



**JUST A-PICKIN' AND A-TAPPIN':** Stanley Jordan (l) and Bireli Lagrene square off during a jam session at Blue Note's recent 50th anniversary party. 50 is also the combined age of the guitarists.

**BOSSA-ING AROUND:** I've been saying this for years, but Brazilian music of all stripes is really moving forward, what with David Byrne the latest big American star to get involved (see story this issue) and yet another bunch of Brazilian concerts scheduled for New York. **Martinho da Vila**, the subtle and satiny sambista, rolls into New York's new B2 disco this Friday—part of their new Friday Brazilian series—just a couple of days before Carnival. The big bossa man himself, **Antonio Carlos Jobim**, will be the subject of a Carnegie Hall salute on March 15th. He'll be there, of course, playing and singing those magnificent standards of his, as will **Gal Costa** and **Dori Caymmi**. And, for a rare taste of Brazilian jazz—not jazz-flavored Brazilian pop but pop-flavored Brazilian jazz—Sao Paulo's Som Da Gente Records is hosting two nights of its artists at Town Hall, March 10 and 11th. The great eccentric multi-instrumentalist **Hermto Pascoal** is Som Da Gente's shining light (his *So Nao Toca Quem Nao Quer*, which made my 1988 Top 10, was licensed from Som Da Gente by Intuition) and he will perform both nights, solo on Friday, with his group Saturday. Joining Pascoal will be **Amilson Godoy and Group** and **Cama De Gato** on the 10th and **Alemao and Group** and **Grupo D'Alma** on the 11th. Fusion fans should feel comfortable with most of the groups, all of which seem to feature intriguing blends of contemporary jazz and Brazilian music, although I'm just going on the basis of a couple of songs each from a sampler disc. Pascoal I can attest for, however: he's unpredictable, but when he's hot, he's something to see. It seems that every Brazilian under the tropical sun has hit New York over the past five years, but it's just not true. **Chico Buarque**, **Elba Ramalho**, **Simone**, where are you?

**A NOTE:** A couple of months ago, the **Igor Bril Quartet**, a rather mediocre, at best, Soviet jazz band, played New York's prestigious Village Gate during a much ballyhooed glasnost tour of America. Well, I got a note from a saxophonist named **Enrico Guerrero**, leader of a band called the **Urban Jazz Ensemble**, that I thought I'd share. Now I've never heard Guerrero, never heard of him until this note, so I don't know if he's any less mediocre than Bril and company, but he makes a point. He writes: "I was very surprised to hear...how mediocre jazz musicians from the Soviet Union get to play the Village Gate just because of where they're from. This social system takes away from local musicians that would give anything to play the same gig. I'm one of them. I think this kind of exposure should be given to local musicians for their efforts...There are a lot of great players out here. All we need is the same consideration the Russians got. We get old playing bars while the mediocre from the other side of the world get recognition at the Gate. We're not the only band going through this. I think there's a story to be told here for the future of the American jazz musician."

**ASPEECH:** This would have been more timely two weeks ago, but somebody recently sent me some comments that **Martin Luther King** made at the Berlin Jazz Festival in 1964, the year Mississippi was burning. I liked what I read and thought I'd share them (this column is threatening to turn into a scrap heap). This is Dr. King speaking:

"Jazz speaks of life, the blues tell stories of life's difficulties, and if you think about it for a moment, you will realize that they take the hardest realities of life and put them into music only to come out with some new hope or sense of triumph. This is triumphant music. Modern jazz has continued in this tradition, singing the songs of a more complicated urban existence. When life itself offers no order and meaning, the musician creates an order and meaning from the sounds of the earth which flow through his instrument."

"It is no wonder that so much of the search for identity among American Negroes was championed by jazz musicians. Long before the modern essayists and scholars wrote of 'racial identity' as a problem for a multi-racial world, musicians were returning to their roots to affirm that which was stirring within their souls."

"Much of the power of our Freedom Movement in the United States has come from this music. It has strengthened us with its powerful rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down."

"And now, jazz is exported to the world. For in the particular struggle of the Negro in America there is something akin to the universal struggle of modern man. Everybody has the blues. Everybody longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for faith. In music, especially this broad category called jazz, there is a stepping stone towards all of these."

**DIXIE PICKIN'S :** New Orleans' Leisure Video has released the first four in a new series of 60-minute videos, Crescent City performances by **Toots Thielemans**, **Stephane Grappelli**, **Jack Sheldon** and **The Dukes of Dixieland**, with **Clark Terry/Bob Brookmeyer**, **Carol Sloane** and others on tap. They retail for \$29.95 and a call to (504) 561-0531 gets the whole story.

**Lee Jeske**



## TRADITIONAL JAZZ

1	BIRD (Columbia FC 44299)	Original Motion Picture Soundtrack	DEBUT
2	TALKIN' BOUT YOU (GRP 9567)	Diane Schuur	DEBUT
3	BIRD - THE ORIGINAL CHARLIE PARKER (V832)	Charlie Parker	DEBUT
4	BLUE SKIES (JMT/Poly Gram 834 419)	Cassandra Wilson	DEBUT
5	THEN AND NOW (Columbia OC 44256)	Grover Washington Jr.	DEBUT
6	LOOK WHAT I GOT (Verve/PolyGram 835 661)	Betty Carter	DEBUT
7	MICHEL CAMILO (Portrait/CBS 44482)	Michel Camilo	DEBUT
8	CROSS CURRENTS (Blue Note 48785)	Eliane Elias	DEBUT
9	ANGEL STREET (Blue Note 48494)	Tony Williams	DEBUT
10	THE COLUMBIA YEARS 1955-1985 (Columbia 45000)	Miles Davis	DEBUT
11	FULL FAITH & CREDIT BAND (TBA 237)	FF&C III	DEBUT
12	DARK INTERVALS (ECM 1379)	Keith Jarrett	DEBUT
13	RAY CHARLES AND (Dunhill 039)	Betty Carter	DEBUT
14	THE MEN IN MY LIFE (Three Cherries 44411)	Lena Horne	DEBUT
15	SALSA MEETS JAZZ (Concord Picante CJP-354)	Tito Puente And His Latin Ensemble	DEBUT
16	AUDIO VISUALSCAPES (MCA Impulse! 8029)	Jack DeJohnette'S Special Edition	DEBUT
17	STATE OF THE ART (USA MUSIC GROUP 589)	Bob Florence	DEBUT
18	BLUES FOR COLTRANE (MCA Impulse! 42122)	A Tribute To John Coltrane	DEBUT
19	THAT A PLENTY (Projazz/Intersound 659)	Ai Hirt	DEBUT
20	VIRGIN BEAUTY (Portrait/CBS 44301)	Ornette Coleman And Prime Time	DEBUT
21	BLUES FOR FRED (Pablo 2310-931)	Joe Pass	DEBUT
22	GENIUS + SOUL = JAZZ (Dunhill 038)	Ray Charles	DEBUT
23	20 (Columbia FC 44369)	Harry Connick Jr.	DEBUT
24	A REAL SWINGER (Concord CJ-358)	Flip Phillips	DEBUT
25	THE CARMEN MCRAE (Great American Music Hall/Fantasy GAMH 2706)	Betty Carter Duets	DEBUT
26	REUNION (Concord CJ 360)	Mel Torme And The Marty Pach Dek-Tette	DEBUT
27	ONLY TRUST YOUR HEART (Concord CJ-355)	Toots Thielemans	DEBUT
28	BASIE AND FRIENDS (Pablo 25218-0925)	Count Basie	DEBUT
29	SOCA ME NICE (Concord Picante CJP-362)	Mongo Santamaria	DEBUT
30	TIMES LIKE THESE (GRP 9569)	Gary Burton	DEBUT
31	YOU'RE GONNA HEAR FROM ME (Milestone 9164)	Bill Evans Trio	DEBUT
32	7TH AVENUE (Projazz 675)	Jonathan Butler	DEBUT
33	DUETS (ECM 837 345)	Carla Bley & Steve Swallow	DEBUT
34	LAST TRIO SESSION (Delmark DS-441)	Wynton Kelly	DEBUT
35	HOLIDAY FOR SWING (Contemporary C-14047)	Buddy DeFranco/Terry Gibbs	DEBUT
36	MONK IN MOTIAN (JMT/PolyGram 834 421)	Paul Motian Trio	DEBUT
37	EAST TO WEST (Concord CJ-356)	Emily Remler	DEBUT
38	DANCING IN THE DARK (Milestone M-9155)	Sonny Rollins	DEBUT
39	HAVE A GOOD TIME (Fantasy 9661)	Ruth Brown	DEBUT
40	MOSCOW NIGHT (Concord CJ 353)	Dave Brubeck	DEBUT

## ■ JAZZ PICKS

### □ DAVE GRUSIN: *Collection* (GRP 9579)

Sort of a "best of" Grusin's many GRP projects, the *creme de la creme* of soft-centered, easy-on-the-ears jazz fusion, the new apple of radio's eye.

### □ WILLIE DIXON: *The Chess Box* (Chess/MCA 16500)

Outstanding Chess set focuses on Dixon's songs, many of them blues standards, as done by the likes of Muddy Waters, Howlin' Wolf, Bo Diddley and Dixon.

### □ JOHN HANDY: *Excursion in Blue* (Quartet Q-1005)

The elusive, blues-drenched altoist returns with this soulful mainstream alto-and-rhythm (including Buddy Montgomery, Rufus Reid and Eddie Marshall) date.

### □ EITHER/ORCHESTRA: *Radium* (Accurate AC-3232)

Witty Boston big band has roots in hard bop, branches in blues, rock and avant-garde jazz, and a medley of Monk's "Nuttty" and "Ode To Billie Joe."

### □ OLIVER JONES TRIO: *Cookin' at Sweet Basil* (Justin Time 25-1)

A great mainstream pianist from Canada, whose chops bear comparison with countryman Oscar Peterson, in a broadly swinging live trio date.

### □ CHARLIE PARKER: *The Bird You Never Heard* (Stash ST CD 10)

Live '50s Bird odds and ends, some from Stash LP *Bird on Tenor*. The sound's okay, but Bird is, no surprise, outstanding.

### □ MEL LEWIS AND THE JAZZ ORCHESTRA: *Naturally!* (Telarc CD-83301)

Early ('79) digital recording remains one of Lewis band's best. The band zips powerfully through six Thad Jones charts, including a ripe "Cherry Juice."

### □ PATA NEGRA: *Blues de la Frontera* (Hannibal 1309)

The Gipsy Kings meet B.B. King meets Django Reinhardt meets Les Paul? Right! Guitarists Rafael and Raimundo Amador in a bubbly flamenco/blues/jazz brew.