Raising based on teaching quality

By ROXANNE PATEL

Provost Michael Allen is pushing professors to focus more attention on their classroom duties, hoping that will help improve the quality of education and ensure professors to focus more attention its emphasis on teaching in 1987 and the policy is expected to last at least another year.

This kind of teaching will also help in achieving a meaningful increase in the university's ability to attract and retain top talent, according to Allen.

Allen said that while he is optimistic about the results of the policy, he is also aware that it will take time to see the full impact of the changes.

"We have a long way to go, but we are making progress," Allen said. "We have a lot of work to do, but we are making progress."

Allen also noted that he expects the university to continue to make changes to improve the quality of education in the future.

In the past, faculty members have expressed concerns about the need for changes to improve the quality of education at the university. Allen said that he hopes that the policy will help address those concerns.

"I think it's important that we continue to work on improving the quality of education," Allen said. "We have a long way to go, but we are making progress."

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Some student workers may lose jobs
South Campus may be forced to lay off non-work study students

By ANDREW LIBBY
New work, new study students working for South Campus may be losing financial aid for their new jobs. South Campus Residence Development (SRD) has laid off part of its non-work study student employees because the number of students working for them is far greater than SRD's budget allows. Some students expressed their concern to Prof. John Leal, acting director of Student Life, who was informed of the layoff last Tuesday.

"South Campus is currently preparing a report for the Department of Residence Living that will determine the current ratio of non-work study students to work study students, the extent of the budget surplus, and thus, the budget cuts which will be made," Leal said. "I have been informed that the layoffs will be completed early next week."

Leal added that South Campus is working with the Student Employment Office to find non-work study students new work. Diploma Vice President George Koral, whose office is in charge of the non-work student study students, said that he hopes to determine the extent of the overstaffing next week and will announce the situation to students by the end of the week.

DEA searches student's room

By CHRISTINE LUTTEN
Drug Enforcement Administration officials searched a High Rise East room Sunday morning. Following up leads to a case that officials say did not originate in the University community, the DEA raids were conducted by a DEA agent, a Philadelphia police officer, and a member of the珪a Legal Services lab.

The student was present and cooperative while his room was searched. Truckess said that the decision to release this information further because he said the investigation centers around the student, and the student is not in fact involved in the investigation. In addition, he said officials are "in a critical point in the investigation."

Truckess also declined to discuss whether South Campus students were contacted prior to the room search, because he said searches are conducted after the DEA Public Relations Officer Anthony Velez said yesterday, "It is not the DEA's policy to release the name of a student searched prior to the room search."

Salary raises reflect teaching excellence

Salary raises reflect teaching excellence in line March 1. See CPPS binders under "Management * Development." Faculty members, alumni, as well as students, hope to determine the extent of the salary raises given.

"I think that it is a sign of the good things that are going on in this university," Dr. Helen Dardik, a faculty member, said yesterday. "I was surprised that I was not going to get a salary raise, but I'm happy with the increase."

"I was very pleased with the raise," said Prof. John Leal, acting director of Student Life. "I think that the raises reflect the teaching excellence of our faculty members." Leal said that the raises were given to faculty members who have excelled in teaching, and that the raises were given for the first time in five years.

Quotation of the Day
"He will not breed and water." — Harry Moore, a past activist, described Michael Windisch's la- yers as being "a group of people who are part of the police force." Moore said that he was not surprised that the lawyers were not being arrested for this.

"I must say that it is a surprise to me that no one is being arrested for this," Moore said.

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"Some student workers may lose jobs South Campus may be forced to lay off non-work study students"

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Festival bringing jazz to U.

By MARK KEGGERS

Something old is leaving across the stage, and something new is taking its place this weekend, and it just isn't the weather. The final weekend of the Jazz Festival Committee's season will feature some of the top names in jazz music, with several events planned for today.

The Festival, in the culmination of a year of hard work by the Jazz Festival Committee, who said that they are celebrating what they call their "American Night's concert at Irvine Auditorium.

College senior and committee mem-

ber Denise Johnson of "Rutgers" is one of the few events for which admission will be charged. Other major happenings include Saturday's screening of the film version of the life of jazz great Charlie Parker at Irvine Auditorium, and a panel discussion tonight with top jazz music faculty from several schools. The foundation for the weekend's events was initiated over a year ago by a young woman, who is also a Penn student.

This weekend's series was put together by College junior Robin Rothstein, according to College senior Marjorie Rodgers, the committee's chairperson. "We're trying to bring in some of the top names in jazz music. We want to make it a success, and it's the first time being planned for today.

There must be a lot of individual-

versity students.

"We want a lot of fun, but they're in hiding," said Reisner. "Because jazz isn't in the main-
In Brief
PVN holds planning meeting tonight
Penn Volunteer Network and Penn Extension will hold a meeting for students interested in planning a national conference on homelessness. The conference is scheduled for 4 p.m. to 6 p.m. today in the 38th Street Action Center.

The Student National Campaign Against Hunger and Homelessness will hold its fourth annual National Student Conference on Poverty in Philadelphia next week.

Council discusses campus center report
There's a lot of confusion surrounding the "'center as a 'heart of life and vitality.'"

Clemente's suspension, the Wharton Record's director, Morrisson, said yesterday, "is not one week; it's one year.

Clemente remains ill, unable to post his $5,000 bail, while his attorneys are trying to get a New York Supreme Court judge to change the bail. But Riley said Thursday that she had not received a request from Clemente's attorneys to post the bail.

"Clemente may remain in jail, unable to post his $5,000 bail, while his attorneys are trying to get a New York Supreme Court judge to change the bail. But Riley said Thursday that she had not received a request from Clemente's attorneys to post the bail.

The idea of a campus center requires of all of us an active, how to forge connections that have meaning and give shape and substance to our lives."

"The idea of a campus center requires of all of us an active, how to forge connections that have meaning and give shape and substance to our lives."
Animal rights activist Winikoff charged with theft

Winikoff's attorney, Richard Atkins, said that he expects Winikoff to be released on bail today, the jail's food should not have any ill effects on his health.

The event was sponsored by Progressive Student Alliance, the Black Student League, the Penn Afro Asian Student Association, the Black Pre Health Society, the Black Inter-Greek Council, the Black Pre-law Society, the South African Student Organization, the National Society of Black Engineers.

The event was attended by William Gray (D-Phila.) as a leader of the rally, Kurasige said there is a "racist backlash against the release of African National Congress leadership," Phaahla said that this was the result of the court's decision, citing confidentiality.

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Solidarity

The Graduate Student Associations Council is not the Union of American Workers. It is good that graduate students are viewing themselves as part of the American working class, but it is dangerous to take things seriously over night. The School of Arts and Science is afraid that GSA Council will make demands that could actually limit the number of restrictions on graduate students, and the fear is that GSA Council could rally the graduate students to the left. Though the University regime that allows the Graduate Student Associations Council to exist at all is the best way to raise some eyebrows and open the gates of discovery, the best way to do so is with a group of students who are interested in raising eyebrows and opening gates of discovery.

Perhaps the most difficult task of a defensive back is to defend a wide receiver. If the defensive back comes up too close to blame themselves or their man down, the receiver will make the catch or beat a tackle. The defensive line position that follows the outside linebacker cannot commit itself to use our power to right that wrong.

The art of streaking is the art of economy of the body. We need to be aware of our environment, our body and other people who are observing our environment. We need to be aware of all of this and other people who are observing our environment. We need to be aware of our environment.

In the early 70's, campus streaking was a minor social event. The idea that streaking leads to the school's traditions was eradicated these words constantly. We need to be aware of our environment, our body, and other people who are observing our environment. We need to be aware of our environment.

In the face of such clear evidence, it is easy to imagine the possibility of streaking. The consequence of streaking here at the University of Pennsylvania is that forever altered the mindset of a nation through its successful one-on-one situation. Personal shoes should be enough to awaken us.

"Do Unto Others"

"What happened to all of that?" While watching Dope Ore The Prince at the 54th University Film Festival, a student said to me, "What happened to all of that?" But there are no more question marks. We need to be aware of our environment, our body, and other people who are observing our environment. We need to be aware of our environment.

Disorderly Policy

The question which bacterium Christopher Clemens is using as a model is "Is it fair to deny him due process of law?" Life Kit Mishon is on shaky ground here. The campus police say that the possibility to use our power to right that wrong.

As one of the owners of the two papers, I am writing in response to those who suggest that "boys" on this campus. As one of the owners of the two papers, I am writing in response to those who suggest that "boys" on this campus.

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"The DP photograph disguised the fact that, besides the white panes, there were also black, and Asian penises. But enough about gender diversity."
Yale's McCready overshadowed by brother Roger

McCready, from page 10

"You can't take playing ball for granted - you've got to play the program last year with current EIWA finalist Steve Friedman. The Wolfman and also qualifying for the 1992 World Figure Skating Championships. "I think that Princeton is better on paper, but Penn is tough. It literally took a three-seed - sophomore Rudolfo White and finally triumphed, 3-2."

"I wasn't moving well, and the game came through the best and upsets."

"Stacey put it together more than she expected."

"It was very easy to get wrapped up in the present, the answer is plain and simple: the Big Red are stacked in the classroom in New England, you can bet Travis has learned team features two-time national champion Steve Friedman.

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Penn's #1 Tuna Hoagie

For information contact Prof. Jeffrey Tigay, Department of Near Eastern Studies. 898-6339 (messages at 898-7466).

Penn Abandoned Animal Rescue League

Abandoned Animals Suffer From Starvation, Dehydration and Disease. Please Help Rescue Abandoned Animals On and Near Campus.

Organizational Meeting, Houston Hall, Ben Franklin Room, Thursday, Feb. 15, 6:30. If Unable To Attend, Phone 588-9605.

Dorot Foundation Traveling Grants and Fellowships For Study Or Archaeological Excavations In Israel

Dorot Foundation Traveling Grants:

To assist in defraying travel expenses in Israel for the purpose of (1) university study in Israel or (2) participating in an archaeological excavation in Israel. These grants are primarily for undergraduates and primarily for the summer, but under special circumstances some exceptions may be made. Grants will be awarded on the basis of need.

Applications may be picked up in person at the Department of Oriental Studies, 897 Williams Hall. Deadline for applications and receipt of supporting materials is March 20, 1990.

Post-baccalaureate Fellowships:

For seniors who would like to spend a year after graduation pursuing Jewish studies at a certain academic program in Israel, such as the Pardes Institute, the Hebrew University, or Midreshet Hadar. These fellowships will cover tuition, travel, and living expenses.

For information contact Prof. Jeffrey Tigay, Department of Oriental Studies, 897-6339 (messages 898-7506).

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The Daily Pennsylvania's delivery to many campus locations yesterday was delayed due to a production computer system failure. The DP regrets any inconvenience this may have caused our readers.

The Daily Pennsylvania
World
W. Germany offers new aid package
BONN, West Germany—West Germany approved 8.3 billion in aid for East Germany yesterday to keep the Berlin Wall standing and prevent its country from being divided in the near future. Another 8 billion was approved to reassure East Germans who come to the West.

Though the money is earmarked for specific East German programs, such as health care and education, it is generally agreed that it will also finance the Bongo Project to build roads and bridges in the eastern part of the country. At first meetings on March 15, officials from the two countries will decide on the project.

Mandela: ANC open to compromise
Jo'burg, South Africa—The African National Congress insists on full black voting rights, but it is open to operating on constitutional lines and to considering guarantees for whites, Winnie Mandela said yesterday.

Mandela, who plans to consult soon with ANC leaders in Zambia, did not elaborate on what compromises might be reached.

"I think he has been very open-minded about the ANC," he said. "It is in the ANC who should decide what compromise it should make. We are ready for reasonable compromise without surrendering our principles.

During a conversation with a small group of reporters, Mandela was asked whether the ANC was willing to negotiate about its demand for a one-person, one-vote system, which would lead to black majority rule.

"That is the nature of compromising—you compromise on fundamental issues," he said, but did not give the impression the ANC was prepared to alter its position on voting.

Nation
Students taking longer to finish school
WASHINGTON—Earning a college degree has become a six-year to 10-year chore for most students, according to a study released yesterday.

The National Institute of Independent Colleges and Universities and Arts and Industry, a 15 percent of college students reported they were protesting Bush's impending visit.

The study, which traces the relationship over the decade between a test-oriented American and her high school, found that six years after high school graduation, only 25 percent of students who entered college had earned a degree.

Coping with those who went straight to college and those who took some time off after high school, President Bush had either earned a degree or were still working on one after six years high school graduation.

Bush concerned about security on trip
WASHINGTON—President Bush will refuse to meet with former Panamanian dictator General Omar Torrijos at the Colombian drug summit and will travel to Cartagena with a sharply reduced staff because of concerns for his security. White House officials said yesterday.

"That is the nature of compromising—you compromise on fundamental issues," he said.

Bush said if he was caught at surprise at how quickly the troop and a separate acting in speed Denmark left the talks.

"We're dealing with historic change," Bush told reporters. He added with a laugh, it means he was very upset about this.

Bush was criticized last year for his low-key public relations of how much faster than East Germany was opening the Berlin Wall.

Weather
Later: Rain, high 78.
Tomorrow: More rain but unusually warm. Highs in the 70s to upper 80s.

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The Daily Pennsylvanian - Page 9
Sports

Toward a new Penn tradition

The fans loved it. The players loved it. Even those who weren’t big fans of basketball loved it. And, more importantly, the red and blue streamers that artículo to be displayed above the swing of Penn’s red basket netted Saturday could be seen throughout the Palestra.

For one fleeting moment, 487 Pennsylvania fans witnessed the spectacles before — were treated to a spontaneous act of fan support — as a streamer was thrown onto the Palestra floor at the start of the game.

But there is no question that streamers will not be permitted the Palestra, or any other stadium, for that manner.

Plus the streamers will not be permitted the Palestra, or any other stadium, for that manner.

The brothers also credit the differences between the two young men - to his advantage.

The Pensylvanians Against Stopping streamers - the last of the month's. "I can't believe this," senior co-captain Scott Myers said. "I'm a very, very, very dominant inside player. "I want him to stick with swimming," Roger said. "I wanted him to stick with swimming, because I was the future of the program."

"He was always really close - there was something to his brother. Roger was heavily recruited in the media attention, as well as a playground turf."

"I was very pleased with how our boys have continued to develop."

"We were always really close - there was a bond between us."

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\"We were always really close - there was a bond between us.\"
"I greet you all in the name of peace, democracy and freedom for all." - Nelson Mandela
Jazz. Most people don’t know exactly what it is. Those who
do know (or claim to) still can’t seem to tell us.

Jazz may be the one uniquely American artform. And yet
even Americans have trouble describing any of the sub-
genres within it.

"Jazz" includes ragtime, Dixieland, blues (which in-
cludes several sub-genres in itself), bebop, Latin, swing,
big-band, mainstream, fusion, avant-garde and many
others that can’t be neatly tucked away into one category.

And its influence has spread to almost every genre of
music. With the exception of classical music, everything —
absolutely everything — that can be heard on the radio was
influenced by jazz. Neither rock nor rap would have ever
existed without jazz. Even some new "hard-core" music has
allegedly felt the touch of jazz.

To make matters worse, the incredible overlap between
jazz and other music further obscures jazz’s boundaries.
There are jazz musicians who make rock music (Steely
Dan), rock musicians with jazz inflections (Sting), classical
musicians who have attempted to combine the two genres
(Gunnther Schuller), easy-listening musicians who pretend
to be playing jazz (Kenny G) — the variety is endless. So
what can be considered "true jazz?"

Miles Davis once said that if you don’t know what jazz is,
then you never will. I think he meant that jazz can only be
defined by how it makes you feel; and if it doesn’t make
you feel anything, then it never will.

Jazz is music for the thinking man. It’s cool just to have
in the background while studying, eating, or sleeping. But to
really appreciate it, you have to devote all your attention to
it, because if it’s really jazz, then every instrument is worth
listening to.

The problem with most pop music is that it assumes that
its listeners are brain-dead. The drums play a simple beat
over and over again (often by computer), the bass guitar
plays the same note eight times before moving on to
something new, the guitar drones the same two-measure
riff throughout the whole song, and the singer sings
simple-minded special effects, if that.

But in jazz, nothing is etched in stone — there’s no
musical script. Each tune has a basic framework of chords
and melody, but every member of the band can interpret
and change it however he or she chooses. The result is that
in a good band, you can focus on any instrument —
whether sax or violin — and find something interesting.

But even if jazz can’t be summarized in one paragraph,
it’s clear that one element is absolutely essential: improvisa-
tion. Every member of a jazz group tries to express himself
in a new way every time he plays, and to some extent, he
composes the notes as he plays.

Most jazzmen will tell you that they perform better live.
The same idea holds true with listening; live jazz is better
than recorded jazz. There’s something spiritual both in the
musician’s attempt to communicate spontaneously through
his instrument and in the listener’s attempt to understand
and appreciate it.

This creates an interesting distinction between live rock
and live jazz. Live rock is usually performed note-for-note
exactly as it appears on the original recordings — even the
guitar "solos." Jazz bands change not only the solos, but the
entire arrangements. If you can figure out what tune the band is playing,
I was in a jazz quartet back in high school that did mostly
covers. We never listened to a recording of a tune to learn
how to play it. We just got the melody and chords from a
"fake book" and decided for ourselves how to play it. Once
we performed a Herbie Hancock tune called "Butterfly" in
an up-tempo fusion style, only to find out that the original
recording was a ballad.

The point here is that we screwed up — we didn’t.
Since it was jazz, our interpretation was just as valid as any
other. People accepted it as a different way of playing the
tune, and it sounded pretty good. But can you imagine a
rock band doing this? They’d be greeted with shocked
expressions and booes. Remember when Dylan went
electric?

That’s kind of sad, I think, because it means that rock,
which started as music defined by its raw energy, now is
usually played note-for-note — like classical music, but
without the sophistication. In the past 100 years, jazz has
evolved, diversified, and gained legitimacy as a real art form
without losing the energy and creativity that are at its heart. Miles Davis has
been recording for over 40 years, and he still comes up with
new ideas on every album.

Which brings me to my main point: Kenny G does not play jazz. It’s true that you can
find him in the jazz section of your local music store, but
that’s just because record companies don’t know where else
to put him. They figure, “Well, there’s no singer, and he
plays a saxophone, so we’ll call it jazz — no one will know
the difference.”

Don’t believe it. Kenny G has more in common with
Barry Manilow than he does with Bradnard Marsalis. He’ll
even admit it: He can’t improvise to save his life. He’s playing
easy-listening music, not jazz. And that’s okay, if
you like Barry Manilow.

Many people will probably read this magazine because
they’d like to get into jazz but don’t know where to start. I
suggest you start by understanding that instruments don’t
create jazz, people do. There have been a lot of great jazz
saxophonists, but not all saxophonists play jazz.

What makes jazz is the spirit of creativity. Spontaneity.
Improvisation. Personal expression.

If you don’t get that, then you’re missing the point.
LOST & FOUND

LOST: Mighty Mike Tyson's Might:
After 37 rock 'em sock 'em wins (and one loss to Robin Givens) the Brooklyn Brawler's brawn be broke. The world woke up to a stream of "Buster Who?" on Monday morning as the unknown James "Buster" Douglas gave Tyson a detonating blow in the 10th round at Tokyo's Tokyo Dome. Tyson and promoter Don King have protested the victory, saying that their buddy Buster had been cheated before, but was given a long count. King has threatened to donate his half to a band of castaneros basketweavers if the decision is not reversed.

FOUND: Poor Judgement After 27 years, political firebrand Nelson Mandela was released from prison Sunday last, though the Philadelphia Daily News felt it didn't merit even a big scoop of the day. While "Buster" Douglas knocked out Tyson, Tyson                                                                      "BOOOO!

STREET SAVVY

On a very big continent, far, far away from Manhattan, in a place called Africa (say it, Af-FREEE-kah), a man named Nelson Mandela was freed from prison.

Mandela wanted the blacks in South Africa to have equal rights just like all the white people, so they threw him in the slammer.

This week, after 27 years (say it, one-third of a lifetime) the white supremacy group of South Africa (say it, the GOVERN-ment) decided that it was wrong to keep him in jail, and so they let him go.

There was a big rally in Cape Town to celebrate his release.

This is not to be confused with The Cape. The Cape is a place in Massachusetts where a lot of white people sit around and act like beached whales. When the sun gets hot they all come out of their houses to roast their tubby bodies on the beach. When it gets too hot, they all head into the water to swim. Everyone splashes around in the water, pretending that they are having fun.

Sometimes, someone else comes to play in the water too. His name is Jaws. Jaws is a big, hungry shark. He loves to eat tubby white people. He likes them because they all pretend to have fun and they ignore him until he gets too close and bites their heads off. When all the white people see Jaws they run and scream, but the next day they always come back to swim.

Jaws thinks tubby white people are very stupid, but they taste good. That is why he stays near The Cape. The Cape is a very long swim from South Africa.

Somebody who doesn't live in The Cape but likes to wear one is Batman. He's got lots of problems in the head because criminals off his folks. Every now and then, he puts on tights and a rubber mask and swoops down on criminals who don't expect a guy in tights and a rubber mask to swoop down on them. Nelson Mandela probably expected to be swooped down on by the government. But they didn't wear tights or rubber masks.

Batman and Jaws were both in movies that Batman and Jaws were both in movies that Batman and Jaws were both in movies that Batman and Jaws were both in movies that... But, man, there's no boundary line to art.

Almost every day the group consumed about eight shots and two beers each. By the end of the show they were playing a grown-up game of leaping in the back room (pretty kinky, ribbit?). Bonnie and Ken continued the game later in another setting. Talk about kinky, Klaus is engaged to the very same girl that photostud Leonard once knew intimately. Even more kinky — men beware: two girls named Erria and Monique from Chestnut Hill College have been frequenting the Palladium and leaving with various Penn boy-toys. They'll inevitably be back for more.

Be Afraid. Be Very, Very Afraid: D. Fun Boys, a happy band of impersonators made up of Aaron and Canard Barnes (no relation), B.M.O.C. Henry Sting, aka Capt. Lee (our Hong Kong Phooey), and Fred "Who's-the-hell-is-he?" Johnsen hopes to be very, very busy tonight at The Gold Standard. Their shindig starts at 10pm. Invites are tight, though, so smilin' em' out. Be warned: since the boys "Want Your Body" and promise some pulverizing sounds by Blake & Wink, you might want to donate your chassis to science beforehand, just in case.

I Sweated at Smoke's: Last Wednesday, too many people (lots of Pikes and ZBT-ers), many of them suffering of elephantiasis of the physique, crammed into Smoke's upper deck. Rumor had it that a cavalcade of beefy broncosauri (say it, bros-SOAR-i) and theirSTDs were doing steroids in a dilapidated stall. One thing to be said for Penn's beloved icon, it's cheap.

Groundhog Daze: The propzies obviously didn't see their shadows February 2, and decided to converge on maese at Saint Elmo's Thursday. Groundhogs galore ran up a storm (P.I.U. what did?). Zeta Psi kept the ball rolling on Friday with another of their prepackaged processed party fun-packs. Noah Rosenzweig, sans Guildmember-ism, did twice the required number of laps with nothing to show for it. Oh well.

DKE, or is it Dreek? held one heck of a config-ration Saturday night. At Penn's social melting pot, everybody and anybody showed up to wal-lop the salacious stew. The party really pulled the place was packed. White Dog party animals (sociotrolls, "sex-ay, sex-ay") on the dance floor. Other kids...
In our culture, we rely on a pastiche of information: film, music, music video, news clips; the blur — or 'information byte,' turns up in all of these forms. Indeed, a term has been coined to describe how we assimilate information: Infotainment.

But this kind of digital sampling of information — the transference of a bit from one context to an unrelated other threatens to misinform us about our surroundings. Nowhere is this more prevalent than in the area known as the jazz film. In the past few years bop musicians have been portrayed in a variety of films which have received their share of critical and popular attention.

Clint Eastwood's Bird is by and large a good movie. It's well acted, directed and even has an interesting soundtrack — maybe even too interesting. Parker's solos were lifted from their original context and mixed with new backing instruments. Many critics feel that the recording of music behind Charlie Parker's solos — from thirty years earlier — amounts to a 'colorization' of music. They have a good point, in so much as jazz is essentially improvisational.

The film also falters in its focus. Parker's playing is treated as a sideline to his heroin addiction. The emphasis, as Eastwood's catchy use of jazz is by and large a good movie. It's well acted, directed and even has an interesting soundtrack — maybe even too interesting. Parker's solos were lifted from their original context and mixed with new backing instruments. Many critics feel that the recording of music behind Charlie Parker's solos — from thirty years earlier — amounts to a 'colorization' of music. They have a good point, in so much as jazz is essentially improvisational.

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I have worshipped Dizzy Gillespie since the fourth grade, though not for the reasons that a normal person might suspect. At 10, I barely knew what a "cheek expansion" meant, but I knew that I wanted to be a jazz musician, so I would be forever indebted if you would kindly inflate with me while my friend takes a photo." I showed him the picture of my effort and he had casually mentioned my New York mission to hear Dizzy. His face was puffed out, blowfish-like. It wouldn't have been out of the question to fit a nezotectic fish inside (there's always one of those).

"Dizzy!" and it was always a popular request to liven up any parties I attended. One cold and dreary day in 1981, I saw something that was to change my entire life. It was a picture of a man playing the trumpet, simultaneously making the funniest face I had ever seen. His cheeks were puffed out, blowfish-like. It wouldn't have been out of the question to fit a fish inside (there's always one of those).

The real jazz scene of New York does not reside at Michael's Pub. The abundance of foreign languages clearly meant that New Yorkers had been driven away. In my report toEditText, I concluded that the absence of an attractive atmosphere and mood was due not to the band but to the people. Was it the language or the atmosphere that attracted the musicians to do their thing for appreciative fans? As a final confirmation, we had no problem being seated minutes before the set began even though we had no reservations. Divided into two sections with a bar at the front, the nightspot is a cozy, intimate size, resembling a typical Irish pub. Festooned with lots of brass and painted mirrors, its wooden bar holds the overspill of latecomers, or the throng of people who aren't prepared to fork over the $25 to see what he thought. After the concert, I waited for him to come out from backstage thinking I'd try my luck in getting him to pose. Dizzy had been known to be very reluctant to balloon for just anyone, especially if being photographed, so I had to be smooth. I said: "Hey Diz, ever since I was 10 years old I have been stuffing golf balls in my cheeks, trying to make the 'Dizzy Gillespie face,' so I would be forever indebted if you would kindly inflate with me while my friend takes a photo." I showed him the picture of my effort and he was sufficiently impressed to obligate my request, the result of which is on this page.

It was a most triumphant experience. I had been given the "seal of approval" by the only person who could show me that my quest for full cheek expansion hasn't been a waste of time.
I

n the summer of 1984, Stanley Jordan came off the
street musician circuit of New York City and hit
the big-time as a last-minute addition to the New
York Cool Jazz Festival's bill.

And jazz guitar would never be the same.

Before Jordan's breakthrough, guitar players in
every genre were dropping the two-handed
fretting technique like a burning Stratocaster.
After all, what more could be done with that
approach? Who could take it any further?

"To musicians, particularly guitar players, it
Jordan's playing was the equivalent of watch-
someone juggle eight flaming torches while
standing on his head," wrote Bill Milkowski of
Downbeat and Guitar World in the liner notes of
Jordan's 1985 debut album Magic Touch. "No-
body could believe that this much music was
coming from just one guitar."

For those unfamiliar with Jordan, he is the
man who managed to transform the guitar into a
piano by playing chordal accompaniments with
his left hand and melodies with his right. Amaz-
ingly, Jordan's playing is virtually indistinguish-
able from that of two guitarists. As a matter of
fact, on the back of Magic Touch is a warning to
listeners not to mistake the sound for overdubs
or a second guitar.

To make things scarier, he doesn't restrict
himself to just jazz. True, he did release an
album of nothing but jazz standards, but he has
been known to do some wicked versions of The
Beatles classic, "Eleanor Rigby," Hendrix's
"Angel" and Miles Davis' bluesy "Freddie Fre-

J at the Cabaret

BY CALVIN HSU

Ash's". He might draw the line at Metallica's
"One," but you never know.

So what's new in the nineties for the man who
sent everyone back to the drawing board in the
eighties?

For starters, he's taking some sound business
advice — diversify. In the next few months,
Jordan will release a new album, appropriately
titled Cornucopia, with live, studio and impro-
vised cuts in both solo and group formats. Also
coming out is a live, hour-long home video
recorded in New York. And once the record hits
the streets, he will speed up his tour schedule,
adding backing musicians.

And you thought playing with two hands on
the guitar neck was tough work.

In a recent telephone interview, Jordan
seemed excited about the material on Cornuco-
pia, due in stores on March 12. "There's a lot of
the types of things that I've done before, and in
that sense it's a summary of a lot of the places
that I've gone through the years with my music
on my records."

But according to Jordan, his fans are in for
some new sounds. "When I first started thinking
about this record, I realized that there were a lot
of things that I've recorded through the years
that, for whatever reason, didn't fit on the re-
cords that I was working on at the time. But it
was an important part of what I was doing, so I
wanted to kind of explore some of that material
for this record. So it's got a lot of stuff which is
going to be new to people who've heard my
music before."

Perhaps the best example of Jordan's new
direction would be the 22-minute solo improvi-
sation. "I'm especially fond of the improvisation.
There hasn't been anything like that on any of
my records so far. "Twenty-two minutes? That's
an awful long time to be going at it all by
yourself, isn't it? "The real music I played was
about three hours. But of course, I couldn't put
that on the record." Whew.

The live cuts on the album include the stan-
dard, "Willow Weep for Me" and a song from
Magic Touch, "Fundance," that was recorded at
a club in Denver. But this time around, "Fun-
dance" is eight minutes long instead of the origi-
nal two and a half.

The upcoming video will complement the new
album well. "Four of the cuts on the video are
also on the album. But the video also has some
material that's not on the album and the album
has material that's not on the video." Hmm,
next marketing trick.

And if this audio-visual media onslaught of
the two-handed-tapping trail-blazer isn't
enough for you, check him out on tour. He'll be
hitting the Chestnut Cabaret on Saturday, the
17th, for two shows at eight and 11 o'clock. If
you want to hear him just by himself, catch him
this time around. "Later on I'll be working with
the group more exclusively." Presumably this
will be when the album hits the stores in March.
"I'm on the road about half the time right now
and it's gonna get more busy after the record
comes out."

But in spite of his hectic showbiz life and his
status as a guitar demigod, Jordan lives with the
problems of laymen. "Unfortunately right now,
I'm trying to catch the bank before they close.
I'm trying to wash my clothes and I don't have
laundry money."

We know exactly what you mean, Stan. 

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FEBRUARY 15, 1990
Perhaps the most important element of jazz music is spontaneity. Most people assume that spontaneity can only be achieved in a live performance. But there are people paid to produce a live sound in a recording studio. These faceless people perform music that is either painfully mundane or terrifyingly challenging with unswerving control and passion. They are always expected to play perfectly because time = money. These are the studio musicians. We hear them constantly although we are almost never aware of their presence. From radio and television commercials, to film soundtracks, they are always there. There are some studio musicians that we hear more in a given day than our favorite recording artists. Many of the finest performers in contemporary jazz work in the studio regularly. To name just a few: Steve Gadd, Randy Brecker, Eddie Gomez, Lou Soloff, Marcus Miller, Dave Weckl, Peter Erskine, Will Lee, Warren Bernhardt, George Young, Mark Egan, Joe Shepley, Hiram Bullock, and Danny Gottlieb. Many jazz musicians truly lead double lives.

If they are so talented, why do they play on advertisements for Jello Pudding? Simply, they can make at least five times as much money in the studio than they can on the road. Jazz musicians want to send their kids to college too. The main reason that so many studio musicians have a jazz bent is explained by trumpet virtuoso and studio veteran Joe Shepley: “High technology gave producers the flexibility to try different things (multi-tracking/over-dubbing). The jazz consciousness is what gave the jazz player the flexibility to service these new challenging demands.” In other words, only the most flexible musicians can keep up with the technological innovations in the studio. “A studio musician has to learn to become a chameleon,” says Shepley. “He has to be able to play all styles comfortably and convincingly. He must be able to blend into any musical environment or, if necessary, stand out against the rest. He has to stay on top of and anticipate musical trends. He is expected to make music out of the most absurd assignment (polishing a turd), and most importantly, he has to be able to blow (play his best) at 8:00 a.m. after gigging the night before.” Some jazz musicians have the instinctual ability to fade into the background and act as a support to the other players, or leap into the foreground to captivate attention. Certain jazz musicians are hired because they are the only performer that can achieve a particular sound vital to the recording. Pianist Warren Bernhardt, alumnus of Steps Ahead, explains that much of the work he receives is due to the fact that he is the only person who could play the music the way the producers wanted. He adds that “jazzers do not always have excellent sight-reading ability, which is crucial to the musician.” The player must have the ability to breathe life into any piece with little or no preparation.

Take some risks when purchasing jazz albums as some of the best albums have been created by these studio musicians. They have both the talent, the discipline, and the determination to get their musical ideas to the listener, and the chance to stretch out and reveal what they are truly capable of producing.
A caveman tripped on a dinosaur, a bone clinked to the ground and somewhere in the distance a big dog barked. So began the history of jazz.

Alright, we know what you’re thinking: Just who did these jerks think they are trying to compress the history of one of America’s greatest artforms into two pages? Well you’re absolutely right. It’s not that we’re trying to sell wolf cookies to a girl scout, but we had to sneak in a little history between the prose. Again, what’s presented in cliffs notes — they’re not supposed to be a substitute for the actual text. If you already know and love jazz, skip the notes and read on. But if you’ve always wanted to make a quantum leap into the world of jazz, then perhaps these brief capsules will provide you with that first giant step.

**IN THE BEGINNING**

In the beginning, somebody created jazz.

The truth is, no one’s been able to place the exact birthplace or birthdate of jazz. Long before anyone used the word “jazz,” its earliest forms developed on the plantations of colonial America. For centuries, slaves sang work songs on the fields and performed spirituals in church. It was not until the late 1800s that these rituals began to fuse into what we now call jazz.

After the abolition of slavery, the Afro-American musical tradition flourished and expanded greatly, taking on a wide variety of styles. As blacks migrated to northern cities, they brought their music with them. As many blacks arrived in unfamiliar settings, they relied upon their music to maintain their cultural identity during hard times. This music interacted with contemporaneous musical forms to produce increasingly defined musical styles. Two major, disparate styles emerged — blues and ragtime.

The blues, which loosely resembled the call-and-response work songs from slavery, originated in the Mississippi Delta, where black musicians improvised melodies to soulful lyrics about the difficulties of life during reconstruction. Such musicians began to travel around the South and into the North, bringing the music with them. The blues caught on and soon appeared in all major cities, with Chicago as its home. Today the tradition is still continued today by performers like B.B. King, Muddy Waters and an occasional Diddley by a guy named Bo.

Ragtime was a very different type of music and resembled its European influences more than its Afro-American ones. A few black musicians, most notably Scott Joplin, began to incorporate their own musical roots into more standard European composition, verring themselves in musical tradition. The result was a piano playing that lacked the blues’ improvisation, but contained a rhythmic syncopation that was decidedly African. Compositions such as “The Maple Leaf Rag” and “The Entertainer” are the best known products of this period.

With these musical styles spreading across the country at the turn of the century, the time was right for the birth of jazz.

**DIXIELAND**

New Orleans provided the perfect environment for jazz to flourish at the turn of the century. This prosperous seaport was a melting pot of cultures and traditions, and the merchants passing through were eager for entertainment. Black and Creole musicians alike played in marching bands during Mardi Gras and other celebrations, developing a new style that borrowed many qualities from blues and ragtime. The result was dixieland — with a beat considerably more complex than any of the previous Afro-American musical styles. A band consisted of five to 15 members playing trumpets, clarinets, trombones, as well as a rhythm section performing in a style of “collective improvisation.” While the rhythm section — anything and everything from guitar, drums, banjo, tuba, string bass or piano — offered a steady feel, the other instruments “jazzed up” any basic tune.

The sound quickly caught on with black and white musicians alike, spreading to Chicago and New York in the 1910s. In 1917 the first jazz recording was made in New York by the Original Dixieland Jazz Band, a group of white musicians. However, the more influential players by far were the black artists, several of whom achieved international fame as masters of the music.

The cornetist Joe “King” Oliver was one of the first New Orleans artists to travel to Chicago, where he formed the highly successful Creole Jazz Band. With the continuing success of King Oliver and other musicians, an array of jazz clubs opened in Chicago, soon making it the heart of the jazz world. Pianist Jelly Roll Morton (considered to be the first jazz composer) was also drawn to Chicago with his band the Red Hot Peppers. Trumpeter Bix Biederbecke and clarinetist Sidney Bechet were two other renowned musicians of the many who passed through New Orleans.

But the greatest and most innovative of all these musicians was Louis Armstrong. The young Armstrong, born into poverty in New Orleans, moved to Chicago in 1922 to play in King Oliver’s Creole Jazz Band. In a few years he had earned a reputation as the best trumpet player in either Chicago or New York. By the age of 25 he was leading his own band, the Hot Five, to make some of the finest dixieland music ever recorded.

By the late 1920s, dixieland music was the hype throughout America and much of Europe. But the musicians who had invented the music were starting to move on to a new style — swing.

**SWING**

The swing era was the single time in jazz history when the artform jazz and popular music were one and the same. For a brief period, jazz became the music of the masses and was popular like it never was before or has been since. This was all due to one primary reason — it was danceable.

As jazz grew in popularity, the general public started to become interested in the music to dance to. By the early 1930s everyone wanted to “jive,” “jitterbug” and “swing” to the new sound. There was a greater demand for jazz musicians than ever before.

Jazz had to adapt to its changed jazz audience. The smaller New Orleans combos needed to expand in order to fill the large dance halls, and the rhythm had to become smoother to provide a regular dance beat.

In contrast to the often unpredictable flavor of dixieland music, where all musicians improvise together, swing provided a more planned and orderly format. The majority of big band music was previously arranged, with the music focusing on only one improvising soloist at a time.

Many jazz orchestras rose to fame during this time, led by Benny Goodman, Count Basie and the great Duke Ellington.

Jazz had achieved a new level of respect and acceptance in society. However, this acceptance was reached to the detriment of some of jazz’s original ideals: improvisation and creativity. The bands were producing music for dancing rather than for listening. Although the general public was satisfied with swing, the musicians became restless, yearning for a new style that would challenge their skill and creativity.

**BEBOP**

Bebop may be the most pivotal period of development in the history of jazz music. Jazz musicians of the swing era felt stifled by the overbearing structure and little time allotted for improvisation of the swing dance hall music. Many needed to express themselves more freely.
es history of

The "bebop revolution," ignited by Charlie Parker's fiery alto sax in the 1940s, was by no means an end to jazz development. To the contrary, it marked an end to the relative stability of jazz through the '30s and kicked off a series of revolutions and departures, resulting in the splintering of the jazz community into diverse schools.

In the late '40s and '50s, jazz moved in essentially two directions, one being cool jazz. This school emphasized the cerebral over the emotional: superior musicianship and complex harmonic schemes rather than steady beats and danceability. Cool was subdued, less dynamic and very laid back. Musicians such as Lennie Tristano, Lee Konitz and (for a short time) Miles Davis, played in this style. Cool jazz prospered on the West Coast with musicians such as Dave Brubeck, Gerry Mulligan and Paul Desmond lending the way.

But back east, musicians felt that the west's new cool movement was emotionless and bland. Believing in jazz's hot, unbridled energy, full sound and emotional fervor, artists like Max Roach and Horace Silver became enamored with this "hard bop" movement. Fueled with fiery soul and funky styles, the hard bop sound was hot.

Jazz was truly going in many directions and no one knew what the next turn would be. Pianist Thelonious Monk, who in the '40s and early '50s was cast as an oddball (both in character and music), could now bask in jazz's new experimental modes and free-thinking thought. John Coltrane and Sonny Rollins were the most popular and influential tenor saxmen of the late '50s. While Rollins was king of this period, Coltrane would be taking the throne from Rollins.

1959 saw the release of Coltrane's Giant Steps, an album which became a new jazz standard. Ornette Coleman's free-jazz style was a perfect precursor for the '60s. While Coleman, Coltrane and others offered a free, almost uncontrollable style, they all were important spiritual leaders as the civil rights movement heated up. Black and white beatniks and hippies alike dug this avant-garde jazz.

The civil rights amendment was passed, Kerouac and friends hit the road, and in 1968, Miles Davis brought the decade to a climactic pitch with the release of Bitches Brew. It's generally accepted that the major jazz movement of the 70s and 80s, jazz fusion, actually began in 1968 with Miles Davis (you know, that mean looking guy from the Honda Scooter commercial) and his two revolutionary albums, In A Silent Way and Bitches Brew. As Barry McRae stated in his Jazz Handbook, "Davis embraced the world of rock and turned the jazz world on its head, literally with just one record: In A Silent Way." It's because of these landmark albums that Miles Davis is considered, among other things, to be the "Grandaddy" of fusion.

In 1970, two Davis alumni, saxophonist Wayne Shorter and keyboardist Joe Zawinul formed Weather Report, which ultimately became the quintessential jazz fusion group. Its music "fused" jazz with rock, funk, Latin-American rhythms and European compositional techniques. In 1971, John McLaughlin, Davis' guitar player, formed the Mahavishnu Orchestra, which blended Indian influenced music with jazz and heavy rock. The group consisted of Davis' drummer, Billy Cobham, keyboardist Jan Hammer (most famous for his wimpy "Miami Vice" theme), ex-Buddy Rich bassist Rick Laird and Jerry Goodman on violin. In 1972, Chick Corea, another of Miles' keyboardists, formed Return To Forever with Stanley Clarke on bass, Airto Moreira on drums, and Flora Purim on vocals.

These groups paved the way for the numerous other "big names" who dominated fusion in the '70s and '80s. Among the most notable artists are Pat Metheny, John Scofield, Dixie Dregs, Steps Ahead, Spyro Gyra, Yellowjackets and others. Wynton Marsalis (trumpet) and his brother Branford (saxophone) also hit the scene in the '80s with an extremely successful "back to the basics" approach to jazz, while Harry Connick Jr. (of recent When Harry Met Sally... fame) brought old-fashioned jazz piano back into the forefront of popular jazz.

With the immense popularity of both acts like Yellowjackets and Wynton Marsalis, jazz in the '90s seems to be heading in two opposite directions, one being fusion and the other being traditional, straight-ahead jazz.

compiled by

andrew howell,
jeff newelt,
andrew rose, aki matsunaga and
larry smith

POST-BOP

and spiritually, and out of this need, grew bebop.

All "bop" musicians had to be exceptionally technically talented. Bebop opened doors to those musicians with the chops to play over complicated harmony at break-neck tempos. Jazz musicians who could only operate within the constrictive conventions of swing, could not gain access into this group of elite, mysterious musicians.

There was only one home for bebop in the 1950s, and that had to be New York City. A jazz world developed on 52nd street around the major clubs of the time. On any given night, you could walk into a smoky room and hear the intoxicating sounds of Charlie Parker's sax or Dizzy Gillespie's trumpet. These two musicians helped to define bebop's fury and passion. Some even thought that they had God-like abilities, creating a truly divine following. They improvised lines that were both blisteringly loud and high, and at the same time made it sound comfortable and easy. There were several reasons why they were able to do this in the bebop genre as opposed to the Swing era.

There seem to be four principle innovations of bebop that allowed gifted musicians the opportunity to show their stuff. First, new styles of phrasing (length of melodic passages) evolved which were much looser and less predictable. One of the most important soloists whose phrasing set him apart from the rest was Sonny Rollins. The bebop soloist called attention to himself as much as possible. Second, the actual structure and arrangement of the tunes changed to allow as much time as possible for the soloist. The melody would be stated, and then promptly abandoned. Third, musical harmony went through many significant changes. Jazz musicians who could perform complicated harmony at break-neck tempos, could now operate within the constrictive conventions of swing, could not gain access into this group of elite, mysterious musicians.

In A Silent Way

as Barry McRae stated in his Jazz Handbook, "Davis embraced the world of rock

and turned the jazz world on its head, literally with just one record: In A Silent Way." It's because of these landmark albums that Miles Davis is considered, among other things, to be the "Grandaddy" of fusion.

In 1970, two Davis alumni, saxophonist Wayne Shorter and keyboardist Joe Zawinul formed Weather Report, which ultimately became the quintessential jazz fusion group. Its music "fused" jazz with rock, funk, Latin-American rhythms and European compositional techniques. In 1971, John McLaughlin, Davis' guitar player, formed the Mahavishnu Orchestra, which blended Indian influenced music with jazz and heavy rock. The group consisted of Davis' drummer, Billy Cobham, keyboardist Jan Hammer (most famous for his wimpy "Miami Vice" theme), ex-Buddy Rich bassist Rick Laird and Jerry Goodman on violin. In 1972, Chick Corea, another of Miles' keyboardists, formed Return To Forever with Stanley Clarke on bass, Airto Moreira on drums, and Flora Purim on vocals.

These groups paved the way for the numerous other "big names" who dominated fusion in the '70s and '80s. Among the most notable artists are Pat Metheny, John Scofield, Dixie Dregs, Steps Ahead, Spyro Gyra, Yellowjackets and others. Wynton Marsalis (trumpet) and his brother Branford (saxophone) also hit the scene in the '80s with an extremely successful "back to the basics" approach to jazz, while Harry Connick Jr. (of recent When Harry Met Sally... fame) brought old-fashioned jazz piano back into the forefront of popular jazz.

With the immense popularity of both acts like Yellowjackets and Wynton Marsalis, jazz in the '90s seems to be heading in two opposite directions, one being fusion and the other being traditional, straight-ahead jazz.

compiled by

andrew howell,
jeff newelt,
andrew rose, aki matsunaga and
larry smith

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Gatsby's

FEBRUARY 16, 1990

A State of Fusion
Eclectic and electric, fusion riffs into the '90s

BY JEFF NEWELL

As mentioned in the last part of the “History of Jazz,” Miles Davis was instrumental in tearing down the wall between jazz and rock with his two 1968 releases, In A Silent Way and Bitches Brew. Introducing the electric guitar of John McLaughlin and the keyboard trio of Chick Corea, Herbie Hancock, later lauded for composing the brilliant theme song to Fat Albert, and Joe Zawinul, Davis created a new sound that integrated jazz with rhythms and instruments that were previously found only in rock music.

Weather Report and the Mahavishnu Orchestra — both with Davis alumni — were formed in '70 and '71, respectively, and followed in Davis' footsteps, “fusing” jazz not only with rock, but also with funk, Latin-American rhythms, European composition and Indian music. In the late '70s, Spyro Gyra emerged and created a lighter, pop-influenced brand of jazz that’s been unjustly criticized as fluffy or without any edge. Almost simultaneously, the Dixie Dregs, led by guitarist Steve Morse, rose in popularity, successfully blending aspects of Southern rock and country music with jazz.

The fusion of rock and jazz can be examined from a variety of different angles, one of which is the various associations between American fusion and British “progressive rock.” Some examples are Genesis’ tour drummer, Chester Thompson, and tour guitar/bass player, Darryl Stuermer. Both played in fusion bands prior to joining Genesis — Thompson with Weather Report and Stuermer with jazz violinist Jean-Luc Ponty. Tony Levin, bass player for Peter Gabriel, King Crimson, and Anderson/Bruford/Wakeman/Howe, played on Steps Ahead’s (one of the most influential fusion bands of the '80s) new album, NYC.

Conversely, jazz bassist Jeff Berlin substituted for a sick Levin at an A/B/W/H concert in September. Guitarist Steve Howe has contributed to various Dixie Dregs albums, and Miles Davis/Mahavishnu Orchestra drummer Billy Cobham recently performed on Peter Gabriel’s Passion. And on and on and on.

The Brits have likewise felt the influence of the fusion movement. In 1976, Phil Collins formed the Weather Report-influenced Brand X, one of the most popular jazz fusion groups to come out of Europe. When The Police split up, Sting formed the “fusiony” Blue Turtles with saxophonist Brantford Marsalis, keyboardist Kenny Kirkland, Weather Report drummer Omar Hakim and ex-Miles Davis bassist Darryl Jones. Bill Bruford, formerly of Yes, King Crimson, and Genesis, now leads Earthworks, a group of young, talented English jazzmen who recently released El cheapo, an album that integrates electronic percussion with unique polyphonic horn and keyboard arrangements. Again, the list could go on.

The following is an An Eight Album Jazz Fusion Starter Set.

1970's

Mahavishnu Orchestra, Birds of Fire: This 1973 release contains some of guitarist John McLaughlin and drummer Billy Cobham's most impressive work. Jan Hammer supplies some elaborate keyboard solos and both bassists Rick Laird and violinist Jerry Goodman give outstanding performances. The powerful music blends rock, jazz, and Indian music.

Chick Corea and Return to Forever, Light As A Feather: The virtuoso keyboard and bass talents of Chick Corea and Stanley Clarke are spotlighted on this album. Airto Moreira's drumming is superb and the occasional light vocals of Flora Purim (not the holiday) are very original.

Weather Report, Heavy Weather: One of the most popular and influential fusion albums ever recorded, this album

No contest: John Scofield's fusion worth perusing

peaks with Joe Zawinul’s Birdland, now a standard in the industry (I played it with my high school band). Jaco Pastorius' brilliant bass has spawned imitators a-plenty.

Pat Metheny Group, American Garage: Guitarist Pat Metheny, Keyboardist Lyle Mays, bassist Mark Egner, and drummer Dennis Goffin form a jazz quartet of the highest order. The group combines intricate arrangements with energetic improvisations. The Metheny/Mays ethereal compositions are both mellow and “rocking.”

1980's

Spyro Gyra, Access All Areas: Perfect for the "jazz novice," Spyro's Roasticous style is both pop and jazz influenced. The excellent vibraphone of Dave Samuels, the emotional saxophone playing of Jay Beckenstein, and the energy of this live performance make the album a worthwhile acquisition for the most ardent fusion aficionados.

John Scofield Band, Pick Hits Live: The slap-bass playing alone will blow your mind. Guitarist Scofield, with his fervid riffs, is yet another Davis alumus. Dennis Chambers' powerhouse drumming is some of the best in fusiondom.

Yellowjackets, Politics: Because of the state of the art technology and Russel Ferrante's virtuoso playing, fans of the keyboard will love this album. Destroze keyboard playing and a fine performance by the whole band generate the album's innovative and atmospheric feel.

Steps Ahead, NYC: I could recommend to someone with relatively little jazz experience only one fusion album, this would be it. The band can be best described as a true fusion supergroup. With Mike Mainieri on vibes, Tony Levin (Peter Gabriel, King Crimson) on bass, Steve Smith (Journey, Vital Information) on drums, guitarist Steve Khan, and newcomer, Norwegian saxophonist, Bendik, NYC epitomizes '80s fusion.

You can also introduce yourself to fusion by checking out the "All-Star Jam" at The Annexberg Center on Sunday Feb. 18. Trumpeter Randy Brecker, keyboardist Elaine Elias (Steps Ahead), trombonist Robin Eubanks, guitarist Hiram Bullock (Stips Ahead), bassist Victor Bailey (Weather Report, Steps Ahead), and drummer Steve Smith (Journey, Steps Ahead, Vital Information) will all be "jamming."
Monsters of Jazz
Two CD anthologies span genre's history

BY ABELE & CORDER

From the people who brought you classical CDs for 3 bucks comes Laser Light's The Jazz Collector Edition, a five compact disc set, sold in the Book Store and a worthwhile purchase for the novice jazz appreciator as well as the expert jazz aficionado. This jazz set includes five of jazz's greatest in their musical primes compiled in an expensive, incompetent, easy-to-use package.

The Jazz Collector Edition, featuring Louis Armstrong, Glenn Miller, Benny Goodman, Count Basie, Ella Fitzgerald, is a testament to West Germany's ability to produce high-quality CDS cheaply. Like most of the West German CDS, the documentation for The Jazz Collector Edition is poor. Some of the tracks have no source listings and seem to have appeared out of thin air. But the set's great music and low price compensate for the thin documentation.

The first disc of the set, simply titled Louis Armstrong, gives the impression that it was meant to be sold for 19.99 in conjunction with the Ginsu knives on TV. The cheesy cover is enough to make you fear slipping the C.D. in the player. Overcoming the fear, you say to yourself "how bad can it be?" and you toss it into your hi-fi.

The first track is a stunning rendition of "Cabaret" (the documentation says track 1 was "rec. Live in Europe 1967 — probably Copenhagen"). Mr. Armstrong's 1967 versions of "Please Don't Talk About Me" (instrumental) and "Basin Street Blues" (the documentation says track 1 was "rec. bad can it be?" and you toss it into your hi-fi.

Throughout the disc, the Count's piano solos can compensate for the thin documentation.

The Smithsonian Collection of Classic Jazz is everything that you'd expect from the people who exhibit George Washington's wooden teeth and the Fonz's leather jacket. Spanning the history of jazz, this compilation's music and the documentation are more than enough to educate anyone in jazz. This six hour listening orgy is the most comprehensive jazz sampler available for the same price as a physics textbook.

Musically, the collection steadily flows through the periods of jazz (though not completely chronologically). To appreciate fully this masterpiece you have to listen to all of it. It succeeds for jazz where Freedom Rock fails for rock & roll.

Martin Williams, the compiler, describes it best: "The Smithsonian Collection of Classic Jazz is intended as an introduction and an interpretation of seven decades of recorded jazz, as a statement about its major figures, their accomplishments, and their effect. It is also a great beginning library of jazz."

Although the packaging may have a little to be desired, the documentation is superb. The compilation is made complete by the inclusion of a 120 page book which is broken up into interesting sections: "Jazz Music: A Brief History," "Using the Recordings" (much akin to "Jazz Hall of Fame, making this the crowned jewel of the set (in other words, it's our favorite)."

Disc V finishes off the collection with Ella Fitzgerald. Ella, like Louis Armstrong and Harry Connick Jr., also covers "Basin Street Blues" with her soulful vocals. If you dig Elvis Costello, check out Ella's "Chewing Gum." Other tunes include "A Ticket a Tasket" and "Sing Song Swing."

This collection gets two thumbs up and a serious hi-five. For its price, the collection is the best (and only) for its price. This jazz pinache is easy on both the wallet and the ears and is a perfect starter-kit for the novice jazz fan.

The Cunning Linguist Strikes Again!!

JAZZ n., TO JAZZ v.

Yea, it's true. We swear. Honest. Cross our heart and all that. Relax. Take it easy. We know, We do. Honest, though. You can look it up! Check it out. See for yourself. It's a fact ... of nature. Yea, well, you know, it's not easy to describe. I mean ... like ...

well ... we're talkin' tongues, we're talkin' toblorone. We know Meredith Stehm will do a column calling us sexist pigs and immature brats but what the hell. "To jazz" means, well, aw shucks, well, it really does mean, I mean, well ... you know. Gulp.
It's my third arm."

That's how Harrison Ridley Jr. feels about jazz. This teacher, radio announcer, lecturer, interviewer, consultant to the Penn Jazz Festival and author in progress of a six-volume history of Philly jazz also regards music as an integral part of society. Maintaining that music documents history, his interest in Afro-American music, particularly jazz, is an essential aspect of his own cultural awareness.

Therein lies Harrison Ridley's mission: bring jazz back to Philadelphia and promote this greater awareness. In fact, unlike many others in the community, Ridley doesn't see Philly jazz on the decline.

"There are a lot of places opening up in the last five, six years and even dynamite musicians in Philadelphia who just don't get the airplay," he says. It's a problem he sees with jazz in general, not just Philadelphia. "Still," he admits, "it will never be the same."

Times have changed since his father took him down to the Earl Theater (now Woolworth's) to see Lionel Hampton, Sammy Davis Jr., and The Nat King Cole Trio all on one bill. "So many clubs. Soon as one closed, seemed that two opened up," reminisces Ridley. "The Showboat, 421, Downbeat, lined up and down South Street. Those were the days when Philadelphia was the training ground."

During '40s and '50s, if you wanted to make with the recording companies in New York, "you got your act together in Philly." Times have changed since his father took him down to the Earl Theater (now Woolworth's) to see Lionel Hampton, Sammy Davis Jr., and The Nat King Cole Trio all on one bill. "So many clubs. Soon as one closed, seemed that two opened up," reminisces Ridley. "The Showboat, 421, Downbeat, lined up and down South Street. Those were the days when Philadelphia was the training ground."

During '40s and '50s, if you wanted to make with the recording companies in New York, "you got your act together in Philly." In his youth, Ridley would flip records in his basement in what he regards as "his debut on radio." For a fifth grade book report, he even snuck back into Ella Fitzgerald's dressing room with a tape recorder to get his first interview. Three decades later, Ridley does much of the same, hosting his "Historical Approach to the Positive Music" Sunday nights on WRTI, Philly's only all-jazz radio station. "I got an interest in radio because no one was playing the music. [The executives] don't trust people, saying they won't listen to different styles. But my listeners have grown steadily over the years."

Whether lecturing in Philadelphia or talking to listeners on the air, Ridley's greatest joy is watching and helping others gain an interest in both jazz and culture. "I like to teach on radio, I like bringing out the Philly musicians," says Ridley.

And Philadelphia's important to a man who's an historian as much as he is a teacher. Currently writing a six-volume history of Philly jazz, he resents the second-class treatment of his hometown in jazz's history. "The myth has been told that New Orleans was the birthplace of jazz. Sure, it was big there. But it happened all over the country: here, in Baltimore, Detroit, St. Louis." A lot of historians also overlook Philly because of its proximity to New York which Ridley believes got too much of the credit. But he adds, "I'm not intimidated by New York, because I know what Philly can do."

For today, Harrison's happy to see jazz grow steadily and hopes to set the record straight with his book. "People ask me about the music, and the musicians ask me, 'How do you think I sound?' That makes me feel good when people trust me with that. I have to stay on the ball. Keep my eyes peeled. And I love it."
SOME KIND OF PHILLY BLUE

LOCAL PUNDITS WONDER WHERE, OH WHERE HAS THE GOOD JAZZ GONE?

Joe Boyd will smile if you call him a jazz musician. "I don't call what I play jazz," Boyd insists, "I just call it music, because deep down, there's only one kind of music. It all has that healing process." He cradles his tenor sax like a newborn baby, looking to it for inspiration as he speaks. Occasionally, he pauses to blow into it, producing a rich, hypnotic sound.

"It's as if I have a calling to play saxophone," he says. "Music is very deeply imbedded into the black culture, especially here in Philadelphia. The music is there from birth, and I was raised on it, like bread and water."

Boyd, who runs a monthly jazz workshop in the nearby Community Education Center on 35th and Lancaster, is one of many Philadelphians gripped by the seemingly irrational need to play music. And like many other jazz musicians, Boyd too is not afraid to complain about the difficult lives of most musicians.

"It's very disheartening," he says. "When you tell people you're a musician, no one takes it seriously. People assume that it's a hobby. That's because the situation for musicians is so terrible right now. You can get a couple of gigs a week, but who can live off $100? Nobody. And that has taken away from the development of the artform."

Boyd's sentiments ring true throughout the local jazz community. Even Shirley Scott, one of Philadelphia's most successful musicians, acknowledges the troubles of living a musician's life.

"If someone has been a musician long enough, there will have to be hardships," Scott said last week at Ortlieb's Jazzhaus, where she plays regularly. But she adds that "you come to expect those, and I've never thought it wasn't worth it."

Indeed, as she prepares to record her 47th album, the organist and pianist has good reason to be satisfied with her career. After living for 18 years in New York, she returned to Philadelphia to be with her family and complete her B.A. in Music last December at Cheaney College. She freely admits that she has been "luckier than most."

"Philadelphia has been good to me," beams Scott. "The audiences are very sophisticated, and I must be something in the drinking water — yet produced most of the major jazz stars today — it is in danger now, because the kids aren't getting exposed to the music."

"I'm afraid to say I don't hear anything interesting anymore in today's music," he said earlier this week. "Everyone's afraid to move ahead. I really can't foresee anyone or anything really new in music coming along."

Lewis claims that the Philadelphia's jazz scene, once one of the nations liveliest, has gradually declined over the years.

"Philadelphia was once a great place to hear and play jazz," says Lewis. "Especially in the '30s and '40s, there were clubs all over the place. But in the '50s, things started to change, and public acceptance of the new music pretty much stopped. Now there's not much here."

Originally, Lewis played traditional jazz styles, such as swing and bebop. In the '60s, though, he became interested in Eastern musical thought and gravitated towards the free-jazz school of Ornette Coleman and Albert Ayler. According to Lewis, most of jazz's listeners abandoned the music, switching to the simpler sounds of rhythm, blues and rock.

"I must say I'm working nowhere right now, it is so hard to find acceptance," says Lewis. "The recording industry, the media and the club owners are all tough on what we do."

Drummer, poet and sometime astrologist Shemu-Ail Ben-Moshe shares Lewis' pessimism about the future of jazz.

"The bar owners think that the only way to stay in business is to play music with a beat to it," opines Ben-Moshe, who also plays avant-garde jazz. "Our music is much more than that. It is a true artform."

Ben-Moshe does not limit his criticism to the club owners, but also berates today's musicians for "selling out" to more lucrative styles.

"I have always understood jazz to be an evolutionary — a revolutionary — type of music, but now there are jazz players who are content to settle with what they have without moving forward," explains Ben-Moshe. "Most of the cats who were out there playing amazing music in the '60s have either died, gone insane, or started playing Broadway musicals."

"I have always understood jazz to be an evolution of music," says Joe Boyd. "As long as the people are here, the music will be here."

Lewis maintains. "We also want to ensure that the structure holds onto the artform which it created."

Indeed, many have not given up hope for the future of jazz.

"My hope is that the music will never die," says Joe Boyd. "As long as the people are here, the music will be here."

Pianist Mark Kramer, who plays regularly at Ye Olde Temperance House in Newtown, points out the irony.

"Philadelphia has for some weird reason produced most of the major jazz stars today — it must be something in the drinking water — yet the club scene is in poor shape," he says. Then he quickly added with a touch of optimism not atypical of jazzmen, "This is a cyclical thing. The clubs will come and go, but the jazz will continue. The audience will always be there."
Lit Supreme

Jazz books bop with the best

BY JOSHUA CENDER

For some, jazz is the stuff Sting's band plays between hits. For others, it sets the mood for sleep, homework or even a date. For still others, it's sitting in a dark, smoke-filled club watching an underpaid musician play his heart out. But no matter who you are, jazz has something to offer, and the best way to find out what jazz can do for you is to ask the experts. The following are six excellent books about jazz.

A collection of facts, legends, myths, and anecdotes, Robert Reisner's *Bird: The Legend of Charlie Parker* opens its pages to a host of jazz practitioners and stragglers, including great talents like Miles Davis, Dizzy Gillespie, and legendary bassist Charlie Mingus. Reisner's anthology best suits the tumultuous, often disjointed, life of Charles Christopher Parker Jr., otherwise known as "Bird," as well as the entire bop movement. *Bird*'s assortment of eyewitness accounts will appeal to both newcomers and veterans of Parker in particular or jazz in general.

The *Jazz Handbook* by Barry McRae is for everyone, no matter how much or how little you know about jazz. As the title implies, this is a guide to the musicians who make jazz jazz. It's broken up by decades, ranging from the pre-'20s to the '90s, so you can skip around easily. There's a brief biography for each artist mentioning influences, whom they influenced, and their best recordings. There's also an index of everyone in the book, a glossary of terms, lists of popular festivals, magazines, books, movies, recording labels and "much, much more." Perfect for anyone looking to expand their jazz collection.

*Jazz on Record* by Brian Priestley is a pretty straightforward history of jazz. Beginning at the turn of the century and continuing right up through the 70s and '80s, the book is more concerned with the music and recordings than the people and/or social climates. An encyclopedia of useful shorthand on virtually every jazz artist, *Jazz* will prove informative and handy to anyone interested in broadening their tastes and knowledge of jazz. And the fact that it's recent makes it one of the few books that discusses the '80s in depth. There's even a chapter dedicated to jazz on compact discs. It's certainly worth perusing, if only for the suggested recordings.

Rather than focusing on the history of jazz, Joseph Levy's *The Jazz Experience* concentrates on jazz as it is today, especially with regard to other forms of American popular music. By analyzing the jazz idiom while introducing key figures and influences, it helps the reader become a more discerning jazz listener. A list of suggested recordings that corresponds to each chapter is this book's hit. Don't be put off if you're a jazz ignoramus, *The Jazz Experience* can really get you on your way. Similarly, don't think that this book is beneath those of you who do know jazz. There's something in here for everyone.

The *Literature of Jazz* by Donald Kennington comes as close to a comprehensive list of jazz literature as you're going to find. But if it's more of a history, a commentary and a bibliography on jazz. It contains chapters on the people, the influences and beginnings, the critiques, periodicals, and a special appendix about film. A better reference book on jazz you won't find.

A piece on jazz books wouldn't be complete without mentioning Nat Hentoff. In his *Jazz Is*, Hentoff goes deep into the lives of some of the greatest jazz performers of all time, such as Duke Ellington, Charlie "Yardbird" Parker (see above), Miles Davis and Billie Holiday. But don't think this is just another biography. On the contrary, *Jazz Is* is about the jazz experience of performers and listeners. This unparalleled jazz author gets down to what jazz is really all about—emotions.
JAZZ FESTIVALS

Yes siree, it's a big ol' weekend for jazz and Philadelphia, and we don't want you to miss a beat. Two Jazz Jam-borees will be jumpin' this weekend: the one you see below as well as Penn's own jazz festival (see back page). Why didn't these cats merge and have a mego-festo? Who knows. Still, there's no excuse not to get off your butt, grab a slam piece and paint the town royal avocado. Below are some of the hits from "Spectacor's Presidential Jazz Weekend." Was Washington a beboper or swingdaddy? You make the call.

FRIDAY

12pm-1pm: "Jazz Salute to Benjamin Franklin" — MINAS, duo with Orlando & Patricia Haddad. Grand Union Ct. of John Wannamakers at 13th & Market. Free.

2pm, 4pm & 6pm: "The Coltrane Legacy." A tour of Coltrane's house with a film on the jazz great at 1511 N. 33rd St. Limited seating so call (215) 763-1118 for reservations. Donations accepted.

SATURDAY


2pm & 2:30pm: "Black History Walking Tours." Starting at the African-American Historical and Cultural Museum (7th and Arch), this guided tour offers a look at Center City's historic African-American sites.

1pm & 3:30pm: "Youth to Youth with Jazz." The Overbrook High Jazz Ensemble and Lennox Hines Youth Jazz Ensemble offer the public a glimpse of Jazz's future at the African-American historical and cultural museum (7th and Arch). $5.

2pm, 4pm & 6pm: "The Coltrane Legacy." A tour of Coltrane's house with a film on the jazz great at 1511 N. 33rd St. Limited seating so call (215) 763-1118 for reservations. Donations accepted.

3pm-5:15pm: "Latin Jazz Dance Party." Dance with Pascho Santez at the Hershey Philadelphia Hotel Ballroom, Broad and Locust. $12.

2pm & 8pm: "The Colored Museum." Play tracing history of Afro-Americans at the Freedom Theatre, 1346 N. Broad Street. $20.


3pm-6pm: "The Colored Museum." Play tracing history of Afro-Americans at the Freedom Theatre, 1346 N. Broad Street. $20.

2pm & 4pm: "All-Star Jazz Cabaret." Music of McCoy Tyner Trio & John Blake and Frank Morgan at Wyndham Franklin Plaza Hotel Ballroom, 17th and Vine. $17.

2pm-3pm: "Youth to Youth with Jazz." The Overbrook High Jazz Ensemble and Lennox Hines Youth Jazz Ensemble offer the public a glimpse of Jazz's future at the African-American historical and cultural museum (7th and Arch). $5.

2pm, 4pm & 6pm: "The Coltrane Legacy." A tour of Coltrane's house with a film on the jazz great at 1511 N. 33rd St. Limited seating so call (215) 763-1118 for reservations. Donations accepted.

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2pm, 4pm & 6pm: "The Coltrane Legacy." A tour of Coltrane's house with a film on the jazz great at 1511 N. 33rd St. Limited seating so call (215) 763-1118 for reservations. Donations accepted.

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Philly Jazz Guide

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From the very beginning, jazz was meant to be heard live. Not everyone knows where to find live jazz. After all, Philadelphia is a big city with lots of bars, and taken as a percentage, not very many of them feature live jazz.

If you want to find a jazz bar, my first recommendation is whatever you first recommend. Is whatever you live Jazz.

The Borgia Cafe

The Borgia is the only club in Philly that is committed to jazz," says Ms. Jasten. "I run this place. I mean to be heard live. But not every-

Furthermore, it was a clothing store, not very many of them feature jazz.

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