

HOW FORD IS DRESSING ITS 1990 MODELS

BREAKING BREAD PILGRIM-STYLE

# FORD TIMES

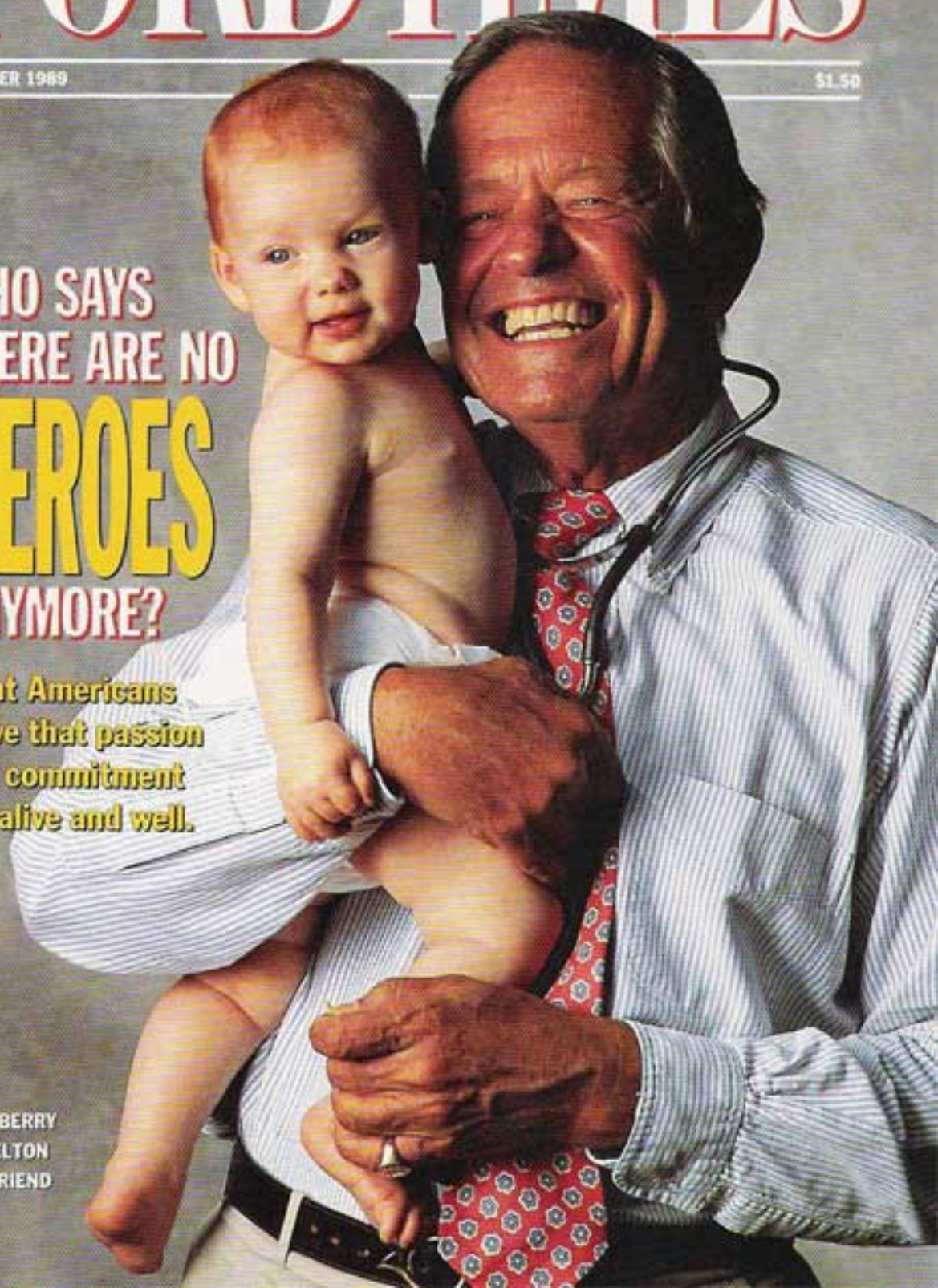
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WHO SAYS  
THERE ARE NO  
**HEROES**  
ANYMORE?

Eight Americans  
prove that passion  
and commitment  
are alive and well.

DR. T. BERRY  
BRAZELTON  
AND FRIEND



# THE Lady CAN SWING

*When it comes  
to dazzling  
jazz audiences,  
these  
musicians  
know you don't  
have to be a  
man to jam.*

By LESLIE GOURSE

**S** lender, auburn-haired Emily Remler, a guitarist who won the 1981 Jazz Woman of the Year award, was heading for the bandstand at California's Monterey Jazz Festival last fall when a fast-food vendor asked, "Are you carrying somebody's guitar for him?"

The "him" was instinctive because ever since the birth of ragtime, the forerunner of jazz, almost every famous jazz instrumentalist has been a man. But Remler, one of many women who are finding their way into this traditionally male art form, has been

collecting awards and other kinds of recognition in jazz circles for 13 years.

The traditional jazz environment of bars, nightclubs, hotels and road-houses was long considered unseemly for a woman. Furthermore, until the 1940s it was thought to be unladylike for a woman to play a wind or percussion instrument, so most of those who did find fame and fortune were vocalists.

A few gifted instrumentalists persevered, among them Marian McPartland and Mary Lou Williams. In recent decades, with the explosion of new styles and the growing popularity of this demanding musical form, more and more career-minded women have headed for the big-city jazz scenes.

Yet audiences are still surprised when they see a woman playing the drums. Of several popular women percussionists, the most notable is 24-year-old Terri Lyne Carrington. She's well aware of her novelty. "People look at me when I play," she says. "Audiences say, 'Wow, that was a girl. She can swing, she can play.'"

In Harry Belafonte's 1984 movie, *Beat Street*, Carrington drummed on screen. Later, she toured with star saxophonist Wayne Shorter and was part of David Sanborn's summer World Tour. She started 1989 with a new kind of bang, auditioning for Arsenio Hall, the Paramount television talk-show host, and dazzling both host and viewers as drummer for the show's progressive electronic group. Now Carrington, who lives in Los Angeles, is taking a hiatus to promote her new record, "Real Life Story," her first as a leader.

**C** arrington never worried about being a woman in a man's world because back in Boston, where she grew up, her father, Sonny, always encouraged her to use her talents. A horn player himself, he introduced



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Terri to the saxophone, which she played until she lost her front baby teeth at age seven. Unable to blow the horn, she took over a set of drums that had belonged to her late grandfather, who played with Fats Waller, Duke Ellington and Sammy Davis Jr. Her delighted father sent her to study with Keith Copeland, an acclaimed teacher at Boston's Berklee School of Music. Between the ages of 10 and 12, she played with a wide range of established musicians, from Dizzy Gillespie

and Oscar Peterson to Joe Williams and Rahsaan Roland Kirk.

By the time she moved to New York at 18, Carrington was being sought out by such jazz greats as Stan Getz, Woody Shaw, James Moody, Lester Bowie and Pharoah Sanders. She was filled with energy. On the bandstand, her bright face radiated high spirits, and between sets she mingled confidently with male colleagues.

"If men have feelings of prejudice against me, I don't pick up on them,"

she says. "I get along with men musicians and always have."

**E**very musician, man or woman, must find a mentor. Carrington was lucky to have one in her own family. Guitarist Emily Remler, on the other hand, had to make her own way into the limelight. The daughter of a suburban New Jersey meat broker and a housewife, Remler also attended the Berklee School of Music. One day, when she was at home practicing, her

mother interrupted: "When are you going to sing? Where are the words?"

Though proud of her daughter, Remler's mother was bewildered by her passion for bebop — the embellished acoustic jazz that features fine technique, heated playing and solos of dazzling improvisation. It takes years for even an inspired player to build prowess, so the determined Remler rented a room in a nearby seaside resort and spent a lonesome summer practicing, listening to music and

SHE COMPOSES  
IN HER APARTMENT  
IN SHEEPSHEAD BAY,  
A QUIET BROOKLYN  
FISHING VILLAGE  
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EMILY  
REMLER





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## JOANNE BRACKEEN

practicing some more. By September, at 18, she was ready for New Orleans.

There she began working hard with a rhythm-and-blues group, teaching 25 students a week, and playing with Wynton Marsalis, Bobby McFerrin and Ben Vereen. She was highly self-critical, but in 1978, when famed jazz guitarist Herb Ellis came to town to perform, she worked up her nerve and asked him for a lesson and help in repairing her guitar. They jammed together and Ellis was impressed.

Within a month, at Ellis' behest, Remler had been invited to perform with him and others on a "Great Guitar" bill at the Concord Jazz Festival. The invitation came from the head of the Concord Record label, for whom she has since recorded seven critically acclaimed albums. Her most recent album, released this year, was a departure for her — all original compositions.

Remler, 31, composes in her apartment in Sheepshead Bay, a quiet

Brooklyn fishing village that keeps her tranquil, she says. Her friendship with New York-based trombonist Jay Ashby helps, too. But the turmoil she experienced several years ago, in trying to combine a global performing schedule with marriage, remains vivid. "All I really need in life these days is an airport," she says.

**S**uccess came more slowly for zesty, glamorous pianist Joanne Brackeen. Forty years ago, in Ventura, California, she taught herself to play piano by ear using her parents' Frankie Carle records. "It was just something I liked to do," she says.

By her late teens she was playing in jazz clubs in nearby Los Angeles, where she jammed with Dexter Gordon and Harold Land. Brackeen

loved the energetic compositions of "free jazz" saxophonist Ornette Coleman most of all. Her fascination with his revolutionary spirit, though, kept her pigeon-holed in the 1960s jazz subculture known as the *avante garde*, and after marrying saxophonist Charles Brackeen and having four children, she found little time to perform.

In the '60s the Brackeens moved to New York to be near other jazz musicians and clubs. One night in 1969, Joanne went to hear drummer Art Blakey's high-decibel, energetic group. "The band sounded so good," she recalls. "But the young piano player who had just been hired couldn't play the music. So I walked in and started to play. Art Blakey looked up and saw a different face at the piano. After that,

## MARIAN MCPARTLAND: JAZZ CRUSADER

**I**n a jazz world once consisting predominantly of black American men, British-born pianist Marian McPartland has made her mark. At 69, she still reaches out to the public with her fingers firmly on the keyboard, bringing listeners closer to the love of her life.

Her crusade for the appreciation of jazz is what keeps her active. "I just like to keep busy," she says. "It gives me something to look forward to."

"Busy" may not be a strong enough word to describe McPartland. After almost 50 years of performing, she maintains a full schedule of concerts and festival appearances — she's already booked through most of 1990 — and hosts the Peabody Award-winning National Public Radio program, "Marian McPartland's Piano Jazz Hour," now in its 12th year. Guests have included nearly every jazz figure alive, and earlier this year "Piano Jazz" won a Corporation for Public Broadcasting award. McPartland also leads workshops and records albums for the Concord Record label.

She compiled several of her articles about jazz

musicians she has worked with into a book, *All in Good Time*, published in 1987.

McPartland believes strongly in the link between music and literacy, and has conducted workshops on jazz and literature. This fall, in association with the New York Public Library, she led "Toddler Jazz," a workshop that teaches nursery rhymes with the aid of jazz and dance. McPartland's goal, she says, is to provide a "chance for kids to hear jazz and to know it exists. These artists should be their heroes."

—Debra Aho



McPartland sees a link between music and literacy.

we went to Japan." Blakey referred to Brackeen as his daughter and gave her freedom to play long solos. After two years she went to work for other well-known musicians, including Joe Henderson and Stan Getz.

At home she worked on intense, dissonant compositions but never abandoned the traditional rhythmic feeling. She knew how to play with rapturous emotion and imagination, and experimenting with unusual harmonies led her to deliver such familiar songs as "Just One of Those Things" in a fresh way. The public loved her intelligent, often soaring interpretations.

So did an influential jazz pianist, Bill Evans, who recommended her to his manager in the late '70s. When her marriage ended a few years later and her children struck out on their own, Brackeen was at last ready for a full-time career. In 1987 and 1988 her group performed to great applause at the Chicago Jazz Festival.

The 51-year-old Brackeen played in Europe four times this past year and frequently entertains at the Café des Copsains in Toronto, a showcase for jazz pianists. She is the only woman playing in the modern idiom who appears there regularly.

Jazz's rising women stars are combatting old prejudices by devoting themselves singlemindedly to their work. Band leader Charli Persip, who was Dizzy Gillespie's drummer in the '50s and now teaches in a community college, has hired seven women for his band over the years. "All I care about is respect, dedication, playing ability and talent," he says. "Women frequently have more sensitivity and devotion to jazz than men. And jazz is about sensitivity." ■

*New Yorker Leslie Gourse has written a biography of Joe Williams and a history of jazz singers since Louis Armstrong. Her book on New York walking tours was published in July.*

## THUNDERBIRD COMES FULL CIRCLE

*A "crazy" investment retires to the showroom floor.*

By KERRY O'ROURKE

**W**hen Edward Williamson of McHenry, Illinois bought a Starmist Blue Thunderbird in 1957, his friends thought him impractical. But 32 years later, after he sold it for a \$27,000 profit, they were impressed by his business acumen.

Williamson, now 70, bought the car for \$3,000 off the showroom floor at Lyons Ryan Ford-Lincoln-Mercury in Antioch, Illinois. "When we bought it, everybody thought we were crazy," he said. "That was a lot of money to pay for a car." When Williamson recently wrote to the owners of the dealership to tell them he was selling the car, they bought it back four days later. The Thunderbird had only 40,000 miles on it and sported the original paint job. It now rests on a stainless-steel platform in the dealership showroom, where it's attracting a new generation of admirers.

Williamson, a retired purchasing agent, says he'll miss owning the car. "We enjoyed driving it around because it created so much attention," he says. "It was wonderful to go on trips with, and we never had problems with it."

Williamson and his wife, Shirley, traveled to the West in the car, visiting Glacier and Yellowstone national parks and the Grand Canyon. They didn't drive it much after that, but Williamson plans to visit the car now and then.

Larry Ryan, who sold the Thunderbird to Williamson three months after he opened the Antioch dealership, may occasionally drive the car. There have been offers for it, but this time the Thunderbird is not for sale. ■



**He bought the T-bird for \$3,000 in 1957. Thirty-two years later, he sold it back for a \$27,000 profit.**

*Edward and Shirley Williamson now drive a 1988 Taurus. Tell us about your favorite Ford. We pay \$100 for each entry we publish. Limit your account to 300 words, and include a self-addressed, stamped envelope if you want your entry returned. Send to: My Favorite Car, Ford Times, One Illinois Center, 111 East Wacker Drive, Suite 1700, Chicago, IL 60601.*