



ENJOY THE 4TH OF JULY

# Jazz

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## *One in a Million*

In the early sixties, the legendary **Count Basie** made a pit stop in Boonville, Missouri. While there, a seven-year-old by the name of **Steve Million** was asked to sit next to Basie during his entire performance. The opportunity was a one in a million shot for the young man. Three decades later, that seven-year-old fan is now a pianist-composer in his own right.

The opportunity to sit next to Basie, may have set the stage for Steve as a jazz artist. His sophomore release '*Thanks a Million*,' is creating a high degree of excitement.

Though he is relatively unknown as a jazz pianist, this recording is tipped in excitement. Anyone who acquires this CD is pleasantly surprised. In fact, he has even managed to maximize his firepower with the likes of trumpeter **Randy Brecker**, tenor sax' man **Chris Potter**, drummer **Ron Vincent**, **Mark Walker** on congas, trombonist **Mark Patterson** and **Michael Moore** on bass.

Do not be confused by Steve's lack of notoriety, '*Thanks a Million*' is piano artistry at its best. He utilizes his consummate writing and playing skills to their highest and best use. Every track is an opportunity to expand upon his obvious talents as a composer. In fact, Million's music is better described as a work of sculptured art, rather than music. For

### Straight Ahead Styling

**Thanks A Million - Steve Million**  
Palmetto

'*Straight-Ahead* enthusiasts, this effort is worth every bit of the investment. Steve Million has managed to carry the traditions of acoustical and '*Post Bop*' jazz to the same high levels of expectation. His sophisticated riffs and rhythms is classic jazz of the highest degree. There is no bold imitation on this recording. It is pure unadulterated jazz, without the hype of make-believe.

'*Thanks a Million*' was not the easiest album to make according to Steve Million. Although this effort comes across as good clean fun, he did have his troubles. The piano used while recording this album was not the greatest, and Steve had difficulty finding a place to relax and play. In fact, even he was surprised by the "quality and life of the recording."

Steve's career has brought him full-circle since that fateful night in Boonville sitting next to Count Basie. The seven-year-old is now the pianist/composer creating magic on the keyboards with his own unique blend of jazz.