the monterey jazz festival

Presented by WorldCom · September 15, 16, 17, 2000

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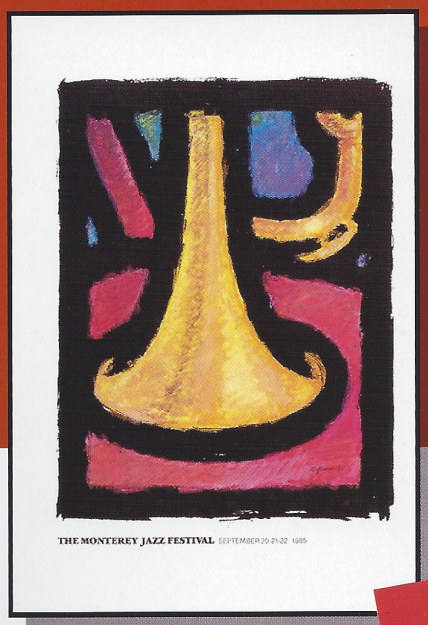
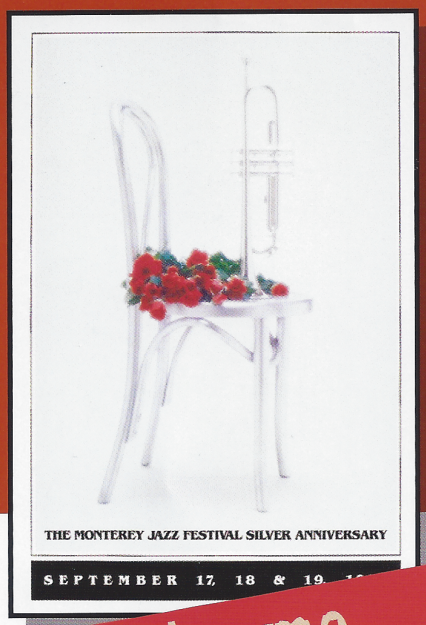




Welcome

It is a new century and the Monterey Jazz Festival, one of the oldest and finest annual jazz events in the world, is moving forward under a full head of steam. With exciting new music and a full plate of innovative education programs on the menu, we continue to be a main course for jazz connoisseurs throughout the world.

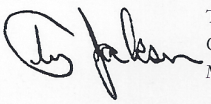
This year's offerings are as fresh and soulful as the surrounding Monterey Peninsula. Some performances that I am particularly looking forward to are:

- Newly commissioned music by Wayne Shorter with the Monterey Jazz Festival Chamber Orchestra
- A musical "reunion" of old friends with Lou Rawls and Les McCann
- Three distinct performances from Monterey newcomer, Bill Frisell entitled "Showcase Monterey"
- A special musical pairing featuring Pat Metheny and Michael Brecker
- An evening saluting three under-sung Bay Area piano giants, Smith Dobson, Ed Kelly and Paul Nagel
- A brassy "Tribute to Pops" with Roy Hargrove, Tom Harrell and Nicholas Payton

Just because we present three great days of jazz in September doesn't mean we sleep the rest of the year. Our education programs operate full time with a comprehensive line-up of programs centered around our 30-year old, national High School Jazz Competition (the results of which you will witness on Sunday afternoon), sponsored by Tower Records and See's Candies. In addition, we produce and sponsor a 20-year old artists-in-schools program and an annual two-week Summer Jazz Camp, where over 100 young music students explore improvisation, instrumental technique and jazz history. These are just three of the many education activities in which the Monterey Jazz Festival annually invests over $400,000 a year.

The festival and all of our education programs operate under the presenting sponsorship of WorldCom, our partner for the last 16 years. We thank them for their consistency, friendship and support.

Fall is my favorite time of the year. The weather is the best, the air crisp and most of all you get to enjoy what we have spent the year creating: The 43rd Annual Monterey Jazz Festival presented by WorldCom.



Tim Jackson
General Manager
Monterey Jazz Festival

Posters Left to Right: 1985 poster by Grauer & Fingerote;
1982 poster by Fingerote & Grauer; 1997 poster by Edwin Fotheringham

magazine production

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About the Cover: Our cover was designed by Judy Anderson and photographed by Patrick Tregenza at Monterey's La Mirada Museum. The cover features past posters by Eldon Dedini, Fingerote & Grauer, and Earl Newman. A poster version of our cover artwork is available from the Official Monterey Jazz Festival Merchandise Booth, located at the crossroads of the Midway.

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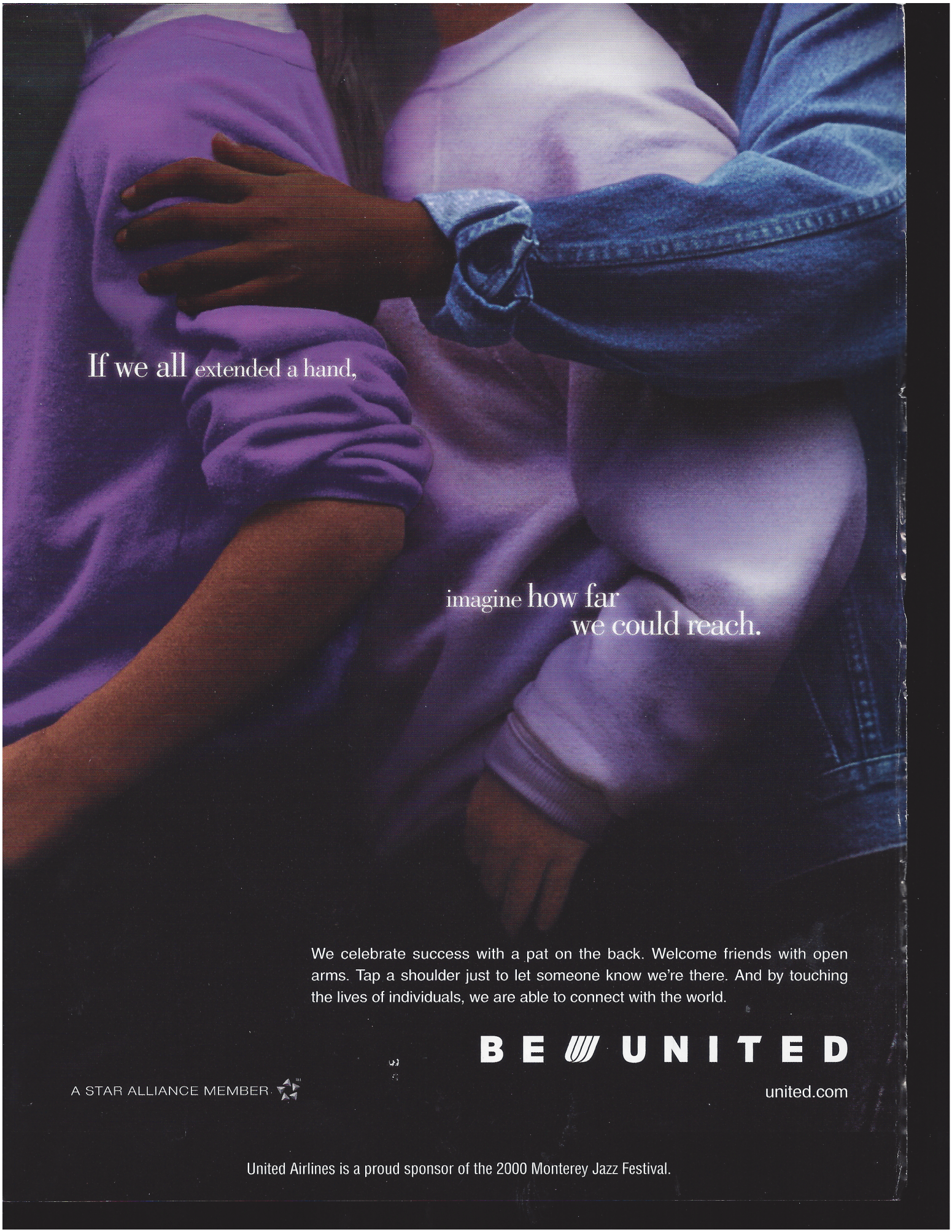
The Monterey Jazz Festival provides assistance for the hearing disabled and wheelchair access.

Please note there is no smoking in the arena or in any indoor venue.


If we all extended a hand,
imagine how far
we could reach.
We celebrate success with a pat on the back. Welcome friends with open arms. Tap a shoulder just to let someone know we're there. And by touching the lives of individuals, we are able to connect with the world.
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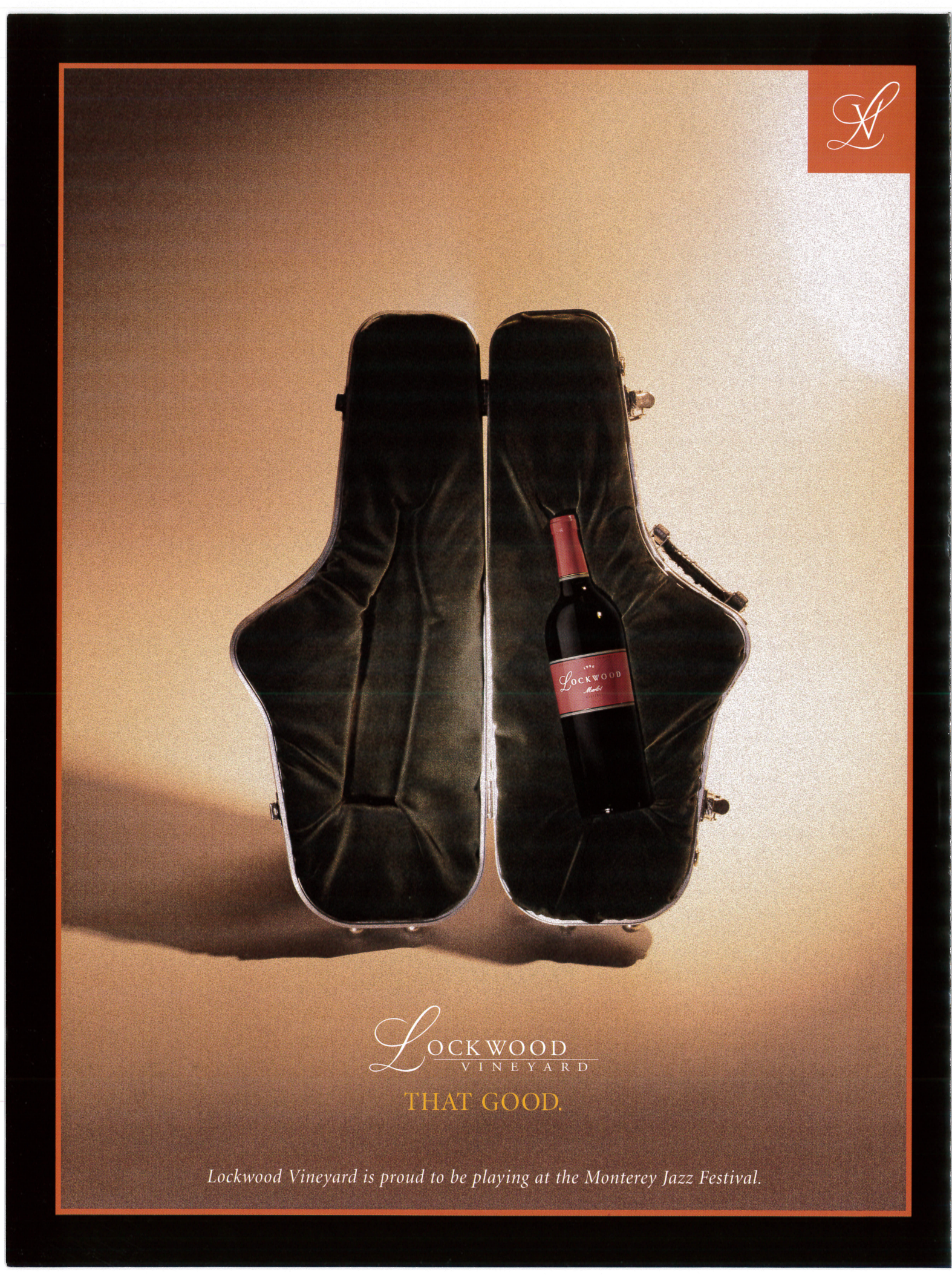
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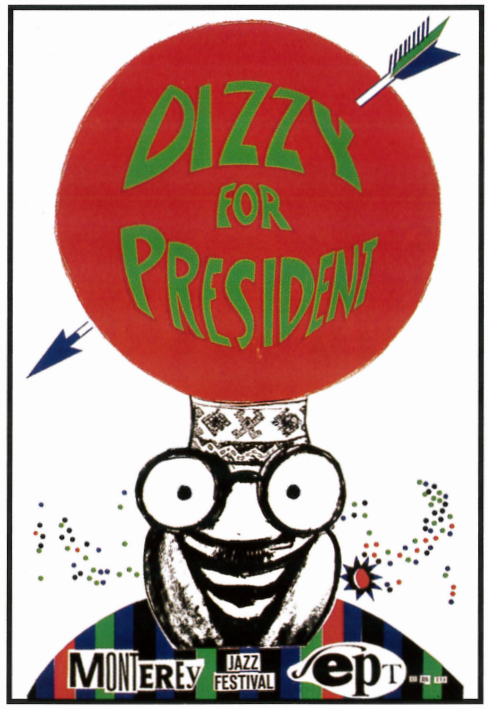
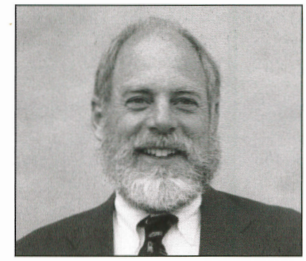
welcome from the board of directors

It is a pleasure for us to welcome you to The 43rd Annual Monterey Jazz Festival presented by WorldCom. We thank you for being with us and we invite you to enjoy this wonderful weekend of jazz!



1964 poster by Eldon Dedini



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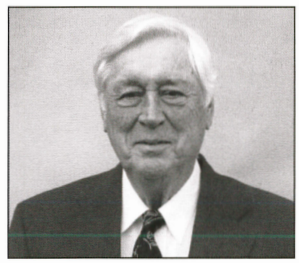

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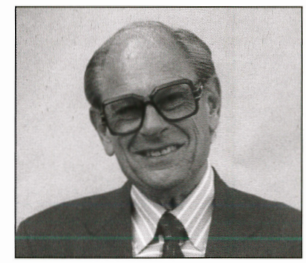

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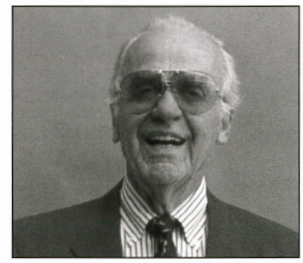

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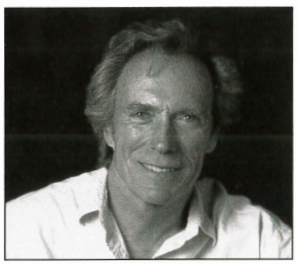

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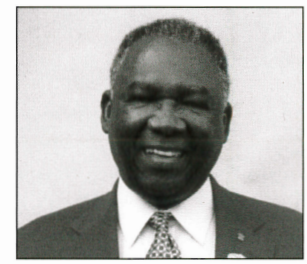

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Tower salutes the 43rd Annual Monterey Jazz Festival

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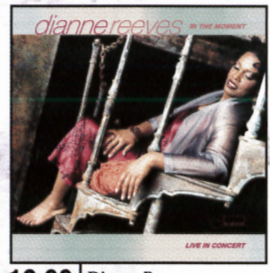

13.99 CD Dianne Reeves masters any vocal style she chooses and clearly demonstrates this here live in L.A.

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WorldCom Welcomes You!

The 43rd Monterey Jazz Festival Presented by WorldCom continues to thrive and grow in popularity. For the 16th consecutive year, we're proud to bring you the best names in jazz together for a weekend of music enjoyment.

This Festival does more than just present great musical talent. It also celebrates another year of student learning, teaching and spreading the gospel of jazz across international boundaries. Music is the world's universal language. Cultural differences disappear through music. People around the world are linked with the irresistible bonds of jazz music with its hot riffs and cool rhythms.

Connecting people is the core of WorldCom's business, bringing people and information together, making possible the easy communication and spontaneous cooperation that form communities. That's what WorldCom is all about. That's what the Monterey Jazz Festival is all about.

Thank you for helping us make this annual Festival a great success.

Enjoy the performances!

Bob Hartnett
President and CEO, Global Accounts and UUNET
WorldCom, Inc.

jimmy jazz stage

8:30 PM

Friday

8:30 PM

"International Explorations"

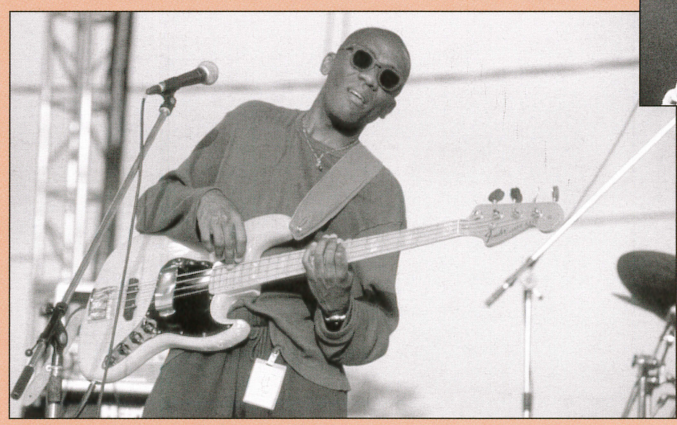
Richard Bona
Richard Bona, bass, vocal; Aaron Heick, saxophones; Oz Noy, guitar; Etienne Stadgwijk, keyboards; Jehremy Gaddie, drums; Urbano Sanchez, percussion

Dianne Reeves
Dianne Reeves, vocal; Otmaro Ruiz, piano, keyboards; Romero Lubambo, guitar; Reginald Veal, bass; Rocky Bryant, drums; Munyungo Jackson, percussion

Ruben Blades featuring **Editus**
Ruben Blades, vocal; Marcos Linares, guitar, vocal; Edin Solis, guitar, keyboard; Ricardo Ramirez, violin; Andres Leon, Alfredo Poveda, trombone, vocal; Gerardo Rojas, saxophone, keyboards, vocal; Walter Flores, piano; Marco Navarro, bass; Carlomagno Araya, Rameses Araya, Carlos Vargas, percussion

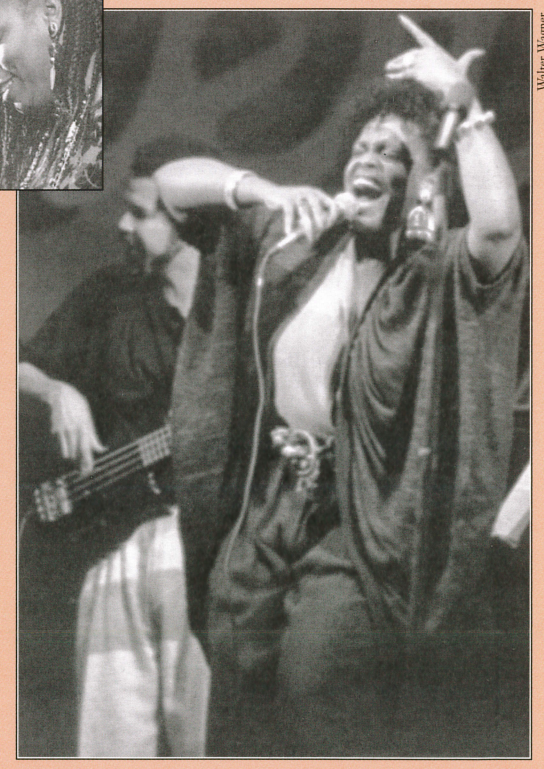
Elde Stewart

ruben blades



Stuart Brinin

richard bona



Walter Wagner

dianne reeves

Stuart Brinin

1:00 PM

robben ford

"Blues & More"

Charles Ford Band Reunion
Robben Ford, guitar, vocal; Michael Osborn, guitar; Mark Ford, harmonica, vocal; Stan Poplin, bass; Patrick Ford, drums

Keb' Mo'
Keb' Mo', vocal, guitar; Clayton Gibb, banjo

Michael McDonald
Michael McDonald, vocal, keyboards; Amy McDonald, vocal; Vince Denham, saxophones, keyboards; Bernie Chiaravalle, guitar; Marc Harris, organ; Charles Frichtel, bass; Yvette Preyer, drums

Barron Clairborne

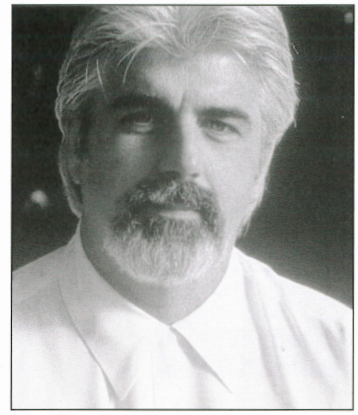
nicholas payton

Stuart Brinin

keb' mo'

Andy Nozaka

tom harrell



Dennis Keeley

michael mcdonald

8:00 PM

"Tribute to Pops"

Roy Hargrove Quintet with the **Monterey Jazz Festival Chamber Orchestra**
Roy Hargrove, trumpet, flugelhorn; Sherman Irby, alto saxophone; Larry Willis, piano; Gerald Cannon, bass; Willie Jones III, drums

Monterey Jazz Festival Chamber Orchestra
Ray Brown, conductor; Susan C. Brown, concertmaster, violin; Jenny Bifano, Ben Blechman, Karin Brown, Pat Burnam, Carol Kutsch, Maxine Madden-Spencer, Alice Talbot, violins; Eleanor Angel, Sarah Hart, Claudia Shuih, violas; Karen Andrie, Aria DiSalvio, Daniel Levitov, cellos; Tom Derthick, Stan Poplin, basses

Nicholas Payton's Armstrong Centennial Celebration
Nicholas Payton, Ray Vega, Paul Stephens, trumpets; Vincent Gardner, trombone; Bob Stewart, tuba; Bill Easley, alto saxophone, flute; Tim Warfield, tenor saxophone, flute; Scott Robinson, baritone saxophone, flute; Anthony Wonsey, piano, Rueben Rogers, bass; Adonis Rose, drums, Kenyata Simon, percussion

Tom Harrell Big Band
with special guest **Greg Osby**
Tom Harrell, Wayne Bergeron, Jeff Bunnell, Carl Saunders, Dan Savant, Brian Swartz, trumpets; Mike Fahn, Matt Finders, Alex Isles, Phil Teele, trombones; Greg Osby, Brian Scanlon, alto saxophones; Rob Lockhart, Ralph Moore, tenor saxophones; Jay Mason, baritone saxophone; Billy Childs, piano; Kenny Davis, bass; Ralph Peterson, drums

Saturday

1:00 PM

8:00 PM

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Elde Stewart

12:30 PM

wayne shorter

Sunday

12:30 PM

7:30 PM

"Old Friends - New Faces"

Monterey High School Big Band Directed by **Robbie Stange**

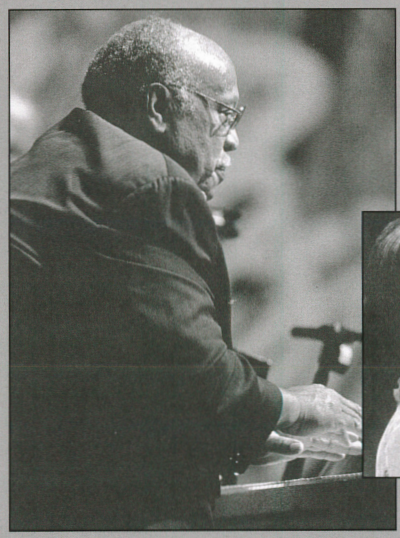
Peter Fry, Josh Neff, Seth Putnam, A.J. Wecker, trumpets; Jozen Cummings, Sam Griffith, Jevon Henderson, Chris Stracuzzi, trombones; Adam Mori, Joe Velasquez, alto saxophones; David Bullers, Brian Mansfield, Jon Wilkinson, tenor saxophones; Iris Smith, Carolyn Uwate, baritone saxophones; Yvonne Delgado, clarinet; Daniel Lobenberg, guitar; Milton Fletcher, piano;Tuan Nguyen, bass; James Williams, drums

Monterey Jazz Festival High School All-Star Big Band Directed by **Bill Berry & Paul Contos**

Artists-In-Residence & Special Guests;

Roy Hargrove, Nicholas Payton

Seth Putnam, Jonathon Finlayson, Pranan Gandhi,Tatum Greenblat, Justin Williams, trumpets; Chris Anderson, Sam Griffith, Ermuelito Navarro, Ryan Snow, Mark Stotzer, trombones; Blake Lyman, Brian Sze, alto saxophone; Cale Brandley, Brian Mansfield, tenor saxophone; Alex Hileman, baritone saxophone; Milton Fletcher, piano; Charles Altura, guitar; Tom Altura, bass; Justin Brown, Bram Kinheloe, drums; Alternates; Matt Brady, John Carlson, Jake Fiss, David Grunwald, Angela Johnson-Swan, Tennessee O'Hanlan, Matthew Silberman, Eric Wehrenberg High Schools Represented: Berkeley, Eagle Rock, Folsom, Foothill, Garfield (Seattle, WA), Hayward, Henry M. Gunn, LA County School for the Arts, Monterey, Milwaukee School for the Arts (Milwaukee, WI), Pacific Grove, Palo Alto, Rio Americano, San Rafael



Elde Stewart

les mccann

Lou Rawls – Les McCann Reunion

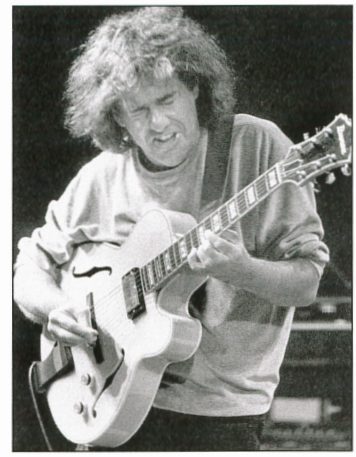
Lou Rawls, vocal; Les McCann, piano, electric piano, vocal; David T. Walker, guitar, John Clayton, bass; Jeff Hamilton, drums

Elde Ellis

lou rawls

Elde Stewart

michael brecker



Elde Stewart

pat metheny

7:30 PM

"Fresh Directions"

Wayne Shorter Group with the **Monterey Jazz Festival Chamber Orchestra**

Premiering a new musical story commissioned by The Monterey Jazz Festival entitled

"Vendiendo Alegria"

Wayne Shorter, tenor & soprano saxophone; Danilo Perez, piano; John Patitucci, bass; Brian Blade, drums; Alex Acuña, percussion

Monterey Jazz Festival Chamber Orchestra

Nicole Paiement, conductor; Paul Contos, concertmaster, alto & tenor saxophone; Bill Theurer, John Worley, trumpets; Dave Eshelman, Wayne Wallace, trombones; Wendell Rider, Bethany Zare, french horns; Tony Clements, euphonium; Teresa Orozco, piccolo; Danielle Marks, flute; Michael Corner, Jim Dukey, Mark Shannon, clarinets; Roger Wiesmayer, oboe; Peter Lemberg, english horn; Greg Barber, Paul Hanson, bassoon; Jim Norton, bass clarinet

Pat Metheny Trio featuring **Larry Grenadier & Bill Stewart** with special guests **Michael Brecker & Larry Goldings**

Pat Metheny, guitars; Michael Brecker, tenor saxophone; Larry Goldings, organ; Larry Grenadier, bass; Bill Stewart, drums

jimmy lyons stage

mimi fox

Friday

6:30 pm:

Mimi Fox Trio

Mimi Fox, guitar; Glenn Richman, bass; Deszon Claiborne, drums

8:00 pm:

Sherman Irby Trio

Sherman Irby, alto saxophone; Gerald Cannon, bass; Willie Jones III, drums

9:30 pm:

Scott Amendola Band

Jenny Scheinman, violin; Eric Crystal, saxophones; Dave Macnab, guitar, Todd Sickafoose, bass; Scott Amendola, drums, melodica

Saturday Afternoon

1:00 pm:

John "Broadway" Tucker

John "Broadway" Tucker, vocal; Dave Wellhausen, harmonica; Bob Campbell, Bill Haines, guitars; Mitch Fadem, keyboards; Mike Curtin, John Cortes, saxophones; Gary Horseman, guitar; David Price, electric bass; Bill Sullivan, acoustic bass; Carveth Clauson, drums; Paul Montgomery, percussion

2:30 pm:

Charles Ford Band Reunion

Robben Ford, guitar, vocal; Michael Osborn, guitar; Mark Ford, harmonica, vocal; Stan Poplin, bass; Patrick Ford, drums

4:00 pm:

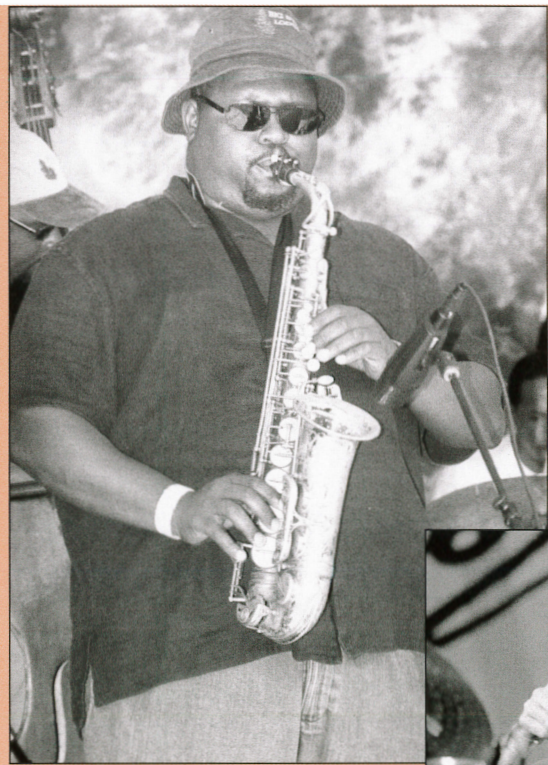
Keb' Mo'

Keb' Mo', vocal, guitar; Clayton Gibb, banjo

5:30 pm:

Johnny Bassett & His Detroit Blues Review featuring Joe Weaver & Alberta Adams

Joe Weaver, Alberta Adams, vocals; Johnnie Bassett, guitar, vocal; Keith Kaminski, saxophones; Al Hill, organ, keyboards; Pat Prouty, bass; Kevin Venney, drums



Beth Peerless

sherman irby

Beth Peerless

keb' mo'

john "broadway" tucker

Cole Thompson

scott amendola

Saturday Night

8:00 pm:

Bill Frisell Seven

Bill Frisell, Greg Leisz, guitars; Ron Miles, trumpet; Curtis Fowlkes; trombone; Billy Drewes, saxophone; David Piltch, bass; Kenny Wollesen, drums

9:30 pm:

Karl Denson's Tiny Universe

Ephraim Owens, trumpet, vocal; Karl Denson, saxophone, flute, vocal; Brian Jordan, guitar, vocal; David Veith, keyboards; Ron Johnson, bass, vocal; Zak Najor, drums

Sunday Afternoon

12:30 pm:

Jackie Coon & Friends

Jackie Coon, flugelhorn, trumpet; Bruce Forman, guitar; Mike Marotta, accordian; John Wiitala, bass

2:00 pm:

Greater Victory Temple Gospel Choir

From Seaside, California

prime

3:30 pm:

International Association of Jazz Educators presents

2000 Clifford Brown / Stan Getz Fellows

directed by Art Dawkins

Jonathon Finlayson, trumpet; Andrew Malmin, tenor saxophone; Blake Lyman, alto saxophone; Aaron Parks, piano; Lamont Taylor, drums; special guest Dan Robbins, bass

5:00 pm:

Berklee / Monterey Quartet 2000

Patrick Cornelius, alto saxophone; David Doruzka, guitar; Peter Slavov, bass; Kendrick Scott, drums

Jeremy Stein

karl denson's tiny universe

Sunday Night

6:30 pm:

Prime

Tom Ranier, piano; Abraham Laboriel, bass; Peter Donald, drums

8:00 pm:

Larry Vuckovich Group

"Salute to Pres, Count and Bird"

Jules Broussard, Noel Jewkes, saxophones; Josh Workman, guitar; Larry Vuckovich, piano; Nat Johnson, bass; Harold Jones, drums; Louis Romero, percussion

Lenny Bernstein

bill frisell

larry vuckovich group

jazz night club

Friday

8:00 pm:

A Conversation with Ruben Blades

Hosted by Jesse "Chuy" Varela

9:30 pm:

Claudia Villela - Ricardo Peixoto Group

Claudia Villela, vocal; Ricardo Peixoto, guitar; Carlos Oliveira, guitar; Rich Kuhns, accordian; John Santos, percussion; Michael Spiro, percussion

11:00 pm:

Claudia Acuña

Claudia Acuña, vocal; Jason Linder, piano; Avishai Cohen, bass; Antonio Sanchez, drums

Saturday Afternoon

1:30 pm:

St. Cuthbert's College Jazz Big Band

From New Zealand

3:00 pm:

Navy Band Southwest "Fleet Jazz Ensemble"

Directed by Patrick Daily

4:30 pm:

Rodger Fox Big Band

From New Zealand

Saturday Night

Salute To Bay Area Pianists

8:00 pm:

Smith Dobson Group

Smith Dobson, piano; Glenn Richman, bass; George Marsh, drums; Special Guest, Smith Dobson Jr., vibes

9:30 pm:

NLS Trio

Paul Nagel, piano; John Shifflett, bass; Jason Lewis, drums

11:00 pm:

Ed Kelly Quartet

Robert Stewart, tenor saxophone; Ed Kelly, piano; Ray Drummond, bass; Babatunde Lea, drums, percussion

Lenny Bernstein

smith dobson

Bill Phelps

claudia acuña

Cole Thompson

claudia villela and ricardo peixoto

Lenny Bernstein

paul nagel

Sunday Afternoon

2:00 pm:

"To Bessie, With Love"
featuring Miss Pat Yankee

debuting Bessie Smith's unreleased composition "Telephone Blues", Pat Yankee, vocal; Frank Reilly, narrator; Shota Osabe, Pat Yankee, piano, conductor; Allen Smith, trumpet; Dean Hubbard, trombone; Noel Jewkes, woodwinds; Glen Deardorff, guitar, banjo; Steve Hanson, bass; Bill Nawrocki, drums

4:00 pm:

"From Kind of Blue to Bitches Brew"
presented by Quincy Troupe

The author of "Miles: The Autobiography" and "Miles and Me" discusses the ever-evolving musical palette and the effect of cultural influences on the work of Miles Davis

Melissa Jacobs

quincy troupe

matt wilson

Andrea Marouk

brad mehldau

Clay Patrick McBride

frank e. reilly & pat yankee

Sunday Night

7:30 pm:

Brad Mehldau
Brad Mehldau, piano

9:00 pm:

Bill Frisell with Paul Motian
Bill Frisell, guitar; Paul Motian, drums

10:30 pm:

Matt Wilson Quartet
Andrew D'Angelo, alto saxophone, bass clarinet; Jeff Lederer, tenor &soprano saxophone, clarinet; Yosuke Inoue, bass; Matt Wilson, drums

Stuart Brinin

richard bona

Friday

8:30 pm:

Bill Frisell's New Quartet

Bill Frisell, guitar; Greg Leisz, pedal steel guitar, dobro, guitar; David Piltch, bass; Kenny Wollesen, drums

10:00 pm:

Richard Bona

Richard Bona, bass, vocal; Aaron Heick, saxophones; Oz Noy, guitar; Etienne Stadgwijk, keyboards; Jehremy Gaddie, drums; Urbano Sanchez, percussion

11:30 pm:

Dianne Reeves

Dianne Reeves, vocal; Otmaro Ruiz, piano, keyboards; Romero Lubambo, guitar; Reginald Veal, bass; Rocky Bryant, drums; Munyungo Jackson, percussion

Saturday Afternoon

2:00 pm:

Down Beat Magazine presents a "Blindfold Test" with Dave Douglas

Hosted by Dan Ouellette

4:00 pm:

Meet Jimmy Katz

Experience the stunning jazz photography of Jimmy Katz in this slide & music presentation

larry goldings

Saturday Night

8:30 pm:

Dave Douglas Quartet

Dave Douglas, trumpet; Chris Potter, alto, tenor saxophone; Brad Jones, bass; Ben Perowsky, drums

10:00 pm:

Roy Hargrove Quintet

Roy Hargrove, trumpet, flugelhorn; Sherman Irby, alto saxophone; Larry Willis, piano; Gerald Cannon, bass; Willie Jones III, drums

11:30 pm:

Nicholas Payton's Armstrong Centennial Celebration

Nicholas Payton, Ray Vega, Paul Stephens, trumpets; Vincent Gardner, trombone; Bob Stewart, tuba; Bill Easley, alto saxophone, flute; Tim Warfield, tenor saxophone, flute; Scott Robinson, baritone saxophone, flute; Anthony Wonsey, piano, Rueben Rogers, bass; Adonis Rose, drums, Kenyata Simon, percussion

Sunday Afternoon

12:45 pm:

Los Angeles County School for The Arts Jazz Choir

Directed by Pat Bass

1:30pm:

The Thelonious Monk Institute Jazz Quintet

Directed by Dr. Ron McCurdy
Bryan Lipps, trumpet; Jason Goldman, alto saxophone; Danny Grissett, piano; Bill Mohler, bass; Robert Perkins, drums

2:30 pm:

Berkeley High School Big Band

Directed by Charles Hamilton

3:15 pm:

Rio Americano High School Big Band

Directed by Craig Faniani

4:00 pm:

Monterey County Honor Band

Directed by Bill Berry & Paul Contos

4:45 pm:

Berkeley High School "A" Combo

Directed by Charles Hamilton

Sunday Night

Hammond B3 Blowout

Hosted by Pete Fallico

7:00 pm:

Larry Goldings Trio

Larry Goldings, organ; Peter Bernstein, guitar, Bill Stewart, drums

8:30 pm:

Dr. Lonnie Smith Quartet

Dr. Lonnie Smith, organ; Eric Alexander, tenor saxophone; Dave Stryker, guitar; Jeff Hamilton, drums

10:00 pm:

Dr. Lonnie Smith / Larry Goldings Jam with special guest Bobby Watley

Dr. Lonnie Smith, Larry Goldings, Bobby Watley, organ; Eric Alexander, tenor saxophone; Peter Bernstein, Dave Stryker, guitars, Jeff Hamilton, Bill Stewart, drums

coffee house gallery

Friday

8:00 / 9:30 / 11:00 pm:

Bill Charlap Trio

Bill Charlap, piano; Ray Drummond, bass; Kenny Washington, drums

Saturday Afternoon

2:00 / 3:30 pm:

The Crushing Spiral Ensemble

Tom Yoder, trombone; Steve Adams, alto, tenor saxophone; Rob Sudduth, soprano, alto saxophone; Matt Small, bass; Wes Anderson, drums

5:00 pm:

Panel Discussion

Presented by the Jazz Journalists Association

Jazz Trumpet Legacy

Dave Douglas, Willard Jenkins, Ron Miles, Bill Minor, Jason Olaine, Scott Yanow
Moderated by Dan Ouellette

Sunday Afternoon

2:00 / 3:30 pm:

Maybe Monday

Fred Frith, guitar; Miya Masaoka, koto; Larry Ochs, saxophones

5:30 pm:

Clinic

Presented by the International Association of Jazz Educators

2000 Clifford Brown/ Stan Getz Fellows

Sunday Night

8:00 / 9:30 / 11:00 pm:

Larry Willis Trio

Larry Willis, piano; Gerald Cannon, bass; Willie Jones III, drums

Saturday Night

8:00 / 9:30 / 11:00 pm:

James Hurt Quartet

Jacques Schwartz-Bart, tenor saxophone; James Hurt, piano; Francois Moutin, bass; Ari Hoenig, drums

Clay Patrick McBride

james hurt

maybe monday

Janna Gadden

bill charlap

jazz theater

Ray Avery

Jimmy Rowles, Carson Smith, Charlie Parker / San Diego, 1953

Friday
8:30 pm - Midnight
Jimmy Lyons Stage Concert Simulcast

Saturday Afternoon
1:00 pm - 5:00 pm
Jimmy Lyons Stage Concert Simulcast

5:00 pm - 7:30 pm
Charlie Parker Film Parts 1 & 2
Presented by Arthur Monroe

Saturday Night
8:00 pm - Midnight
Jimmy Lyons Stage Concert Simulcast

Sunday Afternoon
12:30 pm - 4:00pm
Jimmy Lyons Stage Concert Simulcast

4:00 pm - 6:30 pm
Charlie Parker Film Parts 3 & 4
Presented by Arthur Monroe

Sunday Night
7:30 pm - 11:00pm
Jimmy Lyons Stage Concert Simulcast

courtyard stage

Elde Stewart

sue downs

Saturday
2:00 / 3:30 / 5:00 / 7:30 pm:

Music & Technology on the Disklavier
Presented by Sue Downs and Dan Rodowicz, hosted by Yamaha
A 30-minute program of live musical performance on the Yamaha Disklavier along with discussions of how technology can aid the creative, educational and entertainment process

Sunday
1:30 / 3:00 / 4:30 / 6:00 pm:

Music & Technology on the Disklavier
Presented by Sue Downs and Dan Rodowicz, hosted by Yamaha
A 30-minute program of live musical performance on the Yamaha Disklavier along with discussions of how technology can aid the creative, educational and entertainment process

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Our heartfelt thanks to everyone who works so hard to make The Monterey Jazz Festival a success!

Founder: James L. Lyons

General Manager: Tim Jackson

Office Coordinator: Mary Carr Piazza

Production Coordinator: David Murray

Education Program Coordinator: Stella LePine

Outreach Development Coordinator: Valerie Fiddmont

Public Relations: Paul S. Fingerote

Administrative Assistant: Shawn Anderson

Fund Development Consultant: Valerie Deutsch

Accounting: Don Cohen

Box Office: Trilogy Productions, Inc. Joe Lawrence (President), Pam Lawrence (Vice President), Reyna Cambra (Box Office Supervisor), Candyce Anderson (Box Office), Angela Cambra (Box Office), Sally Seales (Box Office), Barbara Varnell (Box Office), Ray Winans (Gate Supervisor)

High School All-Star Band Directors: Bill Berry, Paul Contos

Stage Manager Emeritus: Paul Vieregge

Production Stage Manager: Mike Wilmot

Jimmy Lyons Stage Manager: Greg Floor

Assistant: Joel Wilmot

Night Club Stage Manager: David Price

Garden Stage Manager: John Nichols

Dizzy's Den Stage Manager: Greg Davey

Coffee House Gallery Stage Manager: Eric Erickson

Jazz Theater Stage Manager: Leslie Merical

Stage Design: Susan Sivak Collins

Lighting Design, Jimmy Lyons Stage: Ray Garrett

Stage Assistants: Kim Candler, Albert Cristy, Gwen Gushee, Michael Howell, Jim Merical, Kevin Nessle, Jan Owens, Israel Ring, Jeremy Slate, Ed Strickler, Cello Vitasovic, Luka Vitasovic, Mima Vitasovic, Marty Van Loan, Kasba Zajak

Sound and Video: McCune Audio/Visual Mike Neal (Supervisor), Leland Alexander, Chris Anderson, Rich Bertoli, Lou Bollinger, Nikki Carras, Mike Curtis, Bob Hartnett, Bonnie Jackson, Rich Jackson, Adam Johnson, Bill Knight, Steve Maslowski, Alexis Massol, Jr., Julie Rix, Hal Soogian, Michael VerSteeg, Darron Weasler, John Wolcott

Archival Audio Recording: Bud Spangler (Producer), Syntropy Audio Scott Adler, Jeff Cressman, Jeremy Goody

Festival Staff: Jan Takeshita, Bobbi Todaro, Merrilee Trost, Marge Windus

Production Coordinator Staff: John Baker, Dennis Broughton, Danny Olis

Production Staff: Philippe Costa, Steve Ettleson, Matt Grippo, Michael Jackson, Rob Klevan, Jamie Okubo, Friday Vandermost

1965 poster by Earl Newman

Transportation: Susan Stoney

Drivers: Tony Finnegan, Henrietta Rivera, Bob Smith, Andy Jones, Gary Peasley, Gregory Weeks, Bill Wagner, Robert Mosqueda, John Robinson

Hospitality: Julie Strickler (Supervisor), Alfred Allen, Sylvia Allen, Pam Durley, Ami Ellenburg, Nancy Forsberg, Valerie Hayes, Jacqui Hope, Toni Hunter, Deborah Johnson, Kevin Johnson, Alita Marshall, Alexandra Montreal, Kelly Nishiguchi, Tom Nishiguchi, Sydney Weaverling, Harry Woodward

Festival Photographers: Michael Piazza, Tony Salazar

Blues Advisor: Charlie Lange

Ticket Takers: Robert Smith (Leader), Paul Aschenbrenner (Turf Club Gate Captain), Joe Cavanaugh (Arena Gate Captain), Mike Duffy (Stage Gate Captain), Michael Harris (Captain at Large), Jeanie Aschenbrenner, Tad Aschenbrenner, Ray Bayangos, Doug Belanger, Lauren Belfield-Eisensohn, Sheila Briscoe, Nancy Chira-Garcia, John Gaines, George Dorian, Jeannie Hagio, Chris Heimer, Barbara Holland, Mary Lea Horton, Barbara King, Sezinando Manna, Jenny Murrey, Mary Owens, Patricia Porter, Deborah Romoleroux, Linda Sampson, David Shipnuck, Rose Smith, Fred Vinson, Ronald Workman, Joyce Wrede, Carol Young, Scott Young

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Ushers: Betty Barns, John Barns, Ione Blane, Virginia Bloomer, Ryan Blum, Roger Boese, Billie Bolse, Don Braggs, Tom Bremser, Debby Bruce, Paulene Brunig, Nancy Carr, Jennifer Carr, Helen Childers, Gene Chu, Weston Chu, Raymond Chudy, Ellie Church, Roberta Clark, Jack Courtney, Rita Dady, Jim Davis, Barbara Davis, Kristi Davis, Ron Diaz, Diane Dussault, Dr. Ali Eppy, Julie Erreca, Pamela Evans, Mary JoGardina, Fritz Gaudette, Elaine Giamona, Tyrone Hall, Patricia Harris, John Hernandez, Stephanie Herrick, May Higuera, Willie Holmes, Mary Ann Hunter, Doug Jackson, Alanzo James, Matthew Kalastro, Princess Killens, Lily Kotler, Rita Lawson, Jano Leatham, Kent Leatham, Nicki Lewis, Robert Luther, Susan Lysik, Christopher Mackey, Jennifer Mackey, Douglas J. MacKinnon, Patie McCracken, Cheryl McGhan, Pat McKay, Robin Melendez, Sue Mitchell, Madeline Mitchell, Tom Murray, Karen Murray, Art Nanny, Bob Oberg, Barbara Oberg, Sandy Ordonio, Mary Lou Painter, George Palmer, Heidi Park, Steve Park, Joyce Parker, Carlton Price, Sidney Ramsden-Scott, Kimberly Roach, Ruben Santiago, Alan Schlenger, Ann E. Shelly,Guy Sklinchar, Kandace Sloan, Laura Ann Smalls, Rob Stader, Sbel Stackel, Molly Steele, Peter Stone, Mary Stuart, Dan Suter, Don Sutton, Barbara Swain, Aretha Thompson, Candice Toporcer, Brian True, Larry True, Philip Valesquez, Sara Van Artsdalen, Frank Voelz, Jake Voelz, Dena Weber, Linda Weyers, Dan Williams, Jim Williams, Yvonee Williby, Mark Williby, Lynn Withey, Jeannie Woolridge, Tony Worley

Fairgrounds Staff: Michele Wakeham (General Manager), Scott Hodel (Maintenance), Donald Payton (Senior Maintenance), Jimmy Payton, Joseph Smith (Maintenance)

Education Booth/Program Sales Coordinators: Shawneen Kent, Jan Stotzer

Arena Crew: Vivian Patterson (Arena Manager), Kelly Hewitt, Ken Patterson, Symphony Patterson, Sylvia Quarles, Arthur Waldrup, Arthur Waldrup, Jr., Bertha Waldrup, Calvin Waldrup, Andrea Smith, Vivian D. Smith, Charles E. Smith, Jr.

Festival Merchandise: Magnus Design Ian Sandiland, Maria Hayes

PR Staff: Roberto Barahona (Mano Derecha), Tim Culbertson, Jamie Dagdigian, Quincy Fingerote, Bonnie Jones, Matthew Schuss, Bruce Zanetta

Official Festival Airline: United

Official Festival Wine: Lockwood Vineyards

Official Festival Drums & Pianos: Yamaha

Parking: National Parking Corporation

Piano Tuning: Jane Edwards, Judy Edwards, Laroy Edwards

Security: A&B Security

Festival Cymbals: Zildjan

Festival Drum Heads: Remo Corporation

Festival Percussion: Latin Percussion

Festival Broadcast: KUSP / 88.9 FM

2000 Monterey Jazz Festival Poster: Design / Judy Anderson Photography / Patrick Tregenza

Catering: Sharam Farahmond

Concession Grounds Coordinator: Mike Perez

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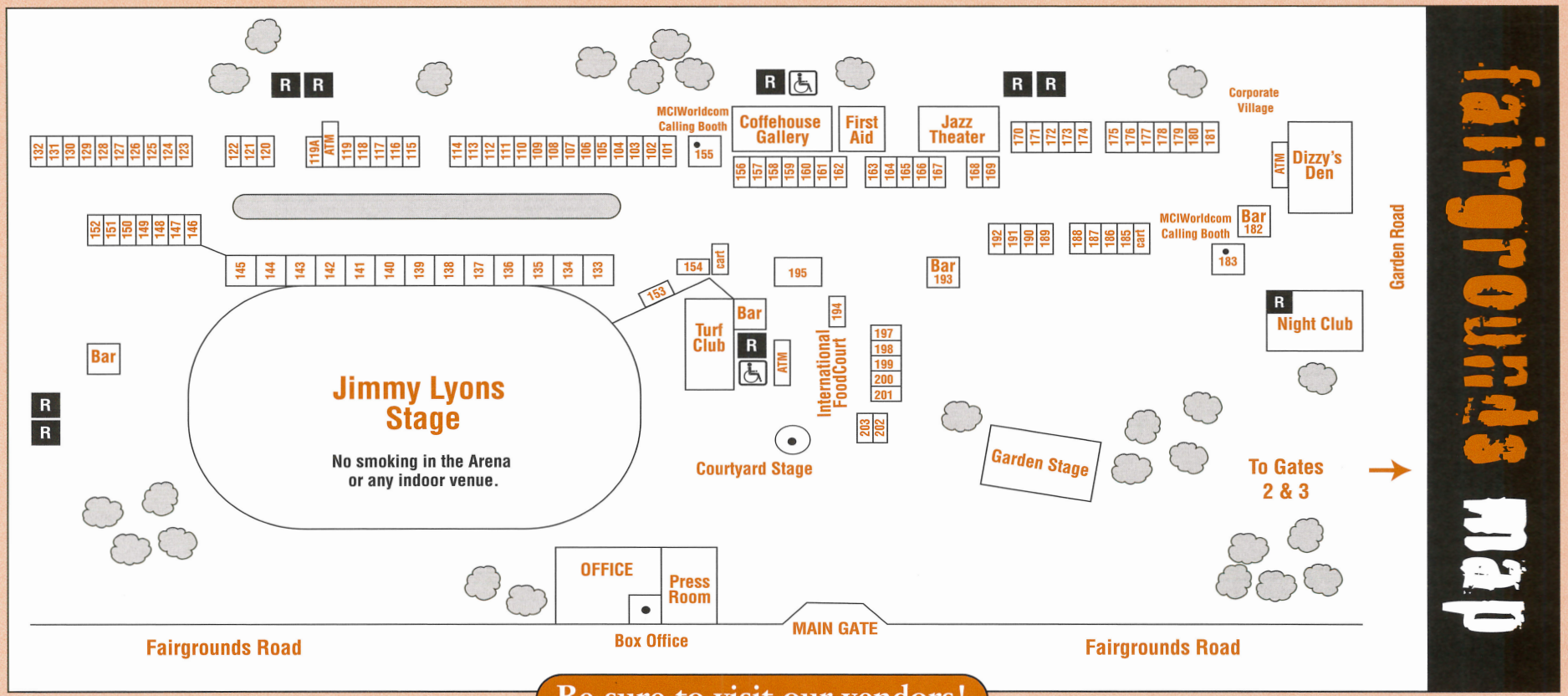
Webmaster: Stan Russell

VENUE	FRIDAY NIGHT	SATURDAY AFTERNOON	SATURDAY NIGHT	SUNDAY AFTERNOON	SUNDAY NIGHT
Jimmy Lyons Stage (Arena Tickets Only)	**8:30 PM** (8:30) Richard Bona (9:40) Dianne Reeves (10:50) Ruben Blades featuring Editus	**1:00 PM** (1:00) Charles Ford Band Reunion featuring Robben Ford (2:10) Keb' Mo' (3:30) Michael McDonald	**8:00 PM** (8:00) Roy Hargrove Quintet with the MJF Chamber Orchestra (9:10) Nicholas Payton's Armstrong Centennial Celebration (10:30) Tom Harrell Big Band featuring Greg Osby	**12:30 PM** (12:30) Monterey High School Big Band (1:00) Monterey Jazz Festival High School All-Star Big Band (2:10) Lou Rawls – Les McCann Reunion	**7:30 PM** (7:30) Wayne Shorter Group with the MJF Chamber Orchestra (9:00) Pat Metheny Trio with special guests Michael Brecker and Larry Goldings
Garden Stage	**6:30 PM** (6:30) Mimi Fox Trio (8:00) Sherman Irby Trio (9:30) Scott Amendola Band	**1:00 PM** (1:00) John "Broadway" Tucker (2:30) Charles Ford Band Reunion (4:00) Keb' Mo' (5:30) Johnny Bassett & His Detroit Blues Review featuring Joe Weaver & Alberta Adams	**8:00 PM** (8:00) Bill Frisell Seven (9:30) Karl Denson's Tiny Universe	**12:30 PM** (12:30) Jackie Coon & Friends (2:00) Greater Victory Temple Gospel Choir (3:30) IAJE presents 2000 Clifford Brown / Stan Getz Fellows (5:00) Berklee/ Monterey Quartet 2000	**6:30 PM** (6:30) Prime featuring Peter Donald, Abraham Laboriel, Tom Ranier (8:00) Larry Vuckovich Group "Young at Heart"
Night Club	**8:00 PM** (8:00) A Conversation with Ruben Blades (9:30) Claudia Villela – Ricardo Peixoto Group (11:00) Claudia Acuña	**1:30 PM** (1:30) St. Cuthbert's College Jazz Big Band (3:00) Navy Band Southwest "Fleet Jazz Ensemble" (4:30) Rodger Fox Big Band	**8:00 PM** **Salute To Bay Area Pianists** (8:00) Smith Dobson Group (9:30) NLS Trio (11:00) Ed Kelly Quartet	**2:00 PM** (2:00) "To Bessie With Love" featuring Miss Pat Yankee (4:00) "From Kind of Blue to Bitches Brew" with Quincy Troupe	**7:30 PM** (7:30) Brad Mehldau (9:00) Bill Frisell with Paul Motian (10:30) Matt Wilson Quartet
Dizzy's Den	**8:30 PM** (8:30) Bill Frisell's New Quartet (10:00) Richard Bona (11:30) Dianne Reeves	**2:00 PM** (2:00) Down Beat Magazine presents a "Blindfold Test" with Dave Douglas Hosted by Dan Ouellette (4:00) "Meet Jimmy Katz" Slide Presentation	**8:30 PM** (8:30) Dave Douglas Quartet (10:00) Roy Hargrove Quintet (11:30) Nicholas Payton's Armstrong Centennial Celebration	**12:45 PM** (12:45) Los Angeles County School for The Arts Jazz Choir (1:30) The Thelonious Monk Institute Jazz Quintet (2:30) Berkeley High School Big Band (3:15) Rio Americano High School Big Band (4:00) Monterey County Honor Band (4:45) Berkeley High School "A" Combo	**7:00 PM** **Hammond B3 Blowout** (7:00) Larry Goldings Trio (8:30) Dr. Lonnie Smith Quartet (10:30) Dr. Lonnie Smith / Larry Goldings Jam with special guest Bobby Watley
Coffee House Gallery	**8:00 / 9:30 / 11:00 PM** Bill Charlap Trio Bill Charlap, Ray Drummond, Kenny Washington	**2:00 PM** (2:00) The Crushing Spiral Ensemble (3:30) The Crushing Spiral Ensemble (5:00) "Jazz Trumpet Legacy" Panel Discussion Presented by the Jazz Journalists Association	**8:00 / 9:30 / 11:00 PM** James Hurt Quartet Jacques Schwartz-Bart, James Hurt, Francois Moutin, Ari Hoenig	**2:00 PM** (2:00) Maybe Monday (3:30) Maybe Monday (5:30) Clinic Presented by the IAJE featuring the 2000 Clifford Brown / Stan Getz Fellows	**8:00 / 9:30 / 11:00 PM** Larry Willis Trio Larry Willis, Gerald Cannon, Willie Jones III
Jazz Theater	**8:30 - Midnight** Jimmy Lyons Stage Concert Simulcast	**1:00 -5:00 PM** Jimmy Lyons Stage Concert Simulcast **5:00 - 7:30 PM** Charlie Parker Film, Parts 1 & 2 Presented by Arthur Monroe	**8:00 - Midnight** Jimmy Lyons Stage Concert Simulcast	**12:30 - 4:00 PM** Jimmy Lyons Stage Concert Simulcast **4:00 - 6:30 PM** Charlie Parker Film, Parts 3 & 4 Presented by Arthur Monroe	**7:30 - 11:00 PM** Jimmy Lyons Stage Concert Simulcast
Courtyard Stage		**2:00 / 3:30 PM** Music & Technology on the Disklavier Presented by Sue Downs and Dan Rodowicz, hosted by Yamaha	**5:00 / 7:30 PM** Music & Technology on the Disklavier Presented by Sue Downs and Dan Rodowicz, hosted by Yamaha	**1:30 / 3:00 / 4:30 PM** Music & Technology on the Disklavier Presented by Sue Downs and Dan Rodowicz, hosted by Yamaha	**6:00 PM** Music & Technology on the Disklavier Presented by Sue Downs and Dan Rodowicz, hosted by Yamaha



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Arcade Area

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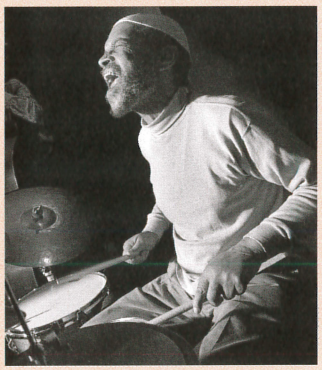
137 Wireworks
138 A Little Bit of This
139 Black Aviation Enterprise
140 Lois Hand Knits
141 Y Limited Creations
142 Nur Enterprises
143 Martin Clothing
144 All That Jazz and More
145 Emmy Lu Galleries
146 Hari's Fashions
147 Hari's Fashion
148 Designs by Yael
149 Designs by Yael
150 Imported Fashions M.D.A.
151 D.C. Shortstop Negro League
152 Le Pearl's
153 Earl Newman Prints
154 Bruce's Orange Shakes
154A Le Waf Cart
155 Tower Records
156 Odwalla Juices
157 India's Clay Oven
158 Uhuru Concessions
159 Thai Stick
160 Kettle Korn
161 Mardi Gras Foods
162 Emmanuel BBQ
164 Earthly Delights
165 Thai Chinese Foods
166 Ben Kings Catfish
167 Artichokes Etc.
168 Smokin Jim's BBQ
169 Bluebeat Music
170 Earthwear
171 La Bonita Hats & Accessories
172 Mwana Arts & Crafts
173 Mohammed—African Arts
174 Script Craft
175 Takkio—Ancestral Edges
176 All That Jazz & More
177 Yamaha
178 WorldCom Press Tent
179 Blue Chip Cart
180 JP Espresso
182 WorldCom Calling Booth
183 Pat Duvall BBQ
184 Barrett's Lemonade
185 Barrett's Sausage
186 D & M Concessions
187 Bean Pie Man
188 Countrytime Pastry
189 Johnny Garlic Pizza
190 WGM
191 Flying Lizard
192 Elingo
193 Garden Bar
194 Hot Shot Coffee
195 WorldCom Calling Booth
196 Bar

International Court

197 Monterey Kiwanis
198 Japanese Foods
199 Pacific Grove Kiwanis
200 Sho-o-o Up
201 Mubby's Coffee & Sweets
202 Young Catering
203 Exotic Chefs

Meet Jimmy Katz!

With a background as diverse as extreme skiing, mountain climbing, world touring and—somewhat more sedately—jazz record collecting, Jimmy Katz should be a perfect fit for our eclectic fans. You can meet the noted jazz photographer as he hosts a slide presentation of his work in Dizzy's Den on Saturday and view his photography in The Coffee House Gallery, all weekend long.



Jimmy Katz

Billy Higgins

Mark Your Calendar for Golf 'n' Jazz!

For the past two years, golfers and jazz fans have joined us for our annual Golf 'n' Jazz Tournament, a fun "Quartet Scramble" held on the Thursday immediately preceding The Monterey Jazz Festival. With jazzy gift bags for every golfer, fun contests like "Close Enough For Jazz To The Pin" and invitations to Thursday night's Private Barbecue and Awards Ceremony, the tournament has been a smash hit! So be sure and mark your calendar for the Third Annual Golf 'n' Jazz Tournament, slated for September 20, 2001. Ask our Box Office to put you on the mailing list now!

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Friends of The Monterey Jazz Festival have generously donated some spectacular prizes for our Silent Auction. Don't miss your opportunity to bid on a 6 liter bottle of rare Lockwood wine (see page 27 for details), or on "The Ultimate Monterey Jazz Festival Package" with 2 Front Box Seats to all 5 Jimmy Lyons Stage Concerts at the 2001 Monterey Jazz Festival, including VIP parking, a souvenir program and poster, 2 invitations to Thursday night's private Festival Barbecue, and 2 passes to the private, VIP artists bar; plus a copy of "Monterey Jazz Festival: 40 Legendary Years" Coffee Table Book and 3 CD Set of great music from 40 years of The Monterey Jazz Festival. There are more spectacular prize packages up for auction. All of the proceeds benefit our Jazz Education Fund and the bidding takes place at our Jazz Education Booth at the center of the Midway. Hurry! Bidding ends at precisely 6:00 pm on Sunday, September 17th!

Swingin' Savings from United Airlines!

United Airlines, the Official and Exclusive Airline of The Monterey Jazz Festival, is offering our fans a swingin' way to save on air travel. On Saturday, United will be distributing discount coupons to fans as they enter the Fairgrounds, good for up to $75 savings on United Airlines flights. Our thanks to United for this special gift to our fans and for their help in flying our artists to and from The Monterey Jazz Festival.

UNITED

Happy Anniversary, KUSP!

KUSP, National Public Radio for The Central Coast, is celebrating a significant anniversary this year. The year 2000 will mark the 20th year in a row that KUSP has broadcast live from The Monterey Jazz Festival. So our congratulations go to our friends at KUSP, along with our thanks for broadcasting Jimmy Lyons Stage performances live from the Fairgrounds, as well as artist interviews, backstage commentaries, festival information and more. We invite you to tune in the Festival on KUSP at 88.9 FM or visit www.kusp.org. We wish everyone at the station, Happy Anniversary!

KUSP 88.9FM

Front Box to be Sold to the Highest Bidder!

If you've ever wanted to sit at the very front of the Arena, here's your chance. The Festival is offering an 8-seat Front Box for the 2001 Jimmy Lyons Stage Concerts. The box will go to the highest bidder and the proceeds will go to our Jazz Education Fund. We thank you in advance for your generous bid and for helping us further our Jazz Education Programs. You'll find details of the bidding procedure at our Jazz Education Booth at the center of the Midway.

Around The Grounds

All around the grounds, all through the weekend, it's all jazz, all the time! Be sure to check out all the nonstop grounds entertainment at the 43rd Annual Monterey Jazz Festival Presented by WorldCom!

Clay Patrick McBride

Dianne Reeves appears Friday Night in Dizzy's Den.

GARDEN STAGE

- Showcasing top local and regional jazz artists throughout the weekend
- Featuring Jimmy Lyons Stage artists Charles Ford Band, and Keb' Mo' on Saturday
- Hosting Bill Frisell Seven on Saturday, part of the Festival's "Showcase Monterey" presentation
- Presenting special appearances by the International Association of Jazz Educators "Clifford Brown/Stan Getz Fellows", and the Berklee/ Monterey Quartet 2000 on Sunday

NIGHT CLUB

- Showcasing top local, regional and international jazz artists throughout the weekend
- Featuring "A Conversation with Ruben Blades" moderated by KCSM's Jesse "Chuy" Varela on Friday
- Hosting "A Salute to Bay Area Pianists" Smith Dobson, Paul Nagel and Ed Kelly on Saturday
- Presenting special appearances of "To Bessie With Love" featuring Miss Pat Yankee and debuting Bessie Smith's unreleased compostion "Telephone Blues"; and "From Kind of Blue to Bitches Brew" with Quincy Troupe discussing Miles Davis on Sunday
- Hosting Bill Frisell with Paul Motian on Sunday, part of the Festival's "Showcase Monterey" presentation

DIZZY'S DEN

- Showcasing top local and regional jazz artists throughout the weekend
- Hosting Bill Frisell's New Quartet on Friday, part of the Festival's "Showcase Monterey" presentation

Cole Thompson

Roy Hargrove appears Saturday night in Dizzy's Den.

- Featuring Jimmy Lyons Stage artists Richard Bona and Dianne Reeves on Friday; and Roy Hargrove and Nicholas Payton on Saturday
- Hosting a "Down Beat Blindfold Test" with Dave Douglas, hosted by Dan Ouellette on Saturday
- Presenting "Meet Jimmy Katz", a slide and music presentation by the famed jazz photographer on Saturday
- Showcasing some of the country's best high school combos, big bands and vocalists on Sunday
- Presenting the "Hammond B3 Blowout" with Larry Goldings Trio, Dr. Lonnie Smith Quartet, and the Hammond B3 Jam with Special Guest Bobby Watley on Sunday

Robert Barclay

Detroit Blues Revue featuring Joe Weaver, Alberta Adams and Johnnie Bassett appears Saturday afternoon on the Garden Stage.

COFFEE HOUSE GALLERY

- Showcasing top local and regional jazz artists throughout the weekend
- Featuring a panel discussion on the "Jazz Trumpet Legacy", presented by the Jazz Journalists Association on Saturday
- Hosting a "Group Performance" clinic presented by the International Association of Jazz Educators "Clifford Brown/Stan Getz Fellows" on Sunday
- Presenting a collection of jazz photography by Jimmy Katz throughout the weekend

JAZZ THEATER

- Simulcasting Jimmy Lyons Stage concerts throughout the weekend
- Showing the "Charlie Parker Film Series" throughout the weekend

COURTYARD STAGE

- Hosting Sue Downs and Dan Rodowicz with demonstrations of "Music and Technology" on the Yamaha Disklavier on Saturday and Sunday

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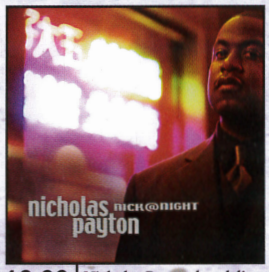

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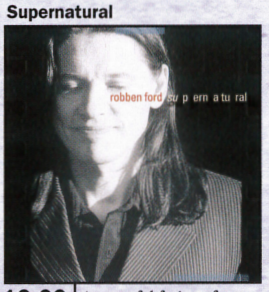

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Also for the second year in a row, Lockwood Vineyard is donating a 6 liter bottle of its 1994 Estate Merlot to be auctioned during the Festival in a silent auction. All proceeds from this auction will be donated to our Jazz Education Fund. The bottle, only one of four produced, is beautifully etched with the Festival's chair and horn logo and encased in an autographed collector's box.

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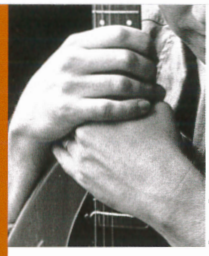
Bill Frisell
SHOWCASE MONTEREY


Jacques Lowe

by Yoshi Kato

Stuart Brinin

A unique guitarist of his generation, Frisell plays with an expressive style which can crunch heartily at one moment, glide gently the next. Known for his explorations of musical Americana, jazz tradition and the improvisational ethic, he's heralded for his heart-felt playing, unique band leading and open-minded vision.

In recent years, The Monterey Jazz Festival has featured many artists who have appeared on several stages throughout the weekend. On one day, musicians such as saxophonist Ernie Watts or trumpeter Arturo Sandoval would play in their own groups, while the next day might find either of them appearing in bands or in special combos led by others.

For the last two years, General Manager Tim Jackson has experimented with a "night-club" format. Similar to some Manhattan jazz spots' weekend schedules, Jackson's concept presented one act playing three separate sets, in the same venue, over the course of a single night.

For this year's Festival, he continues to add new traditions to Monterey's longstanding history by offering what could be seen as a combination of the two previous attractions. By presenting Bill Frisell at three different stages with three separate instrumental line-ups, Jackson merges the concept of "hard-working festival musician performing in different settings" with the opportunity for festival goers to catch the guitar hero lead a duo, quartet and septet at various times and locations.

On Friday, Frisell will perform with his New Quartet, which features Kenny Wollesen on drums, David Piltch on bass and Greg Leisz on slide, pedal steel guitars and dobro. Saturday finds him in a rare appearance with his Bill Frisell Seven (his regular quartet plus trombonist Curtis Fowlkes, trumpeter Ron Miles and saxophonist Billy Drewes), while Sunday sees the debut of the Bill Frisell-Paul Motian Duo.

The idea of having an artist perform throughout the weekend in various musical incarnations has been with Jackson since he first started programming the festival in 1991. "At the time, the arena stage was the place to play, and the others were viewed as secondary," he says. "So we've worked to turn that around, so it's now just a matter of playing at the Monterey Jazz Festival—not what stage. We've worked hard to artisticallyequalize the stages and match artists with venues.

"I thought if I brought in an artist who has a reputation for doing diverse types of material, it would be fun if they would do multiple shows on various stages. So it's geared towards more adventurous artists who have a reputation for doing a variety of things," he continues.

"Bill's been coming to the Kuumbwa Jazz Center (in Santa Cruz, where Jackson is Director) many times over the years, in a variety of formats, and I've always admired what he's done," he explains. "It's just a little bit out of the mainstream, and I thought he'd be the perfect candidate to inaugurate something like this. And the idea is that next year, we'll bring in another artist to do the same format but a different thing."

A unique guitarist of his generation, Frisell plays with an expressive style which can crunch heartily at one moment, glide gently the next. Known for his explorations of musical Americana, jazz tradition and the improvisational ethic, he's heralded equally for his heart-felt playing, unique bandleading and open-minded vision.

"This is really amazing, to get to do three nights," says Frisell, in a phone interview from his home in Seattle. "Plus, it's an amazing way for me to play The Monterey Jazz Festival for the first time."

A trademark of Frisell as a bandleader is that he always gathers musicians who have a wholly individual musical concept yet are able to blend within the context of a collective creative vision. "So much of it is how you relate to someone as person. For me, that's somehow such a gigantic part of the way the music works," he says. "It's all really about trusting each other and just getting in really close."

In addition to getting to play with his regular quartet (which he says is always a treat), Frisell is excited about performing with his augmented septet. The larger group has played together in the studio, while recording Frisell's next album, and has played only a few live dates in New York and the greater Bay Area.

"It's pretty rare, I think, that I'll get to play with that group (the Bill Frisell Seven) especially because of the size of it. It seems almost impossible, so I feel really lucky," he says. "For one thing, there's the matter of getting all those people together in one place!"

Stuart Brinin

Then there's his gig with drummer and old friend Paul Motian, with whom he's toured and recorded in the same groups off and on since 1981, when they first formed a trio with saxophonist/multi-instrumentalist Joe Lovano. "Just the two of us--that's sort of a scary thing for me. But it's also a dream come true to get to do that," he says.

In addition to getting to play with three different groups, Frisell says he's looking forward to being in Monterey for the festival. "It's a legendary event. And I've been to the area a couple of times, just driving down with my family. It's such a beautiful spot just to go there, so I'm really looking forward to it.

A freelance music journalist based in the South Bay, Yoshi Kato writes about jazz and other popular music for local and national publications and for the internet.

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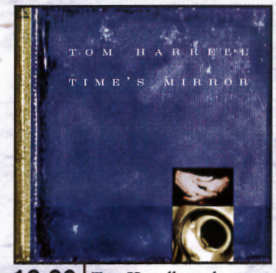
Time's Mirror



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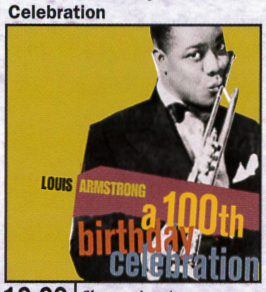

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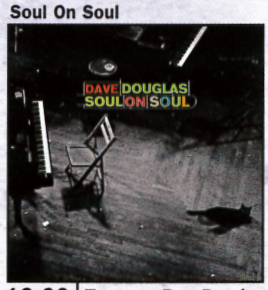

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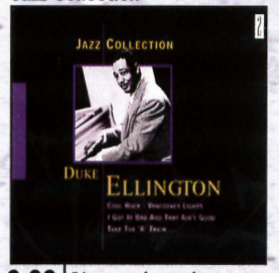

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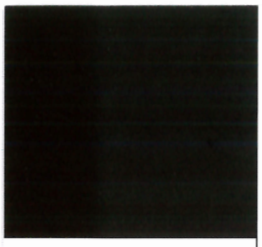

Bay Area PIANISTS

Left to right: Smith Dobson, Paul Nagel and Ed Kelly

By Andrew Gilbert

The Monterey Jazz Festival has always served as a showcase for top Northern California musicians, so it's no surprise that the three keyboard masters featured on the Bay Area Pianists program are all festival veterans.

Besides their superb musicianship and incisive improvising, what sets **Ed Kelly, Paul Nagel** and **Smith Dobson** apart is that they all have deep roots in the region and have each played a vital role in the Bay Area jazz community.

Kelly, who performs with bassist Ray Drummond, drummer Babatunde Lea and tenor saxophonist Robert Stewart, is the dean of the Bay Area pianists. Born in Texas and raised in Oakland, he's played with numerous heavyweights such as Houston Person, Sonny Stitt, Teddy Edwards, Art Pepper and Pharoah Sanders. Through his teaching at Laney College and openness to young musicians, he's helped a couple generations of aspiring jazz musicians find their own sounds, including Michele Rosewoman, Benny Green and Robert Stewart.

"I listen for conviction," Kelly says. "Just because a guy doesn't play choice notes, doesn't mean he can't play. It could mean he's searching for something and he might not know what it is. I treat all students like that."

Kelly has been appearing at the festival since the early '80s, often performing with his trio, though last year he played the grounds with Stewart, a powerful, blues-drenched tenor saxophonist with a huge, swaggering sound. He's also featured on Stewart's spiritually charged 1998 Qwest album "The Force", along with Jeff "Tain" Watts and Reginald Veal. For Kelly, the chance to perform as part of a Bay Area Pianists program is particularly rewarding.

"Monterey is always a special experience," Kelly says. "You look around at the natural beauty, and it's like God smiled on this area. It's like you're playing in your own backyard, yet the whole world's coming by to see you."

Nagel, a supremely lyrical player with a strong feeling for the blues, first played Monterey in the early '70s when he was in guitarist Robben Ford's band backing the great blues singer Jimmy Witherspoon. In the mid-'90s he played the main stage with Bobby McFerrin's band Bang Zoom, but last year he may have set a Monterey record, holding forth with four different bands—drummer Eddie Marshall's Holy Mischief, saxophonist Mike Zilber's Karma Big Band, singer Kitty Margolis and tenor saxophonist Anton Schwartz.

This year, Nagel performs with the cooperative group The NLS Trio, featuring bassist John Shifflett, drummer Jason Lewis, and special guest Eric Crystal on tenor sax. Born in Palo Alto and raised in Sunnyvale, Nagel studied jazz at Cabrillo College in Santa Cruz. By the '80s he had become one of the most in-demand pianists in the Bay Area, known for his highly sensitive work as an accompanist and ability to blend into and elevate any musical situation. In a blow to the Bay Area scene, Nagel recently moved to Rhode Island with his wife, a victim of the region's spiraling cost of living.

"Since I've left the area, there's something really moving about coming back, especially to play at Monterey," Nagel says. "Maybe it's the excitement or the musical history that's taken place on the fairgrounds, but everything seems to sound better."

The NLS Trio evolved out of numerous contexts in which Nagel, Lewis and Shifflett found themselves working together, such as touring and recording with Anton Schwartz and accompanying singers Kitty Margolis and Boz Scaggs. In the mid-'90s, they decided to pool their original material and form a band to develop their music. The trio's self-produced debut album captures a highly sensitive unit where the interaction between the musicians is as engaging as the solos.

"It was just amazing that the material we each had, it wasn't so much a similarity, but there was an openness, and every tune we played was an easy vehicle for us to have this interplay going on, where we weren't locked into a certain format," Nagel says. "There's an openness, so you get less of a sense of piano being the main voice. It's more that there are three voices that are interacting and communicating and they're all on equal footing, even in the way the music is recorded."

The interactive trio aesthetic pioneered by Bill Evans is an approach that also inspired Dobson. Raised in Stockton by jazz musician parents, he became a working musician while still in high school. A two-decade stint as artistic director and house pianist at Garden City in San Jose gave him the opportunity to play with many of jazz's greatest figures, from saxophonists Sonny Stitt, Stan Getz and Lee Konitz to vibraphonists Red Norvo, Terry Gibbs and Bobby Hutcherson to guitarists Barney Kessel, Tal Farlow, Herb Ellis and Mundell Lowe.

It was Lowe who first brought Dobson into the Monterey orbit, hiring him in 1986 to work with grade school students as a piano clinician in the festival's education program. Over the years he's performed at the festival frequently, sometimes with his wife, singer Gail Dobson. 1998 was particularly memorable as he performed with one of Bobby Hutcherson three groups. The other pianists were McCoy Tyner and Billy Childs.

For the Bay Area Pianists summit, Dobson plays with bassist Glenn Richman and drummer George Marsh, with Smith Dobson Jr. sitting in on vibes. **While he has many memories of the Monterey Jazz Festival, Dobson is most inspired by his classroom work, passing on the jazz torch to new generations.**

"Reaching out into the community, donating funds, and hiring a group of gifted musicians to reach out to the kids and say here's this great American art form, that's really the example that Monterey sets for everyone else," Dobson says. "That's what every community that supports jazz should be doing. That's Monterey's crowning jewel."

Andrew Gilbert is a Bay Area-based writer who contributes regularly to Down Beat, the San Jose Mercury News, Contra Costa Times, SonicNet, San Diego Union-Tribune and East Bay Express.

Smith Dobson photo by Elde Stuart; Ed Kelly photo by Stuart Brinin

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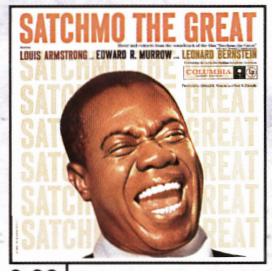

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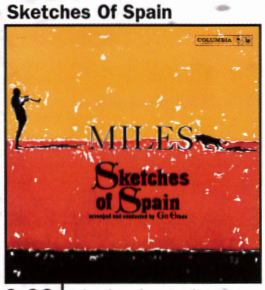

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Monterey Celebrates the Trumpet Legacy

By Dan Ouellette

On opening night of the premiere Monterey Jazz Festival, Dizzy Gillespie sounded the clarion call to jazz by blowing the first notes. He did so on his trumpet, the instrument which figured prominently in ushering jazz into the virtuosic era and whose ancestral origins can be traced to antiquity. The plucky 41-year-old bebop trumpeter served as the warmup act and emcee for the Friday, October 3, 1958 event, volunteering to cheerfully thaw the crowd on a chilly evening that concluded with another legendary horn blower, Louis Armstrong. In fact, as told by author/historian William Minor in the book, "Monterey Jazz Festival - Forty Legendary Years", Diz introduced his 57-year-old hero by first getting on his knees to pay obeisance to the master and then kissing the hand of the surprised trumpeter.

Jerry Stoll

Dave Brubeck and Louis Armstrong, 1962

Edie Ellis

Roy Hargrove

Fondly nicknamed "Pops" in recognition of his indisputable reputation as the father of jazz, Armstrong will be celebrated this year at the 43rd edition of the Monterey Jazz Festival. The festival honors his centennial birthday year with a full bill of headlining trumpeters either paying homage to him directly or honoring his jazz legacy in their own voices. At the special "Tribute to Pops" showcase on Saturday night, trumpeters command center stage. Featured artists on the Jimmy Lyons Stage include the Roy Hargrove Quintet with The Monterey Jazz Festival Chamber Orchestra performing songs from his sublime ballads album "Moment to Moment", Nicholas Payton delivering his "Armstrong Centennial Celebration" project with tunes from his new record due next month, and Tom Harrell leading his big band with featured saxophonist Greg Osby.

In addition, Dave Douglas, representing the new generation of trumpeters that is leading jazz into its second century, performs with his quartet on the grounds Saturday evening. To put the finishing touches on the trumpet-filled jazz weekend, on Sunday afternoon the Monterey Jazz Festival High School All-Star Big Band will be joined by both Hargrove and Payton, who are this year's Artists-In-Residence.

Outbursts Of Trumpet Personality

Beginning in 1925 and continuing through 1929, Louis Armstrong recorded for the Okeh label as the leader of the Hot Five and Hot Seven sessions – seminal studio dates in jazz's formative years. After having served in jazz orchestras led by King Oliver and Fletcher Henderson and recorded with singer Bessie Smith, Armstrong revolutionized the music, transforming it from an ensemble-oriented art form into one which trained the spotlight on virtuosic performances. It was the trumpeter's full, hot, brassy solos that paved the way for the improvisational future of the music.

On the recently released 4-CD box set "The Complete Hot Five & Hot Seven Recordings" on Columbia/Legacy (the first comprehensive gathering of the music he recorded for Okeh), Armstrong is captured in his prime, blowing blues-infused, lyrical passages that may not seem extraordinary today but were radical outbursts of personality in the mid-'20s. Thrilling at times, certainly ebullient in spirit and yet easy and relaxed, Pops' large-toned solos took the world by storm and made him a celebrity as well as the patriarch of the music that was soon to evolve into swing.

Officially born in 1901 (despite his declaration that his birthday was July 4, 1900), Armstrong became a jazz hero and a world ambassador of the music. As noted in Down Beat magazine's special tribute to him in the July 2000 issue, Satchmo was considered the "epitome of jazz" and "an American standard, an American original" by Duke Ellington and the granddaddy of all trumpeters by Miles Davis, who noted, "You can't play anything on the horn that Louis hasn't played... even modern."

Indeed, over the years as the sound of the trumpet evolved in jazz, Armstrong remained a pillar. Long before the saxophone's popularity and even dominance of the music, the trumpet (along with the clarinet) was the leading instrumental voice in jazz because of its ability to express a wide range of tone and timbre – not to mention emotion. The trumpet can moan with a heart-wrenching sadness, muse with a reflective longing and bolt into joy with a voluminous trill. All this was set in place by Pops, who led the way for a long brass band parade of great jazz trumpeters, including Roy Eldridge in the swing era, the bop meister Dizzy Gillespie, the cool-to-blistering Miles Davis, the free bird Don Cherry.

Smart Brinin

Nicholas Payton

Pops at Monterey

Armstrong graced the Monterey Jazz Festival four times: 1958 with his All-Stars and vocalist Velma Middleton; 1960 with his All-Stars; 1962 with his All-Stars and also as featured soloist in Dave Brubeck's commissioned piece "The Real Ambassadors"; and in 1965 again with his All-Stars. His performance in Brubeck's work was one of those festival highlights still talked about by longtime attendees. In the piece – which had as its theme that jazz musicians are the true envoys of peace – Pops blew mighty trumpet calls to action in response to the line "Lift up the load and show us the way" and the chorus "Blow, Satchmo, blow forevermore".

"Blow forevermore" was the sentiment embraced by the artists at Monterey in 1971 when the festival was dedicated to Armstrong, who had died two months earlier. Several trumpeters on hand, including Gillespie, Eldridge, Thad Jones and Clark Terry, paid tribute to Pops. This year's Satchmo celebration will feature Nicholas Payton, one of the closest contemporary links to his trumpet calling . Often compared to Armstrong in his musical approach, he too was born in New Orleans and even has the same body type as the elder. In commenting on his "Nicholas Payton's Armstrong Centennial Celebration" project that he will perform at Monterey, he told Down Beat that the repertoire would range from the Hot Fives and Hot Sevens era to the latter days with the All-Stars.

"Louis Armstrong has been an important figure in my development as an artist," the 27-year-old Payton said. "[So] it's quite natural for me to perform his music... But [it] will be totally fresh. I'm going to do totally modern arrangements... [but] I don't want the music to become unrecognizable. I want to do it in a respectful way, but still try to move forward and not make it dated or try to recreate what Armstrong did, because it doesn't get any better than what he did."

Ray Avery

Jon Faddis and Dizzy Gillespie, 1973

Long before the saxophone's popularity and even dominance of the music, the trumpet (along with the clarinet) was the leading instrumental voice in jazz because of its ability to express a wide range of tone and timbre – not to mention emotion. The trumpet can moan with a heart-wrenching sadness, muse with a reflective longing and bolt into joy with a voluminous trill. All this was set in place by Pops, who led the way for a long brass band parade of great jazz trumpeters, including Roy Eldridge in the swing era, the bop meister Dizzy Gillespie, the cool-to-blistering Miles Davis, the free bird Don Cherry

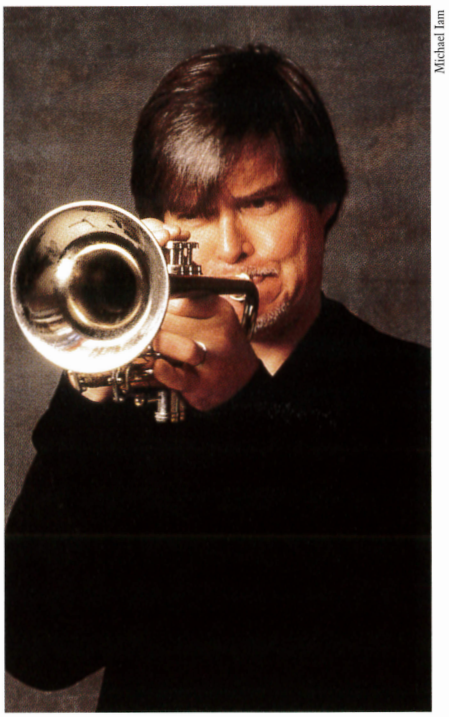
Big Sur Balladry

While Roy Hargrove may include a nod to Pops in his set, he'll be focusing on his latest CD, "Moment to Moment" (Verve), a sumptuous collection of ballads performed by his quintet and the Monterey Jazz Festival Chamber Orchestra concertmaster Susan C. Brown and conductor Ray Brown.

This spring, before the CD was released, the 30-year-old Hargrove told me that he had always wanted to do such a project having been inspired by ballads-with-strings recordings by John Coltrane, Donald Byrd and Clifford Brown. "Whenever I perform ballads in live sets, people respond," he said. "So I thought it would be a good idea to devote a whole album to ballads."

The album has special significance for the Monterey area because it was recorded in Big Sur a few weeks after last year's fest. (The sessions took place at Red Barn Studios, owned and operated by Al Jardine of the Beach Boys.) "It's such a beautiful place," Hargrove said. "That added to the vibe of the sessions. We were going to record in a New York City studio, but it proved to be difficult for the quintet. That's where we all live, so we knew we'd all be rushing off from the sessions to take care of other business.

Continued on page 39



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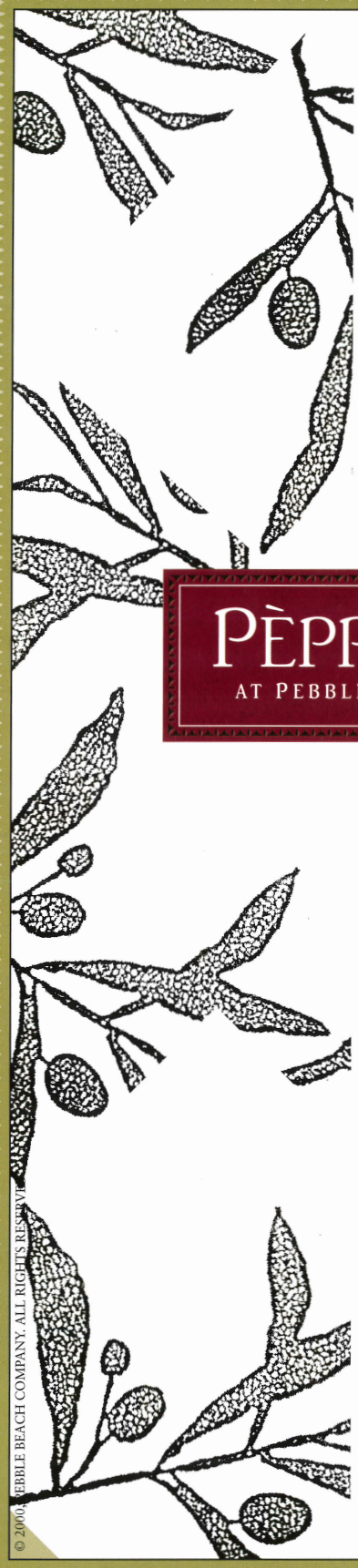
Tom Harrell



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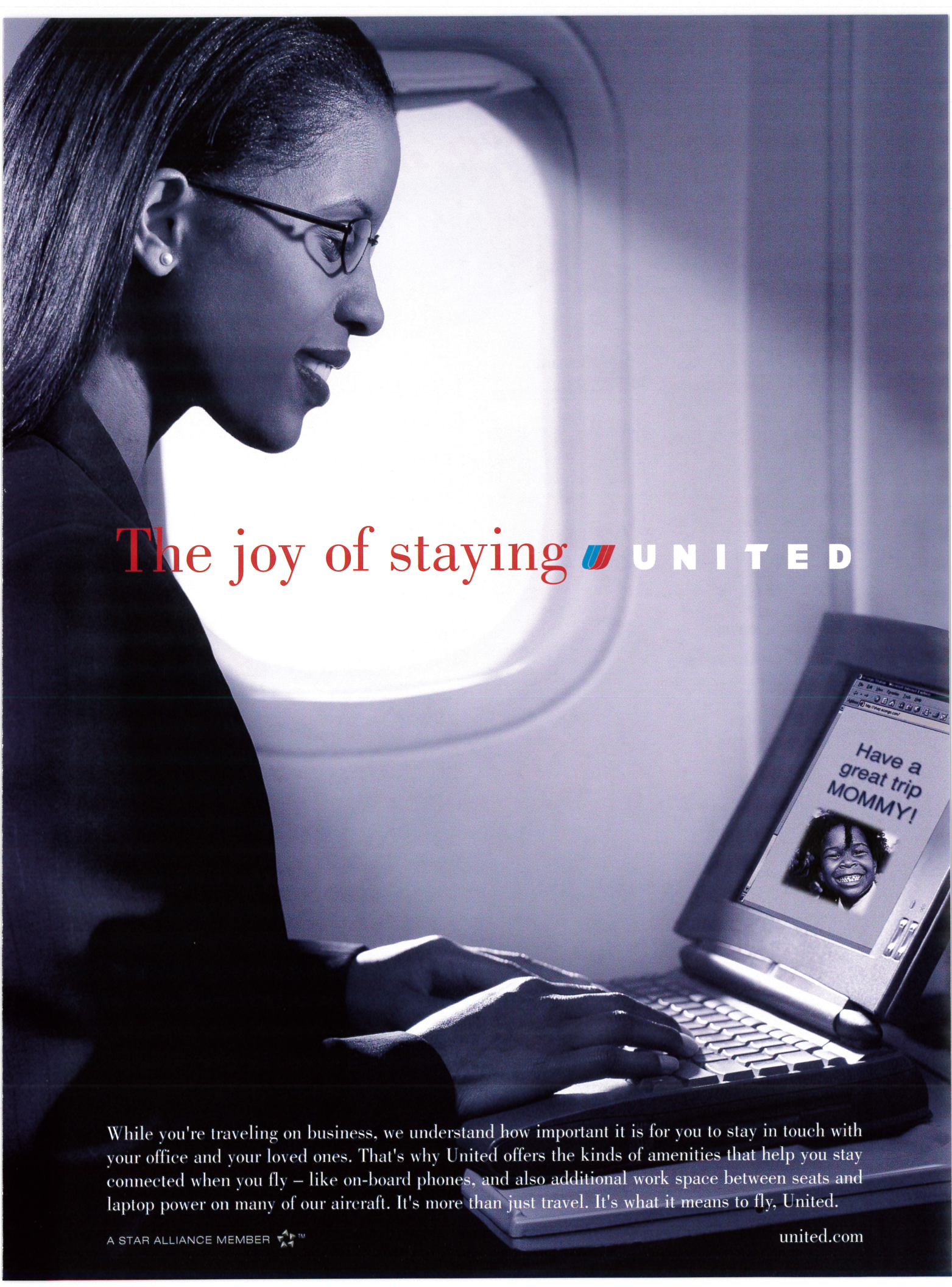
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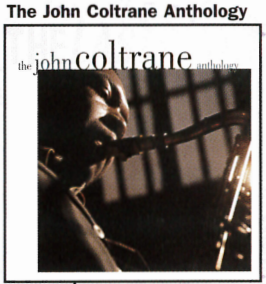

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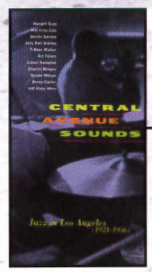

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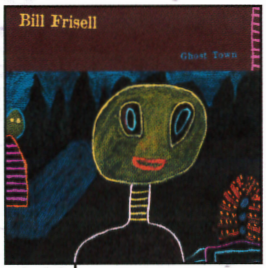

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Stuart Brinin

Dave Douglas

Continued from page 35

But at Big Sur, you're in the middle of mountains, coastline and fresh air. It was beautiful and it put everyone in the right state of mind for this kind of album."

Triple Crown Poll Winner

Also on this year's festival docket is the critically acclaimed trumpeter Dave Douglas who pulled off a rare triple crown victory in Down Beat's 48th Annual International Critics' Poll this summer. He scored trophies for Artist of the Year, Trumpeter of the Year and Jazz Album of the Year (for his RCA Victor debut "Soul On Soul" featuring his sextet).

The 38-year-old Douglas made his recording debut in 1993 with "Parallel Worlds" on Soul Note and for the rest of the decade recorded several albums for a long list of independent labels. What those CDs showcased was an imaginative – and prolific – artist at ease with ranging across stylistic boundaries. While maturing as a leader, he was expanding the language of jazz compositionally to facilitate, in his words, "the bringing together of parallel worlds."

Douglas prides himself in discovering connections between seemingly disparate idioms as a means of further discovering his own voice. He organically melds swinging straight ahead jazz with the calm of classical chamber, the clash of avant garde improvisation, the bounce of sprightly orchestral film music, the bolt of highly-charged pop-rock and the colorful textures of ethnic music.

While flattered by awards, Douglas puts them into perspective: "This is larger than just my victory. I hope it will help anyone doing something different in music to be encouraged. Sure, it's a vote for me, but it's also a vindication of the view that the music will expand and broaden. There are many musicians who feel the need to define jazz so as to control it. But winning these awards signals that there are too many musicians exploring new pathways to let that happen."

As for being voted the top trumpeter of the year, Douglas shrugs and says this year the award goes to him, the next year to another equally deserving horn blower. He singles out Enrico Rava and Tomasz Stanko and praises Roy Hargrove and Terence Blanchard. "But once again," he notes, "maybe winning will draw attention to trumpeters who are playing alternative music, guys like Wadada Leo Smith, Graham Haynes, Roy Campbell, Baikida Carroll, Herb Robertson and Cuong Vu."

Perennial Readers Poll Winner

While its critics celebrated Douglas this year, Down Beat readers have honored Tom Harrell as top trumpeter for the last four years. Born in Urbana, Illinois in 1946, raised in Northern California and now based in New York City, Harrell's last victory came on the heels of his 1999 RCA Victor big band CD, "Time's Mirror". It's a rousing album of Harrell's arrangements of tunes he had recorded over a 35-year period.

Characterized by jazz journalist Scott Yanow in the All Music Guide to Jazz as a trumpeter who "mixes together the power of Clifford Brown with the lyricism of Chet Baker", Harrell brings to the Monterey stage this year his big band, with special guest alto saxophonist Greg Osby, who, at 40, is one of jazz's most promising and multifaceted young talents and leaders in his own right.

When asked about the rigors of leading a large-scale band given his career-long struggle with schizophrenia, Harrell told Down Beat editor Jason Koransky, "It builds your character and it helps you learn how to relax... It's relaxing because there's so much energy being generated. You can just let the music happen; and then when you have a solo you have a really firm foundation on which to play."

Trumpet Farewells

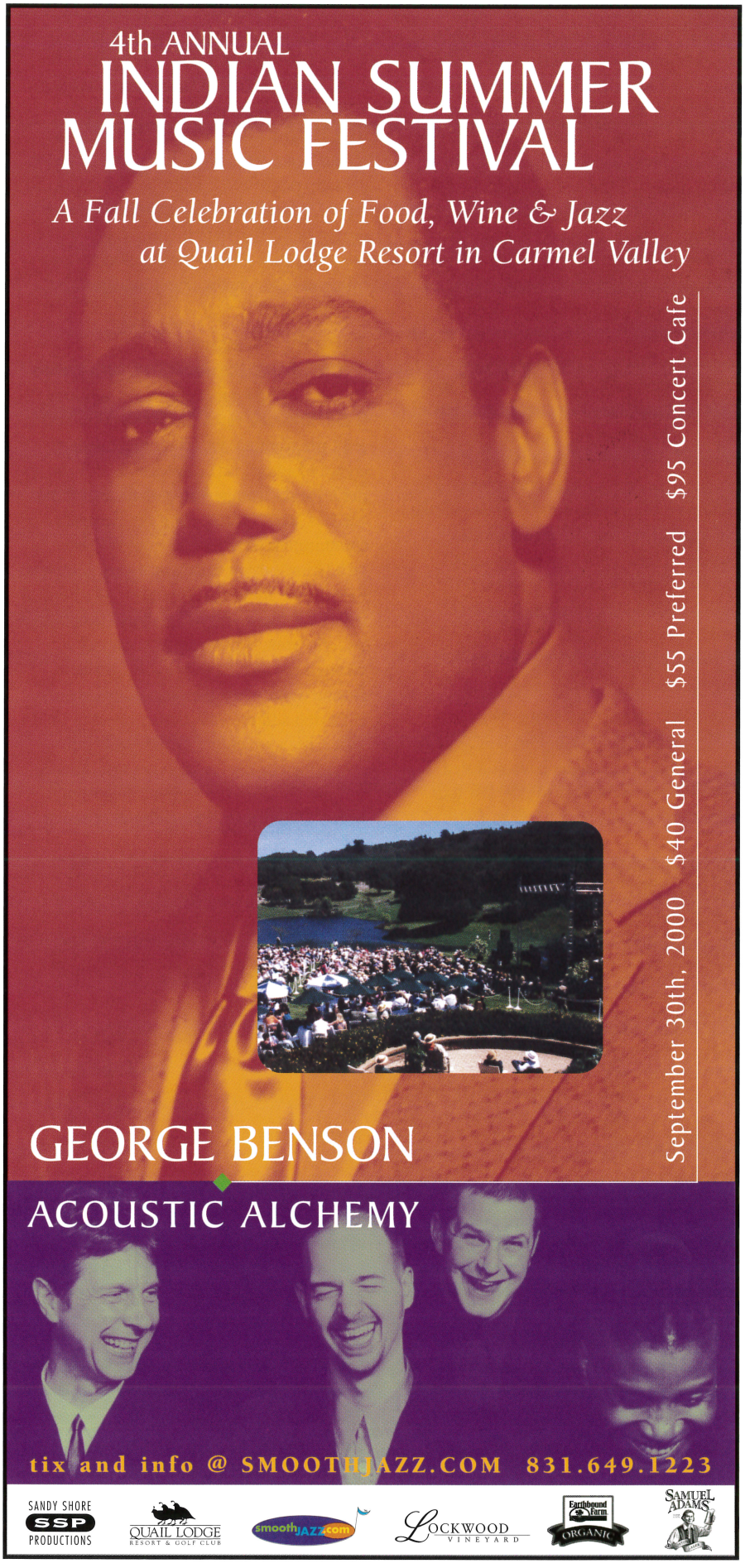
On a personal note, while I wasn't there for any of Pops' appearances at Monterey (I did, however, catch Diz), somehow I associate the trumpet with this crème de la crème of annual jazz celebrations. Maybe it's the festival's trumpet-on-a-chair icon ("the chair of jazz", representing the Festival's commitment to jazz education) that has etched itself into my subconscious. But when I reminisce about the Monterey Jazz Festival from afar, the sound of a trumpet is conjured up – the slow, somber notes piercing through the enveloping fog on a chilled closing night when the fairgrounds are emptying and the vendors are packing their wares. It's a sweet but sad farewell from the mainstage that carries through the mist and can be heard throughout the grounds. Just as Diz's trumpet heralded the coming of jazz to Monterey, the resonant sounds of a lone trumpet in my mind signal the end of yet another festive long weekend of music.

Ray Avery

Miles Davis

But when I reminisce about the Monterey Jazz Festival from afar, the sound of a trumpet is conjured up-the slow, somber notes piercing through the enveloping fog on a chilled closing night when the fairgrounds are emptying and the vendors are packing their wares.

Now based in New York City, Dan Ouellette writes for Down Beat, Stereophile and the San Francisco Chronicle. He is also jazz features editor of the new jazz/classical music magazine Schwann Inside. In the past several years at the Monterey Jazz Festival, he had moderated Jazz Journalist Association panels and hosted Down Beat Blindfold Tests.



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Wayne Shorter

by Wayne Saroyan

Wayne Shorter's voice drops to a low, sandpaper growl.

"Here," he says in that familiar muted grumble, echoing the distant voice of the late Miles Davis as he describes the day in 1965 when the trumpeter brought Shorter a sheet of music with fragments of a melody, vaguely Spanish in origins. No chords; just a simple melody.

"Here," he says again, imitating Miles. "See if you can do something with this."

Five years after recording the rich, atmospheric "Sketches of Spain", Miles had come across an intriguing melody that he thought perfectly suited to Shorter's compositional prowess. Even in the earliest days of Shorter's work with the second great Miles Davis group — Shorter had been courted away from a stint with Art Blakey's legendary Messengers, persuaded to join a new band that also included Ron Carter, Tony Williams, and Herbie Hancock — Davis recognized the phenomenal compositional skills of the 32-year-old tenor and soprano saxophonist.

Composition and improvisation have always been the double helix encoded in Shorter's DNA, the dual threads intertwined through his musical career.

"Composing," says Shorter, "is improvisation, slowed down. And improvising," he adds with a wry chuckle, "is composition, speeded up."

Shorter, who became a cohesive force in the new quintet (due to his dual skills as composer and soloist), would ultimately contribute some of the most significant pieces to the second-generation Davis ensemble: "E.S.P.", "Nefertiti", "Pinocchio". He would also stand side-by-side with Davis to usher in the 1970s with the electric jazz-rock fusion projects "In A Silent Way" and the seminal "Bitches Brew" before embarking on a new effort with keyboardist Joe Zawinul that indicated which way the wind was blowing in jazz: A group christened, appropriately, Weather Report.

Now, after 35 years, a shelf-full of recordings, numerous Grammy nominations (including three wins) and countless accolades as a soloist, band leader and composer, Shorter has finally conquered the challenge that Miles presented.

That brief inspirational passage from 35 years ago forms the centerpiece of "Vendiendo Alegria", Shorter's commissioned work at this year's Monterey Jazz Festival.

Walter Wagner

"The music has been sitting in my piano bench all these years, all yellowed and crumpled up," marvels Shorter from his Studio City (Los Angeles) home. "All the parties, all the people through my home, sitting on that bench," he says, "and after all this time, it's still there."

Recognizing both the circumstance and the serendipity of his discovery, Shorter began composing for his Monterey piece. "I started working with the melody, messing with it, just using piano, bass and drums. Next thing I know, I'm going into woodwinds, adding more instruments, getting up to 20 pieces: Trumpets, trombones, French horns, English horns, clarinets, bassoon, piccolos . . . It started to grow and grow, and I began to see a story.

"I also began drawing on family background," says Shorter. "I had a great-great-great grandmother who married a Spanish gentleman; he'd bought her freedom, and married her down in New Orleans. And there's Cherokee Indian blood on my father's side."

Layering these moods and memories with new harmonic "stories" and rhythms that balance against the primary melody, Shorter gradually crafted a piece that evokes a mood, rather than emulating a distinctive sound or era. "I had no desire to write what you'd call 'music'," he offers. "This is more of an appreciation of what other people do, to celebrate life and what people do, but in a unified way. To discover that you're all connected. And why not celebrate it?"

Shorter makes it clear that he has no desire to jump on the current bandwagon, in this case the resurgence of Latin jazz. Instead, he's driven by a lesson learned from Miles, whose commitment and resolve focused on his "overwhelming desire to communicate, and to share something with people" through his music.

Another one of Miles' great gifts, says Shorter, was the ability to hand-pick the finest musicians, and then give them room to grow, to interpret the music for themselves. Shorter takes the same approach these days, surrounding himself with a superb group of jazz musicians — pianist Danilo Perez, bassist John Patitucci, drummer Brian Blade, and percussionist Alex Acuña — that he calls "storytellers".

When Shorter takes the stage at Monterey, there's another musical circle he completes. "The only other time I did anything at Monterey with Miles was when I wrote something called 'The Legend' somewhere in the mid-1960s, for a 22-piece orchestra. And now it seems that I'm tying this new piece right into that.

"I've always liked rhythmic music in large ensembles. And the simple question that Miles asked me — the challenge that Miles laid on me — has kept going all these years. It's like, 'OK, Miles, here's the rest of the story'."

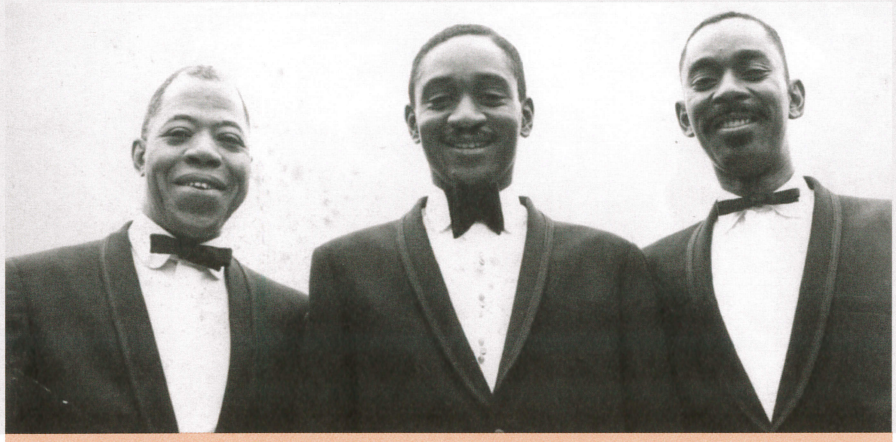
Wayne Saroyan is Editor & Publisher of The JazzWest Network (http://www.jazzwest.com), jazz critic for ANG newspapers and a welcome contributor to our Souvenir Magazine.

Those of us in the jazz world who had the pleasure of knowing Tee Carson knew him as a musician. But there was another side to Tee that many of us knew little of. We are thankful for having had Tee with us in our world. We are happy to share the story of Tee Carson's other world with you.

Tee and Trumpets

The Jazz Legacy of Longtime U.S. Marshal Donald 'Tee' Carson

By Bill Kisliuk



From left to right: drummer George "Duke" Canon, Carson, and bassist Wilbur Little

Donald Tecumsah Carson was not the best-known law enforcement figure in Washington, and by design, he was the least recognizable member of the great Count Basie Orchestra.

But whether by law-enforcement or jazz standards, Tee Carson was a figure to be reckoned with. Carson, who died of brain cancer Feb. 13 and was honored at jazz jams in the District of Columbia and in California in recent months, lived a full life in two worlds, leaving behind a legacy that Forrest Gump would envy.

A longtime deputy U.S. marshal in the District and a pianist with some of the brightest stars in jazz, Carson also had a knack for bringing his two worlds together. His federal gig was in part the result of a piano job—a "casual" where then-Attorney General Robert Kennedy heard him perform. Carson later enjoyed a warm acquaintance with the Kennedys, occasionally playing volleyball at Kennedy clan gatherings. A few years after joining the U.S. Marshals Service, when Carson was offered the piano chair in Ella Fitzgerald's band, Kennedy helped him to keep punching a timecard with the government while he kept time with the First Lady of Song.

Ultimately, Carson spent four years on the road with Fitzgerald and about 15 years with the Marshals Service. Later, Carson spent a dozen years or so with the Count Basie Band, hosted a well-regarded radio show at KCSM, and participated in the education programs of high school musicians sponsored annually by the Monterey Jazz Festival.

Based on the recollections of marshals and musicians who worked with Carson, both of his careers appeared to be about as colorful and textured as his interpretations of Duke Ellington compositions, at least one of which he liked to play at every gig.

Carson worked to contain Vietnam War protesters camped at the Pentagon, dodged a bullet while at the bar of singer Jimmy McPhail's Gold Room on Bladensburg Road, busted a vertebrae at the 1973 insurrection at Wounded Knee, and backed singers from Billie Holiday to Robert Goulet. As a deputy marshal, he helped ease tensions in the riot-shattered District after the assassination of the Rev. Martin Luther King Jr., and as a pianist, he helped dissolve color barriers in the musical world.

"Tee was the kind of guy who could go in and out of different kinds of clubs whether they were white- or black-owned," says bass player Steve Novosel, who worked with Carson on and off for many years. "He carried himself with dignity, and he wasn't the type of musician to let his ego get in the way."

Born in 1929, Carson was raised on Capitol Hill at the same time as a number of influential young jazz players. Among them were Charlie Rouse, a tenor sax player who became a member of Thelonious Monk's quartet, bebop baritone sax player Leo Parker, and Frank Wess, a smooth tenor sax and flute player whose career has included extended turns with Basie and Carson.

Carson studied violin and drums while a youngster and turned to the piano while attending the now-defunct Armstrong High School. By the middle of the 1940s, he had joined the black musician's union and formed the first of many trios. Carson graduated from Temple University, served in the Army in the mid-1950s, and returned to the District to take on all manner of jobs, including a stint with the Federal Aviation Administration.

According to Yale Lewis, a veteran radio announcer and television producer who remembers Tee from those days and who later produced a Tee Carson Quartet TV special, Carson's fingers touched the keys at nearly every piano in and around the District. He played the long-departed Harold's House of Jazz on N Street, N.W., and the King of France in Annapolis, where his trio headlined or backed stars including guitarists Barney Kessel and Charlie Byrd.

One of the landmark gigs for Carson was a longstanding engagement at the Shoreham Hotel, where he played both the Marquis Lounge and in the main showroom, the Blue Room, sometimes arranging big band charts for Sammy Davis Jr., Pearl Bailey, and others.

The Shoreham had all white patrons at the time, although Carson and other black musicians brought friends and family members to the gig. As Lewis recalls it, "Some of the white patrons were angered because some of the musicians brought these guests, and they didn't want them there."

In an interview with Jazz Now magazine in 1994—some 40 years after the fact—Carson recalled that the hotel management stuck by the band. "That made front-page headlines," said Carson. "And the head of the white [musicians] union would have liked to had a fit." Carson said then that the trio included two longtime friends and musical partners—drummer Bertell Knox and bass player Keter Betts. But neither Knox nor Betts, who helped organize the Carson tribute at the downtown

jazz club HR 57 on the afternoon of April 15, could confirm the story.

Carson caught on with the Marshals Service in the early 1960s, and the two worlds immediately collided. Novosel, who played with Carson at the King of France, recalls that it "was kind of humorous to be in the middle of a pretty ballad and hear that beeper go off. He would just turn it off, or call in when he got off the bandstand."

In recent interviews, Carson hinted in a general way that he was involved in one capacity or another with covert activities or surveillance devices, including an early remote starter for automobiles. Deputy U.S. Marshal and longtime Carson friend Richard "Kirk" Bowden, who has recently been shepherding the lawyers in United States v. Microsoft in and out of Thomas Penfield Jackson's courtroom, recalls that Carson "had the gift of electronics," adding, "In those days we didn't have a radio technician. We didn't have any technical people. Tee was more or less our house authority on radios, what type we needed and how to maintain them."

Every now and then, Carson's own sense of right and wrong would be put to the test, as well as his physical safety. In 1973, Carson was detailed to South Dakota, where Oglala Sioux, federal troops, and vigilantes were caught up in a violent clash over Native American rights and broken treaties, more than 80 years after the battle that first put Wounded Knee in American history books.

According to his widow, Robin Carson, while at Wounded Knee, "Tee was up on an armored vehicle of some sort trying to refuel it, and the Indians shot at him and he fell onto the tracks and broke his vertebrae." They couldn't hospitalize him in that region, and he was removed from the remote battle site to recover.

While in South Dakota, some of the Native Americans found out Carson was part Indian—he had both Choctaw and Chickasaw blood, and his father was born on an Oklahoma reservation—and asked him how he could side with the federal government. It was a question that others would ask Carson over the years, and something that he would ask himself.

Speaking generally about those days, Carson told the San Francisco Chronicle in 1996: "You could understand what they were demonstrating for and what they were trying to do. But you took an oath and tried not to let personal feelings get into it because you could compromise everything."

Carson also confronted the country's demons while on various engagements in the Virgin Islands. Bowden and retired Deputy Marshal Jim Gardner recall several missions to St. Thomas and St. Croix: To help solve a murder case too nasty for the local police, to protect a Philadelphia federal judge who had been threatened, and to temporarily assume duties for a corrupt or incompetent local force.

Bowden, who served with Carson in St. Thomas during the murder investigation, says tensions were high between the largely black cadre of marshals and the locals.

Tee Carson, Lower left, as a U.S. Marshall. (Early 1960s.)

A longtime Deputy U.S. Marshal in the District and a pianist with some of the brightest stars in jazz, Carson also had a knack for bringing his two worlds together. His federal gig was in part the result of a piano job—a "casual" where then-Attorney General Robert Kennedy heard him perform. Carson later enjoyed a warm acquaintance with the Kennedys, occasionally playing volleyball at Kennedy clan gatherings. A few years after joining the U.S. Marshals Service, when Carson was offered the piano chair in Ella Fitzgerald's band, Kennedy helped him to keep punching a timecard with the government while he kept time with the First Lady of Song.

"We were outsiders," says Bowden, recalling an unpleasant atmosphere at the Bluebeard Hotel in St. Thomas. "If you knew the islands, you know everybody there knows everybody.

"What broke the ice there was a piano in the lobby," says Bowden. "Tee started to play the piano, I started to play the drums, and another fellow began to play bass."

"When Tee and I were young deputies," says Gardner, "we would transport prisoners from one institution to another. On layovers he would sit down and play, or hunt up the clubs and find a place."

Bowden also recalled a time when he and Carson went to the National Airport to meet Lou Rawls, who was flying in for a show at the Howard Theatre.

"I was driving the car so they could talk," says Bowden. "Tee was looking at the score that they had given Lou Rawls for the performances. Tee, I remember distinctly, said, 'Whoa, man, This is all wrong. This is

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not in your key. When you get into rehearsal, you're going to spend all your time fixing it.' Between National Airport and the Howard Theatre, he rescored the music."

From time to time, Carson hinted to friends that he played a role in the Watergate proceedings. What that role was is not clear to any of the musicians or marshals contacted for this story. While West Coast bass player Scott Steed said Carson suggested his departure from Washington was somehow related to his work during Watergate, Bowden said marshals' roles—other than sequestering jurors and serving subpoenas "from the president on down"—was limited.

Regardless, Carson ended up on the left coast in 1977, which was about the time his association with Basie came to the fore.

The Count's health was failing in the late 1970s, and he was nearing the end of a long and influential career as, arguably, the greatest bandleader in jazz.

Carson, who had met the Count while on the road with Ella, was tapped to "play traffic cop for the band"—as Basie would describe his own role on the piano bench. Basie famously believed "less is best" when it came to playing the piano, and his swinging, bluesy style was the essence of understated grace and humor. Nonetheless, it was no small task to replace the jazz legend in his own ensemble. In fact, Carson had to study hard to imitate the Basie style so as to be as unobtrusive as possible.

Carson's third wife, Robin, recalls the way Tee was indoctrinated into the song arrangements, since Basie's parts were never written down. "The Chief would sit right there by his left [rhythm] hand and talk to him about it," she says. "Every so often Basie would grab his left hand and say, 'Don't get too wild.' "

Of course, being the man behind the Basie curtain meant forgoing a chance at public recognition. In fact, Carson played on several latter-day Basie recordings—"88 Basie Street" and "Warm Breeze" on Pablo Records, for example—but Basie's name appears on the credits.

"I think he enjoyed playing so much, he didn't care so much about the recognition," says Robin Carson. "He just wanted the music to sound good rather than be out there and get the recognition."

After Basie's death in 1984, the band carried on for several years, and Carson hung in for a while.

The Basie influence would affect Carson's playing in other situations, whether working

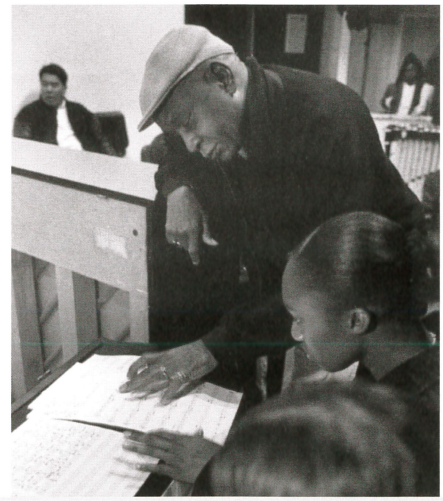
From left to right: Steve Novosel, Bertell Knox, and Tee Carson. Circ 1970s.

in Japan with small ensembles of Basie alumni or in San Francisco with other colleagues. The opening cut of Carson's last stateside recording, "Tee Carson and Friends" (1999), is called "Basically Count," and the easy blues groove is pockmarked with plinks and plunks that vividly recall Basie.

Yet musicians who worked with Tee compared him to two other pianists who had little in common with Basie. One is Art Tatum, the incredibly quick-witted and forward-looking interpreter of Tin Pan Alley songs and standards who influenced most every pianist who came along after him. The other is one of Tatum's great disciples, Oscar Peterson, who took Tatum's melodic mastery and added a fuller, richer left-hand power.

Bill Berry, who worked with Carson in Monterey for many years, was also part of a band backing Fitzgerald in a month-long engagement in New York, circa 1966. He says that Carson, who commuted from his day job to New York for the performances, was "adaptable, with impeccable taste" at the piano: "He knew how to play the right note at the right moment, which is the most difficult thing of all. If you are playing behind a singer, you keep out of the way, support them, lead them into the next eight bars. Tee was a master at it. You don't work for somebody like Ella without being a hell of an accompanist."

Steed, who worked with Carson in the San Francisco years, says, "He had a charisma that just poured out of him. I worked with Joe Williams, and Joe had the same thing. Joe didn't have to say a word, and you could just feel Joe. Tee had that. He was one of the better friends I've had in my life. I'm going to miss him a lot."



Randy Tunnell

Tee working with students at the Festival's Summer Jazz Camp.

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Perhaps D.C. radio personality Lewis says it best: "Tee Carson's book was complete. This was the reason he replaced Count Basie."

At a 1994 interview in a shabby soundproof room at KCSM in San Mateo, where Carson hosted his show, I asked him how he liked playing with the Basie band after so many years in the trio setting. Dressed stylishly in a cloth cap and comfortable golf clothes, he placed his hands apart and bent his fingers as though to grasp something elusive, and slowly said: "I just like to hear all those voices talkin' to me."

Bill Kisliuk is senior editor at Legal Times.

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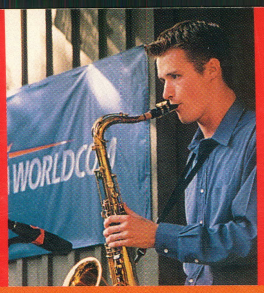

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