Jason Roebke *(bass)*
"The original melody makes this a saxophone tune. The rhythm section lays a bed for the saxes to be out in front. If we played too much it could get messy against the syncopated melody line as well as the double sax solo section. So as drummer and bassist, we felt it best to keep the tune rolling instead of getting in the way."

Greg Ward
(alto saxophone)
"The great thing is that the arrangement leaves room for change on the spot. Every performance can be different. This keeps us and the audience involved in the music."

—M.R.

lowed by four bars of saxophone improvisation. Next come bars 5–6 of the original material and four more bars of saxophone improvisation. The form ends with measures 7–10 of the original composition and repeats. At the end of the repeat we climax with a "shout" section, which consists of each musician picking any note, and any rhythmic manipulation to last from beat 1 through beat 3.

During the solo section the bass uses the original two-bar line as an anchor while both saxophones solo at the same time. This turns into a great sparring game between the soloists. By the end of the saxophone improvisation, a little space is given in which the drums become slightly more lively. Saxophones then crescendo back in and reference the first line of the tune. However, the original line is extended by adding 16th notes at the beginning so that the line begins on beat 1 of the measure and continues so as to join with the original melody, which begins on beat 3. The line is also stopped shortly after the first phrase to cause a jarring, but precise effect.

The arrangement we came up with in the end allowed for a group identity to shine through. **DB**

Drummer Mike Reed's recent discs, Loose Assembly: *Speed Of Change* and People, Places And Things: *Proliferation*, are available on 482 Music. He can be contacted via his web site, mikereedmusic.com.

Gretsch, at 125, Celebrates its Contribution to the 'Jazz Golden Age'

Clockwise from top: Gretsch President Fred Gretsch; 125th Anniversary Gretsch Progressive Bop drum set; and Gretsch founder Friedrich Gretsch

Most of the major names in jazz drumming have played a Gretsch kit at one time or another. Jimmy Cobb played Gretsch drums on Miles Davis' *Kind Of Blue* recording sessions, and Max Roach played a Gretsch kit at Birdland in New York starting in the late 1940s. In fact, some of jazz's most revered and innovative drummers—like Tony Williams and Elvin Jones—spent pretty much their careers behind Gretsch trap sets.

Gretsch turned 125 this year and marked the anniversary by introducing new lines of limited-edition drums and other products, conducting an online promotion to find the world's best unsigned bands, holding a major concert event in New York and making in-store appearances at select musical instrument retailers and major musical institutions worldwide. The drums still resonate with the same signature sound they've had for decades, dating all the way back to an era company President Fred Gretsch refers to as "the jazz golden age."

Based in Savannah, Ga., the company has earned its reputation for that highly sought-after Gretsch sound through 125 years of commitment to manufacturing professional-quality, handcrafted instruments. It has been a family business for all but 18 years of its history (the company was owned by Baldwin from 1967–'85), led by four generations of owners with the last name Gretsch. The company has pioneered several important drum manufacturing techniques, including development of the rolling rack, the use of die-cast parts and the invention of multi-ply drum shells to keep drums from losing their round shape. Grestch has also been known to collaborate with artists for manufacturing ideas, dating back to personal consultations with Chick Webb, Dave Tough and Louie Bellson.

"There is a recipe that we developed in conjunction with input from the great players of the day, asking them to try this and that, and finding out what they needed and wanted from their drums," said Gretsch, who began working for the family business as a young man in 1958. "We dialed in those recipes and have maintained them to this day. We believe that continuity counts, so our commitment is to make that sound we call the 'Great Gretsch Sound' continually available, as it was then and into the future."

Gretsch likes to reminisce about the state of jazz drumming during his early years with the company. "I look back to those days when we had a huge stable of Gretsch drum artists as endorsers," he said. "When you look at the [DownBeat] drumming polls back then, seven of the top 10 drummers were playing Gretsch."

Brooklyn-based jazz drummer Bill Stewart, who leads his own group in addition to performing regularly with guitarist John Scofield, has been playing Gretsch drums for 18 years. He got turned on to the brand by trying other people's Gretsch drum sets.

"I always found them to respond the way I like a drum to respond to my touch," Stewart said, noting that he prefers a variation on the classic Broadkaster-style kit. "Grestch drums have a solid point on the attack, so each stroke seems defined. They have a little harder-edged attack than some of the other quality drums that I hear on the market today. They're resonant. They also respond to a wide range of dynamics. If I play them softly, they respond sensitively. They have a lot of projection on the loud end. They give back whatever energy I put into them. So, once I hit the drum hard, I don't feel like it's not getting louder."

Stewart named Williams and Jones as the two jazz drummers he associates most with the Gretsch brand, "even though the tone Tony and Elvin got out of the drum set was drastically different," he said. "On records from the '60s in particular, you hear a common thread there because of the way the Gretsch instruments sound."

This year, Gretsch Drums developed two limited-production custom kits for jazz players: the Progressive Jazz kit and the Progressive Bop kit. Both were made by hand in the company's Ridgeland, S.C., custom workshop. The Progressive Jazz kit (MSRP $6,145), modeled after the classic Gretsch "Birdland" kit from the 1950s, features classic six-ply USA custom shells and gold-plated drum hardware. The Progressive Bop kit (MSRP $5,950) also features six-ply USA custom shells, but it has a bebop configuration and a silver sparkle inlay. Each of the kits contains a 125th anniversary logo and special heads with the anniversary logo. Production was limited to 125 kits worldwide for each set.

—Ed Enright

» More info: gretschdrums.com

Ludwig Rolls Out Lines to Celebrate 100 Years

Ludwig Centennial maple drums

Ludwig will celebrate its 100th year in business in 2009, but the century-old company has already begun to announce its anniversary products.

Its first anniversary series, the Ludwig Centennial Series Maple Drums, were announced this summer. The series features six-ply toms and floor toms, and eight-ply snare and bass drum maple shells. Centennial's three "core" shell packs each come standard with a bass drum, a 12-inch rack tom, 16-inch floor tom and snare drum. A player can customize the set with a range of kick, snare and component drums. Finish options include transparent high-gloss and Ludwig's new SuperFlake Sparkle lacquers. In addition to the Centennial kits, Ludwig has plans for more sumptuous birthday goodies. The engraved Black Beauty is a limited-edition black nickel-plated snare drum. The outer engravings, hand-carved by John Aldridge, expose the bright shine of the natural brass shell underneath. Sold as an edition of 100, the Black Beauty won't be cheap; but it's not nearly as lavish as Ludwig's forthcoming Gold Triumphal snare drum. The serial numbers of the 100 snares, each hand-plated in gold, correspond to each year of the company's existence.

"It's going to be the greatest collector's drum that we've ever produced," said Jim Catalano, Ludwig band and orchestra director.

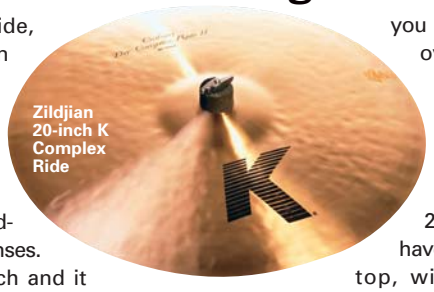
The company will also produce a line of special drum sets that pay tribute to its key artists. "One [set] will be what we're calling our Fab Four Outfit. It's a replica kit that honors Ringo Starr, one of the guys who put us on the map," Catalano said.

The company is currently creating its 100th anniversary DVD, which features Ludwig factory tours and interviews with Ludwig artists and company heads.

"Our mission is to respect the people who look at Ludwig as that traditional vintage company, but also to attract the more modern drummer," Catalano said. "We still treat Ludwig like a family. We're responsible for carrying on that tradition." —*Mary Wilcop*

» More info: ludwig-drums.com

Zildjian K Custom Dry Complex Ride II: *Stewart's Untamed Shadings*



Zildjian 20-inch K Complex Ride

The name, Complex Ride, trumpets the nuance in these three new Zildjian Ks, the second series in a line designed with Bill Stewart. They combine the classic K dryness with more untamed shadings and unlikely responses. Heavy up on the 22-inch and it might put the brakes on a little. Paint softly on the 20-inch and listen hard to the colors whirling. Sting the modest bell on the 24-inch and hear otherworldly overtones open up.

The 20-inch seems to be the thickest and heaviest, and it has that classic dark and deep K tone. It delivers crisp sticking sound with a wood tip, and the overtones build but don't overload. The bell is on the small size—playable—and because of the thickness it can get loud. This cymbal has a traditional lathing on top, and a "scratch" lathing—a more rough, large-groove finish—underneath. I would play this cymbal on any kind of jazz gig.

The 22-inch is a beautiful cymbal for jazz. You can lay into it hard and it doesn't blow out. It has one of the most beautiful washes—you don't mind hearing the overtones build up. The bell design, which has a less-pronounced profile, allows the drummer to control the volume more. The 22- and 24-inch Complex Rides have a traditional lathing on top, with "scratch" lathing underneath almost to the edge—the outer 2 inches is unfinished and slightly thicker.

The 24-inch is a monster of a cymbal, but it's a gentle giant. It has the largest "wash" of these three, but it is never whiny. Depending on how you play it, the sound can get big, so rock and jazz players should check this cymbal out. The bell, while not a huge target, is a lot of fun to play around with—it can yield a lot of different exotic bell sounds, agogo and cowbell-ish, with their own beautiful overtones. The edge of the cymbal has a bowl-like flange downward, which adds to the excellent control. MSRP: 20-inch Dry Complex Ride II, $559; 22-inch, $663; 24-inch, $769. —*Robin Tolleson*

» Ordering info: zildjian.com

GEAR BOX

1» A G Thing

Evans' new G-Plus single-ply tom heads give a warm tone and ample sustain, with a denser attack, improved projection and increased durability. G-Plus heads are ideal for players who prefer the tone of a single-ply, but need the strength and protection of a double-ply head. The heads are constructed from a single ply of a 12-millimeter film and come either clear or with a translucent frosted-style coated finish. MSRP: $24–$47.

More info: evansdrumheads.com

6»

2» Full Bodied

Toca Percussion's new cajon, featuring a burl oak front, has the bass frequencies of the typically tenor instrument covered well. At 20½ inches tall by 12½ wide, the new cajon is slightly larger than standard cajons and better able to deliver a lower, throatier voice—an ideal addition to flamenco, world music and ethnic instrument ensembles. The cajon is adjustable for subtle shifts in tone and timbre. Resonance is enhanced by generous rubber feet that lift the cajon higher off the floor, isolating it acoustically and preventing vibrations from choking. MSRP: $269.

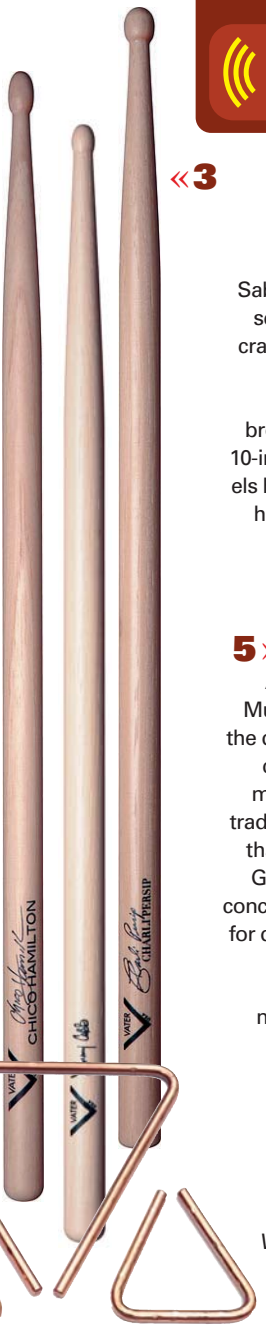
More info: tocapercussion.com

2»

3» Legendary Sticks

Vater has introduced Legends of Jazz Series hickory drum stick models from drummers Jimmy Cobb, Chico Hamilton and Charli Persip. Hamilton's stick combines a 5A grip with a gradual taper for a responsive and quick feel; Persip's shorter stick is just larger than a 5A grip with a barrel-style tip that produces a defined ride cymbal sound without too much ping. Cobb's model measures between a 5A and 5B in the grip, with a long taper and medium-sized teardrop tip for warm and defined cymbal tones. MSRP: $14.99.

More info: vater.com



«3

4»

«1

4» Bronze Beauties

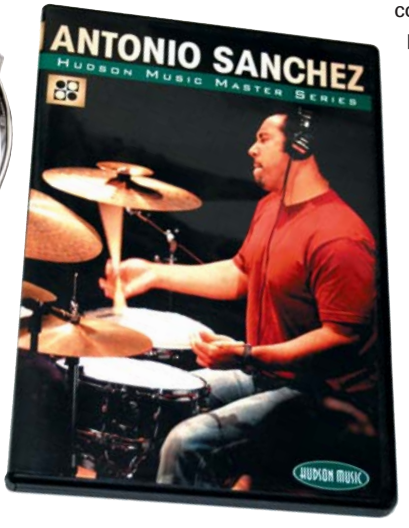
Sabian has released its B8 series, a selection of high-quality triangles crafted from uni-rolled bronze. The two ranges, B8 and hand-hammered B8, are crafted from B8 bronze and consist of 4-, 6-, 8- and 10-inch sizes. Non-hammered models have a focused sound, while the hand-hammered range produces musically complex overtones for a richer sound.

More info: sabian.com

5» Personal Approach

Antonio Sanchez's new Hudson Music *Master Series* DVD displays the drummer's skills over a series of challenging songs and solo segments. Performing on his smaller traditional jazz set, and the larger kit that he uses with the Pat Metheny Group, Sanchez presents musical concepts, exercises and suggestions for developing musicians that apply to drum students of all levels. Sanchez explains technical, musical and philosophical points that apply to drummers of all styles. MSRP: $29.95.

More info: hudsonmusic.com

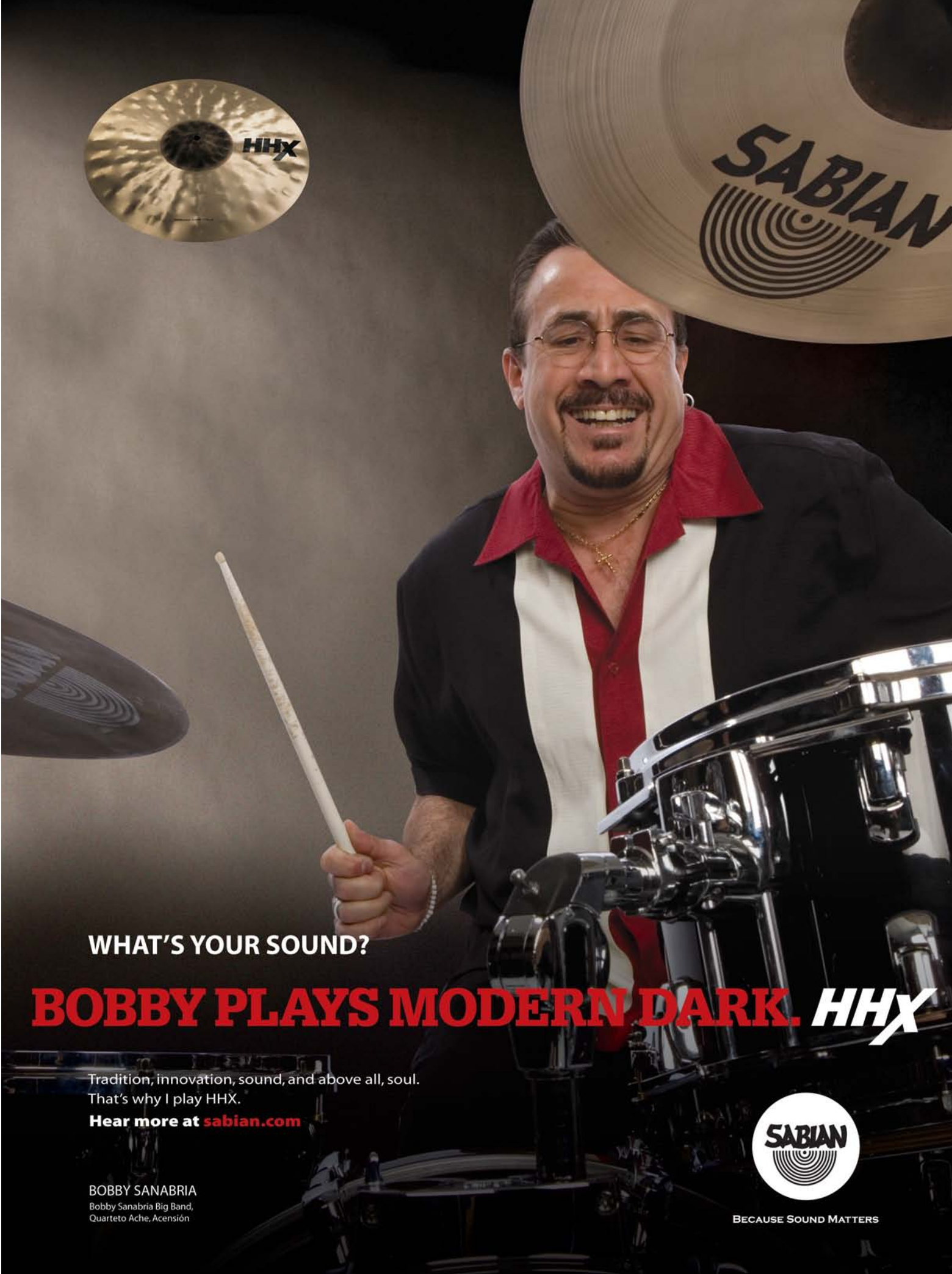


5»

6» Time Master

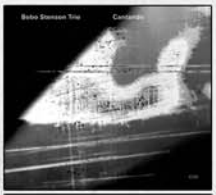
David Stanoch's new book, *Mastering The Tables Of Time, Volume 1*, combines the foundations of rhythm and trap set drumming styles using a common system to assimilate the disciplines of timekeeping, coordination, rudiments, polyrhythms and musical phrasing. The book provides players with a library on rhythm and trap set drumming as it was traditionally conceived in the U.S., combining European rudiments, African polyrhythms, four-way coordination, jazz and backbeat grooves and soloing vocabulary. MSRP: $24.95.

More info: rhythmelodic.com


HHX
SABIAN
WHAT'S YOUR SOUND?
BOBBY PLAYS MODERN DARK. HHX
Tradition, innovation, sound, and above all, soul.
That's why I play HHX.
Hear more at sabian.com
BOBBY SANABRIA
Bobby Sanabria Big Band,
Quarteto Ache, Acensión
SABIAN
BECAUSE SOUND MATTERS

ECM

"The label hangs imposingly over jazz, not just for its nearly 40 years of back catalog, but as one current ideal of contemplative improvised music"
– The New York Times, 2008



Bobo Stenson Trio
Cantando
Bobo Stenson piano
Anders Jormin double-bass
Jon Fält drums

Mathias Eick
The Door
Mathias Eick trumpet
Jon Balke piano
Audun Erlien electric bass, guitar
Audun Kleive drums, percussion

Wolfert Brederode
Currents
Wolfert Brederode piano
Claudio Puntin clarinets
Mats Eilertsen double-bass
Samuel Rohrer drums

Carla Bley
Appearing Nightly
Carla Bley piano, conductor
& Her Big Band

Melos
Vassilis Tsabropoulos piano
Anja Lechner cello
U.T.Gandhi drums

Songs Of An Other
Savina Yannatou voice
w/Primavera En Salonico

Also available
ECM TOUCHSTONES: original landmark recordings
Repackaged, Special New Price
40 Titles Out Now!

Available at:

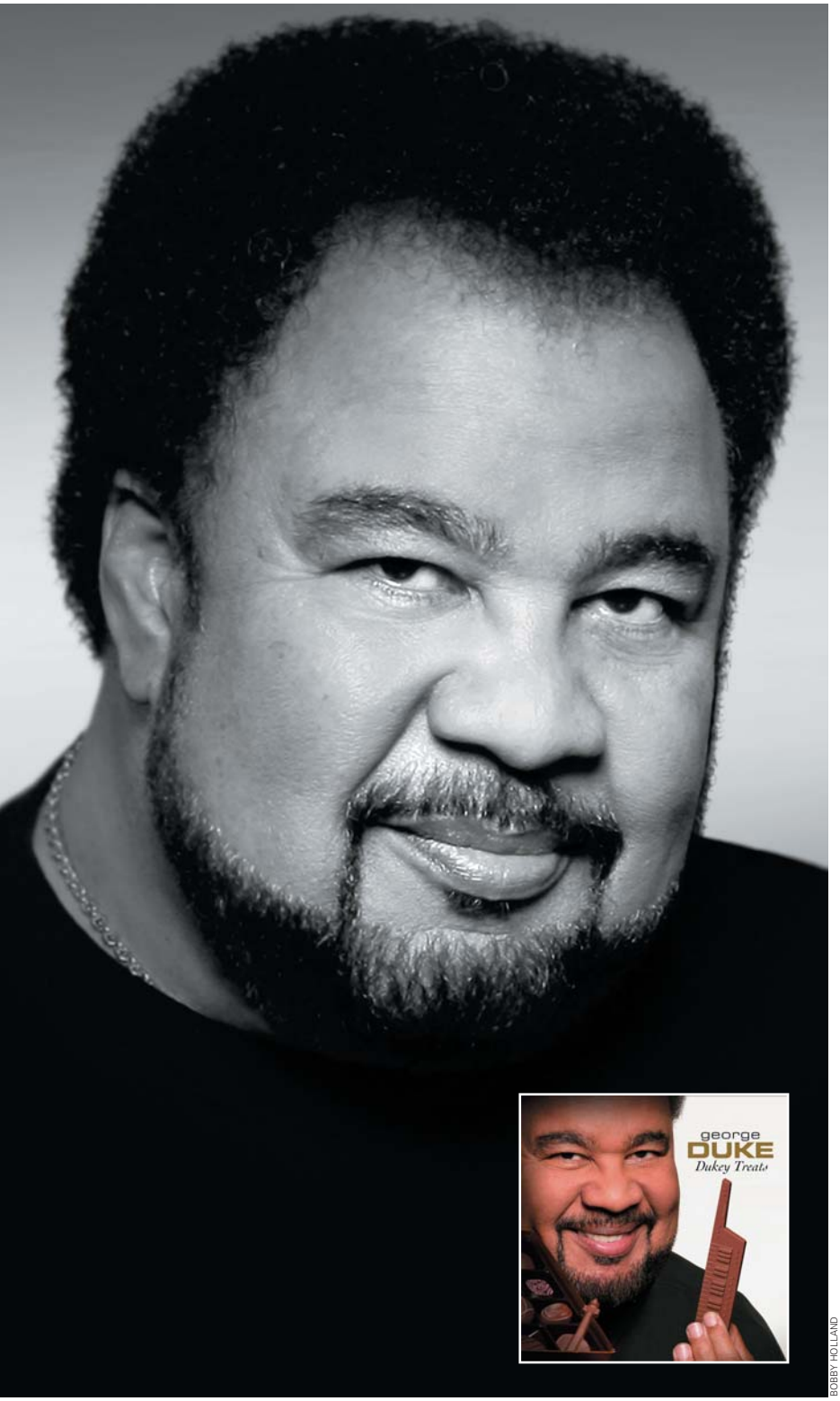
amazon.com

www.amazon.com/ecm
Amazon, Amazon.com and the Amazon.com logo
are registered trademarks of Amazon.com, Inc. or its affiliates

Reviews

Masterpiece ★★★★★ Excellent ★★★★ Good ★★★ Fair ★★ Poor ★

INSIDE *REVIEWS*



BOBBY HOLLAND

George Duke

Dukey Treats

HEADS UP 3143

★★★½

This is a wild and crazy album, especially if you're nostalgic about the guitar-scratching, double-clutching rhythms of James Brown and George Clinton and the bedroom ballads of Stevie Wonder and Aaron Neville. It's great to hear producer extraordinaire George Duke bust out with the soul music he apparently grew up loving—and with some social punch, as well.

"Are You Ready" is retro-hit material, with Earth Wind and Fire-style uplift and a gorgeous melody, crooned by Duke himself—who doesn't do a bad job on the creamy, beseeching soul ballad "Listen Baby," either. If you can stay seated for the dovetailed rhythmic joints of "Everyday Hero," you've probably got arthritis. (I love Ron Bruner Jr.'s dry, thwacking drum sound on this, as well as the closing instrumental jam, "Images Of Us," with Duke wailing on Fender Rhodes.)

There's humor, too: a hilarious, *Star Wars*-style epic in the Parliament-Funkadelic vein, "A Fonk Tail," and "Creepin' (Ghoulie Remix)," a "Monster Mash" remix of Duke's femme-view finger-wag at men cheating on the down low. "Sudan" is a nice political gesture but doesn't go anywhere as a protest song. There's strong soloing all around, particularly from Michael "Patches" Stewart, whose trumpet is to funk what Harry "Sweets" Edison's was to jazz.

My only reservation is that ultimately this is still a producer's record. Its immaculately re-created details speak more to studio know-how than to driving, real-world passion, and its sonic crispness and cleanliness—while stunning as craft—make one yearn all the more for some fuzz and dirt around the edges. —*Paul de Barros*

Dukey Treats: Everyday Hero; I Tried To Tell You; A Fonk Tail; Dukey Treats; Listen Baby; Mercy; Somebody Laid It On Us; Creepin' (Ghoulie Remix); Right On Time; Sudan; Are You Ready; Images Of Us. (64:31)
Personnel: George Duke, vocals, narration, Fender Rhodes, piano, Clavinet, synthesizers, vibes; Rachelle Ferrell (1, 9), Lori Perry (1,8), Josie James (2, 4, 6, 8), Dee Dee Foster (2), Jim Gilstrap (2, 9), Napoleon Murphy Brock (4), Lynn Davis (6), Christian McBride (8), Little John Roberts (8), Leon Ndugu Chancler (8), Byron Miller (8), Howard Hewett (8), Kenya Hathaway (8), Teena Marie (10), Jonathan Butler (10), vocals; Darrell Cox (4), Leon "Ndugu" Chancler (6, 8), Sheila E. (6), Josie James (6, 8), Lynn Davis (6), Byron Miller (8), Howard Hewett (8), Lori Perry (8), Kenya Hathaway (8), rap; Michael Manson (1-2), Byron Miller (4,6), Larry Kimpel (5,9), Christian McBride (8), Wayman Tisdale (9), Michael Manson (10), bass; Larry Kimpel (5), Jef Lee Johnson (1, 2, 4–6, 8–10), Jubu (5, 7), Ray Fuller (5), Wah Wah Watson (6), Ray Fuller (9), guitar; Ron Bruner Jr. (1, 2, 10), Leon "Ndugu" Chancler (4, 6), Vinnie Colaiuta (5, 7), Little John Roberts (8), Teddy Campbell (9), drums; Josie James (1), Fred White (1), Corine Duke (7), background vocals; Sheila E. (1, 4, 6), Lenny Castro (5, 7), percussion; Everette Harp, alto saxophone (1, 2, 4, 6); Dan Higgins (1, 2), Larry Williams (4, 6), Kamasi Washington (6), tenor saxophone; Michael "Patches" Stewart, trumpet (1, 2, 4–6); Reggie Young (1, 2), Isley Remington (4,6) trombone; Fiona Frawley, Nigel Martinez, "foreign correspondent" voices (10).

» **Ordering info:** headsup.com

Pandelis Karayorgis, Nate McBride & Curt Newton

Betwixt

HATOLOGY 652

★★★★

Any record on which a pianist turns to Fender Rhodes these days seems likely to be a commercial calculation, an approximation of the electric-Miles Davis esthetic in a contemporary lo-cal version. Such a treat, then, to hear a fresh take on the disabused instrument. The Greek-born Bostonian Pandelis Karayorgis is not without his funky edges on the amped keyboard, but his method isn't to put down kitschy grooves or create a sexy '70s fusion ambiance. In his hands, and with his wonderful trio, the Rhodes is transformed into a versatile, gritty, pitch-based electronic sound generator—a perfect free-bop tool.

On their first CD, *We Will Make A Home For You* (Cleen Feed, 2005), the threesome went under the moniker MI3, but they've opted for birth names this outing. Nevertheless, the working concept is the same, taking a batch of Thelonious Monk tunes (four this time), a selection of fertile compositions by others and a few Karayorgis originals, and laying them out into a brilliant program. Sun Ra's "Saturn" is a loving nod at the electronic keyboard pioneer, adapting the signature tune associated with his early years; Karayorgis mutates the conventional Rhodes sound with several devices, including a Mutron, giving his solo an appropriately synth-like stretchiness and vocality.

The Monk pieces—especially a sweet, rather Ra-ish version of "Brake's Sake"—provide great material for the electric keyboard, the supersaturated sound emphasizing the right-on oddness of some of the chords. Misha Mengelberg's classic, Monkish "Hypochristmutreefuzz" is likewise a nifty foil for the band, prompting a tasty little solo from drummer Curt Newton, whose unfettered, unforced approach suits Karayorgis. Nate McBride, who was also based in Boston until settling in Chicago, continues to be one of the most riveting, beautifully melodic bassists around.

Karayorgis contributes his own pieces in the post-Monk lineage, all creatively conceived and full of spunk. He can handle down-tempo works with equal intelligence—for instance, the eerie ghost-voice on Hasaan Ibn Ali's "Off My Back Jack." Satisfying, stem to stern, *Betwixt* might encourage other sympathetic souls to hit the Rhodes. —*John Corbett*

Betwixt: Green Chimneys; Saturn; Break Even; Heaven; Betwixt; Hypochristmutrieefuzz; Pinocchio; Brake's Sake; Light Blue; Curt's Escape; Off My Back Jack; Humph. (65:45)
Personnel: Pandelis Karayorgis, piano; Nate McBride, bass; Curt Newton, drums.

» **Ordering info:** hathut.com

Kenny Garrett

Sketches Of MD: Live At The Iridium Featuring Pharoah Sanders

MACK AVENUE 1042

★★

Jazz needs fire-starter soloists, and those who have caught Kenny Garrett on a good night realize that the alto saxophonist is a guy who can heat up a room real quick. His combination of nu-bop agility and post-Coltrane expressionism unites into a tornado of sound that swirls with passion and earns itself lots of house.

Odd, then, that this performance from the famed New York club is frustratingly static—especially when you consider that the mighty Pharoah Sanders is along for the ride. The problem isn't the soloing. Both the 48-year-old Garrett and the 68-year-old Sanders have a roiling rhythm section at their disposal, and each are encouraged to generate some sweet squalls. It's the vamping. The five tracks on *Sketches Of MD* are based on repeated riffs that ebb and flow as the two reed principals and keyboardist Benito Gonzalez place their declarations on top. After

Ted Nash

The Mancini Project

PALMETTO 2134

★★★

Ted Nash travels some of Henry Mancini's less traveled roads in this tour of the composer's film work, using the material more as a compass than a road map. By exploring some of Mancini's secondary movie themes, often from less familiar or successful films, Nash acknowledges a personal hero with a repertoire and in a way that, in his words, "feels as if it were a record of original compositions." In a curious twist for a tribute album, the object of the tribute doesn't get in the way all that much.

It's probably more characteristic of a musician than a listener to see that as a virtue. Mancini and lyricist Johnny Mercer wrote some of the most popular movie songs of the 1960s, but Nash avoids all that. From *Breakfast At Tiffany's*, for instance, you won't hear "Moon River." Instead, Nash turns to the light, sunny cue that essentially represented the exciting character and spirit of Manhattan in the picture. Other themes are pulled from deep within the scores of *Night Visitor*, *Blind Date*, *A Shot In The Dark*, *Soldier In The Rain*, *Sunset*, *The Party*, *Experiment In Terror* and *Two For The Road*, plus the TV series "Mr. Lucky" and "Peter Gunn." Virtually all were done by Mancini in partnership with Blake Edwards, whose work as a director was a good deal less consistent or reliable than Mancini's music or the rock-solid talents of Nash.

In a way, this is also a tribute to Nash's father and uncle (Dick and Ted), who were long-time presences on Mancini's stylish soundtracks. But Nash works here in a standard jazz quartet setting, offering no echoes of the composer's distinguishing, now pleasantly dated voicings. His most expressive playing comes through the tenor and alto. His flute ("Soldier In The Rain") is thoroughly accomplished, but somewhat nondescript. Perhaps I have a tin ear for the flute, but I find it hard to hear through its passive blandness.

Nash transposes the music into his own contemporary, post-genre language. It's a blend of warm lyricism when he wants it to be ("Cheryl's Theme"), but often somewhat tiresome meditative sighs ("Theme From Night Visitor") and declamatory incantations exist alongside but not inside the rhythm section ("Lujon," "Experiment In Terror").

"Breakfast At Tiffany's," with its soft, mid-tempo four-four bed, provokes some nice, low-

awhile their linear approach becomes utterly predictable; the architecture becomes the enemy.

The pulse-driven funk of the title tune is syncopated and seductive. But as its 10-minute life cycle plays itself out, the pussyfooting that Garrett does with his somewhat hokey electronics effects becomes a time-waster. The piece has a banging groove, but lacking a start or a finish, it drifts into a muddy place where Garrett's hushed references to "Nefertiti" become a momentary dalliance.

Backbeat drives "Wayne's Thang," a Garrett staple that follows "Sketches Of MD" and extends the notion that the album's program is one long tune. When the cheesy texture of the echoed wah-wah horn starts taking over, it seems the track has been hijacked by Edgar Winter. (The Wayne being referenced may well be Mr. Shorter, but the music feels like Wayne Henderson is being saluted even more.) The fade-out finale implies that their playbook was empty as far as conclusionary strategies go.

Disappointingly, the disc's opening volley is its most memorable excursion. "The Ring" finds the leader and his guest blowing modal mayhem from their horns—rich, weighty and appealing. Here, the ostinato is fresh enough to be appealing. It's those riff tunes that follow that are the slippery slope. They give all the action a pro forma feel. Garrett may be a fire-starter, but his party records need a bit more design.

—Jim Macnie

Sketches Of MD: Live At The Iridium Featuring Pharoah Sanders: The Ring; Intro To Africa; Sketches Of MD; Wayne's Thang; Happy People. (56:41)
Personnel: Kenny Garrett, saxophone, electronics; Pharoah Sanders, tenor saxophone; Nat Reeves, bass; Benito Gonzalez, keyboards; Jamire Williams, drums.

» **Ordering info:** mackavenue.com

key probings, while "The Party" has a light but funky rigidity that he manages to loosen up a bit. But Nash resists the impulse to actually swing most of the time, as if to do that might betray some baser instinct of jazz's past that is just not done by smart players in the new millennium. But Nash is a smart player, and he can swing. Yet, the only time the music actually jumps to its feet and begins to cook comes with a startling and welcome lurch a couple of minutes into "Dreamsville."

That, and the fact that so much of *The Mancini Project* sounds, as Nash intended, like a session of originals, may be the weakest features of a good piece of work. *—John McDonough*

The Mancini Project: Theme From Night Visitor; Dreamsville; Something For Nash; Shot In The Dark; Lujon; Breakfast At Tiffany's; Cheryl's Theme; Mr. Yunioshi; Soldier In The Rain; The Party; A Quiet Happening; Two For The Road; Experiment In Terror; Baby Elephant Walk. (64:18)
Personnel: Ted Nash, saxophones, flute, piccolo; Frank Kimbrough, piano; Rufus Reid, bass; Matt Wilson, drums.

» **Ordering info:** palmetto-records.com

The HOT Box

CDs ⌄ CRITICS »	John McDonough	John Corbett	Jim Macnie	Paul de Barros
George Duke *Dukey Treats*	★½	★★½	★½	★★★½
Pandelis Karayorgis, Nate McBride & Curt Newton *Betwixt*	★★★	★★★★	★★½	★★
Kenny Garrett *Sketches Of MD: Live At The Iridium Featuring Pharoah Sanders*	★★½	★★★	★★	★★★
Ted Nash *The Mancini Project*	★★★	★★★½	★★★½	★★★

Critics' Comments

George Duke, *Dukey Treats*

With proper honors to Bernie Worrell and Sly Stone, the hard funk here ("Everyday Hero," "Creepin' (Ghoulie Remix)") is durable, solidly backbone dislocating. The rest is pretty bland r&b and glitzy jazz-funk, with a shout-out to the victims of Darfur that sits uncomfortably next to "Listen Baby." *—John Corbett*

More a work of funk theater with a faint jazz undertone than a collection of songs, it's a commercial concoction of vamps, hooks, horseplay, rhythms and a bit of protest. A virtuoso piece of studio production by Duke, but repetitive and boring. *—John McDonough*

Took it off before the finale three separate times. Finally made it to the end twice. Predictable, anachronistic, formulaic and redundant. From the overly agitated funk to the shop-worn soul tunes, it sounds like it's made by someone who wants to be au courant, but is hazy on the glories of modern production. *—Jim Macnie*

Pandelis Karayorgis, Nate McBride & Curt Newton, *Betwixt*

Karayorgis' touch is crisp, clean and occasionally even swinging as he takes the Fender Rhodes down to the chamber size of a piano trio. It responds with a simulated idiosyncrasy in which the rhythm section often sounds more real than the music it supports. *—John McDonough*

What might have looked good on paper doesn't play out all that well. There are ho-hum stretches that find the energetic improvisations blending into a neutral zone—the music is novel, but playing gets tedious. There are some sparks, however, and Monk usually provides them. *—Jim Macnie*

Karayorgis is a creative, inventive pianist, but feeding his Fender Rhodes into a Mutron, distort pedal and ring modulator makes this album sound like ET dropped in for a session with an earthly piano trio. On "Saturn" and "Hypochristmutreefuzz," this odd interplanetary brotherhood kind of works, but most of the time, it sounds silly and self-consciously superhip. *—Paul de Barros*

Kenny Garrett, *Sketches Of MD: Live At The Iridium Featuring Pharoah Sanders*

Remember what Garrett sounded like when he played with Miles Davis' '80s band, chomping and slashing into grooves for a quarter of an hour, sometimes longer? Well, apparently he does, too, and this is a look back, with Sanders on board (though not making a particularly major contribution). *—Paul de Barros*

Strange, unearthly, often manipulated sounds emit from this live club set, and sometimes it's hard to account for their presence. Garrett's more contemporary, hard-edged passion feeds Sanders' abrasive cries in this energetic but static revival of cross-generation radicalism. *—John McDonough*

Nicest when a pairing brings out the best in each of the pair. Sanders slows Garrett down, which allows a better audition of his soulful sound, and Garrett peps Sanders up, steering him away from some of his droopier modal tendencies. That vamp on the title cut sure grows old, though. *—John Corbett*

Ted Nash, *The Mancini Project*

Nash has got a gloriously rich tone, and it's enhanced by the measured manner in which he delivers his lines—for Nash, ardor is well calibrated. Mancini is just neglected enough to make these tunes seem fresh, and the quartet's inventiveness (take a bow, Frank Kimbrough) keeps the creative vibe front and center. It's loaded with sweet subtleties. *—Jim Macnie*

Nash's father and uncle both played for Mancini, so this is a rare insider's view of the great mood/film jazz composer's work. Nash avoids the obvious warhorses, and thanks to a first-love passion for the music—not to mention his brilliant technique on piccolo, flute, soprano, alto and tenor sax—the reed man has never sounded so relaxed and fluid. He also brings a sweet sense of mystery and even darkness to Mancini's music, mixing up the ensemble textures with a smart sense of programming. *—Paul de Barros*

On this pleasing outing, Nash digs up a program of Mancini numbers, both familiar ("Baby Elephant Walk," "Shot In The Dark") and not so ("Something For Nash"), using the lighter moments as fragmentary transitions. The whole band sounds good, especially Matt Wilson, whose generous drumming is ideal. Nash is radiant on a full complement of horns. *—John Corbett*

Uri Caine Ensemble

The Othello Syndrome

WINTER & WINTER 910 135

★★★★★

Uri Caine's composer projects are in a league by themselves. Even though two prior works—*Urlich/Primal Light*, his breakthrough treatments of Mahler and "The Goldberg Variations"—can be argued to be masterpieces of post-modern cut-and-paste, the source materials don't throw as towering a shadow as Shakespeare's Moor, realized through Verdi's opera. Subsequently, *The Othello Syndrome* has a narrative the others can't touch, a demanding tale that requires more than brilliant collisions of genres, even those as subversive as Nguyên Lê's Queen-like lead guitar in the romping Verdi transcriptions.

A story like Othello's cries out for voices that can flesh out the characters and themes, and at least one song that will bring down the house. Caine's cadre of singers is diverse. Marco Paolini's guttural Italian makes for a perfectly unctuous Iago. Josefine Lindstrand and Julie Patton provide the comeliness and terror essential to Desdemona. Sadiq Bey and Dhafer Youssef are excellent role players, evocatively delivering text and vocalese. But the star is r&b/gospel legend Bunny Sigler, whose glee on "She's The One I Love" is winning and agony on "Am I A Fool?" is stunning. The latter, which features a soaring solo by clarinetist Achille Succi, is the type of compelling performance that will get you off your seat and replay it.

In addition to his platoon of singers, Caine has doubled-down on the electronics component of his makeovers with the searing electronics sounds of Stefano Bassanese and Bruno Fabrizio Sorba, as well as his own keyboards, heard in tandem with his steamrolling Bedrock cohorts drummer Zach Danziger and bassist Tim Lefebvre. These elements make gambits like the sleek piano trio workouts and the solos of regulars like trumpeter Ralph Alessi more iridescent than ever. This is Caine's best to date for its conceptual audacity, fidelity to its subject and impeccable craftsmanship. *—Bill Shoemaker*

The Othello Syndrome: Othello's Victory; Fire Song; Drinking Song; Love Duet With Othello And Desdemona; Introductions To Act II; Iago's Credo; She's The Only One I Love; Iago's Web; Desdemona's Lament; Am I A Fool; The Lion Of Venice; Othello's Confession; The Willow Song/Ave Maria; Murder; The Death Of Othello. (75:33)

Personnel: Uri Caine, piano, keyboards; Ralph Alessi, trumpet; Chris Speed, Achille Succi, clarinet; Nguyên Lê, guitar; Jim Black, Zach Danziger, drums; John Hebert, Tim Lefebvre, bass; Stefano Bassanese, Bruno Fabrizio Sorba, electronics; Joyce Hammann, violin; Sadiq Bey, Josefine Lindstrand, Marco Paolini, Julie Patton, Bunny Sigler, Dhafer Youssef, vocals.

» **Ordering info:** winterandwinter.com

Mario Pavone

Trio Arc

PLAYSCAPE 100807

★★★★½

Matt Wilson opens *Trio Arc* with an abrupt barrage of drums, joined by Mario Pavone's sly, questing bass, which plays around Wilson's churning rhythms as if running between the raindrops in a torrential downpour. Pianist Paul Bley enters more than a minute later, darting in with terse exclamations that shoulder their way in and then mold themselves around Pavone and Wilson's tandem locomotion.

The suddenness of its beginning and the unhurried communication that follows add to the timeless feeling of this remarkable recording. There's a sense that the tracks on *Trio Arc* are not so much seven discrete recordings but part of a continuum that is tuned into from time to time, snapshots representing facets of a greater whole.

The intuitive cohesion throughout is all the more stunning in that Pavone and Bley have not played together in 35 years. When he was 27, the bassist fell in with the pianist, eight years his senior, upon his arrival in New York in 1967, joining Bley's trio with drummer Barry Altschul the following year. A European tour followed in 1971–'72, and then nothing for more than three decades.

The intervening years have not severed the bonds that Pavone and Bley had formed. While Wilson has worked with both, he doesn't have to mediate; all three contribute with equal subtle command. *Trio Arc* was wholly improvised over the course of one four-and-a-half-hour session with no planning or discussion beforehand. But unlike many free-form dates, there's no time wasted on searching for common ground or playing tug-of-war between divergent visions. Each of the six trio pieces (the disc ends with a brief solo performance by Bley) is concise and focused. The trio, if anything, errs on the side of brevity, ending after 42 minutes with the sense that there is much more to be said.

—Shaun Brady

Trio Arc: Slant; Hello Again; Quest; Miro; Lazzi; Sweet; Solo Bley. (42:13)

Personnel: Mario Pavone, bass; Paul Bley, piano; Matt Wilson, drums.

» **Ordering info:** playscape-recordings.com

Gunther Schuller

Journey Into Jazz

BMOP SOUND 1004

★★★★★

Composers of today's Olympian jazz-classical concertos would do well to listen to these deceptively understated, coolly creative pieces that capture the zeitgeist of the 1960s. These three newly recorded 20-minute works (dubbed "Third Stream" by Gunther Schuller himself) explore and synthesize myriad interactions between a jazz combo improvising and a chamber orchestra reading a through-composed score with some big band gestures. All the new recordings reward relistening.

"Variants For Jazz Quartet And Orchestra" and "Concertino For Jazz Quartet And Orchestra," originally written for and performed by The Modern Jazz Quartet and chamber orchestra, dovetail jazz quartet with chamber symphony in an effortless mastery built to last. "Journey Into Jazz" blends "Peter And The Wolf" and "Johnny One-Note" as a parable for musical seekers. Schuller airily narrates Nat Hentoff's text; he's as amiably convincing as his subtle score is in conveying this fable of young trumpeter Eddy Jackson's hard-won grasp of jazz's elusive but valued culture.

The scores veer gracefully between referencing classics and bebop. The wispy, wily vignettes eschew "overblowing" and Hollywood histrionics, as Schuller weaves in Gil Evans-like chorales and unexpected gestures pop up continually. "Variants'" opening crescendo dissipates into a single sustained piano note, and a four-bar quietus stuns amid its roiling finale. Conductor Gil Rose flashes a cool hand at balancing strict writing with looser solos, shading dynamics and pacing smoothly. Branches of Schuller's mighty oak—bassist Edwin, drummer George—anchor the "rhythm sections" admirably, while New England Conservatory students/colleagues perform key interpretive roles in these genre-busting works. *—Fred Bouchard*

Journey Into Jazz: Variants For Jazz Quartet And Orchestra; Journey Into Jazz; Concertino For Jazz Quartet And Orchestra. (58:16)

Personnel: Boston Modern Orchestra Project, Gil Rose, conductor; Edwin Schuller, bass; George Schuller, drums; Tom Beckham, vibraphone (1, 3); Tim Ray (1), Bruce Barth (3), piano; Gunther Schuller (2), narrator; Dave Ballou (2), trumpet; Jason Hunter (2), tenor saxophone; Matt Darriau (2), alto saxophone.

» **Ordering info:** bmopsound.org

Mike Reed's People, Places & Things

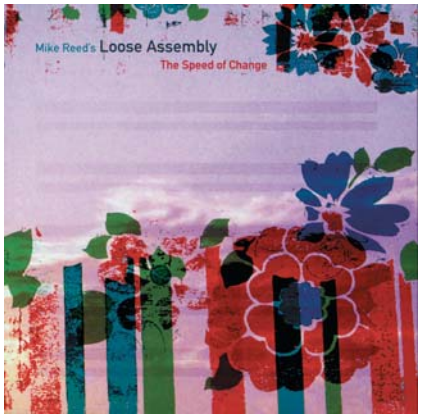
Proliferation
482 MUSIC 1060

★★★★

Mike Reed's Loose Assembly

The Speed Of Change »
482 MUSIC 1062

★★★★



At its best, jazz is like a strong tree, deeply rooted in the past but reaching into the future. Since the 1980s, merely paying tribute to history has become one of the worst blemishes on jazz recording; if you're handy, you could tile your bathroom with dreary, uninspired records that aim to honor Miles Davis, John Coltrane, Thelonious Monk, Duke Ellington and so on, which nail the notes but miss the spirit by a country mile. Chicago-based drummer Mike Reed leads two bands that deal with the past and get it right. Not only have he and his cohorts done their investigative homework by learning the idioms and ideas they wish to emulate, they've worked hard to reconcile what they've learned with their knowledge of contemporary ways and means. These ensembles don't simply re-create; they create.

It was probably inevitable that Reed would initiate a project like Peoples, Places & Things, which aims to draw attention to the pre-free-jazz cutting edge that invigorated the Chicago scene between 1954–'60. Before he embraced the avant-garde, he spent years working on his mainstream jazz chops, so he brings an insider's understanding to Oscar Brown, Jr.'s blues-drenched "Sleepy" or "Status Quo," the John Neely tune that opened Clifford Jordan and John Gilmore's muscular Blue Note classic *Blowing In From Chicago*. Saxophonists Greg Ward and Tim Haldeman rip through convoluted runs in unison, but they also make the music fly into free-fall zones and ratchet up the energy with confidently discordant simultaneous solos. Bassist Jason Roebke offers plenty of in-the-pocket bounce, but also uses scrabbling arco excursions to bring the requisite exotic tonalities to a pair of vintage Sun Ra compositions. By applying their outside talents with discipline and verve, the quartet's members give some old seeds plenty of rich nourishment.

Reed is also a member of the Association for the Advancement of Creative Musicians, and that organization's mores and esthetics inform Loose Assembly's music. There is no single AACM sound; rather, its members tend to acquaint themselves with myriad languages as part of an ongoing mission to find and refine a personal voice. You can find elements from throughout the AACM's history on the quintet's second album, from Roscoe Mitchell's distillations of pure sound to Nicole Mitchell's wide-screen, pan-generic orchestrations; but that's simply foundation. The group uses the singular array of textures afforded by their reeds-mallets-two strings line-up to render strong melodies in a constantly changing array of tonal colors. The group's occasional ventures into meter-less, unscripted exploration serve a larger purpose of adding contrast and tension to the sweep of approachable tunes like Max Roach's "Garvey's Ghost," on which Mitchell ably stands in for the original's full choir. —*Bill Meyer*

Proliferation: Is-it; Wilbur's Tune; Be-Ware; People; Status Quo; Planet Earth; Sleepy; Places; FA; Pondering; Saturn; Things. (59:07)
Personnel: Greg Ward, alto saxophone, clarinet, percussion, piano; Tim Haldeman, tenor saxophone, percussion, piano; Mike Reed, drums, piano; Jason Roebke, bass, percussion, piano.

The Speed Of Change: The Speed Of Change; Garvey's Ghost; Ground Swell; Tezetaye Antchi Lidj; "X"; Soul Stirrer; Exit Strategy; Picking Up Greta. (42:36)
Personnel: Ward, alto saxophone; Jason Adasiewicz, vibraphone; Josh Abrams, bass; Reed, drums and percussion; Nicole Mitchell, voice (2, 8), flute (8).

» **Ordering info: 482music.com**

B.B. King

One Kind Favor

GEFFEN 11791

★★★★

One Kind Favor returns B.B. King to the studio setting of the '50s, complete with a true stereo sound and an intimate, first-take ambiance. It's back-to-the-basics B.B., and it's his best album in years as King doesn't have to compete with an all-star aggregation of special guests. Instead the spotlight is King's alone on the 83-year-old blues icon's first studio recording in three years. And he shines brilliantly under its illumination, as he revisits his original influences, revitalizing and recasting the music with a more musically mature approach than he commanded in his youth.

The core of the album is material from seminal blues giants such as Lonnie Johnson, Bill Bill Broonzy and Blind Lemon Jefferson. The catalog of the vastly overlooked Mississippi Sheiks, a sort of combined string band and backwoods vaudeville act, is lovingly showcased, revealing some of the roots of King's storytelling blues sensibility. It was the music that he heard growing up. King now substitutes a hard-won wisdom for the youthful exuberance of those early recordings. His voice isn't as strong or insistent as it was, but he can do much more with it, imbuing simple phrases with the wealth of his life experience and musical expertise

King's guitar, marvelously minimal in number of notes and artfully evocative with each one, every solo, if not every single-string run, is a master-class in emotional expression. "I Get So Weary," by T-Bone Walker, and "Backwater Blues," where he opts for Broonzy's original take instead of Bessie Smith's hit rendition, are highlights. But the uniform quality of the entire album makes the concept so successful. The most modern of the material, a nod to Howlin' Wolf and a personalized remake of John Lee Hooker's rendition of Leroy Carr's "Blues Before Sunrise," maintains the thematic approach in suitable style. *—Michael Point*

One Kind Favor: See That My Grave Is Kept Clean; I Get So Weary; Get These Blues Off Me; How Many More Years; Waiting For Your Call; My Love Is Down; The World Is Gone Wrong; Blues Before Sunrise; Midnight Blues; Backwater Blues; Sitting On Top Of The World; Tomorrow Night. (57:09)
Personnel: B.B. King, guitar, vocals; Nathan East, acoustic bass; Jim Keltner, drums; Dr. John, piano; horn section.

Ordering info: geffen.com

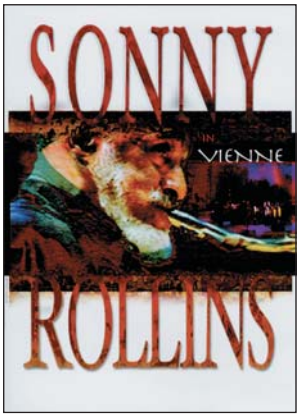
Sonny Rollins

In Vienne

DOXY/EMARCY DVD

0602517675483

★★★½



As the saxophonist is in his mid-'70s, no one begrudges the nights when Sonny Rollins is merely mortal. Still, everyone who attends a Rollins concert hopes they will catch him when the spirit is upon him, when the cadenzas seem to stretch on forever, and his musical ideas flow like sweet water.

There are flashes of that inspiration during this concert DVD from France in 2006—Rollins is feeling strong—but just as interesting is the look inside the dynamics of his longtime sextet, with Victor Lewis on drums in this instance. You can see the shine on the face of Rollins' nephew, trombonist Clifton Anderson, when he hears the saxophonist shift into a higher gear, gauge the concentration of Lewis as he navigates changes, and sense the entire band's joy at seeing Rollins once again find flight.

The video opens with the band already in motion—grooving hard on "They Say It's Wonderful," a Rollins concert staple. Lewis and guitarist Bobby Broom take long features, and their solos inspire the director to select some rapid-fire shots and dizzying cuts that distract from the music. "Global Warming" has more dizzying camerawork, but Rollins rivets the attention, playing from beginning to end over a tempo that is equal parts samba and march. It sounds like a triumphant set-closer, and indeed the scene shifts to dark from dusk as the band digs into the funk vamp of "Sonny, Please," and more muscular work from the leader. Such performances always create harsh contrast with pieces like "I See Your Face Before Me," a showcase for percussionist Kimati Dinizulu—who always sounds out of place on a ballad—and bassist Bob Cranshaw.

Why does Rollins maintain this band, with musicians who can never match his inspiration? Because they can give him the cushion he needs at the beginning of "Don't Stop The Carnival," push him as Anderson does with his solo and ride hard with him as they do when he works the crowd at the lip of the stage. *—James Hale*

In Vienne: They Say It's Wonderful; Global Warming; Sonny, Please; I See Your Face Before Me; Don't Stop The Carnival. (76:48)
Personnel: Sonny Rollins, tenor saxophone; Clifton Anderson, trombone; Bobby Broom, guitar; Bob Cranshaw, electric bass; Victor Lewis, drums; Kimati Dinizulu, percussion.

Ordering info: emarcy.com

Kenny Barron

The Traveler

SUNNYSIDE 3079

★★★½

Kenny Barron's piano is an oasis of calm in a turbulent world. There are some perfectly chilled moments here, notably the gorgeous interplay between Steve Wilson's soprano and Barron's poised, uncluttered comping on "Illusion," and their crystalline simpatico on the more lively title cut. All selections are Barron originals, save for "The First Year" and "Memories Of You." "Duet," with Lionel Loueke on acoustic guitar, sounds like a spontaneous improvisation.

The surprises here are the three vocal selections, the subtlest of which comes from Gretchen Parlato, who breezes through the Brazilian-tinged "Phantoms." "Clouds" features Ann Hampton Callaway, whose voice sounds a little like Sarah Vaughan. Grady Tate warbles á là Johnny Mathis through "Um Beijo." By then you want no more distractions from Barron's own urbane excursions. The uptempo "Speed Trap" ruffles the feathers, with bassist Kiyoshi Kitagawa displaying impressive horsepower under Wilson's inquisitive soprano and Barron's driving, Monkish attack. The taste and restraint of drummer Francisco Mela is notable: He's sensitive to the decisive, yet filigree touch of the leader, who signs off the session with a beautifully weighted stride-style solo track. —*Michael Jackson*

The Traveler: The Traveler; Clouds; Speed Trap; Um Beijo; The First Year; Illusion; Duet; Phantoms; Calypso; Memories Of You. (68.50)
Personnel: Kenny Barron, piano; Kiyoshi Kitagawa, bass; Francisco Mela, drums; Lionel Loueke, guitar (7–9); Steve Wilson, soprano sax (1, 3, 6); Ann Hampton Callaway (2), Gretchen Parlato (8), Grady Tate (4), vocals (4).

Ordering info: sunnysiderecords.com

Michael Moore & Fred Hersch

This We Know

PALMETTO 3900

★★★★

Friends since 1975, reed player Michael Moore and pianist Fred Hersch had never recorded their duets until this meeting in 2003. Their three decades working together in various settings are evident in the warmth and support that flows here. From the first notes of "Aquellos Ojos Verdes" the territory of *This We Know* is clear: Hersch's measured-but-propulsive piano creates a rock-solid base for Moore's lyrical flights.

The majority of the originals—five by Moore, three by Hersch—are sprightly and melodic, emphasizing Moore's woody tone on clarinet and slightly urgent-sounding cry on alto sax. The set closes with two notable exceptions: Moore's "Langrage," which begins with a bleat-turned-snort on alto and moves with a freedom that reflects his work with the Dutch avant-garde; and Hersch's "Canzona"—a refrain that sounds more fully orchestrated than the other duets. On occasion, there is a yin-yang approach, with Hersch's solo emphasizing a dark bass part on "Lee's Dream," while Moore's alto strikes a jaunty pose. Hersch remains buoyant while Moore mines a melancholic strain on "Sandwiches & Brandy." Most often, though, they dance as one, moving with purpose to the fulsome tango "Doce De Coco" or skipping through "Four In One." —*James Hale*

This We Know: Aquellos Ojos Verdes; Bedtime Story; The Sad Bird; Four In One; Spirit Of '76; Doce De Coco; This We Know; Lee's Dream; Sandwiches & Brandy; Langrage; Canzona. (58:40)
Personnel: Michael Moore, clarinet, alto saxophone; Fred Hersch, piano.

Ordering info: palmetto-records.com

Wolfert Brederode Quartet

Currents

ECM B0011581

★★★½

The 11 pieces on *Currents* are as shimmering and delicate as ice sculptures, hovering in the same limbo between solidity and dissolution. Dutch pianist Wolfert Brederode has an exacting method of composing fragility, building each track as an aural house of cards ready to fall at the first errant wisp of breath.

While this is Brederode's debut as a leader for ECM, he has two outings on the label with singer Susanne Abbuehl, who also shares credit with Brederode on *Currents*' "As You July Me." He leads a quartet of sympathetic players: Norwegian bassist Mats Eilertsen, drummer Samuel Rohrer and clarinetist Claudio Puntin, both from Switzerland.

Puntin is especially well-suited for Brederode's minimalist romanticism. He plays with intense concentration and unwavering control, emitting languorous moans that seem to float gracefully around the pianist's brittle repetitions. Eilertsen and Rohrer add the right sheen, rounding out the sound without ever becoming overbearing—a difficult tightrope to walk. If Brederode's own work often seems to exist in a cloud of thought bordered by Puntin's clarion keening, Eilertsen and Rohrer work to keep it aloft as a balloon, careful not to puncture the thin surface.

Brederode's compositions occupy a space somewhere between Philip Glass and Jimmy Giuffre, a modernist chamber jazz that fits the hushed, airy ECM esthetic without falling prey to the frigidity so often threatened by that style. *Currents* is heady and introspective, but an essential warmth tints the minor-key atmosphere. —*Shaun Brady*

Currents: Common Fields; Empty Room; As You July Me; High And Low; With Them; Frost Flower; Scarabee; Desiderata; Soil; Ebb; Barcelona. (58:13)
Personnel: Wolfert Brederode, piano; Claudio Puntin, clarinets; Mats Eilertsen, bass; Samuel Rohrer, drums.

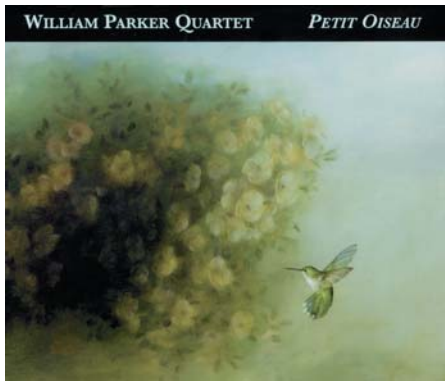
Ordering info: ecmrecords.com

William Parker Quartet

Petit Oiseau

AUM FIDELITY 050

★★★★



If William Parker's recent pan-ethnic big band recording *Double Sunrise Over Neptune* constitutes his most specifically orchestrated record to date, this album represents the other side of the coin. He asks his quartet to work from a minimal starting point—on the title tune only the melody's notes are preset—and see where they can take it.

Sometimes the journey is fairly direct, other times it is long and winds through contrasting territory, but it's never less than absorbing. This is also, despite its looseness, a coherent and approachable performance. Parker and his confederates make liberal use of identifiable genre elements, from the acoustic funk and reggae rhythms that subdivide "Groove Sweet" to "Malachi's Mode"'s Kwela-like theme to "Four For Tommy"'s frantic bebop head, which ensure that there's always something for the listener to hang onto when they play heads out.

Parker's sense of humor is also on display, whether it's the joyous humor that infuses "Malachi's Mode" or "Four For Tommy"'s wry wit. Dedicated to the "bebop look" that Parker used to get when he gigged with Tommy Turrentine and strayed from the changes, the latter tune is full of just-right "wrong" notes that would doubtless have earned just such a glance. Trumpeter Lewis Barnes and saxophonist Rob Brown speak in the inside-out language first articulated nearly a half-century ago by Ornette Coleman; they know and love what's come before, and their playing is infused with its lore, but they won't let themselves be fettered. Instead, they take Parker's melodies, fill them with joy, sorrow and adventure, and make them fly. —*Bill Meyer*

Petit Oiseau: Groove Sweet; Talaps Theme; Petit Oiseau; The Golden Bell; Four For Tommy; Malachi's Mode; Duet From A Mountain; Shorter For Alan. (70:23)
Personnel: William Parker, double bass, Ojibwa cedar flute; Lewis Barnes, trumpet; Rob Brown, alto saxophone, B-flat clarinet; Hamid Drake, drums, percussion.

Ordering info: aumfidelity.com

by Peter Margasak

Euro Sampling

Gyldene Trion: *Live At Glenn Miller Café* (Ayler 079; 6218) ★★★★ Saxophonist Jonas Kullhammar has been making serious waves of late. Here, fronting a hard-edged Swedish trio, he's caught doing what he does best. Joined by the powerful, flexible bassist Torbjörn Zetterberg and the explosive drummer Daniel Fredriksson, Kullhammar rips into extended improvisations with gusto, channeling the spirits of Sonny Rollins in his motivic variations and John Coltrane in his plush yet blustery sound. On a pair of Monk tunes, a pair of originals by the bassist and "The Night Has A Thousand Eyes," Gyldene Trion goes through exhilarating peaks and valleys; and while the saxophonist may be the focal point, the rhythm section proves invaluable, constantly stoking and soothing the fire.

Ordering info: ayler.com

Actis Furioso 2: *World People* (Leo 510; 73:33) ★★★ The latest from Italian baritone saxophonist Carlo Actis Dato offers nothing new, but it's another solid, freewheeling and humorous outing from this high-energy nonet. Perhaps the biggest star here is fellow saxophonist Massimo Rossi, whose arrangements on four of the album's seven pieces are models of vigorous contrapuntal invention. The leader's compositions are ebullient, charged vehicles for raucous improvisation, well-blended mixtures of swing, Italian folk melodies and Afro-Caribbean rhythms.

Ordering info: leorecords.com

Sandro Fazio: *The Birth* (Dodicilune 246; 50:51) ★★ As serene as Dato is wild, Italian guitarist Fazio maintains a tight control of the proceedings, a snoozy post-fusion date that too often stifles the participants with the slickness of the arrangements. Superb tenor saxophonist Francesco Bearzatti and Dutch reedist Tineke Postma duel nicely in the opener "Ostinato," but more often than not the improvisations fail to catch fire.

Ordering info: dodicilune.it

Gwilym Simcock: *Perception* (Basho 24; 69:16) ★★★½ Over the last year or so, 27-year-old London pianist Simcock has been the toast of England's jazz press. This recording justifies the hype most of the time. Supported by the rhythm section of bassist Phil Donkin and drummer Martin France, Simcock lays down some galvanic improvisations that have left me breathless—the ebb-and-flow of the opening Latin-touched track "A Typical Affair" is a tour-de-force, as the pianist lays it all on the table. My enthusiasm wanes, though,

Gwilym Simcock: rhythmic agility

MARY DUNKIN

when guest musicians like saxophonist Stan Sulzmann and guitarist John Parricelli turn up on about half the tracks, accentuating a post-fusion fussiness in the arrangements. But when Simcock takes off, with a dazzling mix of rhythmic agility and melodic generosity, it's easier to ignore.

Ordering info: bashorecords.com

Rød Planet: *RPM* (ILK 137; 55:47) ★★★ This beguiling trio—laptopper Jakob Riis and drummer Stefan Pasborg from Denmark and Liudas Mockunas from Lithuania, hence the titular RPM—navigate some netherworld between jazz and free improvisation, see-sawing between pure sonic exploration and agile rhythmic give-and-take. Riis generates abstract washes of electronic sounds and processes the output of Mockunas in real time, creating a funhouse refraction, but on the surface the main action is between sax and percussion. At times the more skittery playing by Pasborg reminds me of Chicagoan Michael Zerang, a roiling, steady stream of low-impact clatter, but most of the time he's setting up delicate polyrhythms or hypnotic beats. Mockunas dances through them with his reedy tone. This is where Riis' listening skills come in handy, as he finds nooks and crannies to fill in—or ignore.

Ordering info: ilkmusic.com

Saft: *Thirteen* (Kakofone 002; 65:56) ★★½ Rhythm prevails in the knotty, angular music of this trio from Aarhus, Denmark. Saxophonist Mette Rasmussen, pianist Kasper Bjerg and drummer Søren Mehlsen have constructed tightly wound tunes packed with cross-cutting patterns to create deep tension. Although generous space is accorded to improvisation, even the solo passages are far more concerned with the elaboration of tricky grooves than melody or harmonic movement. **DB**

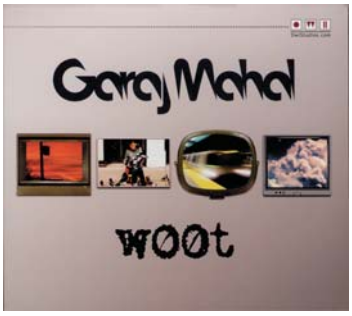
Ordering info: kakophone.dk

Garaj Mahal

Woot

OWL STUDIOS 125

★★★



Spacey, art-rock chord progressions and clipped funk jams abound on Garaj Mahal's third studio effort, a pleasantly strange combination of influences that aims to challenge assumptions about jam bands the way Weather Report challenged assumptions about fusion. It often succeeds.

Garaj Mahal's technical precision shines here. However, in their efforts to join cerebral compositions and funk-based improvisation, the music sometimes feels a bit schizophrenic, and the combination of prog rock song structures with funk rhythms doesn't always work.

When it does, however, the results are clever. The album's opener, "Semos," employs a series of see-sawing, electronic toy-sounding chirps that settle uneasily into clever and original grooves. At first, the track feels like it's going the way of an easy funk jam, but that comfort dissipates within a few bars as the tune dips fluidly into jazz-rock, especially when augmented by Eric Levy's playful keyboard parts. As rhythms speed up and various parts indulge in complex paths around a theme, they resist the jam band proclivity for elongated build-ups.

Perhaps the most straightforward funk piece on the album, "Hotel" leaves rock influences behind for the most part, opting instead to pursue a laid-back melody that benefits from Fareed Haque's intricate guitar work and guests Adam Theis on trombone and DJ Nick Aspect's subtle scratching. On a (misspelled) tribute to the legendary New Orleans music club Tipitina's, Levy channels James Booker's light touch on the keys, helping the song fill the shoes it has set itself up to fill in the title.

While Garaj Mahal's technical mastery is undeniable, the drive of songs like "Pundit-Ji," coupled with the frenetic pace of what's happening just below the surface, tends to detract from the overall accessibility. On the other hand, that gives the final product rights to a thinking man's jam-band moniker. —*Jennifer Odell*

Woot: Semos; Hotel; Pundit-Ji; Bass Solo; 7 Cows Jumping Over The Moon; Corner Peace; Ishmael And Isaac; Uptown Tippitinas; Jamie's Jam. (70:14)
Personnel: Kai Eckhardt, bass; Fareed Haque, guitars; Alan Hertz, drums; Eric Levy, keyboards; Adam Theis, trombone (2); Wendy Levy, vocals (1); DJ Nick Aspect, scratching (2).

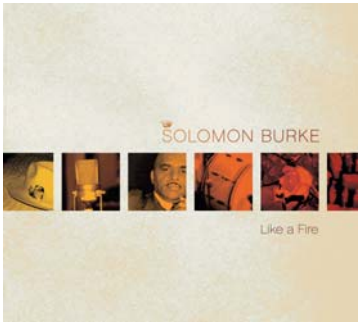
» **Ordering info: owlstudios.com**

Solomon Burke

Like A Fire

SHOUT! FACTORY 826663

★★★½



Solomon Burke dazzles in the winter of his career. The past few years have found him in gracious form in the studio; he's served up an outstanding album, *Nashville* (2006), a better-than-good one, *Make Do With What You Got* (2005) and a decent career renovator, *Don't Give Up On Me* (2002). *Like A Fire* sits well aside *Make Do*.

Producer-drummer Steve Jordan follows the same game plan used for Burke on those earlier albums by producers Don Was, Joe Henry and Buddy Miller: The singer interprets songs written or chosen for him by assorted pop music notables. This time out, the singer evidences his incredible facility for granting soul-time swagger and supplication to tunes from Eric Clapton, Ben Harper, Jesse Harris, Keb' Mo' and Jordan.

An ordained minister before his teen years, Burke turns his dramatic "preaching" style loose on Clapton's catchy, the-masses-should-love-it title track, transforming maudlin and solipsistic lyrics into a sacred text directed to his Maker. He injects such emotion into the words of Mo's "We Don't Need It" the mawkish family ditty becomes a rousing anthem to American values. With anxiety and urgency bound up in his big voice, Burke sings Harper's otherwise pretentious "A Minute To Rest And A Second To Pray" as if he were inside the head of a condemned man on the scaffold.

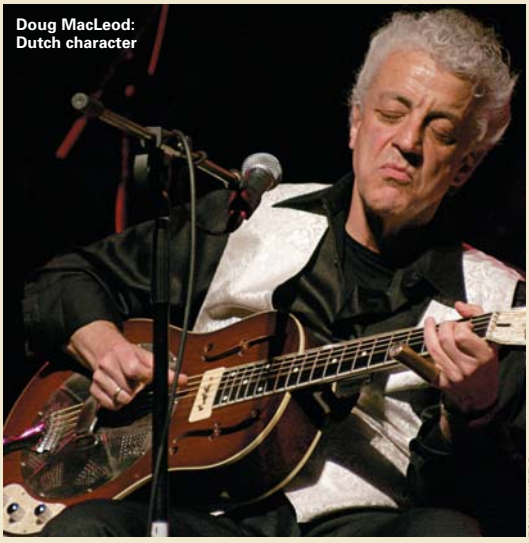
Burke also has his singular way with three Jordan originals, sporting attractive melodies and perceptive lyrics on life's emotional states—"The Fall," "Ain't That Something" and "Understanding." His touch even extends to two sweet little nothings from Harris, "What Makes Me Think I Was Right" and "You And Me." But not even a vocalist as gifted as Burke can escape the sweetness encrusting "If I Give My Heart To You." Spare and meticulous playing by organist Rudy Copeland, and dependable rock veterans like Danny Kortchmar, Larry Taylor and Dean Parks underscore the emotional veracity of this singer, who holds his own against anyone in the canon of soul music. —*Frank-John Hadley*

Like A Fire: Like A Fire; We Don't Need It; The Fall; A Minute To Rest And A Second To Pray; Ain't That Something; What Makes Me Think I Was Right; Understanding; You And Me; Thank You; If I Give My Heart To You. (39:13)

» **Ordering info: shoutfactory.com**

by Frank-John Hadley

Over There


Doug MacLeod: Dutch character

TONY WINFIELD

Don "Sugar Cane" Harris: *Sugar Cane's Got The Blues* (MPS 00979; 49:24) ★★★½ At the 1971 Berlin Jazz Festival, the blues fiddler—who had been working with John Mayall—fronts an ad hoc Anglo-German band that has ex-Soft Machine Robert Wyatt flailing away at his drums like Elvin Jones and sonic adventurer Wolfgang Dauner on keyboards. Go straight to the 14-minute title track: Harris' bowing of strings reveals the profound hurt inside a complex, troubled man. "Sugar Cane's got the blues!" screams Harris—believe him, duck for cover. Two more extended workouts, Horace Silver's "Song For My Father" and his blues-rock band Pure Food & Drug Act's "Where's My Sunshine?" fascinate because the musicians are so unpredictable.

Ordering info: promising-music.com

Philipp Fankhauser: *Love Man Riding* (Crosscut 11098; 56:47) ★★★★ Fankhauser records outstanding albums in his home country Switzerland without being an outstanding singer himself. Within parameters, he works wonders with shadings and dynamics, and, as shown by seven selections on his 11th album, he has a gift for writing richly sonorous and sophisticated songs about secure, broken or quixotic relationships. Fankhauser also plays superb guitar on "Lonely In This Town." He's fortunate to have Dennis Walker, once an associate of Robert Cray, contributing choice material and producing. Walker makes sure ex-Cray bassist Richard Cousins and the other supporting musicians compact soul and blues in the service of the song, no matter the tempo or mood.

Ordering info: crosscut.de

Robert Cray: *Live At The BBC* (Mercury 0011058; 70:51) ★★★½ The one-in-a-million bluesman with pop star status in the States, Cray wowed his fans in the U.K. with 1988 and 1991 radio appearances that typically found him singing with sassy self-assurance and playing terse chordal style lead guitar on first-rate cheating or breaking-up songs familiar from his albums. He riskily throws himself into "These Things," an inner power governing his emotions down to the smallest detail. *Live At The BBC* easily bests 2006's *Live From Across The Pond*.

Ordering info: robertcray.com

Watermelon Slim And The Workers: *No Paid Holidays* (NorthernBlues 0047; 52:21) ★★½ Treated like royalty by the English music press and audiences, these blue-collar Oklahomans lend conviction to even the most dog-eared phrases in the studio. That said, the songs on the new album aren't so good, and Slim's infrequent harmonica playing impresses more than all his singing and slide guitar work.

Ordering info: northernblues.com

Doug MacLeod: *The Utrecht Sessions* (Black and Tan 032; 56:43) ★★★★ In a Dutch studio, singer and guitarist MacLeod came up with something rare: an exceptional acoustic blues album full of original songs characterized by a combination of immediacy and intelligence. (He's solo on several tracks, joined by a near-invisible percussionist and string bass player on the rest.) Understanding the importance of restraint to the blues, he skirts the predictable with fresh imagery in lyrics fresh and his music barb-wire sharp. It took guts to write and perform "The Demon's Moan" about the predatory evil he encountered as a young innocent.

Ordering info: black-and-tan.com

Keef Hartley Band: *Halfbreed* (Esoteric 2050; 50:48) ★★★½ Spit James plays guitar with the focused fervor of peers Eric Clapton and Peter Green on this little-known gem in the late-'60s British blues-rock canon. Spit who? Real name Ian Cruickshank, today a leading Django Reinhardt stylist. Also valuable to the success of this record: singer-guitarist Miller Anderson, a rhythm section anchored by John Mayall's drummer Hartley and jazz horns arranged by trumpeter Henry Lowther. **DB**

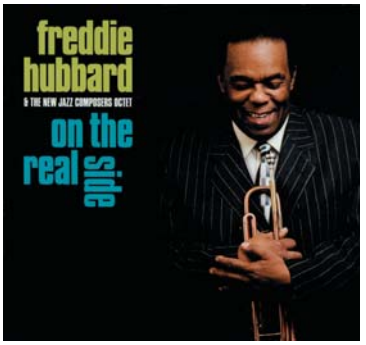
Ordering info: cherryred.co.uk

Freddie Hubbard & The New Jazz Composers Octet

On The Real Side

TIMES SQUARE 1810

★★★



No trumpeter ever played with the consistent physical intensity that Freddie Hubbard brought to the instrument. From 1960 to the late '70s, only Hubbard challenged the hegemony that saxophonists like John Coltrane held for playing multiple choruses. His subsequent lip problems are well chronicled and it was presumed that Hubbard would never play again. Here he is at age 70, making a reentry in the company of the crack New Jazz Composers Octet. It's a measured showing from a bandstand warrior who almost gave everything in battle.

Hubbard has given up the trumpet for the more forgiving flugelhorn, and confines himself to the middle register on a bouquet of his best-loved tunes. In-house arrangements—by bassist Dwayne Burno, trumpeter David Weiss and trombonist Steve Davis—are sturdy and workmanlike. Horn ensemble lines are full and the playing—individual and collective—is fiery. Weiss's ziggurat chart on "Ozone" launches Craig Handy and Myron Walden on successive projectile sax solos. Hubbard sticks and moves, using short phrases—musical haiku actually—seldom for more than a chorus. He's at his most melodic on "Up Jumped Spring" but briefly summons thunder on "Gibraltar."

Those who listen to this album with clinical ears—closely scrutinizing every Hubbard nuance—will inevitably be disappointed. This is not the Blue Note Hubbard of yore. They will have missed the forest (a fine collection by contemporary players) for the trees (Hubbard's cameos). That would be a shame for everyone concerned. *—Kirk Silsbee*

On The Real Side: Lifeflight; Up Jumped Spring; Theme For Kareem; On The Real Side; Take It To The Ozone; Skydive; Gibraltar. (52:28)

Personnel: Freddie Hubbard, flugelhorn; David Weiss, trumpet; Steve Davis, trombone; Myron Walden, alto saxophone; Jimmy Greene, tenor, soprano saxophone; Norbert Stachel, baritone saxophone, flute; Xavier Davis, piano; Dwayne Burno, bass; E.J. Strickland, drums; Craig Handy, tenor saxophone, flute; Russell Malone, guitar.

» **Ordering info:** timessquarerecords.net

S.M.V.

Thunder

HEADS UP 3163

★★★

How's it possible not to be completely floored by *Thunder*, an album featuring three virtuoso fusion musicians joining forces for something of a wet dream for bassists? Easy. S.M.V., a band allying Return to Forever superstar Stanley Clarke with Marcus Miller and Victor Wooten, doesn't feel like the sum of its often astonishing parts. Yes, these 13 tracks showcase killer chops and unique arrangements. Still, these tunes mostly come off as mere launching pads for this trio of low-hertz masters—the fretboard ripping is good and plenty.

The title track is a metal-edged funk stomper, while "Los Tres Hermanos" (the three brothers) sports a catchy Spanish-tinged melody and "Classical Thump" is a thumb-popping jam with Miller and Wooten, two players whose approach was clearly shaped by Clarke's playing in RTF. Several pieces directly reference past work: The rising-and-falling "Tutu," with Clarke on acoustic bass and J.D. Blair laying down a funky backbeat, was written and produced by Miller for the 1986 Miles Davis album of the same name. Clarke's "Lopsy Lu/Silly Putty," with George Duke soloing on Minimoog, joins a tune from the former's 1974 solo debut with its 1975 successor, and Wooten's bluesy "Hillbillies On A Quiet Afternoon," with Duke on clavinet, is a reworking of a piece from Clarke's 1979 live *I Wanna Play For You.*

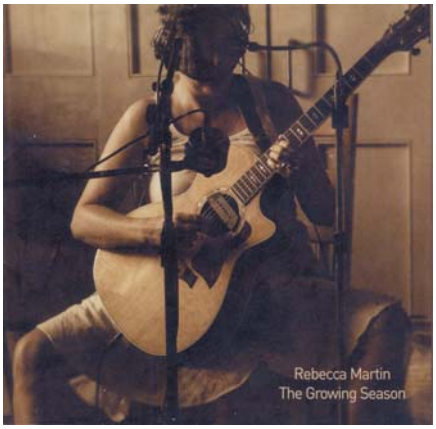
RTF leader Chick Corea turns in a typically brilliant, probing piano solo on "Mongoose Walk"; it's a welcome sonic contrast on a recording that, for all the jaw-dropping bass playing, is a bit too same sounding, even for a listener who plays the instrument.

—Philip Booth

Thunder: Maestros De Las Frecuencias Bajas; Thunder; Hillbillies On A Quiet Afternoon; Mongoose Walk; Los Tres Hermanos; Lopsy Lu/Silly Putty (medley); Milano; Classical Thump; Tutu; Lil' Victa; Pendulum; "Lemme Try Your Bass"; Grits. (62:38)

Personnel: Stanley Clarke, Victor Wooten, basses; Marcus Miller, bass, synthesizers (2–7, 9, 11, 13), Minimoog (4), bass clarinet (1, 9), alto and tenor saxophones (1); Ronald Bruner, Jr. (1, 10, 13), Derico Watson (3, 4), Poogie Bell (5, 6), J.D. Blair (9), drums; Chick Corea, piano (4); Kevin Ricard, percussion (7); George Duke, clavinet (3), Minimoog (6); Butterscotch, vocals, beat box, voice trumpet; Patches Stewart, trumpet (6); Steve Baxter, trombone (6); Ruslan Sirota (1), Karlton Taylor (9), keyboards.

» **Ordering info:** headsup.com



Rebecca Martin

The Growing Season

SUNNYSIDE 1178

★★★

Rebecca Martin is a versatile vocalist with a nuanced delivery and great melodic sophistication, and *The Growing Season*—impeccably produced by guitarist Kurt Rosenwinkel—is an exhibition of craftsmanship and subtlety. Supported by a close-knit group of talented musicians, Martin charts her way through 13 soft, pop-jazz performances with confidence and style.

The arrangements are almost all picture-perfect, and the rhythm section of drummer Brian Blade and Martin's husband, bassist Larry Grenadier, can do no wrong. While Martin's voice remains the album's focal point, her compositions benefit greatly from Rosenwinkel's empathic accompaniment (on keyboards and guitar). The gentle nature of Martin's songwriting allows for a fine, meditative groove to emerge, and the recording holds together well.

The opening tune, "The Space In A Song To Think," has a lilting Brazilian influence and draws the listener into Martin's gentle milieu. "Free At Last" is a more ambitious performance that increases in intensity and allows her band to flex its collective rock-jazz muscles. Layers of backing voices and multiple guitars grace charming songs like "Talking," while the closing "You're Older" switches from a sparse, folksy approach to powerful instrumental interludes. While the amazing instrumental work of Blade, Grenadier and Rosenwinkel demands constant attention, Martin always holds her own and keeps the album's vocal center nailed down tight. Martin's understated approach is certainly radio-friendly, and *The Growing Season* provides a number of rewards. *—Mitch Myers*

The Growing Season: The Space In A Song To Think; A Million Miles; Just A Boy; To Prove Them Wrong; What Feels Like Home; Lullaby; As For You, Raba; After Midnight; Make The Days Run Fast; Free At Last; Pieces; Talking; You're Older. (47:42)

Personnel: Rebecca Martin, vocals, acoustic guitar; Brian Blade, drums, percussion; Larry Grenadier, bass; Kurt Rosenwinkel, electric guitar, piano, nylon string guitar, keyboards, Fender Rhodes, tack piano, vibraphone.

» **Ordering info:** sunnysiderecords.com

Joe Baione

Oh Yeah!

JOE BAIONE

★★★

Mark Sherman Quartet

Live At The Bird's Eye

MILES HIGH 8606

★★★½

The vibraphone maintains its central place in jazz mostly through its mainstream storytelling. For vibist/marimba player Joe Baione, *Oh Yeah!* plays like a live set without a program, which veers in and out of the blues with originals and a few jazz standards, his extended cast occasionally including horns. Vibraphonist Mark Sherman's band is a set entity, with every standard rhythm section instrument in jazz covered by his quartet in a two-disc set of originals and standards.

Baione's band starts things off with a couple of blues, including the snappy title track. The leader and pianist Toru Dodo offer solid performances, and Baione's use of drummer Jerome Jennings in different settings can be creative, such as when Jennings solos with urgency over the vamp that bassist Corcoran Holt gives him on "The Stranger." Baione spreads solo turns around. When featured, trombonist Andrae Murchison and tenor saxophonist Jorge Castro add welcome color. Many times the leader will insert his swinging solo voice behind others, as he does on the band's conventional reading of Milt Jackson's "Bag's Groove." As *Oh Yeah!* proceeds, the moods change, with the styles becoming a familiar potpourri—a Latin number ("'J' Bossa"), a ballad (a serene take on "Prelude To A Kiss") and another blues (Miles Davis' "All Blues" done up as an easygoing 4/4 funk piece).

Sherman offers an equally intelligent mix on *Live At The Bird's Eye* that should please straightahead fans. He starts things off with an uptempo blues, with pianist Allen Farnham shadowing the leader's mallets like a cop on midnight patrol. Over two discs, the band stretches out, giving Sherman and Farnham more choruses. No sooner are we through the blues than we get some variety with the sing-song "The Winning Life," an uptempo tune with a bouncy, swinging, implied Latin feel. The variety continues with more originals in "Trust," "Hope" and "Hardship," three tunes that combine calm ("Trust" and "Hope") with lively swing ("Hardship"). Two more originals mix it up with three standards to close out the program, with Sherman's "Explorations" the hardest-charging swinger of the set and featuring Tim Horner's taut yet explosive drumming. Sherman presents a real band feel, with the quartet speaking as one. *—John Ephland*

Oh Yeah!: Oh Yeah!!!; Down Fuzz; The Stranger; Bag's Groove; "J" Bossa; Prelude To A Kiss; Coconut Island; All Blues; Oh Yeah!!! (53:04)
Personnel: Joe Baione, vibraphone, marimba; Jorge Castro, tenor saxophone; Andrae Murchison, trombone; Toru Dodo, piano; Corcoran Holt, bass; Jerome Jennings, drums.

» **Ordering info: joebaione.com**

Live At The Bird's Eye: Disc 1—Tip Top Blues; The Winning Life; Trust; Hope; Hardship. (50:48) Disc 2—Explorations; You Don't Know What Love Is; There Is No Greater Love; Tip Top Rhythm; Moon River. (57:15)
Personnel: Mark Sherman, vibraphone; Allen Farnham, piano; Dean Johnson, bass; Tim Horner, drums.

» **Ordering info: mileshighrecords.com**

Five Play

What The World Needs Now

ARBORS 19381

★★★

Many years ago, big bands begat small bands: Benny Goodman had his trio, quartet and sextet, Cab Calloway his Cab Jivers, Artie Shaw his Gramercy Five, and Woody Herman his Woodchoppers. Drummer Sherrie Maricle skims her DIVA Jazz Orchestra for this capable quintet. Like her forebears of the big band era, Five Play is an instrumentally hot condensation of DIVA.

Post-bop and soul-jazz treatments of jazz repertory dominate, and the heads are seldom complicated. A little retooling turns Burt Bacharach's "What The World Needs Now Is Love" into a straightforward groove. Surprises include bassist Noriko Ueda's pastel reed voicings on "Old Folks," a thoughtful pizzicato feature for her. A bright rhythm section treatment of "I Could Have Danced All Night" showcases Ueda and pianist Tomoko Ohno, bringing to mind the Red Garland tour de force "Billy Boy" with the Miles Davis rhythm section.

The personnel are strong and often exemplary. Reed player Janelle Reichman is a standout, with a real singing quality to her phrasing. Her tenor moves beautifully through the changes on the title track and shows a strong blues vocabulary on Toshiko Akiyoshi's "Jo-House Blues." Trumpeter Jami Dauber's open horn on the former is likewise warm and limber, but her muted trumpet feature on the obscure "Moon Song" channels Clyde McCoy's stiffness, without irony. A little of Sweets Edison's puckishness would have served better. Maricle's drums are peppery and press against the ensemble aggressively, almost in the way Buddy Rich spewed fire at his orchestra's back. She's a team player, parsimonious with the breaks and solos.

Helen Reddy's 1970s feminist anthem, "I Am Woman," may have been an overly obvious choice, but it's probably safe to say that the tune was never before turned into a blowtorch swinger as it is here. Under those circumstances, it would be a worthy choice for the band's nightly closer. *—Kirk Silsbee*

What The World Needs Now: What The World Needs Now Is Love; I Want To Be Happy; Moon Song; Groove Merchant; Slipped Disc; Cry Me A River; I Could Have Danced All Night; Jo-House Blues; Old Folks; I Am Woman. (58:40)

Personnel: Jami Dauber, trumpet, flugelhorn, cornet; Janelle Reichman, tenor saxophone, clarinet; Tomoko Ohno, piano; Noriko Ueda, bass; Sherrie Maricle, drums.

Ordering info: arborsrecords.com

Frank Catalano

Bang!

SAVOY JAZZ 17734

★★★½

"Funky energy" is the operative term when mentioning the tenor playing of Frank Catalano, the 31-year-old former whiz kid who's built a solid jazz and pop resumé since the '90s. The title of his latest album signifies his fondness of burning as hot as naphthalene. And dig the cover photo: Catalano's seated at a table, his sax within easy reach, as a woman in the shadows points a pistol at his back. Is he a goner? Nah, he'll grab the sax, turn quickly, clamp teeth onto mouthpiece and slam the intruder with his astonishing firepower.

Catalano's urgent playing leaves the acrid smell of cordite hanging in the air over eight original tunes. Those exciting blasts of r&b-laced jazz, glad to say, derive from a fertile musical imagination and seldom flow as jumbles of timeworn walk-the-bar histrionics. It's good when he stretches out on "Damn Right" and "Funky Dunky," not so good when as album producer he arbitrarily fades "Soul Burner," "Shakin'" and "Bang!" shy of the four minute mark. The Chicago-based fire-spewer has it in him to vent creative ideas at greater length, even if it means cutting out solo space for electric keyboardist Scott Williams.

After launching the standard "My One And Only Love" high up in the stratosphere, Catalano darts back closer to earth to concoct an alternating prickly and tender mood, free of the sentimentality the tune would give rise to in the hands of others. His John Coltrane-inspired spontaneity is thrilling to hear. But he stumbles when modernizing Wayne Shorter's "Footprints," his jittery tenor at odds with the plodding techno rhythm. On "Night Moves," the bandleader switches over to alto flute, which he plays competently but unremarkably. This pyromaniac should stick with his combustible horn. *—Frank-John Hadley*

Bang!: Bang!; Soul Burner; Shakin'; My One And Only Love; God Made It Beautiful; Damn Right; Funky Dunky; Night Moves; Later; Footprints. (44:45)

Personnel: Frank Catalano, tenor saxophone, alto flute (8), programming (10); Scott Williams, piano; Adam Whitson, bass; Daron Nelson, drums; Chris Paquette, percussion.

Ordering info: savoyjazz.com

by Peter Margasak

The Godfather's Live Salvation

The centerpiece of ***I Got The Feelin': James Brown In The '60s*** **(Shout! Factory 826663)** ★★★★, a three-DVD box devoted to the Godfather of Soul's performance power and influence during 1968, is *The Night James Brown Saved Boston*, a 75-minute documentary directed by David Leaf and narrated by actor Dennis Haysbert that originally aired on VH1.

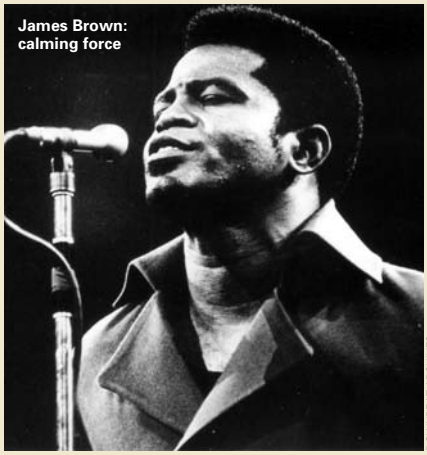
Brown had a concert scheduled for the Boston Garden on April 5 of that year, but one night prior Dr. Martin Luther King, Jr. was assassinated in Memphis, Tenn., a tragedy that turned the country upside down. Immediately, many American cities were in flames, as pent-up frustrations and anger erupted in widespread rioting and looting. Boston, a city with fierce racial tensions, was among them. Mayor Kevin White initially planned to cancel the Brown concert, certain it would cause trouble. As Dr. Cornel West notes in the documentary, it was one thing if blacks were rioting in their own isolated neighborhoods, but it would be something altogether different it the violence moved downtown.

Black city councilman Thomas Atkins intervened and eventually convinced the mayor that canceling the show would only create more anger, and the city government hit upon a novel solution. It allowed the show to go on, but it broadcast the concert live on WGBH in hopes that folks would stay home and watch rather than roam the streets with barely contained rage.

The gambit paid off. Although attendance was low, Brown and the Famous Flames put on a brilliant performance that was introduced by Atkins and White urging citizens to respect the memory of King by embracing his non-violent ethos. Toward the end of the concert, as amped-up audience members started rushing the stage, Brown waved-off the heavy police presence and took care of the issue himself.

While other American cities continued to burn, Boston was calm. (The TV station rebroadcast the entire concert again at midnight, extending the music's balm-like qualities for another 90 late-night minutes). The singer's effectiveness at bringing order led to a heightened involvement in politics; the next night he was in Washington, D.C., calming black residents there.

Members of Brown's band, Boston radio personality James "Early" Bird, and black leaders like Al Sharpton and Andrew Young are among the talking heads recalling those events and assessing its impact. It's a sharp and lively documentary, but like so many films that examine music, the performance footage gets short shrift.



James Brown: calming force

DOWNBEAT ARCHIVES

That's where the rest of the box set comes in. Most of the Boston Garden concert gets its own separate disc (some bits of comedy and space afforded to his bandmates didn't make the cut here). Taken from the WGBH archives, the black-and-white concert footage isn't perfect; there were some problems with the video feed, resulting in an old-fashioned "please stand by" image while the music blared on, and at times the TV crew, used to shooting only classical music, seems overwhelmed by the power and excitement of Brown's stage show. Yet once you adjust to the technical limitations, it's hard not to be awed by Brown's charisma and presence, his powerful singing and the well-oiled machine that was the Famous Flames.

The final disc features a TV special called "James Brown: Man To Man" produced from a concert at Harlem's Apollo Theatre just one week before the Boston show. The special is afflicted by quasi-psychedelic production effects in vogue at the time, and much of the footage is edited out. There's a short section where a camera follows Brown on the streets of Washington, D.C., Harlem and Watts, where he utters the powerful demand, "My fight now is for the black American to become American."

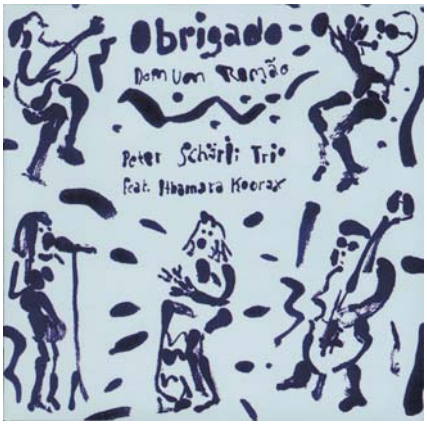
Although it was shot in color, the transfer is flawed; there's even a hiccup in the early minutes where an imperfection in the tape distorts the image and sound for a second. Ultimately, though, the power of the performance makes such qualms irrelevant. Also included are single-song performances from Paris concerts in 1967 and 1968 and a classic clip of Brown performing "Out Of Sight" on "The T.A.M.I. Show." **DB**

Ordering info: shoutfactory.com

Peter Schärli Trio Featuring Ithamara Koorax

Obrigado Dom Um Romão
TCB 27702

★★★



Ithamara Koorax, from Rio de Janeiro, has one of the loveliest singing voices in creation. Peter Schärli, based in Switzerland, plays as pleasing a trumpet as can found in European jazz. Almost half of their heartfelt Zurich studio tribute to friend Dom Um Romão, who died in 2005 just before the three were to tour, attests to the power of beautifully performed Brazilian music.

On "Estate," Koorax casts a spell with her breathy, impeccable control over the Portuguese lyrics; when Schärli solos, it's a concentration of loveliness colored. Recalled as part of the controversial Miles Davis and Gil Evans collaboration *Quiet Nights*, "Aos Pés Da Cruz" is another archetype of exquisite style, kept at low-medium emotional pitch by the lissome singer, the trumpeter, guitarist Markus Stalder and string bassist Thomas Durst. Melody is dear to the heart of Koorax and then the soloing horn player on "Recado Bossa Nova," which ends with Schärli cleverly approximating the percussive sounds Romão might have lent the performance. Minus Koorax, the three musicians specifically salute trombonist–pianist Vince Benedetti by providing easy-gliding bebop to Benedetti's "Two And One."

Several tracks are less appealing. Koorax's just too thick with the drama singing the standards "Love For Sale" and "I Fall In Love Too Easily" in English. She may well have an understanding of everything a true heart could care about, but the remarkable range of her voice comes off as showy and sounds unconvincing. Her swoops on Rachmaninoff's "Vocalise" and Schärli's "Minature IV" wear out their welcome quickly, emotional specificity lost in the giddy splendor of it all. On "Prenda Minha," rippled lightning flashes of trumpet are incongruous with the blue-sky vocal, bass and guitar, while the "Manhã De Carnaval" duet of brass and Romão's gourd-and-metal-string berimbao (taped in the '90s, the only percussion on the album) is at once fascinating and pretentious.

—Frank-John Hadley

Obrigado Dom Um Romão: Estate; Love For Sale; Aos Pés Da Cruz; Recado Bossa Nova; Vocalise; Minature IV; Manhã De Carnaval; I Fall In Love Too Easily; Two And One; Prenda Minha. (51:54)
Personnel: Ithamara Koorax, vocals; Peter Schärli, trumpet; Markus Stalder, guitar; Thomas Dürst, bass; Dom Um Romão, berimbao (7).

» **Ordering info:** tcbrecords.com

Antonio Ciacca Quintet

Rush Life
MOTÉMA 00015

★★★

Jazz pianists from Italy have infiltrated and enriched the jazz world, first near home after World War II, then throughout Europe and today enjoy deserved international recognition. Germany-born Italian Antonio Ciacca is no newcomer to the New York scene; his fourth album serves up a not-quite straightforward, respectful but slightly edgy set, backed with well-schooled youthful yeomen. His piano style's hints of Horace Silver and Sonny Clark, with a sprinkle of Jaki Byard's zany wit, stand as crisp finials on his sturdy hand-tooled staircase to the future.

Judicious if unambitious charts execute snappily—"Squazin" and "Riverdale"—without extending perceptibly a long-familiar idiom. Benny Golson's "I Remember Clifford" serves admirably as a relaxed feature for trumpeter Joe Magnarelli. But where Ciacca shows some stuff is on standards that exceed the pleasantly capable with tweaks. "Green Dolphin Street" gets its tag-phrase extended to fresh effect. Elsewhere, Ciacca lightly reworks "Cherokee" as "Chipewha," with good solos from him and Magnarelli. The title tune is modeled on "Body And Soul"; with its chords altered a little, it's a hearty, full-blooded feature for tenor saxophonist Stacy Dillard. Throughout, the band swings with a sense of fun. *—Fred Bouchard*

Rush Life: Squazin; Chipewha; I Remember Clifford; Flat 5 Flat 9; On Green Dolphin Street; Rush Life; Riverdale; Prince Of Newark; Without A Song. (60:16)
Personnel: Antonio Ciacca, piano; Kengo Nakamura, bass; Rodney Green, drums; Joe Magnarelli, trumpet; Stacy Dillard, tenor saxophone.

» **Ordering info:** motema.com

by Ted Panken

Mixed Monterey Moments

If a unifying theme can be found in the second batch of archival releases by Monterey Jazz Festival Records, it is the stylistic diversity that has marked fest's programming since 1958. Two items—***50 Years Of Dave Brubeck: Live At The Monterey Jazz Festival 1958–2007*** **(MJFR 30680; 70:24)** ★★★★ and ***The Best Of Cal Tjader: Live At The Monterey Jazz Festival, 1958–1980*** **(MJFR 30701; 69:25)** ★★½—reach back to the festival's beginnings.

Brubeck chose his 10 tracks, all but two of them performances by his three primary quartets (Paul Desmond–Gene Wright–Joe Morello; Gerry Mulligan–Jack Six–Alan Dawson; and Bobby Militello–Michael Moore–Randy Jones), and sequenced them to give the album the feel of a well-paced concert. "Sermon On The Mount" and "Jumping Bean," both with Mulligan and Dawson, are welcome additions to Brubeck's discography, as is the 1985 performance of "Tritonis," on which Brubeck uncorks a fascinating solo, blending his percussive blues feel, earthy and communicative, with highbrow counterpoint and harmony.

Given the option, Tjader might well have declined to release his own 1958 concert, comprising long, pedestrian solos by Buddy DeFranco, Vince Guaraldi and the leader over the plodding swing beats of Al McKibbon and Willie Bobo on "Summertime" and "Now's The Time," followed by a pair of livelier drum chants by Mongo Santamaria and Bobo (now on timbales) more suited to an African dance class than a concert stage. More evolved is a rousing 1972 workout on "Manteca" with composer Dizzy Gillespie and Clark Terry on trumpets, Armando Peraza on congas and Michael Wolff on electric piano. So is a to-the-outer-partials 1974 performance of Santamaria's "Afro-Blue" propelled by the composer's spirit-raising beats, but a cheesy 1980 reading of "Speak Low" recalls the doldrums.

Gillespie is sorely missed on **Art Blakey And The Giants Of Jazz:** ***Live At The 1972 Monterey Jazz Festival*** **(MJFR 30882; 47:41)** ★★½, on which Terry and Roy Eldridge replace the trumpet icon in the bebop "super-group" with Thelonious Monk, Sonny Stitt, Kai Winding, McKibbon and Blakey. It's a disjointed performance—Monk sounds bored and unfocused, Eldridge squeals a lot, Terry plays technically, Stitt takes long, formulaic solos and Blakey is restrained and polite.

More like it is **Tito Puente & His Orchestra:** ***Live At The 1977 Monterey Jazz Festival*** **(MJFR 30700; 65:43)** ★★★½, on which Puente eschews the salsa trappings of many of his '70s recordings on a set of hardcore, acoustic New York Latin jazz. Of course, Puente plays his hits—including "Oye Como Va," "Babarabatiri," "Delirio" and "El Rey Del Timbal." The soloists include flautist Mauricio Smith, trombonist Richard Pullin, tenorist Albert Shikaly, vibraphonist Tjader on "Piccadillo" and the leader, who attacks the timbales and vibes with old-school energy and charisma.

Such energies suffuse **Jimmy Witherspoon Featuring Robben Ford:** ***Live At The 1972 Monterey Jazz Festival*** **(MJFR 30638, 59:30)** ★★★, a set on which the blues master features 20-year-old wunderkind Ford on electric guitar. Concluding the album, Witherspoon, circa 1958, sings "When I Been Drinkin'" with backup from Eldridge, Coleman Hawkins, Ben Webster, Woody Herman and Earl Hines.

The creme de la creme of the batch is **Shirley Horn:** ***Live At The 1994 Monterey Jazz Festival*** **(MJFR 30313, 47:26)** ★★★★½, on which the diva offers a textbook demonstration on how to capture an arena crowd's attention without, to use musician parlance, "doing house." Like role models Billie Holiday and Carmen McRae, Horn found ways to phrase and inflect that cut straight to the heart of the lyrics. It's as strong as anything in her discography. **DB**

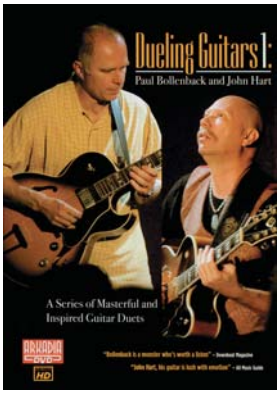
Ordering info: mjfrecords.org

Paul Bollenback and John Hart

Dueling Guitars 1

ARKADIA DVD 72021

★★★½



This one's not just for guitar freaks. Old friends and complementary stylists, Paul Bollenback and John Hart don't so much duel as deal on this set of 10 standards and originals. Recorded in front of an intimate crowd, the two sit side by side, conversationally playing to the audience's delight.

Primarily flat-pickers, both guitarists know each other's moves to the point where you have to be watching closely to see who is soloing and who plays backup. In fact, there are a number of instances where roles are interchanged at a moment's notice. The camera work can be distracting at times—close-ups, fadeouts and split-screens used more than necessary. That said, there is also a fair amount of visual recording that enhances the various moods created, as when Bollenback is isolated for an extended period during his engaging solo on "But Not For Me."

The viewer can be transported by the elegant sound of his classic Guild, free to concentrate on his finger work, his visual expressions or the overall mood he creates. Played with a bouncy demeanor, "But Not For Me" also features a clever arrangement of the theme using the chord changes to John Coltrane's "Giant Steps." There's fun to be had when the two stand together for Stevie Wonder's "Superstition," Hart channeling a little Wes Montgomery along the way. Ditto Thelonious Monk's "I Mean You," a song that comes off sounding like it was written for two hollow-bodied guitars to jam on.

Like "But Not For Me," other songs suggest a fair amount of rehearsal/time spent away from the camera. Hart's "Scenes From A Song" and Bollenback's "Reflections Of Jaco" include involved arrangements and thematic material along with well-placed solos. Featuring a touching rendition of "You Must Believe In Spring" as a bonus track, with Bollenback on nylon-stringed guitar and Hart playing a modified hollow-bodied electric, the DVD also includes bios and interviews. —*John Ephland*

Dueling Guitars 1: Alone Together; Scenes From A Song; Superstition; I Mean You; Reflections Of Jaco; From This Moment On; Double Gemini; But Not For Me; Trio (Duo) Slant. (79:52)

Personnel: Paul Bollenback, John Hart, guitar.

Ordering info: arkadiadvd.com

Judi Silvano

Cleome: Live Takes

JSL 007

★★★

Vocalist Judi Silvano has guts and takes big risks: singing in the new music arena, creating original material and functioning as an instrument in the ensemble. If her excavations don't always strike gold, well, that's the price of the ticket. Her working band circa 2000—with reedman George Garzone, alternating bassists Michael Formanek and John Lindberg, and drummer Gerry Hemingway—provide a solid yet malleable platform for Silvano's high dives.

She often sings wordlessly, with octave-jumping flexibility and rhythmic snap. Silvano, a soprano, likes to sing in unison with the instruments; she's smart enough to vary her timbre and attack. Against Formanek's quicksilver, microtonal arco work on "Bougainvillea," her voice becomes liquid. On "Yapi Credi," she affects an altered state, and her soaring upper-register flights may top off with a bird trill. The boppish, fleet "Boscarob" has her scatting the head with Garzone's tenor. The extended bass and drum exchange is a bit of a relief from her somewhat stringent upper range.

The liner notes offer no recording information and most of the tracks suffer from a poor balance. Silvano sounds as though she's in a different room from the band. Higher frequencies are squashed and Hemingway's tom toms sound like empty oil drums. A thoughtful, if elementary, alto flute feature by Silvano, "Hand And Heart," is barely audible.

Sun Ra's "Love In Outer Space," from his Saturn period, is a spacey waltz, taken at a fluid tempo. Silvano contributes suitably spacey sound effects and, if this were the late 1950s, she'd be a visionary. Now it sounds naïve.

These are a series of audio snapshots of Silvano, circa 2000. Unlike formal portraits, where angles and stances can be chosen to advantage and blemishes can be obscured, these candids are raw. As such, those qualities can either be exciting in their spontaneity or scattershot in their success. —*Kirk Silsbee*

Cleome: Live Takes: Cleome; Bougainvillea; Yapi Credi; Hand And Heart; Boscarob; Cocolalla Land; Love In Outer Space; Dobranotz; Sakura. (48:10)

Personnel: Judi Silvano, vocals, alto flute; George Garzone, clarinet, soprano and tenor saxophones; Michael Formanek (1–6, 8), John Lindberg (7, 8), bass; Gerry Hemingway, drums, vocal (9).

Ordering info: jslrecords.com

Grace Kelly/Lee Konitz

GRACEfulLEE

PAZZ 15-8

★★★★½

I love this record. It's about as inter-generational as a band can get. Lee Konitz is 80, Rufus Reid is 64, Matt Wilson and Russell Malone in their mid-40s, and Grace Kelly is ... 15. They all play like family, which is not to say they all string along in file. Take Kelly's solo on Konitz's classic "Subconscious Lee"—rather than mimic her mentor's mellifluous lines, she stems the flow with an audacious sequence of half-note punctuation. Immediately, Wilson and Malone are on creative alert and respond accordingly. This young lady has bags of talent, even Konitz concedes amusingly in the liners: "I gave her permission to play better than me, if she just couldn't stand it any more."

However, Konitz's influence is not to be underestimated. Kelly is not a riffsmith, but a listener, an interactive improviser. The two altos synch sweetly on the undulating linear head to the opener, as well as on their eponymous compositional collaboration. But the big surprise is Kelly's ballad playing. Her duet with Malone on "Just Friends" is stunning in its simplicity and feeling—how can a teenager communicate this depth of expression? Taken at an unusually doleful pace, Kelly picks up attentively from Malone's atmospheric intro. She does not throw out an agenda; she's open-eared but knows what she wants to communicate on a tonal level.

"No Greater Love" pitches Kelly with Reid's arco bass; Kelly takes part of the melody into the altissimo range without fanfare and includes an unexpected cartwheeling phrase. Konitz is a feathery foil on "You Don't Know What Love Is," with Kelly clocking Konitz and Malone's phrases while confident about her own ideas. Konitz loves "Alone Together" as a duo; here the altos puff perfect smoke rings together. This session isn't all standard fare, as there are several improvised miniatures, including the intense closer, "NY At Noon." —*Michael Jackson*

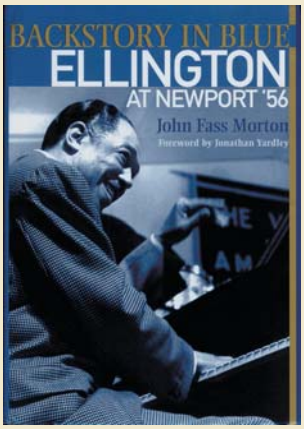
GRACEfulLEE: Subconscious Lee; Just Friends; GRACEfulLEE; There Is No Greater Love; You Don't Know What Love Is; Alone Together; Buzzing Around; Thingin'; Call Of The Spirits; NY At Noon. (54:14)

Personnel: Grace Kelly, Lee Konitz, alto saxophone; Matt Wilson, drums; Rufus Reid, bass; Russell Malone, guitar.

Ordering info: gracekellymusic.com

BOOKS

by John McDonough



How Ellington Personified Grace Under Pressure at Newport

A relatively new genre in serious jazz literature is the album biography. Ashley Kahn's quests on the making of *Kind Of Blue* and *A Love Supreme* sealed their iconic status in hardcover eternity. But there are not many albums so incontrovertibly immortal that they could sustain such book-length micro-histories. In *Backstory In Blue: Ellington At Newport '56* (Rutgers University Press), John Fass Morton has claimed one of the bellwether prizes. Duke Ellington's sui generis turn at the 1956 Newport Jazz Festival on "Diminuendo And Crescendo In Blue" was, in Morton's words, "postwar pop culture's first certified and recorded happening."

One difficulty in telling a small story casting a large shadow is background creep. Morton piles on a bit more than his mandate requires. The book doesn't arrive at the actual happening until Page 101. But Morton ultimately delivers a gripping account of the riotous and dramatic night.

The Ellington band was in decline, and he was unsure what the future held. Morton presents the Newport gig as a moment of truth in which that future would be decided. Newport had become the epicenter of the jazz world, and the media was out in force to cover it. Time was looking for a peg for an Ellington cover story. Columbia was to record Newport, marking the band's return to what was the richest, most powerful promotional force in music.

Ellington was worried that Saturday. He had prepared an original work in recognition of the evening's importance, but it was still under-rehearsed and messy. Meanwhile, an overbooked lineup of musicians chewed up stage time and audience patience. It was 15 minutes before midnight when Ellington finally rallied his weary men with a pep talk and led them to their date with fate.

At that point, Morton's book gets down to real business. Chapter 10 gives a detailed account of Ellington's early set and the endless procession of players that followed. Chapter 11 retreats for a bio of hero-soloist Paul Gonsalves and a brief history of "D & C." Chapter 12 goes through "Diminuendo" and into Gonsalves' early choruses, and Chapter 13 introduces readers to Morton's other hero, or heroine, Elaine Anderson. With this book, she is transformed from an urban legend to a real person.

Unfortunately, the LP of this landmark performance is out of print today. Morton might have probed a bit more deeply into the reissue purist Phil Schaap assembled in 1999. Declaring the original "phony" and a "subterfuge" because it mixed live performance with studio remakes made to sound live, he combined the original Columbia mono tape with a version recorded simultaneously by the Voice of America and produced a stereo master with a clearer rendering of the Gonsalves solo.

If you want to understand why *Backstory In Blue* was written in the first place, listen to George Avakian's original mono LP for the torrent and the spectacle. Then go to Schaap's CD for the musical detail. Then read the book. **DB**

Ordering info: rutgerspress.rutgers.edu

Michael Adkins Quartet

Rotator

HATOLOGY 660

★★½

Rotator is a fine statement by emerging tenor saxophonist Michael Adkins. The performances are first-rate and without ostentation. Adkins' sound is solid and his playing is shaped by tortuous legato lines. Pianist Russ Lossing is alternately angular and dissonant, but he is a measured player whose intentions are to avoid filling all the spaces in order to present the saxophonist with optimal choices. Bassist John Hebert's intricate support displays a rare sense of timing and pacing. As for drummer Paul Motian, his admirers will want to check out this date. Busy without being obtrusive, he constantly lights a fire and feeds ideas.

On the other hand, this set of Adkins' originals is somewhat lackluster. It relies on mid to slow tempos and remains within a well-defined perimeter. Not even the intense but controlled "Pearl 21," which offers a glimpse at other possibilities, disturbs the noir and urban atmosphere. The compositions have at first an intriguing quality that is unfortunately not sustained on repeated investigations. *Rotator* is an example of how great musicianship does not always succeed in creating a memorable work. It lacks the ingredients that entice the listener to revisit and probe the compositions in search of a more satisfying experience. *—Alain Drouot*

Rotator: Rotator; Their May Wings; Silent Screen; Pearl 21; Forena; Encrypted; Number Five; Reflection. (62:55)

Personnel: Michael Adkins, tenor saxophone; Russ Lossing, piano; John Hebert, bass; Paul Motian, drums.

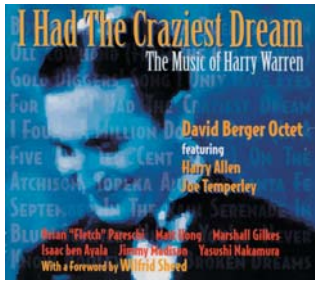
Ordering info: hathut.com

David Berger Octet

I Had The Craziest Dream: The Music Of Harry Warren

SUCH SWEET THUNDER 2206

★★★★



Devotees of what Benny Golson felicitously labels dearth writing—giving a mid-size ensemble project orchestral depth—will find inspiration in *I Had The Craziest Dream*, David Berger's sixth release on his imprint. After showcasing his short- and long-form compositional skills on recent dates with his 17-piece Sultans of Swing, Berger dons his arranger hat. He assembles a crackling octet from six Sultans, augmented by Harry Allen on tenor saxophone and Joe Temperley on baritone.

The group performs a suite by Great American Songbook tunesmith Harry Warren, who produced a slew of well-wrought melodies, many of them springboards for iconic improvisations. Berger's charts reference but don't Xerox his various deeply assimilated influences—the vocabulary evokes Duke Ellington, Quincy Jones, Tadd Dameron and even Joe Lovano's Dameron-inspired nonet. There is ample room for all members to express themselves; propelled by Jimmy Madison's crisp swing, they solo with elegance and imagination. *—Ted Panken*

I Had The Craziest Dream: Jeepers Creepers; You'll Never Know; September In The Rain; On The Atchison, Topeka, And The Santa Fe; Summer Night; I Had The Craziest Dream; Boulevard Of Broken Dreams; I Found A Million Dollar Baby (In The Five-And-Ten Cent Store); Serenade In Blue; I Only Have Eyes For You; I'm An Old Cowhand (From the Rio Grande); The Gold Diggers' Song. (61:04)

Personnel: David Berger, conductor; Harry Allen, Joe Temperley, Matt Hong, reeds; Brian Pareschi, trumpet; Marshall Gilkes, trombone; Isaac Ben Ayala, piano; Yasushi Nakamura, bass; Jimmy Madison, drums.

Ordering info: sultansofswing.com

"An eminently special guitar duo" - Ira Gitler

Motéma Music, The Jazz Foundation of America and Englewood Hopspital and Medical Center in New Jersey are pleased to announce an exciting new benefit music series and our new collaboration. Introducing* Jazz Therapy: Volume 1 - SMILE *featuring two of the world's most remarkable guitarists.

Jazz Therapy

VOLUME 1

GENE BERTONCINI & RONI BEN-HUR

SMILE

Available 11.11.08

Proceeds from this CD benefit the Dizzy Gillespie Memorial Fund of Englewood Hospital and Medical Center which is now in its 15th year, under the leadership of Dr. Frank Forte. The fund, along with a network of 50 doctors, has provided millions of dollars of medical care to Jazz Musicians in need.

In addition to the musicians and Dae Bennett of Bennett Studios, nearly everyone involved with Jazz Therapy is working on the project pro bono, including Groov Marketing and New World 'n Jazz (radio promotion), GoMediaPR (publicity), John Abbott Photography, and Alan Tucker/Foothill Digital (mastering).

Release Concert on November 3rd in NYC @ Dizzy's Club Coca-Cola, Jazz at Lincoln Center
Sets at 7:30 & 9:30 - RSVP at jalc.org/dizzy's or call 212.258.9595

Join in the Jazz Spirit. Make a donation and get your copy now at motema.com.

JAZZ FOUNDATION OF AMERICA

jazzfoundation.org

motema.com

This Advertising space is donated by Downbeat

englewoodhospital.com

SOLO
by Jimi Durso

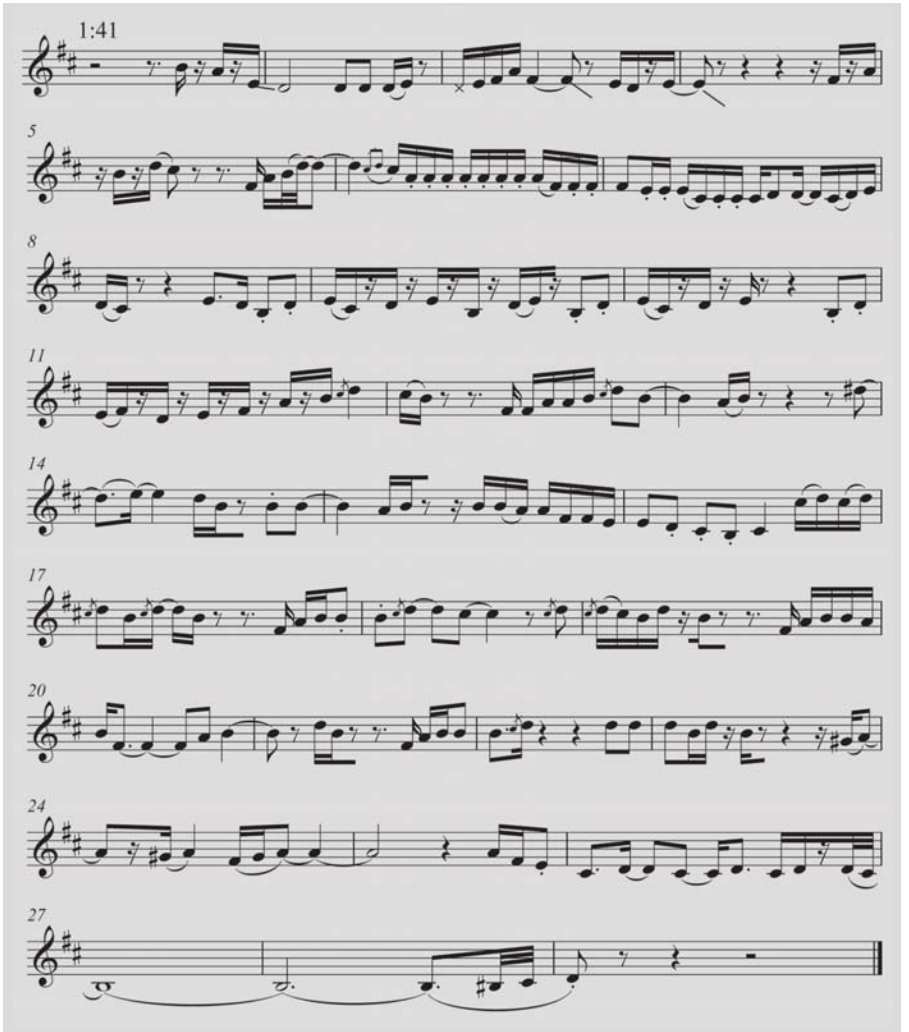
Maceo Parker's Syncopated Alto Saxophone Solo on 'P-Funk (Wants To Get Funked Up)'

On Parliament's 1977 *Live* album (Casablanca), "P-Funk (Wants To Get Funked Up)" has the horns open up the tune with solos before the vocal enters. Maceo Parker's alto saxophone statement showcases many of the elements that have made his style so imitated (and funky).

First, look at his use of syncopation. There is a tendency for Parker to accent weak beats, especially weak 16ths. The first measure is all on off-beat 16ths, as well as the lick that spans measures 4 and 5, and the ascending figure in measure 11. Also, notice the phrase that runs from the end of measure 8 to the middle of measure 10, with staccato jabs that vary from strong to weak beats. Check out his rests, as well, from the 16th-note rests that fall on strong beats to the longer rests that typically separate phrases. As Parker once said, "The funk is in what you don't play."

Parker also creates a different syncopation by doubling notes, with the first one on the weak part of the beat, as in measures 12 and 15. Then there are the repeated staccato notes in measures 6 and 7, where the pitch changes not on the strong beat, but a 16th after. Toward the end of his solo, he creates a four-against-three polyrhythm in measure 26 by playing dotted eight notes in succession.

Parker also offers hip phrase lengths. He almost always phrases over the bar line, with statements beginning before downbeats and ending after. It's notable that the exceptions are the first small phrase (which resolves to the D on the downbeat of measure 2) and the last phrases, resolving to the root on measure 27, and then the minor third for the final note in measure 39. He concludes with the same pitch to which his first phrase resolved.



Parker's scale choices are also interesting. He begins with a simple B minor pentatonic, and not until measure 5 does a C#, the second, appear. This note gets a lot of use throughout, often used as a grace note leading to the D natural. Though this note helps create a modal sound, it alone does not define the scale as Dorian or Aeolian. Not until measure 23, close to the end of his solo, does he start to incorporate the G# that makes it Dorian.

Parker plays only two chromatic notes in the solo. One happens at the end of measure 13, where he plays the major third D#. With all the preceding minor sounds, the note sounds almost wrong, and Parker resolves it up to the fourth—the highest note in his solo, as well as the middle of it—for a dramatic effect. The other is a chromatic passing tone connecting the root and second in measure 28.

The saxophonist creates a sense of finality with his incorporation of the melody. At the end of measure 16 through measure 23, Parker starts quoting the melody for the chorus of the song, but does so liberally, changing pitches, altering rhythms and adding notes while still retaining the sense of the chorus vocal. Compare this section with the chorus to get an idea of how to play around a melody in a creative and funky way. **DB**

Jimi Durso is a guitarist and bassist in the New York area. He can be reached at jimidurso.com.

DOWNBEAT
Jazz, Blues & Beyond
Since 1934

Applications are now being accepted for the

STUDENT

32ND ANNUAL MUSIC AWARDS

Scholarship Opportunities

for high school musicians from

Berklee college of music

THE NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC

Eligibility:

Any 10- to 20-minute performance by Jr. High School, High School or College students recorded after January 1, 2008, and before December 15, 2008. All students must be enrolled in the same institution.

Awards & Prizes:

Berklee College of Music and New School University scholarship opportunities (other cash scholarships may be added), plus DOWNBEAT plaques and certificates. Winners to be announced in the June 2009 issue of DOWNBEAT.

Deadline:

All entries must be postmarked by December 15, 2008.

4 DIVISIONS:

- » Junior High
- » High School
- » Performing Arts High School
- » College

13 CATEGORIES:

Jazz Instrumentalists

1. Soloists
2. Groups (2-9 pieces)
3. Big Bands (10+)

Jazz Vocalists

4. Soloists
5. Groups (includes choirs)

Classical Instrumentalists

6. Soloists
7. Groups (chamber, symphonic bands, orchestras)

Blues/Pop/Rock Instrumentalists

8. Soloists
9. Groups

Special Categories

10. Original Compositions
11. Jazz Arrangements
12. Engineered Live Recordings
13. Engineered Studio Recordings

To enter, download an application at

downbeat.com/sma.asp

or contact Kelly Grosser | 630-941-2030 x107 | kellyg@downbeat.com

The Compulsory License and the Droit Moral: *Another Take on Author's Rights, Free Speech and Artistic Creativity*

The request for questions in the last column has generated many interesting inquiries. One question came from the respected and influential post-Coltrane saxophonist and composer Dave Liebman, who asked whether he could use portions of Béla Bartók's "String Quartets" as the jumping off point for a new jazz album project.

Under the compulsory license provisions of the Copyright Act of 1976, once a work is recorded and copies distributed to the public, anyone has the right to record that work without obtaining a license from the copyright owner as long as they pay the statutory royalty and comply with the strict accounting requirements. This compulsory license includes, "The privilege of making a musical arrangement of the work to the extent necessary to conform to the style or manner of interpretation of the performance involved, but the arrangement shall not change the basic melody or fundamental character of the work."

That language could be intimidating to an artist because it's not clear what would constitute a fundamental change. If Liebman wanted to be sure if he could record the "String Quartets," he could approach Boosey and Hawkes, the publisher of the Bartók works. I warned him that he would probably be turned down (which, unfortunately, proved to be the case when he approached them). Although my litigator friends aren't aware of any reported cases on the issue of what constitutes a permissible arrangement, the annotation to this section of copyright law contains the language "to make arrangements of music being used under a compulsory license, but without allowing the music to be perverted, distorted, or travestied."

I have had two situations where this was illustrated by high-profile examples. I was the first attorney in the United States for Emerson, Lake & Palmer. On that group's first album, Keith Emerson recorded a short piano solo called "The Barbarian," which was almost a note-for-note performance of Bartók's "Allegro Barbaro." The U.S. publisher was still Boosey and Hawkes, then headed by Stuart Pope, who said to me upon hearing the recording, "I want a full statutory royalty and a box of LPs for my kids." He got both.

That group sold millions of albums, and Boosey and Hawkes did quite well in the U.S. In Europe, however, there is no compulsory license, and the European publisher, Universal Edition, chose to litigate the issue invoking the Droit Moral, the moral right of an author not to have his work changed without his consent. This took years and cost thousands in legal fees. I eventually lost track of it, and I don't know if it ever ended. But it's obvious the U.S. publisher made the better decision, and although I'm sure the Bartók estate would have tried to prevent it if there was no compulsory license, they would up doing a lot better financially as a royalty recipient of that U.S. income.


BILL PIERCE

Do you have a legal question that you'd like Alan Bergman to answer in DownBeat? E-mail it to him at legalsession@downbeat.com!

In an earlier article I mentioned Stanley Jordan's recording of Ravel's "Bolero," complete with African drums, chanting and Jordan's fantastic guitar solo sounding more like Led Zeppelin than Maurice Ravel. The head of the U.S. publisher of Ravel told me that although he wouldn't license it, he couldn't stop us because of the compulsory license. But if the records are released in France, they could not only have the police remove records from store shelves, but also arrest the artist or anybody else responsible.

So, who's right? Obviously, Liebman is a serious artist. Anything he (or Emerson or Jordan) would do would not only have musical substance, but would be done with the highest respect for Bartók or Ravel. Liebman was also planning to use this work to feature a young artist he has been mentoring, an educational dimension that benefits society and promotes creativity in a new generation.

I once spoke with the attorney for the Aaron Copland estate about adding a percussion part to the string version of Copland's "Appalachian Spring." He said that Copland would have loved it; he was all for exposing his music to the largest possible audience. In my opinion, Bartók would also have loved Liebman's work. Can you imagine a meeting between Bartók and Liebman, or possibly a potential collaboration? It's clear that the author should have full control over the disposition of his works, but when years pass and you deal with sometimes distant relatives or business entities making artistic decisions based solely on economic factors, the issue is not so clear.

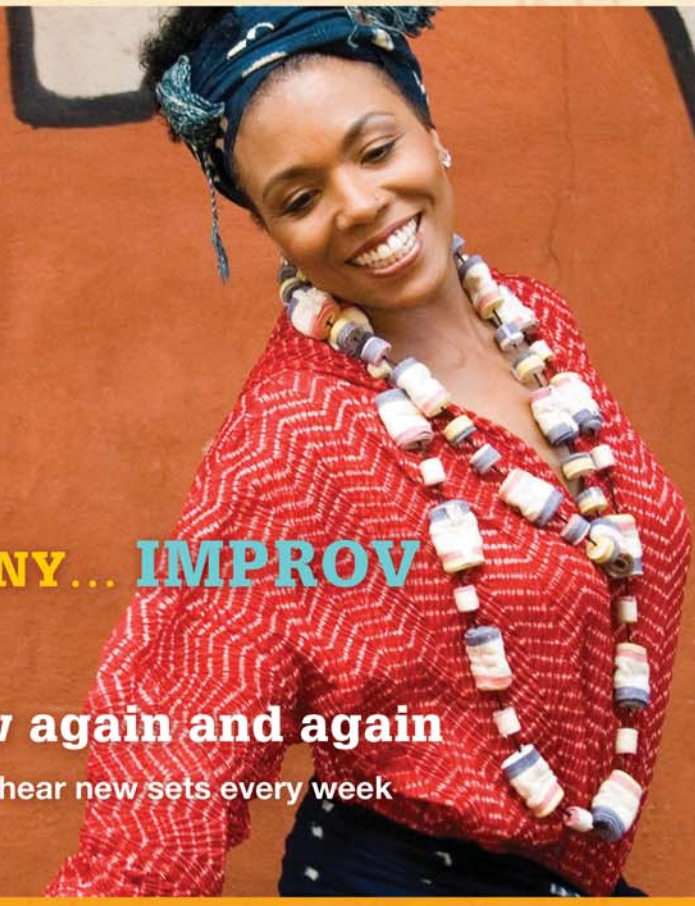
The compulsory license provision under of the Copyright Act of 1976 is a restatement of the original language in the 1909 law, which was passed in an era of trust-busting and antitrust laws under Teddy Roosevelt. The concern of Congress was to prevent a monopoly in music distribution by companies like the Aeolian Company, which made piano rolls, the dominant form of music distribution then. Although preventing Aeolian from having a stranglehold on the market for piano rolls is not a concern today, the scope of the compulsory license issue is still significant in terms of balancing the interests of the copyright owner and the interests of the artists seeking to expand their creative horizons.

If Liebman intended to use theme fragments or small portions of the Bartók work to create an essentially new work, then the transformative aspects of fair use might protect him from exposure to a claim for infringement. But it is most important to remember that fair use and the compulsory license are creations of U.S. copyright law and have no weight outside the United States, a severe limitation when dealing with the increasingly global world of intellectual property. **DB**

Alan Bergman is a practicing attorney—and jazz drummer—in New York who has represented the likes of Ron Carter, Jack DeJohnette, Joe Lovano, Dreyfus Records, Billy Taylor and the Thelonious Monk estate. To contact him, go to alanbergman.com.

npr music

JazzSet with dee dee bridgewater



RHYTHM... MELODY... HARMONY... IMPROV

Tune in, log on, hear every show again and again

Visit **jazzset.npr.org** to find your station and hear new sets every week

NEW PERFORMANCES EVERY WEEK

COMING THIS SEASON

Luciana Souza
SF JAZZ Collective
Anat Cohen
Herbie Hancock
JoAnne Brackeen
Marlon Jordan
Chick Corea, Jack DeJohnette and Bobby McFerrin
Ron Miles, Bill Frisell, Reginald Veal, Matt Wilson
Edmar Castaneda Trio with Guest Joe Locke
The Kennedy Center Salutes Benny Golson at 80

The Kennedy Center
THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Jazz 88 WBGO.org 88.3 FM

JAZZ STANDARD

Please support your *JazzSet* station

JazzSet is produced at WBGO Jazz 88 in Newark, NJ.
Thanks to the Geraldine R. Dodge Foundation, the National Endowment for the Arts, Prudential Financial.

Mintzer Takes Charge of USC's Jazz Department


Bob Mintzer

BRANDON MCCHESNEY

Saxophonist Bob Mintzer has long worn multiple hats, as a leader of his own respected big band, a member of The Yellowjackets, in-demand sideman and session player, and an educator with a long history of residencies and 20 years as an adjunct professor at Manhattan School of Music. This fall, Mintzer added another hat to the collection—he's an official university faculty member, taking the position of an endowed chair at University of Southern California's Thornton School of Music in Los Angeles.

"I was comfortable and set up in New York," Mintzer said. "I lived there my whole life and had friends and family, and was close to Europe. It took a lot of thinking and meditating to come to this decision to make the move. But so far, every indication is that I've done the right thing."

Pianist Shelly Berg, who had held the USC chair funded by jazz supporters Bowen "Buzz" McCoy and Helen McCoy, became dean of the University of Miami School of Music. Drummer Peter Erskine, also on the USC faculty, said that the "position begged for a jazz musician possessing great stature as well as composing and arranging abilities. He or she would need to be a proven educator. You put all of those ingredients into the mix, and Bob Mintzer's name will come up every time. So, we invited Bob to visit the school, and he liked what he saw and heard."

Erskine, who has known Mintzer since both attended Michigan's Interlochen Arts Academy as high schoolers, gave his colleague high marks.

"Bob's writing is a joy to experience as both a player and listener," Erskine said. "His musicianship is first-class, and he has been around long enough to know the best way to communicate musical ideas."

Mintzer's new position is flexible enough to allow him to continue with his musical life—touring and recording (his latest album is his new big band project, *Swing Out*, on Manchester Craftsmen's Guild). He also recently published the instructional book *Playing Jazz Piano* (Alfred), the most recent in an ongoing series. But the USC job finds him anchored in a solid institutional setting, a unique situation for him.

"For the first time in my career, I'm involved on a level where I can affect the things that happen," Mintzer said. "I'm in the inner sanctum. I'm going to faculty meetings. I'm expected to play an active role in decision-making in the program."

USC's jazz program has been growing, and its faculty includes Erskine, Vince Mendoza, Alan Pasqua, John Clayton, Ndugu Chancler, Alphonso Johnson, Russ Ferrante and Bob Sheppard. As a veteran educator, Mintzer has seen the exponential growth of jazz programs at the university level in America in the last decade. One of his missions is to look beyond the musical pedagogy and encourage students to learn survival skills in the jazz business.

"What we have to be sure to do is to provide playing and working situations for students, so that they get to apply the knowledge they're taking in, in practical situations," Mintzer said. "Prior to all these university jazz programs being around, the way I learned how to play jazz was by playing in bands.

"When I went to college, I was a classical clarinetist," he continued. "I didn't study jazz in college at all. But it's a good thing to have jazz programs in schools, and organize the teaching of this music. In conjunction with that, we have to make sure that students know how to be instigators of playing situations, know how to put bands together and encouraged to do so, and go out and play."

—Josef Woodard

School Notes


COURTESY OF NEW TRIER HIGH SCHOOL

New Trier Changes: Jim Warrick, director of the jazz ensembles at New Trier High School in Winnetka, Ill., has announced that he will retire following the 2008–'09 school year. Warrick is keeping busy during his final year at the school, as he'll run the 26th annual Frank Mantooth Jazz Festival on Feb. 7, 2009, with guest appearances from the Count Basie Orchestra and a Jamey Aebersold master class on improvisation. **Details:** ntjazz.com

Jupiter Announces Competition: Austin, Texas-based Jupiter Band Instruments' XO Series has announced its third jazz solo competition. The contest is open to all high school students who play saxophone, B♭ trumpet or trombone. Entries are due on March 20, 2009.
Details: jupiterxo.com

Kutztown Honors Rat Pack: The Kutztown University Jazz Ensemble I, of Kutztown, Pa., under the direction of Kevin Kjos, has released its tribute to the music of the Rat Pack era, *The Best Is Yet To Come* (Sea Breeze). Vocalists Kristin Grassi and Jim Cargill are featured performers. **Details:** seabreezejazz.com

MSU Commissions Marsalis: Michigan State University commissioned Wynton Marsalis to compose a new piece to celebrate Michigan. The trumpeter premiered the new work with the MSU Symphony and Lincoln Center Jazz Orchestra on Sept. 24 at the university's Cobb Great Hall at the Wharton Center. **Details:** msu.edu

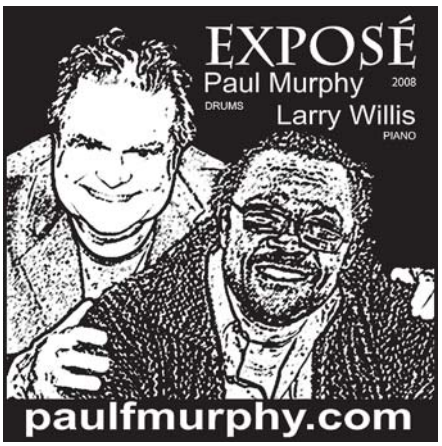
Lyons Winner: Berklee College of Music has awarded trumpeter Aaron Bahr of Lafayette, Calif., its Jimmy Lyons Scholarship this year.
Details: berklee.edu

Scottish Jazz Boost: The Royal Scottish Academy of Music and Drama in Glasgow, Scotland, will add its first full-time jazz courses for the 2009–'10 school year. Saxophonist Tommy Smith will serve as artistic director of the university's jazz program. **Details:** rsamd.ac.uk

DB Music Shop

Rates: Minimum 15 words per ad. Advertise in one issue for $1.70/word, 3 consecutive issues for $1.40/word, 6 consecutive issues for $1.25/word, 12 consecutive issues for $1.10/word. **Display ads:** call (630) 941-2030 Ext.100 for rate card. All ads are prepaid, no agency commission. Send check or money order. Visa and MasterCard are accepted. **Deadline:** Ad copy and full payment must arrive 2 months prior to DB cover date. **Send your advertisement to:** DownBeat classifieds, Att. Sue Mahal,102 N. Haven Road, Elmhurst, Illinois, 60126; **or FAX your ad to:** (630) 941-3210.

ALBUMS & VIDEOS



JAZZ DVDs / VIDEO
1,300 Concerts, Documentaries, TV, Instructional. DVDs, Videotapes or Laserdiscs. **FREE CATALOG**. JAZZWEST, Box 3515 (DB), Ashland, OR 97520 (541) 482-5529 www.jazzwestdvd.com

CIMP RECORDS, CADENCE RECORDS
over 1,000 labels 20,000 LPs/CDs/Books stocked www.cadencebuilding.com, 315-287-2852

GLOBAL SOURCE FOR JAZZ—EJAZZLINES.COM. Largest jazz site: 40,000 CDs, 800 DVDs, and 1,000s of music books, and big band charts-many items you won't find elsewhere! We feature hard-to-find CDs from Japan and Europe: Venus, Fresh Sound, Absord, King, Candid, Criss Cross, Dawn, Meldac, Canyon, Sound Hills, Toshiba. Visit us on the Web: www.ejazzlines.com

TOP $$ PAID FOR YOUR JAZZ LPS, CDS & MORE MUSIC. No Collection Too Large. We Buy and Sell, New and Used. 150,000 CDs, LPs, DVDs in stock: Modern Jazz: Blue Note, Prestige, Mosaic, etc. as well as Blues, Rock, Classical, and more. PRINCETON RECORD EXCHANGE (609) 921-0881, 20 South Tulane St. Princeton, NJ 08542, www.prex.com, Since 1980. WeBuyCDs&LPs@prex.com

WWW.EASTWINDIMPORT.COM
Japanese import jazz CDs: Marshmallow, Venus, Sawano and more! We ship worldwide.

RARE JAZZ LP AUCTIONS
All instrumental styles plus vocals and Latin. Free lists sent worldwide. A. Lewis, P.O. Box 4834, N. Hollywood, CA 91617. Fax: 818-762-3563, e-mail: mrbluenote@peoplepc.com

VINYL JAZZ AT SET PRICES
Over 30,000 rare, out of print Vinyl JAZZ LPs at set prices, searchable on our web site. Over 30 years of international service. Foreign inquiry welcomed. Also rare jazz publications and literature sold. Gary Alderman G's Jazz Inc. P.O. Box 259164 Madison, WI 53725 USA e-mail: **gjazz@tds.net**
www.gjazz.com www.vinyljazz.com

WWW.JAZZLOFT.COM
Jazz, Blues, Experimental & Modern Classical CDs & DVDs. Now featuring Black Saint, Soul Note & HatHut Records. Music for people who listen.

WWW.CHARLESCOLIN.COM
Brass and Jazz methods, Aebersold series Kendor charts. Free catalog: Charles Colin Publ. DB–315 W. 53 St., NYC 10019 (212) 581-1480. $5 discount with this ad.

JAZZ VINYL RECORD COLLECTION,
approx. 300+ records (33, 45, 78 rpm), late 1940s through 1970s. Discography available. Sold as entire collection only - $3,500 obo. Contact Jim at 877-425-3284; e-mail: schafe1@insightbb.com

WHERE TO STUDY

INTERNATIONAL ONLINE LESSONS BY INTERNET, MAIL OR PHONE. Study all styles/aspects of jazz improvisation and saxophone with Jeff Harrington, Berklee Professor, MIT Affiliated Artist, Harvard University MLSP Instructor. Website: jeffharrington.com
E-mail: lessons@jeffharrington.com
(781) 643-0704. P.O. Box 1257, Arlington, MA 02474

LEARN JAZZ PIANO ON THE INTERNET
www.JazzPianoOnline.com

INSTRUMENTS & ACCESSORIES

GRAND OPENING!
MUSICAL INSTRUMENTS 'N' MORE
Quality new and used instruments for the student or professional. www.minmore.com
Highland Park, NJ P: 732-227-0776

INSTRUMENTS & ACCESSORIES

JOE SAX
Woodwinds

Known worldwide for expert repair

Always a great selection of used instruments

www.joesax.com

(800)876-8771 (607)865-8088
Fax (607)865-8010 joesax@catskill.net

VINTAGE TRUMPET WANTED:
Martin Committee, Elkhart Large Bore: #3
Contact: Mino Spadacini, Via Pancaldo 1, 20122 Milano, Italy
mino.spadacini@gmail.com

WEB SITES

www.truthinmusic.com

WWW.EMWINSTON.COM

VIRGINIA JAZZ
P.O. Box 25723
Richmond, VA 23260
tel: 804.643.1972
fax: 804.643.1974
www.vajazz.org

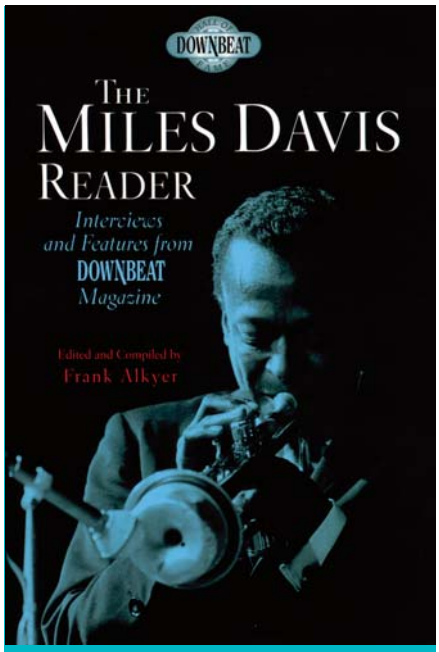
好
www.haorecords.com

BOOKS & MAGAZINES

VINTAGE JAZZ BOOKS
I have more than 2,000 books in stock. History, biography, criticism and ephemera. Send for my latest catalogue.
David Stimpson Books on Jazz and Blues
164 Hillsdale Ave. East
Toronto, Ontario Canada M4S 1T5
(416) 484-8296
fax: (416) 484-0602
e-mail: dcstimpson@yahoo.com

BOOKS & MAGAZINES

SEEKING OLD ISSUES OF DOWNBEAT
for a non-profit music education library. Contact Dick Ford at 315-478-7840 or email: dford@signaturemusic.org.



ORDER YOUR COPY TODAY!

Go to ***downbeat.com***

PROMOTION & PUBLISHING

HaMaR PERCUSSION PUBLICATIONS
www.hamarpercussion.com
Percussion Music-Methods & Ensembles
Drumsticks

CLIENTS WANTED!!

Donald Elfman—a 20-year-plus veteran of the jazz record industry—is working on his own!

Publicity, promotion and more ... at reasonable rates!

Reach "Big Elf" at 203-500-0707 or at donaldelfman@comcast.net.

Saskia Laroo
on Trumpet
Straight ahead and Funky
011 31 20 6834838
011 31 6 55713113
trompet@saskialaroo.nl
www.saskialaroo.nl

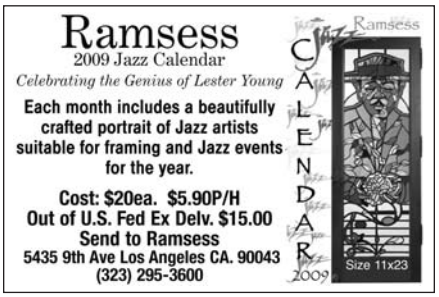
PROMOTION & PUBLISHING

YOUR SONGS PROFESSIONALLY PRINTED
from manuscript or cassette. Free brochure on fees and copyright security. Not a publisher.
Willaco Music Printing
http://www.music-yours-printed.com/
PO Box 2501, Calumet City, IL 60409-2501
e-mail: willaco3@aol.com

PIANIST AND COMPOSER SEEKS LYRICIST
to collaborate with. Please contact: Lennart Flindt, Strandboulevarden 62B, 2100 Copenhagen, Denmark, ph: 45 35 389 775 or lennartflindt@live.dk.

ETC.

ETC.



SUBSCRIBE!
1-800-554-7470
DOWNBEAT.COM

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION AS REQUIRED BY 39 USC 3685. 1. PUBLICATION TITLE: DOWNBEAT 2. PUBLICATION NUMBER: 0470-770 3. FILING DATE: 10/01/08 4. ISSUE FREQUENCY: MONTHLY 5. NUMBER OF ISSUES PUBLISHED ANNUALLY: 12 6. ANNUAL SUBSCRIPTION PRICE: $34.95 7. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION: 102 N. HAVEN RD, ELMHURST,IL 60126-2970 8. COMPLETE MAILING ADDRESS OF HEADQUARTERS OR GENERAL BUSINESS OFFICE OF PUBLISHER: SAME AS ABOVE 9. FULL NAMES AND COMPLETE MAILING ADDRESSES OF PUBLISHER, EDITOR AND MANAGING EDITOR: PUBLISHER-FRANK ALKYER, ADDRESS SAME AS ABOVE; EDITOR-JASON KORANSKY, ADDRESS SAME AS ABOVE; MANAGING EDITOR-N/A 10. OWNER: PAT MAHER, 102 N. HAVEN ROAD, ELMHURST, IL 60126-2970 11. KNOWN BONDHOLDERS: NONE 12. TAX STATUS HAS NOT CHANGED DURING PREVIOUS 12 MONTHS 13. PUBLICATION TITLE DOWNBEAT 14. ISSUE DATE FOR CIRCULATION DATA BELOW: OCTOBER 2008 15. EXTENT AND NATURE OF CIRCULATION 15A. TOTAL NUMBER OF COPIES: AVERAGE NO. OF COPIES EACH ISSUE DURING PRECEDING 12 MONTHS (12 MO. AVG.) 42,467 ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO THE FILING DATE (ACTUAL) 47,988 15B. PAID CIRCULATION 15B(1). MAILED OUTSIDE-COUNTY PAID SUBSCRIPTIONS STATED ON FORM 3541: TOTAL NUMBER OF COPIES: 12 MO. AVG.-12,719; ACTUAL-12,857 15B(2). MAILED IN-COUNTY PAID SUBSCRIPTIONS STATED ON FORM 3541: TOTAL NUMBER OF COPIES: 12 MO. AVG.-0; ACTUAL-0 15B(3). PAID DISTRIBUTION OUTSIDE THE MAILS INCLUDING SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS, COUNTER SALES AND OTHER PAID DISTRIBUTION OUTSIDE USPS: TOTAL NUMBER OF COPIES: 12 MO. AVG.-7,244; ACTUAL 13,063 15B(4). PAID DISTRIBUTION BY OTHER CLASSES OF MAIL THROUGH THE USPS: TOTAL NUMBER OF COPIES: 12 MO. AVG.-2,717; ACTUAL- 2,797 15C. TOTAL PAID DISTRIBUTION: 12 MO. AVG.-22,680; ACTUAL-28,717 15D. FREE OR NOMINAL RATE DISTRIBUTION 15D(1). FREE OR NOMINAL RATE OUTSIDE COUNTY INCLUDED ON FORM 3541: TOTAL NUMBER OF COPIES: 12 MO. AVG.-0; ACTUAL-0 15D(2). FREE OR NOMINAL RATE IN-COUNTY COPIES INCLUDED ON FORM 3541: TOTAL NUMBER OF COPIES: 12 MO. AVG.-0; ACTUAL-0 15D(3). FREE OR NOMINAL RATE COPIES MAILED AT OTHER CLASSES THROUGH USPS TOTAL NUMBER OF COPIES: 12 MO. AVG.-0; ACTUAL-0 15D(4). FREE OR NOMINAL RATE DISTRIBUTION OUTSIDE OF MAIL 12 MO. AVG.-12,283; ACTUAL-18,271 15E. TOTAL FREE OR NOMINAL RATE DISTRIBUTION OUTSIDE THE MAIL: 12 MO. AVG.-12,283; ACTUAL-18,271 15F. TOTAL DISTRIBUTION: TOTAL NUMBER OF COPIES: 12 MO. AVG.-34,943; ACTUAL-46,988, 15G. COPIES NOT DISTRIBUTED: 12 MO. AVG.-7,529; ACTUAL-1,000 15H. TOTAL NUMBER OF COPIES: 12 MO. AVG.-42,472; ACTUAL-47,988 15I. PERCENT PAID: 12 MO. AVG.- 65%; ACTUAL- 61% 16. PUBLICATION STATEMENT OF OWNERSHIP: PUBLICATION REQUIRED. WILL BE PRINTED IN THE NOVEMBER 2008 ISSUE OF THIS PUBLICATION.

DB Reader Services

Moving?

Send address changes to:
DownBeat (Change of Address)
P.O. Box 906, Elmhurst, IL 60126-0906

or fax: 630-941-3210

or email: service@downbeat.com

Please allow six weeks for your change to become effective. When submitting an address change, include current DB label showing old address.

New Subscriptions & Renewals

Subscription rates: $34.95 for one year (12 issues), $59.95 for two years (24 issues).

Foreign subscription rates: $51.95 for one year (12 issues), $93.95 for two years (24 issues).

800-554-7470 **downbeat.com**

DB Buyers Guide

Thanks for supporting advertisers in this month's issue!

Blindfold Test

By Dan Ouellette

Dave King (left), Reid Anderson and Ethan Iverson

JOS KNAEPEN

In the seventh annual live "Blindfold Test" at the North Sea Jazz Festival in Rotterdam, Holland, The Bad Plus—pianist Ethan Iverson, bassist Reid Anderson and drummer Dave King—weighed in on a roundup of tunes shortly before the group performed on July 12.

Ron Carter/Herbie Hancock/Tony Williams

"Lawra" (from *Third Plane*, Milestone/Original Jazz Classics, 1977/reissued 1992) Hancock, piano; Carter, bass; Williams, drums.

Dave King: This is from *Third Plane*, with Ron Carter, Tony Williams and Herbie Hancock. The song is "Lawra."

Ethan Iverson: It's written by Tony.

Reid Anderson: I didn't know the music, but from the first bass note I knew it was Ron, and then there was Tony and then Herbie came in after a few notes. This period of jazz from the '70s has a completely different sound, especially with the bass when people started using a pickup. It's remarkable how great Ron sounds with it. Everyone hated that direct bass sound at first. But Ron transitioned from the acoustic recording of the '60s with Miles [Davis] into this. It's testimony to his musicianship and the power of his playing.

DK: The same holds true for Tony's drumming with those kick drums and those great floor toms.

EI: Whenever you have Ron and Tony together, it almost doesn't matter what the song is. It's going to be good. I don't think this is one of their best recordings, but there's still that special vibe.

Ahmad Jamal

"Back To The Island" (from *It's Magic*, Birdology/Dreyfus, 2008) Jamal, piano; James Cammack, bass; Idris Muhammad, drums; Manolo Badrena, percussion.

EI: We're a little less confident about this one, but we think we know who this is. We're thinking Ahmad Jamal and probably Idris Muhammad on drums. This feels loose. The leader was an older master versus some young guys who are worried about doing the music exactly right. There's a casual feeling that's important for playing jazz. Also, I could tell the way Ahmad voices his chords and the way he didn't feel like he had to start improvising right away.

DK: I like the swampy, loose funk feel of Idris' drums that gets intermingled with legitimate jazz playing. That's a dead giveaway to Idris' playing.

RA: We appreciate the ensemble looseness that comes with people playing over a long period of time and getting to know each other. It's not stressed. It's fun listening to a band like this play.

EI: Ahmad is one of the most significant pianists in the way that he gets the sound out of his instrument. Right before the fade, you could hear these little lines that he was playing. They're small, but they have depth.

Marco Benevento

"Atari" (from *Invisible Baby*, Hyena, 2008) Benevento, keyboards; Reed Mathis, bass; Matt Chamberlain, Andrew Barr, drums.

EI: We don't know who this is.

DK: I'm trying to think of guys working in the drum-'n'-bass world where there's electronic music with acoustic elements. That makes the emotion complex for us the way the acoustic piano came into the mix here. We're all for electronic music made by electronic musicians, but we don't know a lot about bands that are mixing the acoustic and electronic.

EI: I'm struck by all the different sections in this tune. It's thinking on a larger canvas. All the notes are diatonic, from the major scale. That I find interesting, which has also come back with electronic music.

RA: There can be so much more done in the electronic music world. The surface has just been scratched. So I take my hat off to anyone who's trying to push the music in this direction.

Pat Metheny/Brad Mehldau

"Ring Of Life" (from *Metheny/Mehldau*, Nonesuch, 2006) Metheny, guitar; Mehldau, piano; Larry Grenadier, bass; Jeff Ballard, drums.

RA: Pat Metheny has such a signature sound. It's unmistakable. And, of course, that's Brad, Larry and Jeff.

EI: Thank God we recognized our friends. We would have been in trouble if we got this one wrong.

RA: Jeff, Larry and Brad have so much experience as a trio, but when you add in another element it shapes them as a group in a new way. Because of their deep respect for him, he takes them into a different direction.

DK: Before Pat entered in this tune, I wasn't sure it was Brad, Larry and Jeff. It was as if they were changing where they place their beat. With Pat, it sounds like they were placing their beat in a place where he would feel more comfortable, so they could make the best music.

EI: There's no better pianist than Brad at drawing interesting lines and shapes over the thick harmonies without making the music sound blocky.

Esbjörn Svensson Trio

"In My Garage" (from *Seven Days Of Falling*, Superstudio Gul/Diesel Music, 2003) Svensson, piano; Dan Berglund, bass; Magnus Öström, drums.

EI: Almost certainly this is E.S.T.

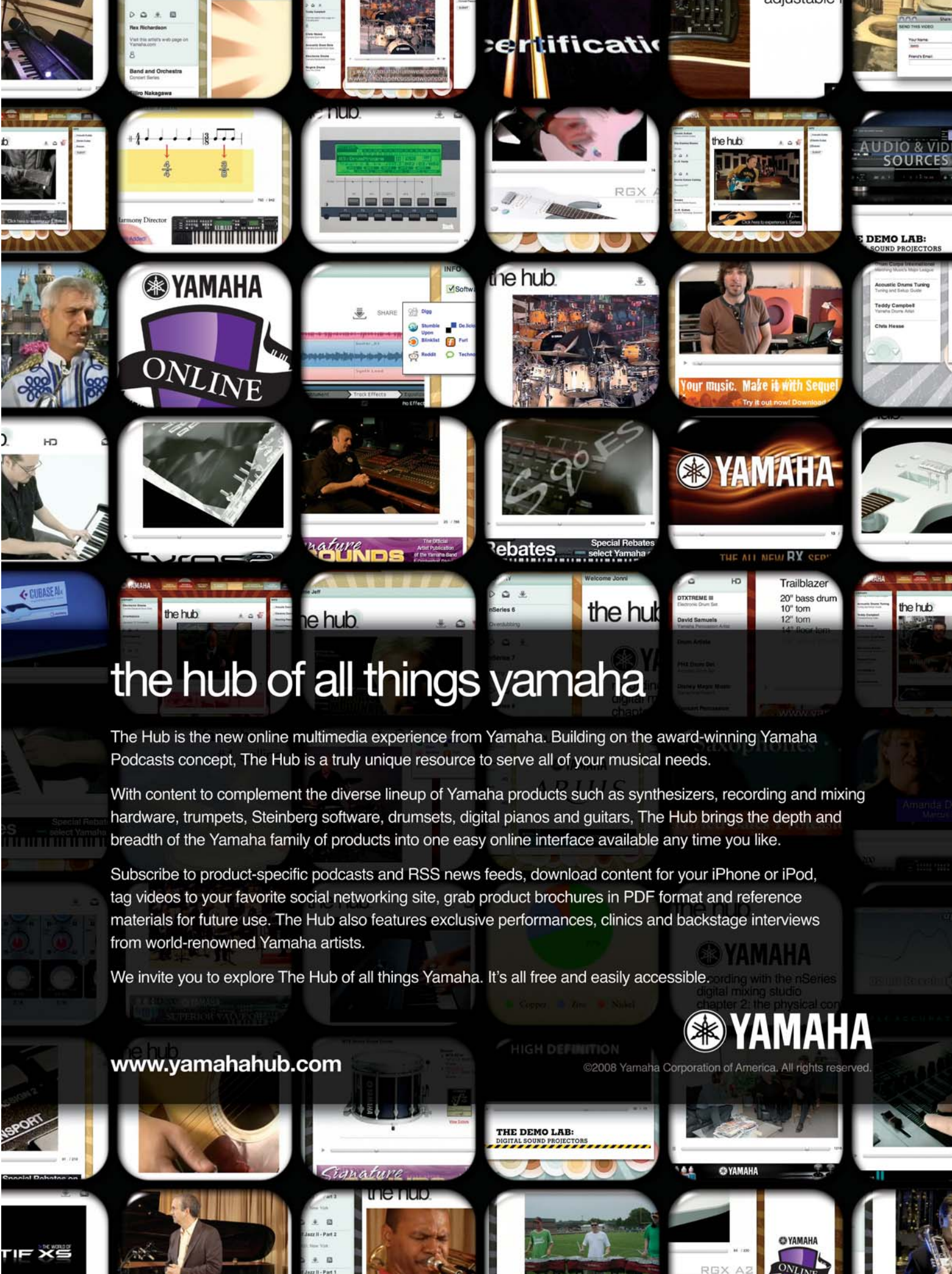
DK: You can hear the modern, electronic things going on, like what Dan is doing on the upright bass.

RA: The first thing that struck us was the Keith Jarrett influence, which we understand deeply because we were influenced by his music as well. Here you've got the electronic elements and the compositional intricacies, which are things that made E.S.T. so popular. They take you someplace that makes a lot of sense musically.

DK: They take care of a lot of detail like that Keith Jarrett band with Jon Christensen, Palle Danielsson, Jan Garbarek. We'd heard E.S.T. a lot over the past four or five years. It's an unbelievable loss with Esbjörn dying. He was such a beautiful person. Just like everyone else, when we heard he died, we were knocked off our feet.

EI: There's nothing to say except it's so sad. **DB**

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



the hub of all things yamaha

The Hub is the new online multimedia experience from Yamaha. Building on the award-winning Yamaha Podcasts concept, The Hub is a truly unique resource to serve all of your musical needs.

With content to complement the diverse lineup of Yamaha products such as synthesizers, recording and mixing hardware, trumpets, Steinberg software, drumsets, digital pianos and guitars, The Hub brings the depth and breadth of the Yamaha family of products into one easy online interface available any time you like.

Subscribe to product-specific podcasts and RSS news feeds, download content for your iPhone or iPod, tag videos to your favorite social networking site, grab product brochures in PDF format and reference materials for future use. The Hub also features exclusive performances, clinics and backstage interviews from world-renowned Yamaha artists.

We invite you to explore The Hub of all things Yamaha. It's all free and easily accessible.

YAMAHA

www.yamahahub.com

INTRODUCING ...

Disney Jazz CELEBRATION

The *Walt Disney World* Resort® is proud to announce the premier of *Disney Jazz Celebration*! Instrumental and jazz vocal ensembles are immersed in a rich learning and interactive environment, culminating with a "jammin" awards ceremony featuring some of the hottest artists in jazz. Experience the magic of Jazz — Disney style!

Walt Disney World® Resort

Feb. 20-22, 2009

TUI Student Travel is the preferred travel planner of The Disney Jazz Celebration.

New Horizons
(a Tui Student Travel Company) | **1-800-327-4695** | **www.nhtt.com**

The Travel Planner listed above is a third party and not an agent of Disney or its affiliates.