

Hosting or Participating in Downlink Sites for Millennium Evenings at the White House

DATE: SEPTEMBER 18, 1998

TIME: 7:30 P.M.

TOPIC: JAZZ AN EXPRESSION OF DEMOCRACY

The President and First Lady invite you to share an evening of jazz by hosting a downlink site for the next White House Millennium Evening.

Millennium Evenings at the White House are a series of lectures and cultural showcases hosted by the President and First Lady that highlight creativity and innovation in art, ideas, and scientific discovery. The lectures present prominent scholars, creators and visionaries and are accessible to the public by cybercast over the Internet and broadcast via satellite. Guest speakers so far have included American historian Bernard Bailyn, physicist Stephen Hawking and Poets Laureate Robert Pinsky, Robert Hass and Rita Dove.

Groups with access to satellite dishes are encouraged to develop their own gatherings around the evenings and send E-mail questions before or during the lecture. The broadcasts are usually carried live by cable television and radio outlets though those decisions are often made close to the time of the event. The Millennium Evenings are co-sponsored by the National Endowment for the Humanities with major support from Sun Microsystems and further support from the Howard Gilman Foundation.

Hosting a Downlink Site: Local gatherings at downlink sites offer the opportunity to hold community discussions or receptions around the broadcast. September 18 at 7:30 p.m. promises to be an exciting evening of jazz and conversation with renowned performers, educators and jazz enthusiasts. To downlink the satellite broadcast, access to the KU or C bands is necessary. Satellite coordinates are posted on the White House web page several days before the event at <http://www.whitehouse.gov/Initiatives/Millennium>. The cybercast can be accessed via the White House web page at <http://www.whitehouse.gov>.

Additional information about the September 18 White House Millennium Evening on jazz, including the exact coordinates to downlink to the satellite broadcast, will be available soon on the White House web site.

To register as a downlink site, call 1-800-USA-LEARN, or Flashfax at (202) 205-3279. You may also register on-line at http://www.usa_learn@ed.gov.

JAZZ -- AN EXPRESSION OF DEMOCRA

7:30 pm

Announcement, Ruffles and Flourishes

2-3 minutes

Post-It® Fax Note 7671		Date 9/14	# of Pages 4
To Julie	From		SW
Co./Dept.	Co.		
Phone #	Phone #		
Fax #	Fax #		

7:32

1. First Lady Introduces Evening:

Welcomes, sets themes: jazz as a unique American art form- "No America, no jazz" (Art Blakey.) Jazz allows individual expression, within a form, as does our Constitution; jazz is a metaphor for the relationship of the individual and the community. Jazz is always changing, absorbing influences, accommodating cultural diversity, devising new forms in response.

Acknowledges sponsors: SunMicrosystems, NEH, NEA for supporting Jazz Masters

Acknowledges there are other experts and musicians in the room, and introduces Marian McPartland and Wynton Marsalis as our guides to the evening.

5 minutes

7:35

2. Where Did Jazz Come From?

Marian: jazz has many roots, many influences -- she or Danilo Perez at piano briefly play the sound of a field call, or a church refrain. Jazz was born of the blues, one of the basic, distinguishing sounds of American music. Wynton: (as Marian or Danilo plays a Jelly Roll Morton piece underneath him) - the merger of American peoples - African, Latin, European - created the musical gumbo called jazz. (Mention or demonstrate Latin influence here?) And the roux of that American musical stew is blues. It is a 12-bar form (demo on piano) and it's a feeling. Like our society, blues communicates a tension (or problem), resolves it, and in the process constantly amends itself. The blues is kind of like a vaccine - just like we get a tiny dose of small pox to inoculate us from getting the disease, we play the blues in part to keep people from getting the blues.

The band plays King Oliver's Dippermouth Blues.

9 minutes

7:44

3. Building the Metaphor: Improvisation, Polyphony, the Migration of Ideas

Wynton: in New Orleans, a new style developed, a unique blend of improvisation and polyphony - that is nothing more complicated than two or more independent melodic parts being sounded together (origins in street parades and the "second line?") Improvisation allowed musicians to depart from the main theme, take a solo, then rejoin the group. It has a parallel in our democratic system -- as a "conversation" among parts, that is combined to form a whole.

Wynton, clarinetist Michael White, trumpet player Nicholas Payton, and the rhythm section demonstrate one of the two main styles of New Orleans polyphony: either that of King Oliver or of Jelly Roll Morton.

Dr. Billy Taylor sits at the piano. Marian: Most of the great New Orleans musicians made their way north, to Chicago, to find work and to make recordings. As early as 1918, Dixieland was being recorded in New York City. People began to hear jazz on the radio, and on

recordings, and as the musicians travel and their sound spread to places like Memphis, and St. Louis, and Kansas City and New York, jazz evolved. Dr. Taylor speaks: and the piano was a key way that musicians expressed their freedom. Written forms like Ragtime (plays a few bars) merged with jazz into styles like stride piano.

Billy Taylor plays Fats Waller piece, Ain't Misbehavin' or Honeysuckle Rose, or plays medley.

9 minutes

7:53

5. Challenging the Order, Expanding Participation

Wynton: in the 1920s and 30's, radio, recordings and film began to change America - we heard and saw ourselves in a new way, and despite our vast distances and the segregation of many people from the mainstream society, we began to hear our difference voices.

Communications also changed our democracy. For the first time, we saw war on film. In 193_ President Franklin D. Roosevelt had his fireside chats from the room right downstairs in the White House with Americans, reassuring them through the Depression and then into World War II. These new media shaped jazz too. Louis Armstrong said he "grew up with radio, tv and film." In this extraordinary 193_ film clip, Armstrong takes "Dinah" a tin pan alley favorite (tinny after the sound of the upright pianos hawking new songs) and transforms it. He had absorbed New Orleans polyphony; played after hours in Chicago with white musicians; been influenced by the variety of styles in New York, took his knowledge of funeral marches, street parades, popular sounds; and negotiated his own way in Fletcher Henderson's Orchestra, to at age thirty play this: 3-minute clip of Dinah.

Marian: Jazz is always pushing the edges, challenging the established order -- a very American concept. She demonstrates the "shuffle rhythm." This rhythm gives jazz its driving force, its forward propulsion, another way this American music reflects our own society. One of your revolutionaries said "We have it in our power to begin all over again" and that belief in the future is felt in Swing. While she speaks the Big Band members join the band on stage. Marian walks over to Loren Schoenberg in the tenor chair, who briefly remarks on the origins of swing, how it emerged, how this rhythm was adopted by nearly every musician as characteristic of jazz. With Wynton in the trumpet section, the band plays Duke Ellington's "Black and Tan Fantasy."

Marian: the music took hold in America, and around the world. It was dance music too, and here to tell us how folks participated in it and what that meant for the country is Dr. David Baker, the Director of the Smithsonian Jazz Orchestra. Dr. Baker talks briefly about how jazz both reflected and changed society and conducts Jimmie Lunceford's "For Dancers Only." 22 minutes (Option: go from Schoenberg to Baker, and play only For Dancers Only. Pick up 4-5 minutes.)

8:15

6. Controversy in an Open Society

Wynton: we heard Dr. David Baker tell us how jazz has both reflected American society and also changed it. Just as controversy is a component of democracy, so jazz also deals with and tries to resolve controversy. In race, specifically, jazz has welcomed all kinds of players, and their musics, and propelled historic breakthroughs, such you'll see in this historic film clip of the Benny Goodman Quartet, from "Hollywood Hotel." In 1935(?), when this was made, Goodman,

Gene Krupa, Lionel Hampton, and Teddy Wilson, could perform together in public on stage, but they could wing together on film. In fact, jazz led the way on integration, and film led to integrated performances in places like Carnegie Hall. (Show 2 minute clip)

4 minutes

Marian: and jazz had its great women performers; from 19-- on, they were an essential sound, part of the band. And those singular voices -- Mary Lou Williams, Billie Holiday, Lena Horne (or singer in audience) forever changed the sound of America. In that great tradition, we'd like to ask Diane Reeves to sing "Bli-Blip" a combination of swing and bop made famous by the Duke Ellington Band.

3 minutes

7 minutes total

8:22

7. The Power of Democracy -- and Jazz-- Internationally

POTUS introduces this section: I want to thanks Marian and Wynton and all the musicians for showing us how much this American music tells us about our own country and how it's developed. All the more reason why we have to make sure our children study music in school every day they can, so we do not let the citizens of the next century loose their connection with this great national heritage. POTUS tells the story of Willis Conover's famous VOA broadcasts during WWII, and gives several other examples, such as Tiananmen Square, of jazz as a subversive element in totalitarian societies. He then calls on President Vaclav Havel of the Czech Republic, to discuss the influence of jazz on him as a dissident, during the Cold War, and on the Velvet Revolution.

~~Band demonstrates international flavor of jazz or plays a favorite of President Havel's.~~

10 minutes

8:32

8. POTUS: I know that people from around the world have been listening on this cybercast tonight and asking questions via the Internet. Ellen Lovell shows first question, from another country, to Mrs. Clinton who reads it and directs it to one of the speakers. Each question takes about 3 minutes. Four questions will take 12 minutes.

8:46

10. Competition and Excellence

point of global influence
Jazz reflects the competitive spirit of US society, even as it gives the individual performer a base in the community (the band.) This point will introduce the finale, a cutting contest, where players challenge each other, hone their skills, and build the excitement and the sound.

This is performed by the band.

10 minutes

approx 8:56

End with Wynton / Marian duet

Notes: This treatment does not get in all the good language suggested so far by Bill. Rob and Murray. Also, it doesn't carry the history much past swing -- we could try adding the "advent of individualism" point under section 6 (Controversy), to acknowledge be-bop and the rejection of

JAZZ AN EXPRESSION OF DEMOCRACY
Personnel (musicians), program and schedule
Friday, September 18, 1998

Personnel

WYNTON MARSALIS, DIRECTOR AND TRUMPET

guests

Dr. Michael White, clarinet
Dianne Reeves, vocals

REEDS

Jesse Davis or Sherman, alto saxophone
Ted Nash, alto saxophone
Victor Golnes, tenor saxophone and clarinet
Loren Schoenberg, tenor saxophone
Joe Temperley, baritone saxophone

TROMBONES

Ron Westray
Wayne Goodman
Lucien Barbarin

TRUMPETS

Jon Faddis
Nicholas Payton
Riley Mullins
Wynton Marsalis

RHYTHM

Eric Lewis, piano
Reginald Veal, bass
Shannon Powell, drums

ENGINEERS

John Uhl, sound engineer
Daryl Bornstein, recording engineer

STAFF

Rob Gibson, Musical Director
April Smith, Music Coordinator

PROGRAM

1. Dippermouth Blues (King Oliver and Louis Armstrong)
2. Black and Tan Fantasy (B. Miley and Duke Ellington)
3. For Dancers Only (Sy Oliver)
4. Bill-Blip (Sid Kuller and Duke Ellington)
5. Battle (trumpets): song title tba

SCHEDULE

Friday, September 18

- 9-noon: rehearsal
- 1-4pm: sound check/run-through
- 7:30pm: performance (simulcast on VH1)

Handwritten notes:
#6
14 +
Marion Marsalis
Dr. Billy Taylor

03-03-98 TUE 13:55 FAX 202 458 7805

0002

KU bands) and serve as a link to the cybercast. The cybercast is also available via the web page of Sun Microsystems (<http://www.sun.com>).

The first Millennium Evening was held on February 11, 1998, with Harvard historian Bernard Bailyn. Professor Bailyn lectured on the core American ideas which must be preserved as we move into the next millennium.

-30-30-30-

Message Sent To:

DRAFT - press release for 9/18 millennium evening

The President and Mrs. Clinton have announced that the 4th Millennium Evening at the White House will be Jazz: An Expression of Democracy, featuring the Grammy Award-winning artist Wynton Marsalis and celebrated Jazz musician Marian McPartland and will take place in the ~~State Dining~~^{East} Room of the White House on Friday, September 18 at 7:30 p.m.

The President and Mrs. Clinton will take part in a discussion of jazz as a unique American art form. The history of jazz in the United States, as well as its impact around the world, will be told in words and music assisted by a ___ piece band made up of renown jazz musicians.

Millennium Evenings at the White House are a series of lectures and cultural showcases that highlight creativity and inventiveness through our ideas, art and scientific discoveries. The lectures present prominent scholars, creators and visionaries and are accessible to the public via broadcast and cybercast. The President and Mrs. Clinton encourage the public to participate by e-mailing questions or comments either before or during the cybercast. These may be sent via the White House Web Site (<http://www.whitehouse.gov>). The web site will post satellite coordinates (on C and KU bands) and serve as a link to the cybercast. It will also be available via the web page of Sun Microsystems (<http://www.sun.com>).

Wynton Marsalis is among the most popular and accomplished musicians of his generation. He was the first musician to win Grammy Awards for both jazz and classical recordings in the same year. Marsalis is also a dedicated jazz educator, serving as Artistic Director for "Jazz at Lincoln Center," a repertory performance series he co-founded in 1987. He conducts master classes for young musicians throughout America and hosts numerous concert series, radio shows and television programs. He is also serving as Senior Creative Consultant for the production of "Jazz," a nine-part documentary television series by film maker Ken Burns.

Marian McPartland is best known as the hostess of the long running National Public Radio program, Piano Jazz. Since 1979 McPartland has interviewed and performed with over 400 guest artists from the world of jazz. Born in Windsor, England, Margaret Marian Turner began her musician career at the age of three by attempting to emulate her mother who loved to play Chopin waltzes on the piano. By her teens ~~Marian~~ *McPartland* was practicing eight hours a day and enrolled at London's prestigious Guildhall School of Music. In the 1940s she met the charismatic Chicago Cornetist, Jimmy McPartland. The two were married in Germany in 1945 and returned to Jimmy's home town following the end of the war.

Other participating musicians and commentators include: Dr. David Baker, Dr. Billy Taylor, Dr. Loren Scheonberg and Diane Reeves.

Previous Millennium Evenings featured Harvard historian Bernard Bailyn lecturing on core American ideas which must be preserved into the next millennium, Cambridge University physicist Stephen Hawking who discussed "Imagination and Change: Science in the Next Millennium and a celebration of creativity through poetry with Poets Laureate Robert Pinsky, Robert Hass and Rita Dove.

The Millennium Evening on jazz is co-sponsored by the White House Millennium Council and the National Endowment for the Humanities with support from Sun Microsystems and VH 1.

anybody else? do we need to mention the Gilman Foundation?

SEP-16-1998 10:44

Julie
67805

date	9/16/98	# of pages	1
from	Sue		
to	Rich		
phone			
fax			

DRAFT -- 9/16/98

VH1 GOES TO WASHINGTON
TO CELEBRATE 100 YEARS OF JAZZ WITH
"JAZZ: AN EXPRESSION OF DEMOCRACY"

ask legal counsel
can we approve this?
the WH or WH with
Council?

NEW YORK, NY, September xx, 1998 -- "Jazz: An Expression of Democracy," a live 90-minute program hosted by President and Mrs. Clinton, will be telecast without commercial interruptions on VH1 from the East Room of the White House on September 18, from 7:30 PM to 9:00 PM.

Celebrating a century of this truly American musical art form, "Jazz: An Expression of Democracy" will feature the Grammy Award-winning artist Wynton Marsalis and an all-star jazz orchestra, and celebrated jazz musician Marian McPartland. There will be a discussion with President and Mrs. Clinton and several participating musicians and scholars of the impact jazz has had on American culture.

Wynton Marsalis is among the most popular and accomplished musicians of his generation. He was the first musician to win Grammy Awards for both jazz and classical recordings in the same year. His 1997 epic, "Blood on the Fields," was the first jazz composition to win the Pulitzer Prize. Marsalis is also a dedicated jazz educator, serving as Artistic Director for "Jazz at Lincoln Center," a repertory performance series he co-founded in 1987. He conducts master classes for young musicians throughout America and hosts numerous concert series, radio shows, and television programs.

Marian McPartland is best known as the hostess of the long running NPR program, Piano Jazz. Since 1979, Marian has interviewed and performed with over 400 guest artists from the world of jazz. Born in Windsor, England, Margaret Marian Turner began her musical career at the age of three by attempting to emulate her mother who loved to play Chopin waltzes on the piano. By her teens Marian was practicing eight hours a day and was enrolled at London's prestigious Guildhall School of Music. In the 1940s, she met the charismatic Chicago cornetist, Jimmy McPartland. The two were married in Germany in 1945 and returned to Jimmy's hometown following the end of the war.

Other participants + commentators include: Mr. David Baker, Mr. Billy Taylor, Loren Schachler + Oran Reason.
Millennium Evenings at the White House are a series of lectures and cultural showcases that highlight creativity and inventiveness through our ideas, art and scientific discoveries. The lectures present prominent scholars, creators and visionaries and are accessible to the public via broadcast and cybercast.

VH1 produces and programs a wide variety of music-based series, specials, live events and acquisition based programming that keeps viewers in touch with the music they love. VH1 is a registered trademark of MTV Networks, a unit of Viacom, Inc. MTV Networks owns and operates five cable television programming services -- MTV, Music Television, M2, VH1, Nickelodeon/Nick at Nite, and Nick at Nite's TV Land -- all of which are trademarks of MTV Networks. s:/press/jazz.doc

Contact:

it never says WH M Council

Stephanie Madden
+ Warner Bros in Jazz Group
+ usage planned?

DRAFT - press release for 9/18 millennium evening

The President and Mrs. Clinton have announced that the 4th Millennium Evening at the White House will be Jazz: An Expression of Democracy, featuring the Grammy Award-winning artist Wynton Marsalis and celebrated Jazz musician Marian McPartland and will take place in the State Dining Room of the White House on Friday, September 18 at 7:30 p.m.

The President and Mrs. Clinton will take part in a discussion of jazz as a unique American art form. The history of jazz in the United States, as well as its impact around the world, will be told in words and music assisted by a ____ piece band made up of renown jazz musicians.

Millennium Evenings at the White House are a series of lectures and cultural showcases that highlight creativity and inventiveness through our ideas, art and scientific discoveries. The lectures present prominent scholars, creators and visionaries and are accessible to the public via broadcast and cybercast. The President and Mrs. Clinton encourage the public to participate by e-mailing questions or comments either before or during the cybercast. These may be sent via the White House Web Site (<http://www.white.gov>). The web site will post satellite coordinates (on C and KU bands) and serve as a link to the cybercast. It will also be available via the web page of Sun Microsystems (<http://www.sun.com>).

Wynton Marsalis is among the most popular and accomplished musicians of his generation. He was the first musician to win Grammy Awards for both jazz and classical recordings in the same year. Marsalis is also a dedicated jazz educator, serving as Artistic Director for "Jazz at Lincoln Center," a repertory performance series he co-founded in 1987. He conducts master classes for young musicians throughout America and hosts numerous concert series, radio shows and television programs. He is also serving as Senior Creative Consultant for the production of "Jazz," a nine-~~at~~ *part* documentary television series by film maker Ken Burns.

Marian McPartland is best known as the hostess of the long running National Public Radio program, Piano Jazz. Since 1979 McPartland has interviewed and performed with over 400 guest artists from the world of jazz. Born in Windsor, England, Margaret Marian Turner began her musician career at the age of three by attempting to emulate her mother who loved to play Chopin waltzes on the piano. By her teens Marian was practicing eight hours a day and enrolled at London's prestigious Guildhall School of Music. In the 1940s she met the charismatic Chicago Cornetist, Jimmy McPartland. The two were married in Germany in 1945 and returned to Jimmy's home town following the end of the war.

Previous Millennium Evenings featured Harvard historian Bernard Bailyn lecturing on core American ideas which must be preserved into the next millennium, Cambridge University physicist Stephen Hawking who discussed "Imagination and Change: Science in the Next Millennium and a celebration of creativity through poetry with Poets Laureate Robert Pinsky, Robert Hass and Rita Dove.

The Millennium Evening on jazz is co-sponsored by the White House and the National Endowment for the Humanities with support from Sun Microsystems and VH 1. **anybody else? do we need to mention the Gilman Foundation?**

**FIRST LADY HILLARY RODHAM CLINTON
ANNOUNCEMENT FOR DC MUSIC MUSEUM**

**MCI CENTER
WASHINGTON, D.C.**

JULY 8, 1998

as prepared

It's a great pleasure to join Senator Dole, Nancy Sinatra, and Secretary Heyman of the Smithsonian, for this special announcement today that I know means so much to all of you -- and so much to the rebirth of our nation's capital - particularly its downtown.

Two months ago, when I addressed the D.C. Arts Summit, I spoke about the critical role that the arts can and must play in revitalizing downtown, and lifting up all the neighborhoods of the District of Columbia. And I expressed my hope then that the Federal City Council and the Smithsonian would develop plans to create a downtown music complex that would include a museum of American music, as well as music-related shops, stores and restaurants.

So today, it is a special joy and privilege to be here for this announcement which represents an important first step in making the National Music Museum a reality. The Memorandum of Understanding that you have just heard about will lay the groundwork for what I believe will be one of the most exciting cultural institutions and complexes to be created in our nation's capital in many years. And I want to salute our federal partners -- the Library of Congress and the Smithsonian -- whose musical collections will form the heart of this new museum.

The Music Museum being planned will showcase American music that is known the world over: from jazz to classical; from gospel to rock and roll. Music which reflects the extraordinary diversity of our nation's heritage -- and the creative imagination and spirit of the American people through the years.

Music has always been at the heart of the American experience, whether it's the transformative power of African American spirituals that sustained the courage and faith of the civil rights movement -- or the improvisational spirit and spontaneity of jazz that is so distinctly American. Throughout our history, the arts have enabled Americans of every background, race, and culture to define our own identities -- and yet transcend our differences, and find our common roots as Americans, and as human beings. And what better place to showcase and embrace that cultural diversity than here -- in our nation's capital.

I know how much my own family, living here in Washington, D.C., has been enriched by the range of art and music and sculpture and dance and all of the visual and performing arts that grace this city. And it's up to all of us to make sure that this gift of art and culture is available and accessible to everyone.

I've made a personal commitment over the past two years to do whatever I can to help promote the revitalization of DC's downtown -- especially through the arts and through our cultural institutions. And I applaud the progress that's being made -- thanks to many of you here today. The President and I strongly support these efforts to ensure that our nation's capital offers an unparalleled array of historical, cultural and artistic experiences for all Americans -- and presents the best the nation has to offer to our foreign visitors. And I'm also pleased that the

President's budget -- that he submitted to Congress -- targets \$100 million to improve the District's economic development infrastructure. That includes \$50 million to support the work of the National Capital Revitalization Corporation -- which will help turn this vision of our nation's capital into reality.

The MOU that is being announced today is a significant step forward in this broader downtown development initiative. But it's only a start. I am excited about plans to launch a Duke Ellington Centennial program next year that would include exhibitions and live music performances downtown. I'm also hopeful that we can make similar strides -- as we are doing today -- toward creating a national museum of photography that will provide another window to the world of the American experience -- and another reason for people to come downtown. I know these hopes are shared by all of you. But in order to succeed, we must seize the moment -- and build on the momentum and the excitement that's being created here today.

I'm an optimist. And I have every confidence that we can make this happen. But everyone must play a role. I call on the music industry; the musical and artistic community; the federal and city government; patrons of the arts; foundations; and businesses -- to be full and active partners in developing this music complex, and in fueling the downtown development effort. For it is only when we draw on the full range of public and private resources that we can create a capital city that truly reflects not only the diversity of our nation's cultural heritage -- but also the highest hopes for our future -- as a city, and as a people.

FIRST LADY HILLARY RODHMAN CLINTON
REMARKS AT LIONEL HAMPTON'S BIRTHDAY PARTY
EAST ROOM, THE WHITE HOUSE
JULY 23, 1998

Welcome to the East Room and to the White House.

You may have noticed that it's a tiny bit crowded in here tonight. There are a few reasons for that: One, The State Dining Room is being renovated. Two, we wanted it to actually feel like a Lionel Hampton concert. And, finally, Lionel, there were so many family members, friends, and fans who wanted to be here with you tonight to celebrate. The President and I honored to join all of you in wishing Hamp a very happy 90th birthday.

[Acknowledgments] I especially want to thank Congressman Conyers and Congressman Rangel for their tireless efforts to plan a party worthy of one of America's greatest musicians. As most of you know, Lionel's actual birthday was back in April. But, when John and Charlie asked us to host this event, they made it clear: Hamp's music never stops...and neither should our celebration of him.

It is also a special privilege to welcome Lionel back to what has sort of become his second home -- the White House. And not just because of the number of Presidents that he's entertained for in person...I know, from personal experience, that his music has been played here at all hours by a certain First Jazz Fan who lives upstairs.

I was thinking about this party last week. As part of the White House Millennium Program, I took a 4-day tour to encourage all Americans to preserve our artifacts, monuments, documents and historical sites for future generations. Not only symbols like the Star Spangled Banner. But, also the art -- like Jazz -- that defines us as a nation. With its roots in Africa and other cultures that weave together America. With all instruments strong and equal. With a sound more powerful than the sum of its individual parts...Jazz is a quintessentially American idea. And that's why I am so pleased to announce that on September 18, our forth Millennium Evening at the White House will celebrate the music of our democracy -- jazz.

Now, anyone whose been around for, say the last century or so, knows that you can't celebrate Jazz without celebrating Lionel Hampton. So, in many ways, tonight will be our very own version of "Memories of You." Which, for everyone's benefit, I've promised to take part in without singing. All of us can remember the first time we heard "Flying Home" and "Hamp's Boogie Woogie." The amazing "vibes" that lifted our spirits and moved our feet. The barriers you knocked down so that legends like Quincy Adams, Dexter Gordon, and Aretha Franklin could more easily follow.

And we will always remember the day you received the National Medal of Arts from the President last year. Even though Lionel had just lost most of his belongings in a terrible fire, there he was...standing proud and strong with that "Million Dollar Smile" he sang of in 1944. At the time, he said, "The show will definitely go on." And, because of him, the show has always gone on.

The show has gone on through Wars and Depression -- where he always kept America dancing. It's gone on the road -- touring with an integrated band through the segregated south in the 50s and reminding us to this day that: what brings us together is so much more powerful than what pushes us apart. The show has gone on from Big Band to Avant-garde, shaping our music and nation, and never going out of style. It's gone on with unmatched energy and electricity, with a deep love of music and life. And I'm told the show went on this month when Lionel gave a tribute to Chet Atkins in Nashville in front of the largest crowd ever assembled for a non-country western event. Lionel, you -- and your show -- will always go on.

So, we figured the best way to celebrate your 90th birthday is to make sure the show goes on right here in the East Room. I'm reminded of something a young Czechoslovakian man said in 1955, "There is such a thing as too much political talk...but everyone craves good American jazz."

Without any more talk, it gives me great pleasure to introduce a group of musicians who have brought great American Jazz to every corner of the earth. Please welcome the World Famous Lionel Hampton Orchestra.

If we care about civility, character, and our democratic freedoms, then we ought to support the institutions whose mission it is to make American culture available to all children...in whom that spark can be lit if they are given the chance. **That is why I believe so strongly about music.** **Because Supporting the pursuit of the arts and, specifically music,** is an investment in our young people -- it is an investment in the values we claim to honor and the cultural traditions in which our democracy has flourished for more than 200 years.”

WHSO LAYOUT Draft 2
a/o 9/14/98 L. Schwartz

MILLENNIUM LECTURE #4
Friday, September 18, 1998

Briefing: Red Room
Meet: Blue Room
Event: East Room
Reception: State Dining Room

Gate opens: 6:00 p.m.
Invite time: 6:30 p.m.
Principal time: 7:00 p.m.

Approx 140 Guests/Pool Press/Business Attire
15 Social Aides
4 Volunteers

Thursday
SEE SEPARATE SHEET FOR SET UP ACTIVITIES

6:00 p.m. EV Gate opens for guest arrival, guests proceed to the State Floor.
Contact: Bronson Frick

ARRIVAL NOTES: *Harp and Flute at entrance; Coat check in Family Theater; sculpture garden lights on; piano with strings in the Grand Foyer; cocktails before program begins in Grand Foyer.*

EAST ROOM NOTES: *small water table next to each person on stage for water and notes; Millennium programs/folders on each chair for guests; rope and stanchion around press risers; FOUR risers for cameras - see Laura for placement; FLAGS at CROSS HALL DOOR to East Room; Honors group in Foyer for announce; announce from Blue Room; refer to separate layout for exact placement of staging and requirements.*

7:00 p.m. **THE PRESIDENT and THE FIRST LADY** arrive the Red Room for briefing.
Contact: Ellen Lovell

7:15 p.m. **THE PRESIDENT and THE FIRST LADY** proceed to the Blue Room for meet and greet.

Blue Room Participants

Sun Microsystems

John Marselle

Joeseeph Robuck

John Croll

Timothy Dwyer

Robert MacRitchie

Douglas Morris

John Leahy III

NEH

William Ferris

7:25 p.m. Ellen Lovell is announced into the East Room and briefs audience.

7:30 p.m. **PROGRAM BEGINS**
See attached script for program

Approx. 9:00 p.m. **THE PRESIDENT** wraps the discussion and invites guests into the State Dining Room for a reception.

Note: Group photo following lecture with performers on stage not in the meet and greet prior to the lecture.

THE PRESIDENT and **THE FIRST LADY** have the option to mingle with guests in the State Dining Room or depart the State Floor.

RECEPTION NOTES: Piano with strings in Grand Foyer; buffet reception in State Dining Room.

Guests exit East Gate following reception.

Julie E. Mason

 08/21/98 12:29:23 PM

Record Type: Record

To: Sharon K. Gill/WHO/EOP

cc:

Subject:

thanks for sending over the list for the millennium lecture. a neat group!

can we add someone from jazz central station, the online jazz site? they are going to do a big item on us and it would be nice to include them. some possibilities:

- drew wheeler, managing editor, jazz central station (he might not be "big" enough to be invited...)

- larry rosen, chairman/ceo, N2K inc. (N2K is jazz central station's parent company. he founded a jazz label before starting N2K). maybe he is more appropriate?

IMPORTANT MESSAGE

FOR VM

DATE 9.4 TIME 4:45 A.M.
P.M.

M Drew Wheeler

OF _____

PHONE 212-378-6176
AREA CODE NUMBER EXTENSION

☐ FAX

☐ MOBILE AREA CODE NUMBER TIME TO CALL

TELEPHONED	☒	PLEASE CALL	
CAME TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		RUSH	
RETURNED YOUR CALL		WILL FAX TO YOU	

MESSAGE _____

H: 718-624-1370

SIGNED _____

TOPS  FORM 4005
LITHO IN U.S.A.

MEMORANDUM OF CALL

Previous editions usable

TO: Julie

☐ YOU WERE CALLED BY— ☐ YOU WERE VISITED BY—

John Kelly
OF (Organization) VH1

☒ PLEASE PHONE (Enter area code, if necessary) ☐ DSN

(212) 846-7860

☐ WILL CALL AGAIN ☐ IS WAITING TO SEE YOU

☐ RETURNED YOUR CALL ☐ WISHES AN APPOINTMENT

MESSAGE

SCHOOL EVENT - OPEN PRESS

RECEIVED BY _____ DATE 9/3 TIME 12:55

NSN 7540-00-634-4018
50363-111
UNICOR FPI-SST

OPTIONAL FORM 363 (Rev. 7-94)
General Services Administration

Kim B. Widdess

08/28/98 11:05:32 AM

Rolling Stone
Jazz Central Station
200,000 visitors

Record Type: Record

To: Julie E. Mason/WHO/EOP

cc:

Subject: millennium evening

please select 5 couples or 10 singles, or a combination of couples and singles to fill 10 slots. Please also mark your priorities to be slotted in as people from the press regret the event. Keep in mind that press always ask to bring a spouse and become offended when we say there is no room. Thanks!

Blumenthal, Mr. Bob	MA	Boston Globe jazz critic/freelance writer
Brown, Mr. Jeff	VA	Senior Producer - Culture/National Affairs, The NewsH with Jim Leher
Crouch, Mr. Stanley	NY	Columnist/writer, The Daily News, also writes for New Republic
Fagien, Mr. and Mrs. Michael	FL	Publisher, Jazziz Magazine
Giddins, Mr. Gary (Giddens?)	NY	Jazz writer, Village Voice
Graham, Mr. Trey	VA	Music Editor, USA Today
Joyce, Mr. Mike	DC	Independent jazz writer and editor of Jazz Times magaz Washington Post
Lewis, Mr. Ed	NY	Publisher and Owner, Essence. His name was originall submitted for Japanese State Dinner. Feels the White House has not reached out to him/his publications.
Reich, Mr. Howard	IL	NEH Contact, Chicago Tribune
Roc, Mr. Benjamin	DC	Senior Producer - Music and Special Projects, National Public Radio
Sabin, Mr. Glenn	MD	Publisher, Jazz Times
Scheerer, Mr. Mark	NY	Music Correspondent, Showbiz Today, CNN
Thurber, Mr. Jon	CA	Jazz Editor/News Editor, Los Angeles Times
Watrous, Mr. Peter	NY	New York Times jazz critic

NPR
Ellen Ma

SUE VOGELSINGER

733 13TH STREET, NW • SUITE 202 • WASHINGTON, DC 20005 • (202) 347-2666 • Fax: (202) 393-6504

August 10

Memo to: Jane

Ellen has approved the following as media to be invited to the jazz evening. The ones to be invited are checked. In addition we should invite:

Joe Levy, Music Editor
Rolling Stone
1290 Avenue of the Americas
New York, New York 10104
212/484-1616
fax: 212/767-8203

There will be a couple more. Thanks.

(Five pages w/cover)

Post-It® Fax Note 7671

Date	8/10	# of pages	5
To	Julie / Monahan		
From	Sue		
Co./Dept.	Co.		
Phone #	Phone #		
Fax #	Fax #		

National Endowment for the Arts Media Contacts: JAZZ REPORTERS/CONTACTS

MAJOR DAILIES

- ✓ **Washington Post**, Mike Joyce, 202-334-7535 ph, 334-5587 fax
Independent jazz writer and editor of *Jazz Times* magazine or Richard Harrington,
202-334-7540, music critic, 1150 15th St., NW, Washington, DC 20071-0070
- ✓ **New York Times**, Ben Ratliff 212-556-7411, or Peter Watrous 212-556-3889 or John Pareles,
212-556-7304; culture desk fax 212-556-1516; popular music critics, cover jazz. *pop music critic*
229 W. 43rd St., NY, NY 10036
- ✓ **USA Today**, Trey Graham, Music Editor, 703-276-4422 ph, 703-247-3135 fax;
1000 Wilson Blvd., Arlington, VA 22229
- ✓ **Chicago Tribune**, Howard Reich, 312-222-4189 ph, 312-222-0236 fax, jazz & music writer,
435 North Michigan Ave., Chicago, IL 60611-4041
- Chicago Sun-Times**, Lloyd Sachs, 312-321-2133 ph, 312-321-2566 fax, jazz critic,
401 North Wabash, Ave. Chicago, IL 60611
- ✓ **Los Angeles Times**, Don Heckman, jazz writer, or Jon Thurber Jazz Editor/News Editor
213-237-3315 ph, 213-237-7630 fax or (Mr.) Zan Stuart;
Times Mirror Sq., Los Angeles, CA 90053,
- Star-Ledger [Newark]**, George Kanzler, 973-761-4645 ph, 973-877-5845 (fax, newsroom)
venerable jazz critic, has been writing for years.
One Star-Ledger Plaza, Newark, NJ 07102-1200
- Atlanta Journal Constitution**, Steve Dollar, 404-526-5459, music writer; or
Sonia Murray 404-526-5780 (young African American writer, covers Atlanta Jazz
Festival, soul & rap); 404-526-5509 fax; 72 Marietta St. N.W., Atlanta, GA 30303
- Baltimore Sun**, J.D. Considine, 410-332-6605 ph, 410-783-2519 fax; music writer,
501 North Calvert St., Baltimore, MD 21278
- The Daily News**, Stanley Crouch, venerable New York columnist/writer,
also writes for the *New Republic*, 212-210-2100 ph, 212-643-7828 fax editorial page;
450 W. 33rd St., New York, NY 10001-2681
- Miami Herald**, Fernando Gonzalez, 305-376-3639 ph, 305-376-2202 fax; music &
features writer, One Herald Plaza, Miami, FL 33132-1693

WEEKLY PRINT:

- ✓ Village Voice, Gary Giddins, 212-475-3333; ext 2093; noted jazz writer.
36 Cooper Sq., New York, NY 10003

TELEVISION:

- ✓ CBS Sunday Morning, Dr. Billy Taylor, 718-884-4613 (h-ph), 718-601-8115 h-fax
cas: 212-975-7110 ph, 212-975-7133 fax; 524 W. 57th St., New York, NY 10019
- ✓ BET - Black Entertainment Television, Ramsey Lewis, or Angela Stribling,
hosts Jazz Central; 202-608-2100; 202-608-2599 fax for news, sports entertainment
- ✓ The NewsHour with Jim Leher, Jeff Brown, Senior Producer Culture/National Affairs,
703-998-2150 ph; 3620 S. 27th St. Arlington, VA 22206
- ✓ Showbiz Today, CNN, Mark Schorer, Music Correspondent, 212-714-7945 ph,
212-714-7933 fax; Five Penn Plaza, 20th Fl., New York, NY 10001;
DC Bureau: possible Kyoko Altman, General Correspondent, 202-898-7545 ph;
202-898-7565 fax; The CNN Bldg., 820 1st St. NE, Washington, DC 20002

RADIO:

- ✓ National Public Radio, Benjamin Roe, Senior Producer, Music & Special Projects,
202-414-2392 (ph), 414-3032 (fax),
635 Massachusetts Ave. NW, Washington, DC 20001-3753
Jazz Program Hosts: Marion McPartland, piano; Branford Marsalis, live jazz

WBGO Radio, Thurston Briscoe, Newark, New Jersey, 201-624-8880 ph, 201-824-8888 fax;
General Manager and programmer for the only all-jazz station in the metropolitan area

INDEPENDENT/FREELANCE JAZZ WRITERS

Tom Terrell, 718-625-7262 ph & fax, independently writes for *Jazz Times*, *Time Out New York*,
MTV On-Line, and *Vibe Magazine*,
29 S. Portland Ave. Apt. #2, Brooklyn, NY 11217

Willard Jenkins, *Jazz Times*, independent writer, 301-816-2976 ph, 201-770-4529 fax
2303 Rockland, Rockville, MD 20851,

Karen Bennett, *Musician Magazine*, 212-889-7009 (h), independent jazz writer

SUE VOGELSINGER

733 15TH STREET, NW • SUITE 202 • WASHINGTON, DC 20005 • (202) 347-2666 • Fax: (202) 393-6504

8/5/98

Fax to: Julie

The following is a list just put together by NEA for their own jazz event. It looks very good to me. Would you and Marsha look at it and think about who should be invited to the jazz millennium evening? I don't know how many we can include — trying to find out.

This list does not include cultural editors from major papers, but I have those also.

What do you think?

5 pages w/cover

Jazz Central Station
Drew Wheeler ✓

Pritzker Architecture Prize Dinner Press List

Mr. Stanley Abercrombie; Editorial Director, Interior Design Magazine

Ms. Bonnie J. Churchill; News Columnist & Radio Commentator

Dr. David Dillon; Architecture Editor, Dallas Morning News

Mr. Paul Goldberger; Writer, The New Yorker

Mrs. Katherine Graham; Chairman, The Washington Post Company

Ms. Ada Louise Huxtable; Architecture Critic, The Wall Street Journal

Mr. Reed Kroloff; Editor-in-Chief, Architecture Magazine

Mr. David Lasker; Fine Arts Editor, The Globe and Mail, Toronto

Mr. Daniel S. Levy; Cultural Reporter, Time Magazine

Ms. Cathleen McGuigan; Senior Arts Editor, Newsweek Magazine

Ms. Wendy Moonan; Architecture Editor, House & Garden
Antiques Columnist, The New York Times

Mrs. Paige Rense Noland; Editor-in-Chief, Architectural Digest Magazine

Mr. Nicolai Ouroussoff; Architecture Critic, The Los Angeles Times

Mr. Mayor Rus; Editor-in-Chief, Interior Design Magazine

Mr. Calvin M. Trillin; Staff Writer, The New Yorker; Columnist, Time Magazine

Mr. Martin Filler; The New York Review of Books

FROM NEA/PUBLIC AFFAIRS

(TUE) 08. 04' 98 09:55/ST. 09:54/NO. 3560970501 P 3

Philadelphia Inquirer, Tom Moon, 215-854-4965 ph, 215-854-2531 fax, music critic,
400 North Broad St., P.O. Box 8263, Philadelphia, PA 19101

New York Post, Chip Deffaa, 212-684-3340 ph, 212-930-8542 fax, well-respected jazz writer,
1211 Ave. of the Americas, New York, NY 10036-8790

San Francisco Examiner, Philip Elwood, 510-525-0478,
Elwood mailing address 584 The Alameda, Berkeley, CA 94707-1653;
Examiner address: 110 5th St., PO Box 7260, San Francisco, CA 94120,
415-777-7941 ph, David Dayton, Entertainment Editor.

San Francisco Chronicle, Wayne Saroyan, 415-777-1111 general #, 415-777-2067 fax
or Jesse Hamlin, 415-777-7033, 901 Mission St., San Francisco, CA 94103-2988

Boston Herald, Larry Katz, 617-619-6483 ph, 617-695-9949 fax; popular music editor,
One Herald Sq., PO Box 2096, Boston, MA 02106

Orlando Sentinel, Ms. Parry Gettelman, 407-420-5501 ph, 407-407-420-5350 fax, music critic,
633 North Orange Ave., Orlando, FL 32801-1349

Dallas Morning News, David Okamoto, 214-977-8404 ph, 214-977-8321 fax,
(also a jazz columnist for *Ice*, a CD review magazine—considered a music staple)
508 Young St., PO Box 655237, Dallas, TX 75265

Rocky Mountain News, Norm Provisor, 303-892-2617 ph, 303-892-5001 fax; jazz critic,
400 West Colfax Ave., Denver, CO 80204

Associated Press, Mary Campbell, Music & Dance Writer
202-621-1840 ph, 50 Rockefeller Plaza, New York, NY 10020
Broadcast Program: *Music Report*. Margie Szaroleta, Host & Producer, 202-736-9516 ph;
-- one minute segment highlighting popular music with interview with musicians

Gannett, Hollis Engley, 703-276-6329 ph – general features, not necessarily jazz
703-276-5832 or contact Theresa Harrah, Assign. Editor,
Features, 703-276-5201 ph; 703-558-3813 fax

Reuters, 202-898-8316 ph, 202-898-8383 fax; no one person assigned to cultural or arts issues.
Slight possibility: Vickie Allan, Energy & Environment, 202-898-8316(ph),
202-898-8383 (fax); Gene Gibbons, Senior Correspondent, used to be at White House,
202-898-8321; 1333 H. St. Suite 410, Washington, DC 20005

FROM NEA/PUBLIC AFFAIRS

(TUE) 08. 04' 98 09:55/ST. 09:54/NO. 3560970501 P 2

National Endowment for the Arts
Media Contacts: JAZZ REPORTERS/CONTACTS

MAJOR DAILIES

Washington Post, Mike Joyce, 202-334-7535 ph, 334-5587 fax

Independent jazz writer and editor of *Jazz Times* magazine or Richard Harrington,
202-334-7540, music critic, 1150 15th St., NW, Washington, DC 20071-0070

New York Times, Ben Ratliff 212-556-7411, or Peter Watrous 212-556-3889 or John Pareles,
212-556-7304; culture desk fax 212-556-1516; popular music critics, cover jazz,
229 W. 43rd St., NY, NY 10036

USA Today, Trey Graham, Music Editor, 703-276-4422 ph, 703-247-3135 fax;
1000 Wilson Blvd., Arlington, VA 22229

Chicago Tribune, Howard Reich, 312-222-4189 ph, 312-222-0236 fax, jazz & music writer,
435 North Michigan Ave., Chicago, IL 60611-4041

Chicago Sun-Times, Lloyd Sachs, 312-321-2133 ph, 312-321-2566 fax, jazz critic,
401 North Wabash, Ave. Chicago, IL 60611

Los Angeles Times, Don Heckman, jazz writer, c/o Jon Thurber Jazz Editor/News Editor
213-237-3315 ph, 213-237-7630 fax or (Mr.) Zan Stuart;
Times Mirror Sq., Los Angeles, CA 90053,

Star-Ledger [Newark], George Kanzler, 973-761-4645 ph, 973-877-5845 (fax, newsroom)
venerable jazz critic, has been writing for years.
One Star-Ledger Plaza, Newark, NJ 07102-1200

Atlanta Journal Constitution, Steve Dollar, 404-526-5459, music writer; or
Sonia Murray 404-526-5780 (young African American writer, covers Atlanta Jazz
Festival, soul & rap); 404-526-5509 fax; 72 Marietta St. N.W., Atlanta, GA 30303

Baltimore Sun, J.D. Considine, 410-332-6605 ph, 410-783-2519 fax; music writer;
501 North Calvert St., Baltimore, MD 21278

The Daily News, Stanley Crouch, venerable New York columnist/writer,
also writes for the *New Republic*, 212-210-2100 ph, 212-643-7828 fax editorial page;
450 W. 33rd St., New York, NY 10001-2681

Miami Herald, Fernando Gonzalez, 305-376-3639 ph, 305-376-2202 fax; music &
features writer, One Herald Plaza, Miami, FL 33132-1693

FROM NEA/PUBLIC AFFAIRS

(TUE) 08.04' 98 09:55/ST. 09:54/NO. 3560970501 P 5

WEEKLY PRINT:

Village Voice, Gary Giddins, 212-475-3333; ext 2093; noted jazz writer,
36 Cooper Sq., New York, NY 10003

TELEVISION:

CBS Sunday Morning, Dr. Billy Taylor, 718-884-4613 (h-ph), 718-601-8115 h-fax
cas: 212-975-7110 ph, 212-975-7133 fax; 524 W. 57th St., New York, NY 10019

BET -Black Entertainment Television, Ramsey Lewis, or Angela Stribling,
hosts Jazz Central; 202-608-2100; 202-608-2599 fax for news, sports entertainment

The NewsHour with Jim Lehrer, Jeff Brown, Senior Producer Culture/National Affairs,
703-998-2150 ph; 3620 S. 27th St. Arlington, VA 22206

Showbiz Today, CNN, Mark Scherer, Music Correspondent, 212-714-7945 ph,
212-714-7933 fax; Five Penn Plaza, 20th Fl., New York, NY 10001;
DC Bureau: possible Kyoko Altman, General Correspondent, 202-898-7545 ph;
202-898-7565 fax; The CNN Bldg., 820 1st St., NE, Washington, DC 20002

RADIO:

National Public Radio, Benjamin Roe, Senior Producer, Music & Special Projects,
202-414-2392 (ph), 414-3032 (fax),
635 Massachusetts Ave. NW, Washington, DC 20001-3753
Jazz Program Hosts: Marion McPartland, piano; Branford Marsalis, live jazz

WBGO Radio, Thurston Briscoe, Newark, New Jersey, 201-624-8880 ph, 201-824-8888 fax;
General Manager and programmer for the only all-jazz station in the metropolitan area

INDEPENDENT/FREELANCE JAZZ WRITERS

Tom Terrell, 718-625-7262 ph & fax, independently writes for *Jazz Times*, *Time Out New York*,
MTV On-Line, and *Vibe Magazine*,
29 S. Portland Ave. Apt. #2, Brooklyn, NY 11217

Willard Jenkins, *Jazz Times*, independent writer, 301-816-2976 ph, 201-770-4529 fax
2303 Rockland, Rockville, MD 20851,

Karen Bennett, *Musician Magazine*, 212-889-7009 (h), independent jazz writer

FROM NEA/PUBLIC AFFAIRS

(TUE) 08. 04' 98 09:55/ST. 09:54/NO. 3560970501 P 4

NATIONAL MAGAZINES

Newsday, Gene Seymour, 516-843-2950 general Entertainment #, Stephen Williams, pop music editor; 516-251-6957; 235 Pinelawn Rd., Melville, NY 11747;

The Nation, Gene Santoro, music critic, Music Editor, 212-209-5400;
72 5th Ave. New York, NY 10011

New Yorker, Whitney Baillet, 212-536-5400; or Alex Ross, Music Critic, 212-840-3800;
20 west 43rd St., 16th Fl., New York, NY 10036

Atlantic Monthly, Bob Blumenthal, 617-854-7700 general #;
77 N. Washington St., Boston, MA 02114

Time, David Thigpen, music reporter, 212-555-1212; fax 212-522-0323
Time & Life Bldg. Rockefeller Center, New York, NY 10020.

Newsweek, David Gates, Senior Writer -- Pop Music, 212-445-4426 ph.
212-445-5068 news desk fax; 251 West 57th St., New York, NY 10019

MUSIC TRADE MAGAZINES:

Jazz Times, Mike Joyce, 301-588-4114 ph, 301-588-2009 fax; editor, also
writes for *Washington Post* -- see above; 7961 Eastern Ave. Silver Spring, MD 20910,

Down Beat, Ed Enright, 630-941-2030; 630-941-3210 fax;
102 N. Haven Rd., Elmhurst, IL 60126

Variety, Adam Sandler, Music Editor, 213-965-4452,
5700 Wilshire Blvd., Suite 120, Los Angeles, CA 90036,
DC Correspondent, Chris Stern, 202-861-0852, fax 202-861-0853

Billboard, Steve Grabow, Jazz Contributor, 212-536-5361 ph, 212-536-5358 editorial fax;
1515 Broadway, 14th Fl., NY 10036;
DC Bureau, Bill Holland, 202-783-3282; fax 202-737-3833;
733 15th St., NW, Suite 510, Washington, DC 20005

Spin Magazine, Tony Green 212-633-8200, or Julia Chaplin, music editor.
212-633-8200 ext. 318, Six West 18th St., New York, NY 10011

Vibe Magazine, Sacha Jenkins, Music Editor, 212-448-7300, fax 212-448-7400,
215 Lexington Ave. 6th Fl., New York NY 10016

Musician Magazine, Michael Gilfand, Senior Editor, 615-321-4240;
49 Music Sq. W., Nashville, TN 37203

Sept.

US Magazine & ~~German Vogue~~

Behind the Scenes for an event - tbd

9/9 State Dining Room unveiling

2 lines of thought...

* HRC hold an unveiling news conference. Invite appropriate media and guests (Historical Society, etc ...) Follow the news conference with a reception so that all can experience atmosphere and feel of the new room.

* HRC unveil on a particular show -- perhaps CBS Sunday Morning and walk Americans through the renovation.

Magazines possibilities:

Architectural Digest / circulation = 625,000

LIFE / cir. = 1.6 million

Smithsonian Magazine / cir. = 2 million

House Beautiful / cir. = 850,000

American Home Style & Gardening / cir. = 900,000

9/15-18 Havel State Visit

* Washington Post / behind the Scenes -- Roxanne Roberts

We are looking at having 3 and possibly 4 music related events starting with the havel visit. Package it as a theme week and invite to all events and to shadow Capricia for the week.

* Develop a package - invite select specialty media for arrival, dinner, off complex event, Millennium Lecture and Children's Matinee.

* With Havel's strong association with the music and performing arts, we could invite the senior class from performing arts school to arrival. Melinda Bates already invites school children for as many arrivals and we could notify the Post and local TV.

Music event off complex

* HRC could host a follow-up briefing cultural reporters or with specialty press prior to an off complex music event.

Gershwin Anniversary / thoughts on how to incorporate???? Do we want to????

Back to School -- HELO Departures

* In keeping with POTUS desire to be a good neighbor to the District, invite students from DC to a helo departure. The students could be chosen in a variety of ways - senior class by school, class officers for all schools, schools that Agencies have adopted, etc...

ELLE DECOR
Garden Design

328,000 - affluent home decor

BR H+G

7.6 million

Mammy Show
Press Conf.

Condensate
HGTV

design trade

big outdoor bimonthly

41 m

House + Garden
550,000
exp 650,000 '99
affluent

House Beautiful
(Hearst)
850,000

9/19
Bobby McFarlane

Oct.

Garden Tours

* Have HRC give a tour of the gardens to one of the Home & Garden Magazines.
If we did this soon - it could run in October.

Magazines poss. : Better Homes & Garden / circulation = 7.6 million
American HomeStyle & garden / circulation = 900,000
House & Garden / circulation = 521,116

*Mr Williams
Dale Horney*

* Have HRC give a tour to local TV (poss. Barbara Harrisson) a week early to let the community know they are about to happen. Highlighting our commitment to being a good neighbor to the District. If not HRC - Capricia or Melinda.

* Send out notice for possible listing in Magazine monthly activity calendars.

Magazines poss.: Country Living / cir. = 1,302,000
Southern Living / cir. = 2,450,000

* Have area students be volunteer ushers or guides during the tours -- welcoming guests, etc... The Wash Post or local TV could do some features (selection, training, execution).

Oct.

WETA In Performance

* PBS Behind the Scenes - Phyllis Geller is interested and would love lead time to prepare.

Christmas

Deadlines - determine our story ideas now for Christmas editions

Magazine ideas: LIFE / cir. = 1,568,565
Country Living / cir. = 1,302,000
Southern Living / cir. = 2,450,000
Better Homes & Garden Christmas Ideas / cir. = 1 million
Women's Day best Ideas for Christmas / cir. = 800,000
House Beautiful / cir. = 850,000
Bob Appetit / cir. = 1,178,000
ELLE Decor / cir. = 450,000
Gourmet / cir. = 855,000
People / cir. = 2 million
InStyle / cir. = 900,000

*Christmas spouses
-artist names
winter sports or names
mittens
hat, mittens, scarves*

Christmas (cont'd)

LIFE

* Christmas at the White House -- all the activities from the Kennedy Center Honors, to the Pageant of Peace, Volunteers decorating the House, Holiday Parties to Winter Wonderland and the Ice Skating Rink. Showcase how inclusive the Clintons are and how they focus on this being "the people's house."

DC, VA, MD Students Volunteer

- Ushers and/or Tour Guides
- during holiday tours
- decorate house

Card

- Designer Regional Press
- Theme / reason

Trade Press / Country Living, Southern Living, Gourmet, etc...

- * decorations
- * menus
- * desserts

Specialty Press

- * tours of the White House - w/out Principals

Volunteers

- * Regional Press (folks who live here now, but moved from????)
- * Retiree publications???

Reporters at HRC briefings

- * invite back for special tour with or without HRC drop by. Show activities at Christmas.

HRC Tour of the White House at Christmas

- * with Students -- students given a room to describe or discuss how they decorated

TV possibilities: Nickelodeon
 Disney
 Others???

JAZZ -- AN EXPRESSION OF DEMOCRACY

9/18
Friday

East
Room

1. First Lady Introduces Evening:

Welcomes, sets themes: jazz as a unique American art form- "No America, no jazz" (Art Blakey.) Jazz allows individual expression, within a form, as does our Constitution; jazz is a metaphor for the relationship of the individual and the community. Jazz is always changing, absorbing influences, accommodating cultural diversity, devising new forms in response.

Introduces Marian McPartland and Wynton Marsalis, acknowledges other experts and musicians.

2. Demonstration of how jazz absorbs, reflects diverse influences:

Marian and Wynton play Jerome Kern and Oscar Hammerstein's "All the Things You Are"

3. Where Did Jazz Come From?

Marian acknowledges the many roots, cites the blues as major factor, and distinguishing sound of American music. Wynton speaks briefly about the form and history of the blues, and its capacity to set up a tension, resolve it, and constantly amend itself.

Demonstration: Wynton and rhythm section. (Vocalist?)

blues

4. Building the Metaphor: Improvisation

Next we go to New Orleans, to touch on the historical beginnings of jazz with Dr. Michael White, expert, clarinetist, Tulane University (?), who discusses the unique blend of improvisation and polyphony (two or more independent melodic parts sounded together) that characterize jazz, and how it illustrates the democratic system -- as a "conversation" among parts, that is combined to form a whole.

Wynton, trumpet player Nicholas Payton, and the rhythm section demonstrate the two main styles of New Orleans polyphony: that of King Oliver and of Jelly Roll Morton.

5. Challenging the Order

Wynton introduces Swing, and demonstrates the shuffle rhythm, which pushes the established order -- a very American concept. Dr. Lauren Schoenberg (Manhattan School of Music, tenor sax player,) describes the history of Swing, how it emerges, and how this rhythm was adopted by nearly every musician as characteristic of jazz.

The band demonstrates the swing sound.

Louis
Armstrong
Morton

6. Absorbing and Changes with New Influences

Marian or Wynton make the point that no music has been more open or accommodating to the musics of the world than jazz, just as no country has been more welcoming than ours. In its adaptability and embrace of a variety of cultures, the United States has a musical counterpart in Jazz. Danilo Perez or Paquito D'Rivera briefly discuss the Latin involvement in jazz, demonstrate the *clave*.

The band demonstrates how jazz successfully blends a number of cultural expressions.

7. Controversy in an Open Society

Dr. Billy Taylor is introduced and discusses how jazz has both reflected American society and changed and advanced it. Just as controversy is a component of democracy, so jazz also deals with and tries to resolve controversy. In race, specifically, jazz has welcomed all kinds of players, and their musics, and historic breakthroughs, such as the Benny Goodman Quartet in the 1940's, will be noted. Dr. Taylor, a well-known advocate of women in jazz, can also discuss that history, possibly introducing a woman performer such as Jane Ira Bloom (sax) or Geri Allen (piano) to amplify and also to play. Both points about race and women would either be illustrated musically or through an historic film clip.

original
of original

8. The Power of Democracy -- and Jazz-- Internationally

POTUS could introduce this section, telling the story of Willis Conover's famous VOA broadcasts during WWII, and giving several other examples, such as Tiananmen Square, of jazz as a subversive element in totalitarian societies. He then calls on President Vaclav Havel of the Czech Republic, to discuss the influence of jazz on him as a dissident, and on the Velvet Revolution.

Band demonstrates international flavor of jazz with bassist Kango Nokamura. President introduces Internet Q&A segment.

9. Questions from Internet

Moderator takes first question, making sure it is from a foreign country - H.C. reads aloud, and one of the speakers answers.

Here we need to decide if anyone from the floor is called on for a question or comment, or do we go straight through four Internet questions?

10. Competition and Excellence

Jazz reflects the competitive spirit of US society, even as it gives the individual performer a base in the community (the band.) This point will introduce the finale, a cutting contest, where players challenge each other, hone their skills, and build the excitement and the sound.

This is performed by the band.



Alyson Chadwick
Press & Promotion Manager
World Music, Jazz & Distributed Labels



1540 Broadway New York, NY 10036-4098
Telephone 212 930 4958 Fax 212 930 4278
e-mail address alyson.chadwick@bmge.com

A Unit of BMG Entertainment

September 1, 1998

Dear Julie,

It was nice to talk to you earlier today. Sounds like this event is going to be really great. I am sending you some information on three of our best jazz musicians who would all be available.

If you need someone, Ravi Coltrane is an excellent choice. He is a wonderful person & musician.

Let me know if you need anything.

Thanks so much for your call!

Alyson
Alyson

P.s. The swing band, 8½ Souvenirs is going to be at the Black Cat on September 19th. If anyone there would like to go, let me know and I will add their names to the guest list. I am enclosing their cd as well.

*ps - you are all doing an amazing job
(as always!) The thing I miss most
about Washington is the chance to
work with such great people.*



Ravi Coltrane

Moving Pictures

As a child, I never had any pretense about who I was or what I was doing. Nor did I when I decided to pick up the saxophone. I fell in love with music and I knew I wanted to be a part of it in some way, in any way. These are ideas I still carry with me today.

The second son of musicians John and Alice Coltrane, I was born in New York on August 6th, 1965. In our house, we had one girl, three boys, and a lot of music. Though I have no actual memory of my father, who passed away in July of 1967, the sound of all kinds of music are a part of my earliest memories. Continuing her work as a musician, my mother recorded several albums in a studio my father had built in our home. She played my father's records often there in addition to recordings of Igor Stravinsky's music and other classical composers. Of course, the music of James Brown, The Jackson 5, and others could also be heard not far away.

In 1971, my family moved to California. As children, we spent most of those early years like most of the kids we knew. There wasn't any pressure in being a son of John Coltrane in a town where most people had never heard of John Coltrane. In my mind, I was just like everyone else.

The suggestion of my mother combine with the shortage of trumpets, led to my choice of clarinet in my junior high school band. When I decided to play clarinet, she made sure I had private lessons and a good instrument (My first Selmer - the beginning of a passion). My mother only looked to the best interests of her children, never pushing jazz or any kind of music on us. Instead, she supported the desire when it came about. For my 16th birthday, my mother gave me a soprano sax. I had just finished my first year of high school playing in the marching band. This gift came as a true surprise, but I immediately began to play it in place of the clarinet. The soprano was an instrument I had known about and had seen all my life. Unlike most of my friends. They assumed I had my clarinet gold plated.

Exactly one year later in 1982, my older brother John Jr. was killed in an automobile accident 20 days shy of his 18th birthday. Many things changed for me and my family and I put the soprano down and I stopped thinking about playing music.

I spent the following four years adjusting to this profound change in my life. I read books, mostly by Stephen King. I discovered the Beatles. I worked several odd jobs that ranged from usher at a neighborhood movie theater to driving a truck for a film lab to bagging groceries. I entertained ideas of being a filmmaker and going to film school. Living in Los Angeles, it appeared to me that the majority of the population entertained this same idea.

Jazz music was not what I actively listened to growing up. It was mostly pop music. By the time I reached my 20's, I knew I wanted a deeper understanding of my fathers history. I started seriously listening to his records at this time. My goal was solely to learn something about this man who was my father. But something else happened. For the first time in my life, I truly connected with the music. It was always something I liked and enjoyed on a surface level. But in this transitory period of my life, the music had an effect on me I cannot describe in words. There was a calling in the sound of it that I had never heard before.



ECM



I fell in love with John Coltrane's music and jazz music itself. Soon after, I sought out the music of Charlie Parker, Sonny Rollins and others. It was then I knew I wanted to have a part in this music. In some way, in any way. You can be told by a million people that something is great and special but you will never know it to be true until it hits you. When you connect with it.

In 1986, I entered the California Institute of the Arts to study jazz and saxophone. For the first time in my life, I began to feel the pressure of people relating to me not as Ravi Coltrane but as John Coltrane's son. I knew that was not going to work for me and it would likely hinder any growth as a musician. Add the fact that I had never really improvised before over chord changes, I realized it would be a difficult year. I spent most of my time practicing, listening and letting people know that I was there to learn and nothing else. That I had picked up my instrument generally for the same reasons they had picked up theirs. By the end of the year, people began to relate to me as Ravi.

The beginning of the 90's brought the start of my career as a professional musician. I moved back to New York in 91' and went on the road for the first time. The group was the Elvin Jones Jazz Machine. I really was not prepared to play with Elvin. Yet, his kindness and generosity allowed me to grow in the two years I was with his group.

After moving to New York, I slowly began meeting and playing with different musicians. I was very fortunate to make lasting associations with many people that I greatly respected. These were musicians that supported my ideas and truly believed in what I was doing. Elvin, Jack DeJohnnette, Rashied Ali, Wallace Roney, Antoine Roney, Geri Allen, Joe Lovano, Joanne Brackeen, Graham Haynes, and Steve Coleman are only a few of the people I met and worked with in my first few years in New York. They were instrumental not only in my growth as a musician but as a person as well.

I met Steve Coleman in 1993 and he immediately began to affect the way I thought about music, especially rhythm. The first time I spoke to him was on the telephone; the conversation lasted three hours. His knowledge of music fascinated me. Steve believes in the oral tradition of passing on knowledge. Not only learning about the music from listening or playing, but to supplement that through extended dialogues. We eventually met in person at the Blue Note in New York at an RCA party. In the following years, I was honored to go on the road with three of his groups (Five Elements, Metrics, and Mystic Rhythm Society) and took part in the recordings of "A Tale of Three Cities" (1994), "Def Trance Beat" (1994) and the famous Cuban album, "The Sign and the Seal" (1996). I also performed on "Genesis", the new album by his large group, The Council of Balance.

In October of 1997, I had the pleasure of making "Moving Pictures", my first album as a leader, for RCA Victor. The title suggests a theme that I (and Steve, and a lot of people I suppose) talk about in regard to music and documenting that music on record. An idea of the music existing as a "snapshot", representing a time and place in the lives of the musicians involved. It's music that dwells in the present. The musicians I recorded with are: drummer Jeff "Tain" Watts (whose exceptional talents you have probably heard on several occasions with Wynton or Branford Marsalis), bassist Lonnie Plaxico (he plays regularly with Cassandra Wilson and was a member of Jack DeJohnnette's Special Edition), Michael Cain on piano and Ralph Alessi on trumpet. Both of whom I've known since the Cal Arts days. Mike also was a part of Jack DeJohnnette's Special Edition and is a part of Jack's current band, Oneness. And you have probably experienced Ralph's talents at one of the many concerts he has given with Steve Coleman in the past three years. I also invited Ancient Vibrations, a group of Jamaican percussionists led by Junior "Gabu"

Wedderburn. Their African-derived rhythms are heard on three selections, though I feel their trance-like, dancing sound and calming moods set a tone for the whole project. The recording was produced by Steve Coleman and he also appears on a couple of the tracks. The session took place in Brooklyn at the great Systems Two Recording Studios.

It was a great experience making this album. It is a reflection of many things I feel today. Patience, friendship, not following trends. Music is a road that develops over time and travel. This recording, for me, is part of the first few steps.

Ravi Coltrane
January 1998

RCA Victor
74321-55887-2
Release Date: April 7, 1998

For further information, please contact:
Don Lucoff/DL MEDIA
Phone: 610.667.0501
Fax: 610.667.0502
dlmedia@earthlink.net

April 7, 1998



Saxophonist Ravi Coltrane Makes Much Anticipated Debut with
Moving Pictures on RCA Victor Records
Album Offers Ace Performances From a Fine Supporting Cast
on Wide Range of Tunes

Highly touted and for good reason, Ravi Coltrane has been a solid member of the New York jazz scene since 1991, when he began to tour with drum master Elvin Jones. Since then, the tenor and soprano saxophonist with the appealing sound and impressive improvisational stance has performed and recorded with Steve Coleman, Jack DeJohnette, Joanne Brackeen, Geri Allen, Wallace Roney, Herbie Hancock, Kenny Barron and many others. Now, with *Moving Pictures* on RCA Victor Records, the thoughtful, expressive Coltrane (son of the late innovator John Coltrane) makes his much anticipated solo debut.

Moving Pictures is exciting, intriguing and listenable music that spans the breadth of contemporary acoustic jazz. The program, comprised of Coltrane originals save one tune each by jazz giants Horace Silver, McCoy Tyner, Joe Henderson and Wayne Shorter, reveals the 32-year-old Coltrane as a forward-looking, personal-sounding artist who values the jazz tradition but has his heart in the music's present and future.

For *Moving Pictures*—the title refers to the idea of an album as a musical snapshot of a particular space and time—Coltrane offers expansive compositions of his own, and provocative interpretations of songs by others. These numbers are played by some of his favorite musicians, among them bassist Lonnie Plaxico, pianist Michael Cain, trumpeter Ralph Alessi, drummer Jeff "Tain" Watts and saxophonist Coleman, who also produced the album. The 11 selections deliver something for everyone who enjoys jazz for today's listeners.

The recording opens with a completely unrehearsed, spontaneous piece featuring Coltrane on tenor saxophone—he plays soprano on two tracks—and Ancient Vibrations, a group of three Jamaican percussionists who play in an authentic West African style. Then comes the slow, somber "Narcine," with the basic quartet of Cain, Plaxico and Watts.

"I didn't want a bang-you-over-the-head kind of start," says the leader, whose improvisations can be intense as well as evocative. "You have to build up to something." This piece also suggests the overall mood of the album, where there aren't any really fast tunes save "Inner Urge." "It's about a vibe," says Coltrane of the project. "It's not like a blowing date, not about a lot of flash. It's about trying to communicate a spirit beyond the exterior, beyond the notes."

The subsequent numbers each have their own enticement. "Tones For Jobe Kain," written in collaboration with dance choreographer Maia Garrison (daughter of the renowned bassist Jimmy Garrison), showcases the affinity shared by Coltrane and Alessi in a loosely, structured format. "In Three For Thee," written while Coltrane was studying at California Institute of the Arts (Cal Arts) in Southern California in the mid-to-late '80s, is in 3/4 time where the leader, on soprano, plays with feeling over chord changes. Silver's emotive and lyrical "Peace" leads to a quite experimental look at Tyner's "Search For Peace," which again features Ancient Vibrations. "Mixed Media," with Alessi, is what Coltrane calls "an open structured tune" that moves between 5/4 and 4/4 meters. The leader's "High

Window" is a ballad that features Coltrane on soprano, and it segues into Henderson's "Inner Urge," given a mad gallop in 7/4 (this at Coleman's inspiration). Shorter's "When You Dream," re-worked as a duet feature with Coltrane and Cain, is augmented by a startlingly original piano solo. The closing "Outerlude," a spur-of-the-moment exercise with the leader on tenor, again highlights Ancient Vibrations.

Coltrane, a quiet, soft-spoken man, is pleased with the album, and especially with his musicians' contributions. "These guys are so open, they have so many ideas, they give so much," he says. "When I thought about the concept of the record, I really thought about it in terms of the players, and then chose the tunes for them."

Ravi Coltrane, the second son of legendary tenor saxophonist John Coltrane and his wife, pianist Alice Coltrane, was born on August 6, 1965. He never really knew his father, who died in July, 1967. Ultimately the great man, along with Sonny Stitt, Sonny Rollins, Joe Henderson, Wayne Shorter and Joe Lovano, among others, became one of his main influences, "not so much because he was my father as for the impact he had on the music," says the young saxophonist.

Coltrane came to music gradually, and eventually sought serious study at Cal Arts. After graduating, he moved to New York, toured and recorded (*Elvin Jones in Europe*—Enja) for two years with drummer Jones, then settled in for the long haul: practicing, jamming, working as a sideman. "I had a lot to learn," Coltrane says of those early years. At first, he was hindered by his pedigree. "The major criticism I got was whether I was [playing like my father] or not," he says. "There was a lot of industry interest, but I knew then that I had to establish some credibility of my own."

Hard work and appearances with Coleman, Brackeen and others garnered Coltrane that credibility. And when Coleman, with whom Coltrane has recorded on *The Sign and The Seal* and *Def Trance Beat* (both BMG/Novus), suggested a recording deal with BMG France, the saxophonist was ready.

Coltrane concludes, "I wanted to make a different kind of record, and I didn't want to be part of the hype mill. With Steve as producer, I had the opportunity, and I made a record that I hope people will like."

Moving Pictures is due for release on April 7. In support of the album, Coltrane will tour in the U.S. through May and in Europe in June and July.

For more information please call Don Lucoff @ DL Media or call Alyson Chadwick at RCA Victor (212) 930-4958, fax (212) 930-4278 or E-Mail Alyson.Chadwick @ bmge.com



Photo Credit: Dorothy Low



Ravi Coltrane

BMG
CLASSICS
A Unit of BMG Entertainment



A Distinguishing Coltrane

Now that Ravi Coltrane, son of the late jazz titan John Coltrane, has the support of a major label, he'll no doubt be far more visible on the jazz scene—and deservedly so. After getting off to a sluggish start at Blues Alley on Monday night, with a version of Miles Davis's "Solar" that seemed more of a limbering up exercise for his quartet than a fully realized performance, the young but already seasoned tenor and soprano saxophonist distinguished himself on both original tunes and standards.

Among the former was "Narcine," a minor-key ballad that appears on Coltrane's fine new album, "Moving Pictures." His tenor sax projected a soft, soulful, probing tone over a textured backdrop of piano and percussion before the piece gave way to a jazz funk tune, laced by Coltrane's coiling soprano sax lines

and animated by splintered rhythms and dynamic shifts in tempo and meter.

Coltrane's subsequent take on "Body and Soul" was refreshing, even somewhat mysterious, as it featured a curious, elliptical approach to the melody and pianist Andy Milne's harmonically ambiguous support. In other, more rhythmically forceful tunes, such as Joe Henderson's "Inner Urge," Milne alternately favored dense chords and tart harmonies, while bassist Darryl Hall and drummer Steve Hass generated a churning undercurrent of motion that inspired some of Coltrane's most extroverted playing.

Although too many of the arrangements were dotted with round-robin solos featuring each member of the band, in between there were numerous passages marked by subtle or spirited interplay. —Mike Joyce



THE NEW YORK TIMES, SUNDAY, JUNE 14, 1998

POP/JAZZ

Coltrane's Son, but With His Own Sound





IT'S a perfect indicator of jazz's restricted place in American society that Ravi Coltrane — who is the son of John Coltrane — was nobody special as a boy growing up in Woodland Hills, a suburb of Los Angeles, far away from the bohemian world. He was nearly 2 when his father died of liver cancer in 1967, and the family moved from Long Island to the San Fernando Valley, where he lived with his mother, Alice Coltrane, and three siblings. Of course, he was suddenly somebody very significant when he arrived at the California Institute of the Arts to study tenor and soprano saxophone, because John Coltrane — who played the same instruments — is still the apotheosis of the jazz sainthood myth.

"When I went to Cal Arts," Mr. Coltrane, 32, said, "I was starting out late, I couldn't play at all, and I had this name that people weren't used to dealing with. I constantly kept this in my mind: I'm here to do one thing. I just wanted to learn about this music and see if I can deal with it as a player. And I'm still thinking like that."

After graduating, Mr. Coltrane moved to a second-floor apartment and rehearsal space overlooking a commercial avenue in Queens in 1991, and started a long apprenticeship with various band leaders, including Elvin Jones, Jack DeJohnette, Wallace Roney, Joanne Brackeen and Steve Coleman. He lives there still, with his girlfriend, Kathleen Hennessy. Relaxed and athletic-looking, he sat at his piano bench a few weeks ago, slapping a chessboard queen into the palm of his hand while he talked, the phone ringing every few minutes.

"There's a lot of stuff going on," he said, a bit regretfully. "Too much, sometimes. I'd rather be working than not working, but I think I'll get a better feel for things after this year is over."

After appearing as a sideman on 29 records, Mr. Coltrane made a debut album, "Moving Pictures" (RCA/BMG), released last month. Since then he has played a week at Sweet Basil in New York, taken a few trips to Europe and has already been occasionally misquoted talking about his father in a rush of interviews. He will perform tonight in one of the biggest events of the Texaco New York Jazz Festival: a double bill with his group and that of his namesake, the sitarist Ravi Shankar, at Town Hall. Mr. Coltrane will be joined by his mother on piano; she has rarely performed in public

Coltrane pieces — "Crescent" and "Resolution," a section from the longer work "A Love Supreme."

"Moving Pictures" is a rare jazz record. It isn't dazzling; Ravi Coltrane's music works on you more slowly. He has a warm, streamlined tone, and he's partial to small, sharp motifs and pockets of silence rather than the endless stuffing of notes through complicated harmonic grids. Along with the tenor saxophonists Mark Turner and Greg Tardy, Mr. Coltrane is one of a growing number of jazz players in their early 30's who are making their mark, an age at which some of their own ideas about music have had time to cool and harden.

The positive effects of that waiting process is obvious to any listener. It's clear that

**'The minute I picked
up the horn, I started
to see that I was
going to get some
breaks that other
guys wouldn't get,'
Ravi Coltrane says.**

Mr. Coltrane hasn't been bossed around by a producer. The first track on the record gives you the idea: it's Mr. Coltrane and the trumpeter Ralph Alessi playing free improvisations with the Jamaican drum trio Ancient Vibrations, barely jazz at all. Thereafter, the compositional ideas are kept simple, the drummer Jeff Watts turns in a memorable performance as rhythm predominates, and by the end of the album you're left with an accurate indication of Mr. Coltrane's talent. And, no, he sounds nothing like his father. Where John's music was urgent and prolix, Ravi's is cool and concise.

Mr. Coltrane has gained a sense of quiet pride and tact from living with his surname, where others in his position might have spiraled off into brash delusions. From the start, he had been approached with offers to record as a band leader. "From the minute I

potential breaks felt undeserved. You can tell," he said firmly, "when somebody has the 'Coltrane' thing in their eyes."

But judging from his early recordings, it was clear that he wasn't ready; he hadn't learned how to shape his solos, and his tone had rough patches. He waited until the saxophonist and composer Steve Coleman, whom he trusted to preserve his musical ideas, signed a production deal with BMG France; recording Ravi Coltrane was among Mr. Coleman's first priorities as a producer. Part of the album's pleasingly undefinable nature — the way it falls between the cracks of the kinds of music we know — is due to Mr. Coleman's guidance. Mr. Coltrane had benefited from spending three years in Mr. Coleman's band at a particularly salubrious time, when Mr. Coleman's curiosity about Afro-Cuban music was blossoming; you can hear how Mr. Coleman's distinctively cropped rhythmic motifs were fertile suggestions for Mr. Coltrane's music.

Mr. Coltrane also credits his mother with supporting many of his decisions. During his youth, he said, Alice Coltrane wasn't a stage mother. "She never pushed music on us," Mr. Coltrane remembered. "She never said, 'You have to be a saxophone player.' I always knew about my father, from stories that she would tell. But when we moved to California, the life style we had was pretty typical for the San Fernando Valley. It wasn't that real musician life-style thing. Every now and then Santana would come by the house, but we lived very far away from the New York scene."

His mother avers that she never expected her children to take up the family trade. "I felt that was too much of a criterion to put over your children," she said. "What I made sure of as a mother was that music would be heard, that instruments were here; then it was really left up to them to make the decisions. I didn't want them to reject music and feel that it was forced on them. They had a life filled with different options."

Mr. Coltrane picked up the clarinet in junior high school and kept an idle interest in music; he points to the death of his brother John Jr. in a car accident in 1982 as a marker for him. From that moment on he began to reprioritize his life. By his late teens, his interest in his father's work had begun to grow. "I'd heard all that music from a very young age, and it had a surface-level effect on me," he said. "It never took

Continued on Page 34



From Coltrane's Son, A Sound of His Own

Continued From Page 31

the place that that type of music should take when it gets into your body. Later on, it did have that function for me; it became something I couldn't live without."

At school, he was suddenly surrounded by students who knew Coltrane's music better than he did. "I was 21, and I had only started listening seriously for about a year," he said. "I was in a school of advanced players, and people would say, Man, you haven't heard 'Kind of Blue' before?" (Coltrane played on that classic 1959 album by Miles Davis.) One day the younger Mr. Coltrane went to the school library, put on headphones and listened for the first time to "Monk's Music," a 1957 Thelonious Monk album with his father on it. When he came to the track "Well, You Needn't," he was startled. "Monk takes his solo and yells out 'Coltrane, Coltrane!,' and I jumped," he said. "I thought someone was yelling at me."

More recently he has become involved in the Coltrane estate, and in the decisions about releasing parts of the collection of Coltrane recordings kept by his mother. Coltrane liked to record himself rehearsing, and there are more rehearsal tapes in the collection than anything else. Although,

**Not dazzling, it's
music made of
small motifs and
silent moments.**

as Mr. Coltrane said, "some people would kill to hear them," it's unlikely that they'll be released; as a measure of the artist's indifference toward those tapes, he would often record other music over them. There are other intriguing oddities, like a little-known extra take of "A Love Supreme," with Archie Shepp as a second saxophonist. And there are many unissued recordings of Coltrane's later bands, with Ms. Coltrane on piano and the drummer Rashied Ali. But of more immediate interest to the public are unissued recordings by the "classic" Coltrane quartet (with McCoy Tyner, Jimmy Garrison and Elvin Jones), some of which will surface toward the end of 1998 as an added disk to a complete boxed set of that band's recordings for Impulse.

For the moment, it's the Town Hall concert that Mr. Coltrane is focusing on. The double bill was the idea of the producers of the Texaco festival, and it is more than a piece of inspired whimsy. John Coltrane fell in love with the modes and drones of Indian music in the early 1960's; he and



New York Public Library for the Performing Arts

IN THE GENES *John and Alice Coltrane, Ravi's parents, around 1960.*

Ravi Shankar were mutual admirers. Since visiting India for the first time in 1970, Ms. Coltrane has been deeply involved with Indian culture. In 1975 she founded an ashram, the Vedantic Center, which now houses 10 families on a 50-acre plot in Agoura Hills, west of Los Angeles. She still plays a Wurlitzer organ and a piano at home and often records music for meditation.

But it wasn't until five weeks ago, at the ceremony for the Juliet Hollister Awards, given for the promulga-

tion of spiritual values, that the two Ravis finally shook hands. It was a surprise meeting: Mr. Coltrane and his mother were going to see Swami Satchidananda, who had been a guru to Ms. Coltrane in the 1970's, receive an award. They didn't know Mr. Shankar would also be present to receive one. "I saw him and I couldn't speak, really," he recalled, giggling. "What do you say to him? I'm kind of glad that I met him before the concert. I think I would have been just too overwhelmed." □

NY Times
16 June 1998

BMG
CLASSICS

POP REVIEW

Just Music, No Oedipal Problems

By PETER WATROUS

The Knitting Factory closed down its Texaco New York Jazz Festival on Sunday night with an emotional concert at Town Hall that might have been sentimental, but wasn't. Jazz is weighted down with idol worship, and the concert — featuring Ravi Coltrane, son of John Coltrane; Alice Coltrane, wife of John and mother of Ravi, along with Ravi Shankar, after whom Ravi Coltrane is named — was all set to be a marketer's dream.

As is the case in jazz improvisation, sentimentality was held at bay by good playing, where emotionalism reigns.

The evening started out with Mr. Coltrane and his group performing "Tones for Jobe Kane," with Mr. Coltrane opening on tenor saxophone, unaccompanied and sounding startlingly original, his well-sanded and soft tone pushing together mounds of notes. The group — Ralph Alessi on trumpet, Michael Cain on piano, Lonnie Plaxico on bass and Jeff Watts on drums — joined in, and Mr. Watts propelled it all, sounding less like a jazz drummer than a set of percussionists.

After another tune, "In Three for Thee," Ms. Coltrane, a pianist, and her son performed John Coltrane's "Crescent," making it an extraordinarily emotional and effective duet.



Jack Vartoogian

Alice Coltrane, wife of John, with Ravi Coltrane, their son, at Town Hall.

In part the emotion came from seeing a mother's obvious pride in a son who has become so accomplished, and in part because Mr. Coltrane played it with the same tone and rhythmic sense as his father would have done.

The younger Mr. Coltrane is a quiet original; in his own groups he sounds nothing like his father. And here he was, obviously having spent his time studying the music of his father, but yet arriving at his own originality anyway, a hero for being able to resist the inexorable pull of his father's genius.

Then Ms. Coltrane moved to the organ for a full-group version of John Coltrane's "Love Supreme," with Ravi Coltrane reverting to his own voice.

The second half offered a Reader's Digest version of a Ravi Shankar concert; it lasted an hour, and as Mr. Shankar joked, he often takes an

hour just to tune his instrument. At first Mr. Shankar, a sitarist, accompanied by his daughter Anouska on sitar, seemed disgruntled. That wore off, and by the end of the short set the two Shankars had engaged in flurries of virtuosic call-and-response improvisation.

Mr. Shankar improvised lines and Ms. Shankar repeatedly responded with the same lovely melody. Then Mr. Shankar put down his sitar and Ms. Shankar, sounding utterly different from her father, improvised against tablas, using aggressive geometric ideas, ramming home her improvisations; the crowd cheered her loudly, and Mr. Shankar, beaming, was as proud as Ms. Coltrane had been of her son. In both cases the parent had passed down the right lessons about individuality and the power of improvisation; their offspring were no longer works in progress.



Los Angeles Times

16 inches; 564 words

SUNDAY, APRIL 5, 1998, CALENDAR, PAGE 76
COPYRIGHT 1998 : THE TIMES MIRROR COMPANY

000032570
FAX page #1

JAZZ

SPOTLIGHT

Sifting Through the '60s

■ *** RAVI COLTRANE
"Moving Pictures" RCA/BMG
■ *** BRIAN BLADE "Brian
Blade Fellowship" Blue Note
■ *** AVISHAI COHEN
"Adama" Stretch

The '90s have been a neoclassical period for jazz, as many of the so-called "Young Lions" following in Wynton Marsalis' footsteps have rigorously addressed themselves to the reexamination of the bop and hard bop styles of the late '40s, '50s and early '60s.

As the decade (and the century) moves to a close, a second wave of young players continues to turn to the postwar years for inspiration. But the focus of influence has moved past hard bop into the '60s, into the music of Miles Davis, Herbie Hancock, Ornette Coleman, Wayne Shorter, Chick Corea and, above all, John Coltrane.

No single artist possesses a more legitimate connection with Coltrane than his saxophone-playing son, Ravi Coltrane. Although he was not quite 2 years old when his father died in 1967, Coltrane seems to have been inexorably drawn to the same instruments—tenor and soprano saxophones—and, increasingly as he has matured, the same creative perspective favored by his father.

Coltrane has performed with, among others, drummer Elvin Jones and saxophonist Steve Coleman. For his RCA debut as a leader, he is superbly supported by a solid rhythm section consisting of drummer Jeff "Tain" Watts, bassist Lonnie Plaxico and pianist Michael Cain, with trumpeter Ralph Alessi joining Coltrane in the front line.

Coltrane's sound, especially in his softer, ballad playing, is sometimes almost eerily reminiscent of his father's tone. But he appears determined to find a way of articulating his own voice. On some of the edgier tracks, a few of which add a group of Jamaican percussionists, there is the sense of a kind of Coltrane continuation taking place, an intense, probing improvisational style which adds the son's contemporary perspective to the father's archetypal musical model.

Drummers don't always make the best bandleaders. Those who function best effectively in the role—Jack DeJohnette is a good example—facilitate as much as they lead. Carefully avoiding the easy path of using their instrument to dominate the proceedings, they instead create a provocative musical environment, one which makes it possible for the players to function openly, freely and creatively.

Brian Blade—best known, perhaps, for his work with Joshua Redman and Kenny Garrett, but a veteran also of recordings with Bob Dylan, Emmylou Harris and Joni Mitchell—has produced a carefully crafted, musically eclectic outing for his maiden Blue Note recording.

The ensemble sound mixes two saxophones, rhythm section and an unusual combination of two guitars (one of them a pedal steel instrument played by Dave Easley). The music (with all but one track composed by Blade) makes imaginative use of the available textures, while still allowing the soloists—especially tenor saxophonist Melvin Butler—to soar freely. And Blade, with rare musical discretion, pulls everything together with constantly shifting, musically contributory drumming.

Israeli-born Avishai Cohen has played with pianist Danilo Perez, singer Nnenna Freelon and, currently, with pianist Chick Corea. Like Blade, he is a talented eclectic, featuring the Middle

Eastern oud on several tracks.

With two powerful soloists—soprano saxophonist Steve Wilson and trombonist Steve Davis—in the front line, Cohen's straight-ahead tunes simmer with drive and energy. His compositions, filled with sudden harmonic shifts, bass counterlines and disjunct rhythms are the product of a compositional vision that reveals considerable promise for expansion. And his playing—listen, for example, to the unexpected romp through "Besame Mucho" with pianist Brad Mehldau—is based upon a sturdy jazz foundation.

Like Coltrane and Blade, Cohen is doing more than recycling styles of the past. Individually and collectively, the three gifted young players are opting instead for a process of remolding, reshaping and rediscovery, for inspiration rather than imitation.

Albums are rated on a scale of one star (poor), two stars (fair), three stars (good), four stars (excellent).

—Don Heckman

Type of Material

Audio Recording Review

NOTE:

May not be reproduced or retransmitted without permission. For permission, call: 800 LA TIMES, Ext. 74564.

TIMES ON DEMAND, THE REPRINT AND RESEARCH
SERVICE OF THE LOS ANGELES TIMES.

Dial 800-788-8804



Another Coltrane, A Different Sound

Treading Warily in a Father's Steps

By Ben Ratliff
New York Times Service

NEW YORK — It's a perfect indicator of jazz's restricted place in American society that Ravi Coltrane — the son of John Coltrane — was nobody special as a boy growing up in Woodland Hills, a suburb of Los Angeles, far away from the bohemian world.

He was nearly 2 when his father died of liver cancer in 1967, and the family moved from Long Island to the San Fernando Valley, where he lived with his mother, Alice Coltrane, and three siblings. Of course, he was suddenly somebody very significant when he arrived at the California Institute of the Arts to study tenor and soprano saxophone, because John Coltrane — who played the same instruments — is still the apotheosis of the jazz sainthood myth.

"When I went to Cal Arts," Coltrane, 32, said, "I was starting out late, I couldn't play at all, and I had this name that people weren't used to dealing with. I constantly kept this in my mind: I'm here to do one thing. I just wanted to learn about this music and see if I can deal with it as a player. And I'm still thinking like that."

After graduating, Coltrane moved to a second-floor apartment and rehearsal space overlooking a commercial avenue in Queens in 1991, and started a long apprenticeship with various band leaders, including Elvin Jones, Jack DeJohnette, Wallace Roney, Joanne Brackeen and Steve Coleman.

Relaxed and athletic-looking, he sat at his piano bench a few weeks ago, slapping a chessboard queen into the palm of his hand while he talked, the phone ringing every few minutes.

"There's a lot of stuff going on," he said, a bit regretfully. "Too much, sometimes. I'd rather be working than not working, but I think I'll get a better feel for things after this year is over."

After appearing as a sideman on 29

records, Coltrane made a debut album, "Moving Pictures" (RCA/BMG), released last month. Since then he has played at Sweet Basil in New York, taken a few trips to Europe and has already been occasionally misquoted talking about his father in a rush of interviews.

"Moving Pictures" is a rare jazz record. It isn't dazzling; Ravi Coltrane's music works on you more slowly. He has a warm, streamlined tone, and he's partial to small, sharp motifs and pockets of silence rather than the endless stuffing of notes through complicated harmonic grids. Along with the tenor saxophonists Mark Turner and Greg Tardy, Coltrane is one of a growing number of jazz players in their early 30s who are making their mark, an age at which some of their own ideas about music have had time to cool and harden.

The positive effects of that waiting process is obvious to any listener. It's clear that Coltrane hasn't been bossed around by a producer. The first track on the record gives you the idea: It's Coltrane and the trumpeter Ralph Alessi playing free improvisations with the Jamaican drum trio Ancient Vibrations, barely jazz at all.

Thereafter, the compositional ideas are kept simple, the drummer Jeff Watts turns in a memorable performance as rhythm predominates, and by the end of the album you're left with an accurate indication of Coltrane's talent. And, no, he sounds nothing like his father. Where John's music was urgent and prolix, Ravi's is cool and concise.

Coltrane has gained a sense of quiet pride and tact from living with his surname, where others in his position might have spiraled off into brash delusions. From the start, he had been approached with offers to record as a band leader.

"From the minute I picked up the horn," he said, "I started to see that I was going to get some breaks that other guys wouldn't get." Some of those potential breaks felt undeserved. "You can tell," he said firmly, "when somebody



Fred R. Coleda/The New York Times

Coltrane: "I had this name that people weren't used to dealing with."

has the 'Coltrane' thing in their eyes."

But judging from his early recordings, it was clear that he wasn't ready; he hadn't learned how to shape his solos, and his tone had rough patches.

HE waited until the saxophonist and composer Steve Coleman, whom he trusted to preserve his musical ideas, signed a production deal with BMG France; recording Ravi Coltrane was among Coleman's first priorities as a producer. Part of the album's pleasingly undefinable nature is due to Coleman's guidance. Coltrane had benefited from spending three years in Coleman's band at a particularly salubrious time, when Coleman's curiosity about Afro-Cuban

music was blossoming; you can hear how Coleman's distinctively cropped rhythmic motifs were fertile suggestions for Coltrane's music.

Coltrane also credits his mother with supporting many of his decisions. During his youth, he said, Alice Coltrane wasn't a stage mother. "She never pushed music on us," he said.

And his mother says she never expected her children to take up the family trade. "I felt that was too much of a criterion to put over your children," she said. "What I made sure of as a mother was that music would be heard, that instruments were here. I didn't want them to reject music and feel that it was forced on them. They had a life filled with different options."

#428 • APRIL 24, 1998

Entertainment WEEKLY

Jazz

RAVI COLTRANE *Moving Pictures*
(RCA Victor/BMG) The gene pool may have something to do with it, but Ravi Coltrane, a tenor and soprano saxophonist like his exalted father John, has blossomed into a surefooted, passionate improviser who actually apes his dad's sound less than most young players his age. Turn to Coltrane's gripping reading of Horace Silver's moving ballad "Peace" to get a full sense of this saxophonist's newfound maturity. **B** —*Steve Futterman*



mama said knock you out

Ravi Coltrane Quintet
+ Alice Coltrane

Town Hall | June 14

The patron saint of postmodern African American saxophonists is Wayne Shorter, who now seems to have presaged the present generation's penchant for irony, anxiety, self-effacement, and self-examination. If John Coltrane can be said to have brought the New Testament to jazz, Shorter provided the gospel of Hamlet, Nietzsche, *Ulysses*, and Ralph Ellison's *Invisible Man*. His sound is not the sound of a man embracing existence but interrogating the thing, and Coltrane's son Ravi plays the style with the command and cerebral furor we've come to expect.

At Ravi's Town Hall debut last Sunday, drummer Jeff Tain Watts, of Branford Marsalis and Kenny Garrett fame, brought immediacy, aggression, and funk to keep this what-is-a-man session from becoming too navel-bent. Watts's lock with bassist Lonnie Plaxico brought to mind the heated mambo dancing Ron Carter and Tony Williams did on Miles's *Nefertiti* album. Trumpeter Ralph Alessi was spectacularly succinct and technical while pianist Michael Cain was surprisingly and disappointingly tentative, but Ravi's solo on his dervish-style "Tones for Jobe Kain" was raging with locomotion and melodic logic.

Equally impressive was his introduction of Mom Alice, a public speaking assignment he handled with humor, humility, and boyish delight. Mrs. Coltrane, regal and radiant in a floor-length red-and-gold sari, seemed to have stopped aging somewhere around 1975. When they embarked on what sounded like Coltrane's "Crescent," a rarity occurred for these detached modern times wherein the spirit and not just the letter of Coltrane's music was resurrected. By staying close to the melody, Ravi reminded us how much of the drama of his father's tone found its way into his writing—intertwining the two as devastatingly as Monk or Ornette. As for Mrs. Coltrane, suffice to say she made us remember that her left hand was once the left hand of god.

When she took up the organ for the concert's closing number, the Acknowledgment section of *A Love Supreme*, more than a history lesson got dropped on everybody, including the rhythm section. It wasn't what she was playing (as sublime, orderly, concise, and celestial as those choices were) so much as the intent behind the notes—that unabashed transcendence of swing in favor of a more cosmic (and electronic) music which Sun Ra emboldened her generation to pursue. Counterpoised to the notion that what's on the other side of swing is chaos, Mrs. Coltrane went there to sonically build a shrine to bliss.

Her son shrewdly adhered to the melody line again, give or take an obligato and tricky modulation or two, and in that cautiousness Ravi's inescapable duels with jazz celebrity and jazz seriousness were found to be staring down a very wise and patient opponent. The sheer grace and courage he and Sean Lennon are bringing to our paparazzi world are enough to restore one's faith in genetics. —GREG TATE

HEROYUKI ITO



Alice Coltrane drops a history lesson on everybody, including Ravi. 2



Tom Harrell

The Art of Rhythm

By now it is abundantly clear that Tom Harrell is one of the most inventive, original artists on the international contemporary, post-bebop jazz scene. He's both a trumpeter capable of stunning improvisations and a compelling composer in any jazz-based genre, from rollicking straight-ahead tunes to lilting Brazilian numbers.

This superbly well-rounded musician, who has been heard with Horace Silver, Phil Woods and Charlie Haden and has been recording and performing under his own name for about a decade, has recently reached a new creative level in his career. A major highlight of this period was the spring, 1996 release of Harrell's major label debut, *Labyrinth*, on RCA Victor Records. This vibrant, alluring recording spotlighted the magical trumpeter, his wondrous compositions and some of his favorite cohorts, among them saxophonists Joe Lovano and Don Braden, pianist Kenny Werner and drummer Billy Hart.

Harrell's victories as top trumpeter in the *Down Beat* magazine 1996 International Critics' Poll and the 1997 *Down Beat* Readers' Poll, profiles in such prestigious journals as *The New Yorker* and *Newsweek* and tours of Europe and the U.S. have come in the wake of *LABYRINTH* and are testaments to his well-deserved popularity.

Now Harrell follows that dynamic premiere with his second RCA Victor album, *THE ART OF RHYTHM*. Here, the 51-year-old artist explores his fascination with the rhythms of jazz, including '90s-style swing, Brazilian, Spanish and Afro-Caribbean.

"In all forms of black music, rhythm is the most important element," Harrell says. "In order for an artist to make a personal statement, to move the music forward, you have to think of the rhythm first. So I wanted to do something built around rhythm sections, to explore my changing ideas about rhythm and melody."



ECM



On *THE ART OF RHYTHM*, New York resident Harrell offers a wealth of succulent and exhilarating rhythmic moods that, combined with a bouquet of wondrous melodies, should delight listener's ears. And it shouldn't surprise fans of this resourceful artist that given his enthusiasm for Brazilian rhythms, they form the majority of the tunes. "The buoyancy of Brazilian music is so appealing," he says. "The melodies float over the rhythm."

THE ART OF RHYTHM starts off with a lovely bossa nova, "Petals Danse," and closes with the equally lyrical "Samba Do Amor," two tunes that are candidates for classic Brazilian-jazz songs, if not outright standards. "Exit In" and "Las Almas," two more Brazilian-tinged songs, also have the kind of melody you want to hear again and again. "Cinco Quatro" illustrates how a simple melody can be enhanced by more complex underpinning rhythms.

Harrell gives "Madrid" a Spanish flavor via its flamenco-like march rhythm, and investigates Afro-Caribbean-type beats on "Oasis" and "Caribe." The straight-ahead genre is represented by the gritty, probing "Doo Bop" and the 24-bar altered blues, "Recitation."

These songs are brought gloriously to life through the leader's finely-crafted arrangements and orchestrations. The ensembles range from six to eleven pieces and Harrell employs a breadth of instrumental colors, colors which vary with each track. The leader, on fluegelhorn and trumpet, surrounds himself with such instruments as tenor and soprano saxophones, clarinet and bass clarinet, bassoon, marimba, piano, violin, viola, steel pan drums, trap drums, congas and percussion. Among his acclaimed colleagues are Dewey Redman, David Sanchez, Greg Tardy, Mike Stern, Romero Lubambo, Danilo Perez, Regina Carter, Leon Parker, Daduka Da Fonseca and Milton Cardona.

Born on June 16, 1946 in Urbana, Ill., Tom Harrell moved with his family to Los Altos, on the San Francisco peninsula, in 1952. Harrell picked up the trumpet at age eight and began immediately to improvise. "I wanted to learn jazz," he says, and was influenced by hearing his parents' recordings of Duke Ellington, Louis Armstrong and others. Harrell was composing and arranging as early as the fifth grade, and was studying from Russell Garcia's essential text on arranging two years later.

He chose trumpet because he liked the sound. Early teachers included Charles Bubb, principal trumpeter with the San Francisco Symphony. Later, Harrell studied writing with Herb Patnoe at Foothill Jr. College, and improvisation with saxophonists John Handy and Lee Konitz. "Lee got me to transcribe Louis Armstrong solos, and to sing them. That was really important," he says.

At 13, Harrell was performing with groups around the Bay Area. He often sat in, also, with name bands like Art Blakey's Jazz Messengers, and at jam sessions attended by saxman Redman and other notables. He continued to play in public through high school and then, in 1966, attended Stanford University, from which he graduated in 1969.

From 1969-73, Harrell played with Stan Kenton, Woody Herman and the Latin/jazz group Azteca. During this period he contributed his first orchestral arrangement, this to Carlos Santana's album *Caravanserai*. In 1973, he joined Horace Silver, with whom he played for five years, recording such albums as *Silver n' Brass*. Silver summed up the trumpeter's art: "He's got his own thing, but you can hear Dizzy, Miles, Hubbard, Kenny Dorham, Blue Mitchell and Clifford Brown," delineating all of the Harrell's major influences.

After leaving Silver in 1977, Harrell, who had by then settled in New York City, co-led a big band with the late bassist Sam Jones and worked with Gerry Mulligan, Bill Evans (he played on Evans' final album, *We Will Meet Again* on Warner Bros.), the Mel Lewis Jazz Orchestra, Haden's Liberation Music Orchestra, Konitz' nonet and Woods, whose quintet he joined in 1983, recording such albums as *Bouquet* and *Bop Stew* for Concord Jazz.

Harrell left Woods in 1989 and has been leading his own bands ever since. His solo albums have included *Form*, *Sail Away* and *Visions* for Contemporary, *Passages* and *Upswing* for Chesky, and *Labyrinth* for RCA.

And now we have that wondrous ***THE ART OF RHYTHM***, an album through which Tom Harrell should reach an even wider group of listeners. "I'm trying to make the music accessible, hopefully make it communicate with all people," he says.

For more information, please contact:

Don Lucoff/ DL Media

P.O. Box 2728

Bala Cynwyd, PA 19004

phone: 610.667.0501/fax: 610.667.0502

Email: dlmedia@earthlink.net

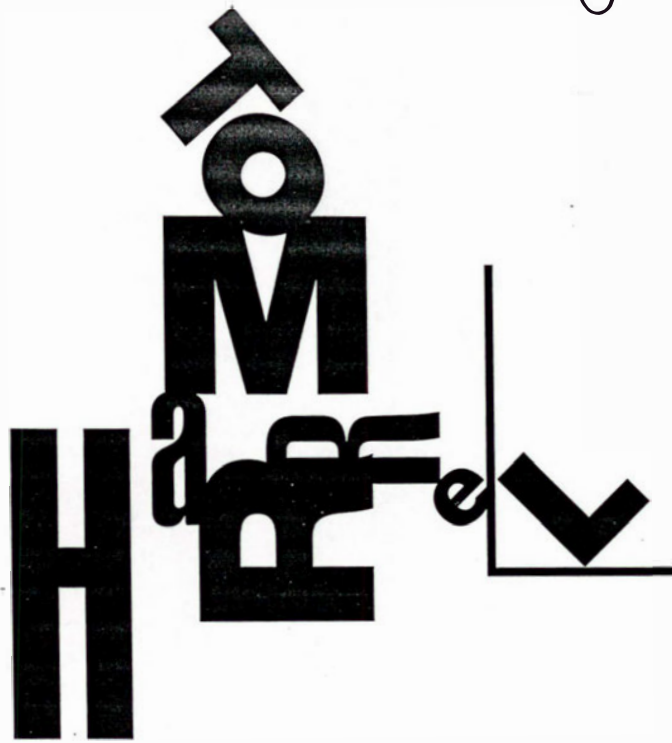


Photo Credit: Joann Savio



Tom Harrell

BMG
CLASSICS
A Unit of BMG Entertainment



The sight of Tom Harrell shuffling down the street

in the evening to get a quart of milk at the corner bodega can be quite unsettling. To the uninitiated in his Washington Heights neighborhood (a.k.a. Dominican Heights...so far Uptown in Manhattan that Harlem is Downtown), he's an oddity, a tripped-out white dude who walks around like he's in some kind of trance. Arms stiff at his sides, neck craning like a vulture, eyes fixed in a downward gaze, head a-wobble in tremors, Harrell cuts quite the anomalous figure on his nightly strolls. Little do gawking onlookers know that beneath this disturbing countenance (the side effects from psychotropic drugs he uses to manage a schizophrenic disorder) lurks a bona fide genius. He's been called that by no less than Phil Woods. Colleagues like Joe Lovano, Kenny Werner and Ray Drummond stand in awe of Harrell's composing and arranging talents.

Senses and Sensibilities

By Bill Milkowski Photography by Jacques Lowe



"He's one of the heaviest writers I know," says saxophonist Greg Tardy, who plays a key role on *The Art Of Rhythm*, Harrell's second release for RCA/Victor. "A misunderstood person but a really, really highly intelligent, beautiful human being; one of the most inspirational people I've ever met in my life."

Talking with the 51-year-old trumpeter-composer-arranger, one can sense the depth of his knowledge and understanding of music, his scope of the big picture. The sheer volume of his thoughts pouring forth on a variety of subjects is nearly overwhelming. It's a steady stream-of-consciousness rap, and yet there's a brilliant logic to the flow, an inherent interconnectedness to the fragments. You can

almost hear his magnificent mind whirring as he makes the connections and draws the parallels: between James Joyce's *Finnegan's Wake* and Miles Davis' *On The Corner*, Thelonious Monk and Burt Bacharach, Wayne Shorter and Anton Webern, Ravi Shankar and Herbie Nichols, Harry Partch's "The Hobo Letter" and John Coltrane's "A Love Supreme." He illuminates the conversation with a comparative analysis of

flamenco and gamelan scales, then points out the similarities between Bo Diddley and the clave, chorinos and bebop. He quotes Marcus Aurelius before bringing in a reference to Ravel's "Daphne And Chloe."

Like a musical shaman, he hears melody and harmony in everything around him. The sound of an early '60s car going uphill or downhill, he explains, is a C7th with an added 9th. The refrigerator has a B flat pedal, he notes,

and all machinery generates the overtone series. The wind outside his window in the morning blows in parallel tritones. The birds sing in triads. That boat passing by is a B flat.

"I was listening to water pouring from a faucet today in a stainless steel sink," he continues, "and it sounded really similar...maybe this is crazy...but it reminded me of a chord Stravinsky used in *The Rite Of Spring*, the E major triad with the E flat 7th in the 'Dance Of The Adolescents.'"

There is no one in jazz today writing with more intelligence, depth and heart than Tom Harrell. "There's a real craft to writing and harmony, to putting the right tones together," says Lovano, "and Tom really knows his craft, man. He's

really something else! His compositions are so clear and beautiful. He has a real full scope of the picture of each tune that he works on and each tune has its own character. And that comes from Tom's experience playing other great music. I don't think you can really write like that or conceive pieces like that unless you have played masterpieces by others first. And Tom has totally absorbed all of Horace Silver's music, all of

Charlie Parker and Dizzy's music, Benny Golson's music...he has an amazing history of repertoire that carries into Stravinsky and Mahler and Bartok and ethnic musics. Tom has studied and loved all music and through the years he's tried to incorporate those things into his own writing."

Presently, Harrell is expanding his palette, incorporating five and six horn voicings and introducing new timbres and textures from oboe, bassoon,

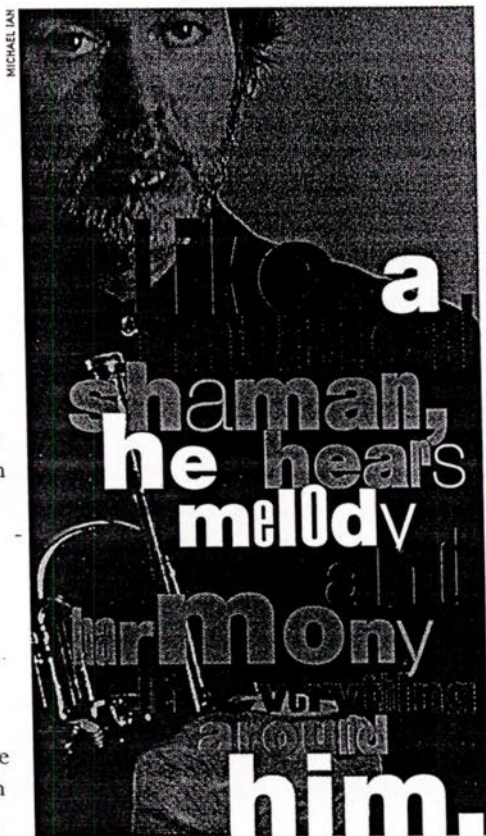
marimba, acoustic guitar, strings, percussion. While he firmly established his reputation in the '80s through a series of fine recordings for the Contemporary and Chesky labels, Harrell leaps to a higher plateau with his latest offering. And though he alluded to his love affair with Latin rhythms on his 1996 RCA/Victor debut *Labyrinth* (particularly on the lively opener "Samba Mate" and the insinuating "Marimba Song"), he delves into that rich musical territory with more clarity and conviction on *The Art Of Rhythm*.

Romero Lubambo's nylon string acoustic guitar plays an important role in setting the alluring vibe throughout this Afro-Cuban/Afro-Caribbean/Brazilian project. His unhurried comping on the opening bossa, "Petals Danse," creates a sense of ease while Harrell's keen arranging instincts are played out through a string trio of Regina Carter, Ron Lawrence and Akua Dixon. Tardy plays clarinet on that soothing track as well as on two other Brazilian flavored pieces, "Las Almas" and "Exit In." "To be honest," says Tardy, "clarinet is an instrument I haven't really played seriously in about ten years. But Tom had faith in me to be able to get it together by the date."

Harrell's use of texture and mood on the ominous "Oasis" recalls Miles' provocative work during his *On The Corner*—*Get Up With It* phase. Tenor sax great Dewey Redman provides some heroic blowing on "Oasis" and Harrell himself responds to the churning Afro-Cuban undercurrent with some of his most adventurous playing on the record. Redman straddles the inside-outside aesthetic on a Caribbean-flavored "Caribe" and he flows with impunity over the changes to the jaunty "Doo-Bop," a tune that Tom readily acknowledges as having a Monkish quality.

Harrell's playing on trumpet or fluegelhorn is equally breathtaking and cliché-free throughout *The Art Of Rhythm*. "I consider him a very thorough, multi-dimensional musician," says Tardy. "He has real command of the bebop language and a real command of more modern, angular, linear type playing and free playing. He's got the whole spectrum. He's a master."

Again, Lovano concurs. "He's got this



MICHAEL JAM

amazing counterbalance in what he plays. All the greatest players in history have had that. They played the opposite of what's happening. The drummer's playing busy, you play simple. The drummer's playing simple, you play busy. It's like checking each other out to a point where you're playing contrasting things. And Tom really has that ability to focus on what others are playing around him."

Harrell has long been regarded as one of the most accomplished trumpeters on the scene, going back to his apprenticeship with Horace Silver (1973-1977), his brief stint with Bill Evans (1979) and his tenure with Phil Woods (1983-1989). He has also distinguished himself as a refreshing soloist in Charlie Haden's Liberation Music Orchestra, the Mel Lewis Jazz Orchestra, the Lee Konitz nonet and George Russell's New York Big Band. For more recent examples of his playing,

play with him. When I first heard *We Free Kings*, it was like a new way of thinking about music. The freedom and spontaneity really inspired me. I guess that's the thing...to try and seek experiences like that."

It was also in 1966, while attending Stanford University, that his mental problems began manifesting in a heavy sense. Following a suicide attempt, he was diagnosed as a borderline schizophrenic and placed on medication to help him regain his emotional balance. By 1969, he had graduated from Stanford with a B.A. degree in music

composition and was on the road with Stan Kenton's band. Through 1970 and 1971 he played in Woody Herman's Thundering Herd before joining the innovative Latin-jazz fusion band Azteca in 1972.

Around that same time, bossa nova had a huge impact on him. "I remember driving to a gig and hearing Jobim on the car radio, and it suddenly hit me. I had heard this kind of music before: I was in high school when Stan Getz's recording of *Desafinado* came out but it didn't get

Continued on page 180

LISTENING PLEASURES

Tadd Dameron, *Fontainebleau* (Prestige)

Dizzy Gillespie, *Dizzier and Dizzier* (RCA Victor Jazz)

Fats Navarro, *Nostalgia* (Savoy)

Charlie Parker, *Charlie Parker Story On Dial, Vol 2: New York Days* (Stateside)

check out Tom's restrained lyricism on an intimate duet of "Skylark" with Jim Hall from the guitarist's *Dialogues* (Telarc) or his mercurial, free-form interaction with Joe Lovano on Ornette Coleman's "Fort Worth" from the saxophonist's live at the Village Vanguard double CD, *Quartets* (Blue Note).

As a teenager growing up in the Bay Area, Harrell studied with John Handy and Lee Konitz while somehow summoning up the courage to sit in with such seasoned jazz veterans as Philly Joe Jones, Sonny Stitt, Charles McPherson, Lee Morgan and Rahsaan Roland Kirk. "I sat in with Rahsaan one time at Slug's in 1966," he recalls. "I played 'Three Flowers' and 'Cherokee.' He criticized me for...I could hear him saying I only played scales but it was still a thrill to



ANTONIO HART BRINGS

HIS MUSIC TO LIFE IN THE

STUDIO AND LIVE ON

STAGE WITH VANDOREN #3

AVA ALTO AND #2 1/2

SOPRANO SAXOPHONE REEDS.

ANTONIO HART

LOOK FOR HIS NEW RELEASE

"HERE I STAND," FROM

IMPULSE RECORDS



Vandoren



Sole North American Importer: J. D'Addario & Company, Inc. • Farmingdale, NY 11735 USA
Home Page: <http://www.daddario.com> • E-Mail: vandoren@daddario.com

get me then, even though some of my friends were really into it. I dunno, sometimes I've been asleep on things that are really valid. But other times it hits me over the head, like hearing this Jobim tune on the car radio. The use of space was so innovative to me."

After moving to New York in October of 1973, Harrell joined Horace Silver's band. Today he has a comprehensive knowledge of Silver's entire repertoire. Harrell's "Bear That In Mind" from *Labyrinth* bears Horace's unmistakable stamp.

"Horace once told me that whenever he writes something he waits until after it's done to count the bars," he notes. "And that's why some of his songs, especially from the '50s, like 'Metamorphosis' and 'The Outlaw,' have odd numbers of phrases. He didn't do it consciously, it just came out that way spontaneously. It's like Miles said, 'Let's play it first and talk about it later.'"

Though he says he struggled with his direction through the '70s, he got on track working with Phil Woods. "I was worried about being old fashioned in the '70s," he explains, "but at the same time I was afraid of being too modern and inaccessible, so there was this kind of double reality going on. After Phil gave me an outlet for my writing, I began combining more modern kinds of

harmonies with more traditional forms. A lot of the songs were still 32 bars long but maybe the bar structure would be like ten and six and maybe the harmony would be dissonant. Since then I never underestimate anyone's capacity to hear. I think everyone has the capability of being really sensitive and also creative...in an audience or in a group.

"I think it's really important for music to communicate with everyone," he continues, "but you don't have to do it at the expense of your art. Like, you can hear Coltrane like on 'A Love Supreme,' he was creating on a level of total artistry and also it's very accessible. Miles could reach a wide audience and also be very deep. I'm trying to do the same with my music."

Harrell credits his sidemen on *The Art Of Rhythm* with pushing him to situations where he hears differently. "It's like opening a door," he says. "You unlock a new way of dealing. And that's hard to generate by myself."

He says he also draws great inspiration from Joe Lovano. "It takes amazing courage to really play without clichés and Joe has had the courage to do that himself and make it work while still being very visible...and a nice person at the same time. If I try to play without clichés for too long I lose my focus and I start using phrases that I've heard before. But Joe inspires me to reach for something new."

Lovano sounds equally inspired playing alongside Harrell. "Yeah, man, he's a lot of fun to play with. And when we get into exploring things together it takes on its own life, its own form and sound. That moment is there because of the two of us playing together. He has that special quality that he creates with everybody he plays with. That's really the beauty of this whole artform, man."

Gearbox

Tom plays a Conn Constellation trumpet and a Couesnon fluegelhorn. **II**

BEFORE AND AFTER *continued from page 62*

8. LEE KONITZ/BRAD MELDHAU/CHARLIE HADEN

"What Is This Thing Called Love" (from *Alone Together*, Blue Note)
Meldhau, piano; Konitz, alto sax; Haden, bass

BEFORE: Lee Konitz. My old student Brad Meldhau? And Charlie. A lot of Charlie we'd had today. Sounds like the sax is too far out in front. I know, it's a live date at the Jazz Bakery, where I'll be playing next week. At least at this point in the cut it sounds like a quartet without a drummer. Let's see if it

LONG ISLAND JAZZ FESTIVAL

July 31, August 1 & 2, 1998
Planting Fields Arboretum
Oyster Bay, New York

Call for our FREE Summer Festival/
Jazz Festival Brochure!
516-922-0061



FRIENDS OF THE ARTS
PO Box 702
LOCUST VALLEY NY 11560

The 7th Greater Hartford Festival of Jazz July 23-26, 1998

**Bushnell Park
Performance Pavilion
Hartford, Conn.**

For more information,
call (860) 722-6231 or
fax (860) 688-4677

Jazz Composer & Performer CARL GRUBBS



For Grubbs' latest CD,
Inner Harbor Suite,
send \$15
(includes S&H) to:
B&C Productions, Inc.
7221 Croydon Rd.,
Baltimore, MD 21207

ST. PAUL'S SUMMER SEASON '98
with Carl Grubbs—Jazz Band Director
Jazz Clinic (coed, ages 13-18)

Under the direction of Carl Grubbs, music instructor at Ward Center for the Arts, students explore music theory, composition, chords & scales construction and computerized music as a highlight. Students must have their own instrument & be able to read music. Formal & informal venue. All instruments welcome.

Date: June 29-July 10, 9 am-12 pm
\$270.00 w/ \$54.00 deposit

For Booking Info:
Phone: 410-944-6512
Fax: 410-944-3024
Web: www.homeviews.com/carlgrubbs/

B&C
Productions, Inc.



Tom Harrell's self-effacing tour de force

"The Art of Rhythm," Tom Harrell's new CD (RCA Victor), may be the most self-effacing tour de force to emerge from jazz in years. The trumpeter has written 10 vivid compositions that explore various rhythmic concepts, then surrounded his horn with two dozen friends; yet there is no sense of grandiosity here, nothing announcing that a major statement is being made. The power simply builds from track to track as Harrell's ungimmicked, all-encompassing brilliance emerges.

This is not the way jazz masterpieces tend to be made, especially by trumpet players. Harrell has designed a program that neither shoves his virtuosity in our face nor advances his personal sound as the primary focus. While striking instrumental groupings and the magical atmospheres they create may recall the Miles Davis/Gil Evans partnership, Harrell does not conceive of his horn as the fixed musical center. He is not even first among equals – he is simply an equal, one piece in a mosaic where every detail counts.

"The Art of Rhythm" is an argument for jazz's incorporation of international influence without descending to world music trendiness. Harrell makes his point by writing melodies that flow over the program's various beats, placing each song in a distinctive and often unprecedented setting. The band is transformed from track to track, with woodwinds, strings, and percussion dominating and no additional brass. "Exit In," a samba, uses both acoustic and electric guitars as well as clarinet, oboe, and soprano sax; "Recitation," the album's blues, includes bassoon, violin, and viola. Harrell calibrates his sound component with such precision that what might be a mere eccentricity – Dan-

ilo Perez's use of harmonium as well as piano on "Oasis," Adam Cruz's steel drum on "Caribe" – becomes as crucial to the overall sound as Harrell's horn.

Harrell not on top

The integrity of this substance-over-style attitude can be unsettling for listeners who expect more ego from star musicians. Harrell's horn is enveloped in the overall sound of each ensemble, and never takes the first solo on any track. On the opening "Petals Danse," we are struck by the quietly startling blend of flugelhorn, clarinet, acoustic guitar, violin, viola, and cello. Harrell is in the mix, not on top; then Greg Tardy's clarinet opens the improvisations. The strategy creates a tension that is repeated throughout the album, with Harrell's partners generating a mood in the first instance that is inevitably right.

The assembled musicians display the same quiet assurance Harrell brings to the writing. Dewey Redman's tenor, the most venerable voice, enlivens three tracks with its gruff implacability. Romero Lubambo, whose acoustic guitar is heard in place of piano on a majority of tracks, lends shadings that gently expand the harmonic terrain, particularly on the two occasions where he partners with the cogent, non-herc electric guitar of Mike Stern. David Sanchez, on soprano and tenor saxes, adds urgency on three tracks, especially during the celebratory "Cinco Quatro," and Perez makes the most of a single solo opportunity on the Monkish "Doo Bop."

Tardy, who plays tenor sax and clarinet on the CD and will be part of the quintet Harrell brings to the Regattabar this Thursday and Fri-

day, makes the strongest impression because he is the least known. There is a weight to his playing, and a rhythmic confidence, signalling uncommon maturity. Tardy never grandstands or loses his way, and the rich precision of his clarinet solos would suggest that this might be his primary instrument were it not absent from his own debut album "Serenadipity" (Impulse!). The more conventional quartet/quintet setting of Tardy's CD provides a forum for his own efficient writing, which impresses most on three tracks with Harrell or emerging trumpet star Russell Gunn.

Harrell's own solos on "The Art of Rhythm" are encompassed within the overall structure of each piece and reinforce the prevailing mood of inquisitive reflection. His playing in the past has always been lyrical, even when settings like Woody Herman's band and the combos of Horace Silver and Phil Woods called for fire. On this album, the lyricism is even stronger, and Harrell's substantial harmonic ingenuity never sidetracks his melodic invention.

He is heard primarily on flugelhorn, using trumpet only on the relatively straight-ahead "Doo Bop" and "Recitation." "The Art of Rhythm" takes Harrell where he has been consistently heading for the past three decades, toward a music that continues to probe without abandoning jazz's modern mainstream.

Harrell proved that he still can dispense hard-bop heat during his European festival tour last summer, where he worked with an octet that included three members of his current band – Tardy, pianist Xavier Davis, and bassist Ugonna Okegwo. (The fifth member scheduled to ap-



pear at the Regattabar, drummer Yoron Israel, helps to generate the stark ceremonial groove on the new CD's "Madrid.") When I heard Harrell's band at the Umbria Jazz Festival in July, there was a stunning aura emanating from the bandstand, a blend of deep concentration and undisguised joy. This balance of heady challenge and heartfelt spirit, which musicians strive to maintain yet rarely achieve, glows with equal eloquence on what is to date the most compelling jazz album of the year.



PHOTO / JOANN SAVIO

Trumpeter Harrell has made the jazz album of the year thus far.



DOWN BEAT
ELMHURST, IL
MONTHLY 103,349
APRIL 1998

While the title implies an ode to the world's diverse rhythmic styles, Tom Harrell's pretty arrangements, with their imaginative instrumentation, are what distinguish this CD. The trumpeter/flugelhornist wrote and arranged all the songs, and his hard work shows. Oboe, bassoon, harmonium, percussion and acoustic guitar add colorful textures here and there. A steel-drum line dances over fat, sustained horns on "Caribe," and Greg Tardy's clarinet takes the lead on the opener, "Petals Danse," accompanied by tastefully voiced strings. It's not every day you hear a good jazz clarinet solo, and Tardy's floating lines make us wonder why.

The styles themselves are mostly conventional; this isn't the first time a jazz ensemble has played a bossa nova or samba, after all. But some rhythmic exceptions stand out, such as the staggered melody on "Oasis," where the horns repeat the same tone several times but shift it to different beats of the measure. The marching cadence on "Madrid" is also interesting, and Harrell plays one of his best solos here, chock full o' rhythmic and harmonic ingenuity. Each phrase is like a little song in itself, as Harrell clips off a simple idea abruptly, pauses to let it sink in, then presents several variations, as if marveling at the many ways to approach the song. The short phrases flow together toward the bridge, as Harrell shifts to longer, mellifluous phrases and at one point plays offbeat but evenly spaced single notes.

Harrell once said in an interview that "every note is beautiful," and his solos support that notion. Clarity and evenness of tone characterize his playing. He presents each thought with equal emphasis, nestled in a cushion of air, as if displaying each one in as clear a light as possible, free of distractions.

While this style emphasizes his masterful improvisations, I sometimes hanker for a wider palette of sounds in his playing. Harrell takes us

on a wild ride of ideas, but dynamically and texturally, it can resemble a ride through Kansas. Give us some vibrato, accents, trills... some bells and whistles, if you will. Toward that aim, he gets most adventuresome in "Oasis" with a sensuous fall and some half-valved effects. This is one of Harrell's most memorable solos on the CD. He flits around in an ethereal dimension, seemingly independent from the rhythm section, but offering just the right complement to their pulsing foundation. His solo in "Petals Danse" is also notable, but for different reasons. Accompanied by Romero Lubambo's acoustic guitar only, he plays with a simple emotional honesty, and he seems willing to go out on a limb even at the risk of pinching an occasional note.

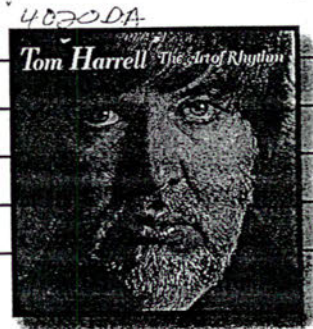
The Art Of Rhythm dishes up mellow music that makes you think, yet is palatable for polite dinner company. Harrell gives his bandmates plenty of blowing space, but even the most raucous soloists, like saxophonist Dewey Redman, seem to adopt Harrell's quiet restraint for this occasion. There are few pyrotechnics. Harrell and company demand our attention with thoughtful whispers.

—John Janowiak

The Art Of Rhythm—*Petals Danse; Madrid; Oasis; Caribe; Doo Bop; Exit In; Recitation; Las Almas; Cinco Quatro; Samba Do Amor.* (64:57)

Personnel—Harrell, trumpet, flugelhorn; Greg Tardy, clarinet (1, 3, 6, 8), tenor sax (2-5, 7); Romero Lubambo, acoustic guitar (1, 2, 6, 8, 9, 10); Mike Stern, electric guitar (6, 10); Dewey Redman, tenor saxophone (3-5); Gary Smulyan, bass clarinet (2, 3), baritone saxophone (3, 4); Leon Parker, drums (3-5, 7), gran cassa (2); Duduka Da Fonseca, drums (6, 8, 9, 10); Ugonna Okegwo, bass (2-5, 7); David Finck, bass (6, 8, 9, 10); Andy Gonzalez, bass (3, 4); Valtinho Anastacio, congas, percussion (6, 8, 9, 10);

Danilo Perez, piano (3, 5), harmonium (3); Adam Cruz, cowbell (3), steel drum (4); Milton Cardona, congas (3, 4); Natalie Cushman, shaker (3, 4), clave (4); Bryan Carrott, marimba (2); Yoron Israel, percussion (2); David Kasoff, oboe (6); Makanda Ken McIntyre, bassoon (7); David Sanchez, soprano saxophone (9); Regina Carter, violin (1, 7); Ron Lawrence, viola (1, 7); Akua Dixon, cello (1).



Tom Harrell

The Art Of Rhythm

RCA Victor 68924

★★★½



BILLBOARD
NEW YORK, NY
WEEKLY 48,692
MAR 7 1998

★ **TOM HARRELL**

The Art Of Rhythm 4020DA

PRODUCER: John Snyder

RCA Victor 09026-68924

True to its title, "The Art Of Rhythm" is a lithe creation and a worthy successor to ace trumpeter/composer Tom Harrell's fine RCA Victor debut from 1996, "Labyrinth." Tropical rhythms abound here, with a pulse that breathes no matter the accent. From the drummerless, bossa nova-flavored "Petals Danse" to the after-hours elegance of "Samba Do Amor," the material and playing are thoroughly fresh and engaging. The varying ensembles include such apt instrumentalists as pianist Danilo Perez, guitarist Mike Stern, sax totem Dewey Redman, and up-and-coming hornman Greg Tardy, along with a host of Latin percussionists. And Harrell's tone is something special, with a bitter-sweetness that signals the sadness at the end of any good party.



LOS ANGELES TIMES

LOS ANGELES, CA
SUNDAY 1,391,076
MAR 1 1998

ALBUM REVIEWS

Tom Harrell, Composer, Moves to the Forefront

4030 DA
★★★★½
TOM HARRELL

"The Art of Rhythm"

BMG

Trumpeter Tom Harrell's consistently attractive playing in an extremely wide array of musical environments has made him one of the most admired jazz improvisers of his generation. But he also is an impressive composer who has only occasionally had the opportunity to display that aspect of his talent.

In this new release, he finally has a free hand to compose for a variety of different instrumentations in a program completely dedicated to his originals.

What emerges here is a clear picture of Harrell's capacity, as a composer, to capture that improvisational drive on the written page and communicate it through the playing of other musicians. And the lineup of players includes some extraordinary talents, among them violinist Regina Clark; saxophonists Dewey Redman, Greg Tardy and David Sanchez; drummer Leon Parker; and pianist Danilo Perez.

Harrell favors Latin rhythms, and many of the tracks are filled with the insistent propulsion of samba, bossa nova and rumba. His textures are remarkably varied, blendings of bassoon, strings, clarinet and guitar in unpredictable combinations. The opening track, "Petals Danse," for example, mixes Tardy's warm clarinet with two violins, cello, guitar and Harrell's fluegelhorn. In contrast, "Caribe" interfaces Redman's outer-limits tenor playing with a floating calypso sound, underscored by Adam Cruz's steel drum playing.

Each piece, regardless of its timbral uniqueness, is structured to allow open space for improvising. And, though the playing roves across many styles, Harrell's intimate, lyrical trumpet and fluegelhorn choruses always pull the music into a framework of intimate communication.

Call it a splendid example of what can result when musical talent and intelligence come together.

—Don Heckman

Kenny Werner

"A Delicate Balance"

For pianist/composer Kenny Werner, recording for a label like RCA Victor means the world to him, literally. "The first thing that's important is that I'm on a label that's well distributed internationally," says Werner. "It suggests that the winds are changing, that record executives and the media are more open to the music itself and less preoccupied with demographics and 'who's making it,' with regard to style, or color, or name."

Bringing drummer Jack DeJohnette and bassist Dave Holland on board for "A Delicate Balance," Werner's first leader date for a major label, is not only a long time dream fulfilled, it's a musical and philosophical triumph. "One of the reasons I picked Jack and Dave is because they come from the last wave of creative philosophers and metaphysicians to evolve out of the post- Coltrane era, before the advent of what I call a crackdown on individualism in jazz, which occurred in the early '80s.

"They were my heroes because they stayed their course throughout that oppressive period," Werner continues. For Werner, this means "A Delicate Balance" is driven by musicians who "use the art form of jazz to express a more transcendent message, a communication that goes beyond the physical, beyond the styles of jazz.

"There is a definite arc to this album. By the time you get to the fourth tune, "Footsteps," the album has been laced with a kind of jazz tradition that's familiar, including a reworking of Nat Adderley's "Work Song." As "Footsteps" unfolds into the rest of the album, a seduction has begun that takes the music into different territory."

Judging by what one hears on "A Delicate Balance", an album made-up of seven Werner originals and Adderley's most popular composition, the band has succeeded in letting everyone play their part all the while letting its leader shine.

Playing in a trio format is nothing new to Werner, the pianist having formed a band with bassist Ratzo Harris and drummer Tom Rainey in 1981. Their association was to last 15 years. (He has also recently toured with drummer Billy Hart and bassist Ray Drummond.) But before there were piano trios there was schooling, specifically at the Manhattan School of Music and Berklee as well as studies with piano teacher and spiritual guide Madame Chaloff and concert pianist Juao Assis Brasil.

Werner's recording career dates back to 1977, when he recorded a series of piano solos of the music of Bix Beiderbecke, Duke Ellington, James P. Johnson and George Gershwin. Since then, Werner has gone on to play and record with a veritable who's who in jazz: Charles Mingus, Archie Shepp, the Mel Lewis Orchestra, Joe Lovano, Randy Brecker, Lee Konitz, John



Scofield, the Danish Radio Jazz Orchestra and the Cologne Radio Jazz Orchestra, just to name a few.

Werner's achievements also include two celebrated live dates for Concord Records' Maybeck Recital Hall recordings as a solo performer and with saxophonist Chris Potters, as well as National Endowment for the Arts grants and a Distinguished Artist Award for Composition from the New Jersey Council of the Arts. The pianist/composer is also an educator. His well-received book, Effortless Mastery, addresses the essential challenges of how musicians practice, play and listen, all while remaining free in their souls.

An alternate title to "A Delicate Balance" might very well be Effortless Mastery. Thanks to Kenny, Jack and Dave, that's exactly what we hear on Kenny Werner's exciting new release from RCA Victor.

Release date: 3/24/98

For more information, contact:
Don Lucoff, DL Media
610-667-0501/ DLMedia@earthlink.net

Los Angeles Times

14 inches; 492 words

FRIDAY, MARCH 13, 1998, CALENDAR, PART F, PAGE 22
COPYRIGHT 1998 / THE TIMES MIRROR COMPANY

000024498
FAX page #1

ALL THAT JAZZ

Werner Finds the Keys to the 'Master Musician Within'

By DON HECKMAN
SPECIAL TO THE TIMES

For decades, pianist Kenny Werner has been on a creative road less traveled. In search of an understanding of musical artistry, he has delved deeply into an array of philosophic and spiritual teachings.

"Picasso," according to Werner, "once said something like, 'I spent a few years studying to be a painter, and the rest of my life trying to paint like a child again.' And all the profound voices have said something similar."

Werner's quest has resulted in a book and CD combination, "Effortless Mastery: Liberating the Master Musician Within" (Jamey Aebersold Jazz), which meticulously explores his belief in finding "the level of instinctive movement within ourselves." On Monday, at Catalina Bar & Grill, he will illustrate his concepts in a two-hour session examining the process of attaining mastery over one's creative expression. It will be followed by a Werner piano performance.

"I guess my niche," says Werner, who has recorded and performed with everyone from Charles Mingus and Thad Jones to Joe Lovano and Tom Harrell, "is in preparing this material for musicians with the specific dual purposes of mastering music and freely disseminating it."

Werner believes that preparation—practicing—should not be "fear-based."

"In my book," he explains, "I say you should think of yourself as training yourself so that when the creator wakes up within you and decides to play through you, he won't trip over your

lack of knowledge. In that way, training yourself, or practice, can be seen as an act of worship."

As well as an inseparable part of the process of making music, of preparing the musician for the "effortless execution of the material."

"If I don't have to pay attention to the act of playing—to the mechanics of it—I can create a place within myself," Werner says. "Once the question is asked, 'Am I swinging?' the answer is immediately 'No.' Because it's something that can't be disturbed by intellect, because the act of making music is a sacred act."

* Werner presents "Effortless Mastery" at Catalina Bar & Grill, Monday, 7 p.m. 1640 N. Cahuenga Blvd., (213) 466-2210. \$25 for presentation and performance. \$10 for performance only.

Jazz Vaults: Sony Legacy has announced a new "Live & Legendary!" series of releases that will include restored reissues of classic material, as well as previously unavailable material. The first three albums, scheduled to be issued on March 31: "Miles Davis Live at Carnegie Hall," from a 1961 concert in which Davis performed with his quintet, as well as with Gil Evans' 21-piece orchestra; "Thelonious Monk Complete Live at the It Club," recorded in 1964, with three previously unreleased numbers and 10 other tracks restored to their original unedited length; "Dexter Gordon at Carnegie Hall," a 1978 event pairing Gordon with Johnny Griffin, available for the first time in its complete form.

Veteran producer Joel Dorn's 32 Jazz has issued the first product in "The Golden Age of Atlantic Jazz," a series of six multi-CD sets, each of which will feature four complete LP albums, with remastered sound, new and original liner notes and vintage photographs. The first two releases, now available, are saxophonist Hank Crawford's "Memphis, Ray & Touch of Moody" and saxophonist David "Fathead" Newman's "It's

Mister Fathead," including material that has been out of print for decades. In April, 32 Jazz will release a three-CD Yusef Lateef set and a four-CD Rahsaan Roland Kirk collection. Two-CD sets devoted to Mose Allison and Eddie Harris will be issued in May.

Photo:

Pianist Kenny Werner will illustrate "Master Musician" concepts Monday at Catalina Bar & Grill.

ID NUMBER: 19980313hca0018

Photographer:

FREDRICH CANTOR

Type of Material

Column

Audio Recording Review

NOTE:

May not be reproduced or retransmitted without permission. For permission, call: 800 LA TIMES, Ext. 74564.

TIMES ON DEMAND, THE REPRINT AND RESEARCH
SERVICE OF THE LOS ANGELES TIMES.

Dial 800-788-8804

□

JAZZ TIMES
SILVER SPRING, MD
10-TIMES/YEAR 75,000
SEPTEMBER 1998



KENNY WERNER TRIO

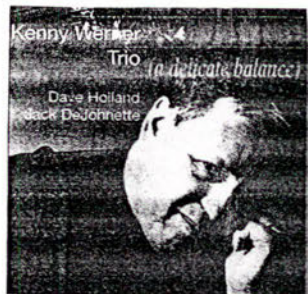
(a delicate balance)

RCA Victor 51694 (65:12)

4020AC

Though well-grounded in earlier traditions of jazz piano and composition, as evidenced on his 1977 LP of themes by Bix Beiderbecke, Ellington, James P. Johnson, and Gershwin, Kenny Werner has since worked and recorded with Charles Mingus, the Mel Lewis Orchestra, Joe Lovano and Lee Konitz, among many others. On this, his debut release on RCA Victor, he is after many years once again featured at the helm of a trio, this time with the formidable onetime avant garde stars, bassist Dave Holland and drummer Jack DeJohnette. In regard to these two, it is especially comforting to note that, after the raging fires of their former cutting edge stance have now settled down to a warm kindling, it is solid mainstream professionalism that has prevailed. The playlist offers seven originals by Werner as well as his reshaping of Nat Adderley's "Work Song," but his post-Monk/Powell/Evans melodic inventions and the communal interchanges of his bandmates are always at the forefront of interest.

—Jack Sohmer



Kenny Werner Trio

A Delicate Balance

RCA Victor 51694

4020 AC ★★★½

Dave Pietro

Wind Dance

A-Records 73114

★★★

Kenny Werner has paid his fair share of dues while working his way up to a big-label contract. The veteran pianist set the stage for *A Delicate Balance*, his RCA Victor debut, with a string of solid Concord Jazz releases, including his trio date *Live At Visiones* and the Chris Potter/Kenny Werner duets, as well as high-visibility engagements with Joe Lovano. As always, Werner contributes high levels of energy and unpredictability, working in this case with the sublime rhythm section of Dave Holland and Jack DeJohnette. They support Werner by letting him fly, with DeJohnette adding accents and commentary on cymbals, as Holland matches and complements Werner's vigor.

"Amonkst" demonstrates the pianist's capacity for continuously reworking and extending a tune, as well as his propensity to head in unexpected directions with startlingly fast, complex runs. Tunes like "Amonkst" and "Ivoronics" are so packed with Werner's ideas that they hurtle along, as though he had to rush to fit everything in. "Trio Imitation" and Nat Adderley's "Work Song" are more effective, affording a little more breathing room. "Work Song" offers a bright, robust swing as well as strong soloing from Holland.

Werner may not be considered a prolific composer, but seven of the eight tracks making up *A Delicate Balance* are originals. Given the pianist's skill at rethinking traditional repertoire, it's likely that a few carefully chosen standards might have improved the mix.

Werner and Holland return to provide seasoned support for saxophonist Dave Pietro's

Wind Dance. The most noteworthy characteristics of Pietro's playing are the pure tone and smooth phrasing, as well as the attention to melody that pervades his solos and his pleasing, gently swinging compositions. Although *Wind Dance* is only Pietro's second date as a leader, he's a veteran of the big bands of Woody Herman, Toshiko Akiyoshi, Maria Schneider and Maynard Ferguson, among others. Along with alto sax, he also plays the soprano and C-melody horns.

Tunes like "Juba" and "Wind Dance" glide along smoothly and enjoyably, but over the course of an hour, one may want a little more grit and contrast from Pietro. Werner adds glittering, lyrical solos to "Halcyon" and "I Should Have Known." The surprise of this collection is "Joyance," an apparent homage to Ornette Coleman that recalls the melodic, if unconventional, aspects of Coleman's writing. Here, Pietro's alto manages to express happiness and sadness all at once, which may be the best tribute to Ornette's music. "Joyance" also features Holland prominently, including his best soloing of the session.

—Jon Andrews

A Delicate Balance—Amonkst; Work Song; Ivoronics; Footsteps; Trio Imitation; The Look; Lorraine; Melodies Of 1997. (65:05)

Personnel—Werner, piano; Dave Holland, bass; Jack DeJohnette, drums.

Wind Dance—Juba; I Should Have Known; This Is New; Ashes; Fortitude; Halcyon; Joyance; Waxing Moon; Wind Dance. (67:55)

Personnel—Pietro, soprano, alto and C-melody saxophones; Kenny Werner, piano (1-6, 8, 9); Bruce Saunders, guitar (1, 2, 5, 6); Dave Holland, bass; Bill Stewart, drums.