

CANADA'S JAZZ MAGAZINE  
MARCH 1974

# Coda

75 CENTS



GENE KRUPA 1909-73

# 1.2.3.4 & 5 M.F.



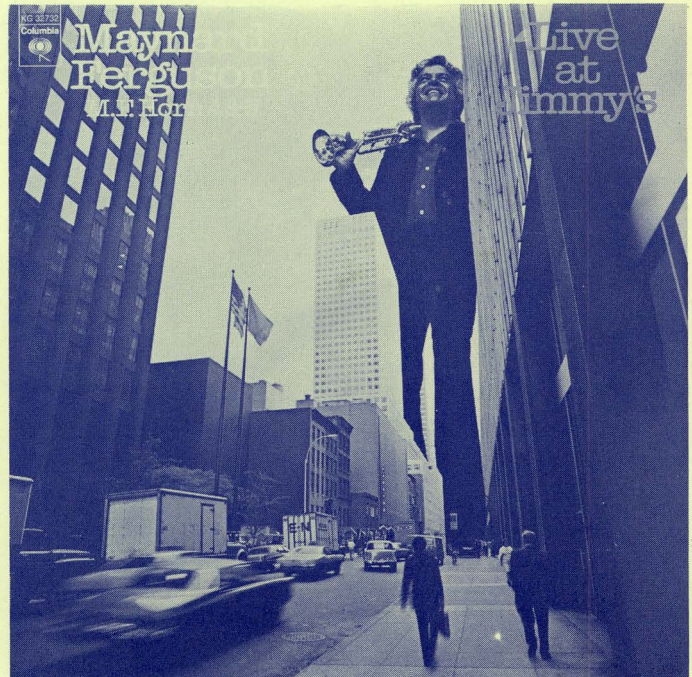
SIDE ONE - Eli's Comin, Ballad To Max, MacArthur Park  
SIDE TWO - Chala Nata, If I Thought You'd Ever, Change Your Mind, L-Dopa.



SIDE ONE - Give It One, Country Road, Theme From "Shaft", Theme From "Summer Of '42".  
SIDE TWO - Mother, Spinning Wheel, Free Wheeler, Hey Jude.



SIDE ONE - Awright, Awright; 'Round Midnight; Nice 'N Juicy  
SIDE TWO - Pocahontas, Love Theme From "The Valachi Papers", Mother Fingers, S.O.M.F.



SIDE ONE - Teonova, MacArthur Park. SIDE TWO - Left Bank Express, I'm Gettin' Sentimental Over You, Two For Otis. SIDE THREE - Stay Loose With Bruce Nice N' Juicy. SIDE FOUR - The Fox Hunt, Got The Spirit, Blue Birdland.

# FROM COLUMBIA

# SteepleChase Records



SCS 1001

**JACKIE McLEAN** live at Montmartre

Jackie McLean (alto sax), Kenny Drew (piano), Bo Stief (bass), Alex Riel (drums)

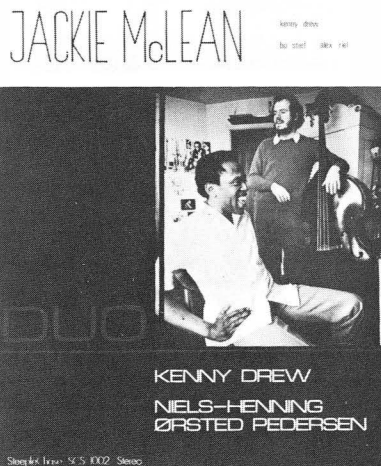
SIDE ONE: Smile - Das Dat.  
SIDE TWO: Parker's Mood - Closing.

SCS 1002

**DUO**

Kenny Drew (piano & electric piano), Niels-Henning Orsted Pedersen (bass).

SIDE ONE: In The Still Of The Woods - Come Summer - Lullaby - Kristine - Serenity - Once A Saturday Night.  
SIDE TWO: Do You Know What It Means To Miss New Orleans - Wave - Duo Trip - Hush-A-Bye.



SCS 1003

**JOE ALBANY** Birdtown Birds

Joe Albany (piano), Hugo Rasmussen (bass), Hans Nymand (drums).

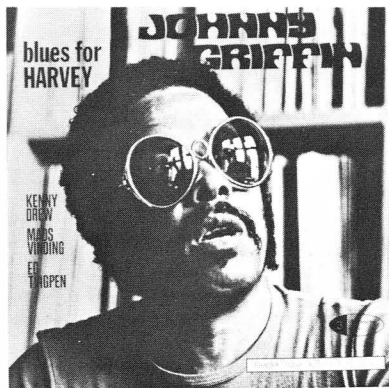
SIDE ONE: Birdtown Birds - Willow Weep For Me - Steeplechase - Sweet And Lovely - Night And Day.  
SIDE TWO: C.C. Rider - I'm Getting Sentimental - Round About Midnight - Night In Tunisia.

SCS 1004

**JOHNNY GRIFFIN** blues for Harvey

Johnny Griffin (tenor sax), Kenny Drew (piano), Mads Vinding (bass), Ed Thigpen (drums)

SIDE ONE: That Party Upstairs - Alone Again.  
SIDE TWO: Soft And Furry - Blues For Harvey - Rhythm-A-Ning.



SCS 1005

**PAUL BLEY** duets with Niels-Henning Orsted Pedersen

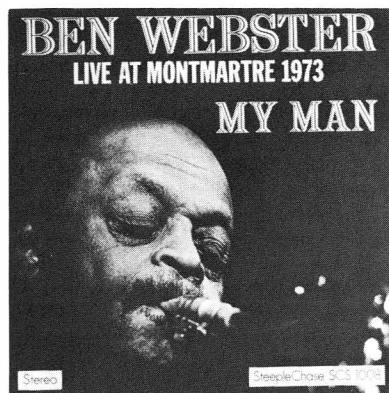
SIDE ONE: Meeting - Mating Of Urgency - Carla - Olhos De Gato.  
SIDE TWO: Paradise Island - Upstairs - Later - Summer - Gesture Without Plot

SCS 1008

**BEN WEBSTER** live at Montmartre

Ben Webster (tenor sax), Ole Kock Hansen (piano), Bo Stief (bass), Alex Riel (drums).

SIDE ONE: Sunday - Willow Weep For Me - Exactly Like You.  
SIDE TWO: Old Folks - I Got Rhythm - Set Call.



SCS 1009

**JACKIE McLEAN** Ode To Super

Jackie McLean (alto sax), Gary Bartz (alto sax), Thomas Clausen (piano), Bo Stief (bass), Alex Riel (drums).

SIDE ONE: Monk's Dance - Ode To Super - Great Rainstreet Blues.  
SIDE TWO: Watercircle - Red Cross.

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# Coda

March 1974 Volume 11 No. 7

## STAFF

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GENE KRUPA.....Frank Rosenbaum

## EDITORIAL

This issue was not planned as a memorial to Gene Krupa. Ian Crosbie's analysis of the bigband was received some time ago - it distresses us that it was not published while Gene was alive. Unlike many other leaders from the big band era, Gene Krupa was liked by many of his fellow musicians and, as John Jeremy's interview reflects, he regarded himself primarily as a musician who enjoyed the company of his fellow workers.

This issue is the first of several containing extended profiles of individual musicians. Anthony Braxton will be featured in the next issue of Coda and the photograph of him on this page is by Fred Vandaele.

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# SACKVILLE RECORDS



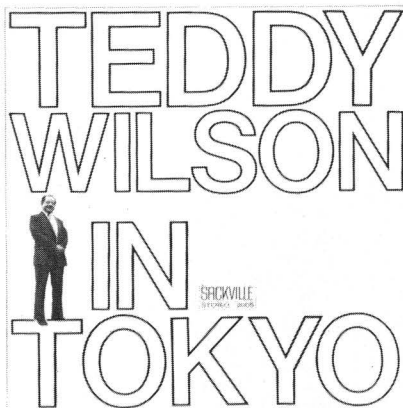
**2004 Willie The Lion Smith and Don Ewell: Grand Piano**

Willie The Lion Smith (piano), Don Ewell (piano)

I've Found A New Baby, A Porter's Love Song, I Would Do Anything For You, Some Of These Days, Just You Just Me, Everybody Loves My Baby, Can't We Be Friends, You Took Advantage Of Me, Keepin' Out Of Mischief Now, Sweet Georgia Brown  
(previously issued as Exclusive 501)

**2005 Teddy Wilson In Tokyo**  
Teddy Wilson (piano)

I Get A Kick Out Of You, Sweet Lorraine, Wrap Your Troubles In Dreams (And Dream Your Troubles Away), My Ideal, On The Sunny Side Of The Street, Body And Soul, I Cried For You; Smoke Gets In Your Eyes, I'm Gonna Sit Right Down And Write Myself A Letter, Summertime, Runnin' Wild, She's Funny That Way, I've Got The World On A String, I Surrender, Dear



**3002 The Jazz Giants**

Wild Bill Davison (cornet), Herb Hall (clarinet), Benny Morton (trombone), Claude Hopkins (piano), Arvell Shaw (bass), Buzzy Drootin (drums)

Struttin' With Some Barbecue, Dardanella, Black And Blue, I Would Do Anything For You, I Found A New Baby, Blue Again, I Surrender Dear, Yesterdays, Them There Eyes

**3003 Herb Hall: Old Tyme Modern**

Herb Hall (clarinet), Claude Hopkins (piano), Arvell Shaw (bass), Buzzy Drootin (drums)

Old Fashioned Love, All Of Me, Buddy Bolden's Blues, Crying My Heart Out For You, Swinging Down Shaw's Hall, Beale Street Blues, How Come You Do Me Like You Do, Willow Weep For Me, Do You Know What It Means To Miss New Orleans

**3004 Claude Hopkins: Soliloquy**

Claude Hopkins (piano)

Indiana, Sugar, If I Could Be With You One Hour Tonight, Crazy Fingers, You Took Advantage Of Me, Late Evening Blues, Safari Stomp, New Orleans, You're Driving Me Crazy, Memphis Blues, Who's Sorry Now

**3005 Jay McShann: The Man From Muskogee**

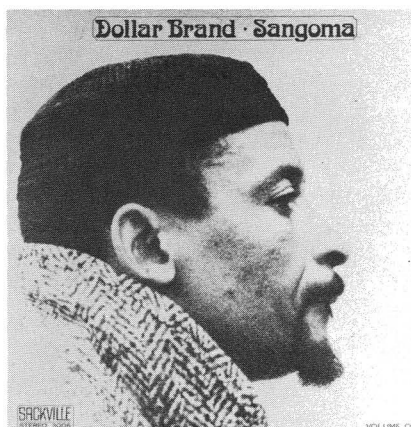
Jay McShann (piano), Claude Williams (violin), Don Thompson (bass), Paul Gunther (drums)

After You've Gone, Four Day Rider, Yardbird Suite, I'll Catch The Sun, Things Ain't What They Used To Be, Smooth Sailing, Mary Ann, These Foolish Things, Hootie Blues, Nancy Boogie, Jumping At The Woodside

**3006 Dollar Brand: Sangoma**

Dollar Brand (piano)

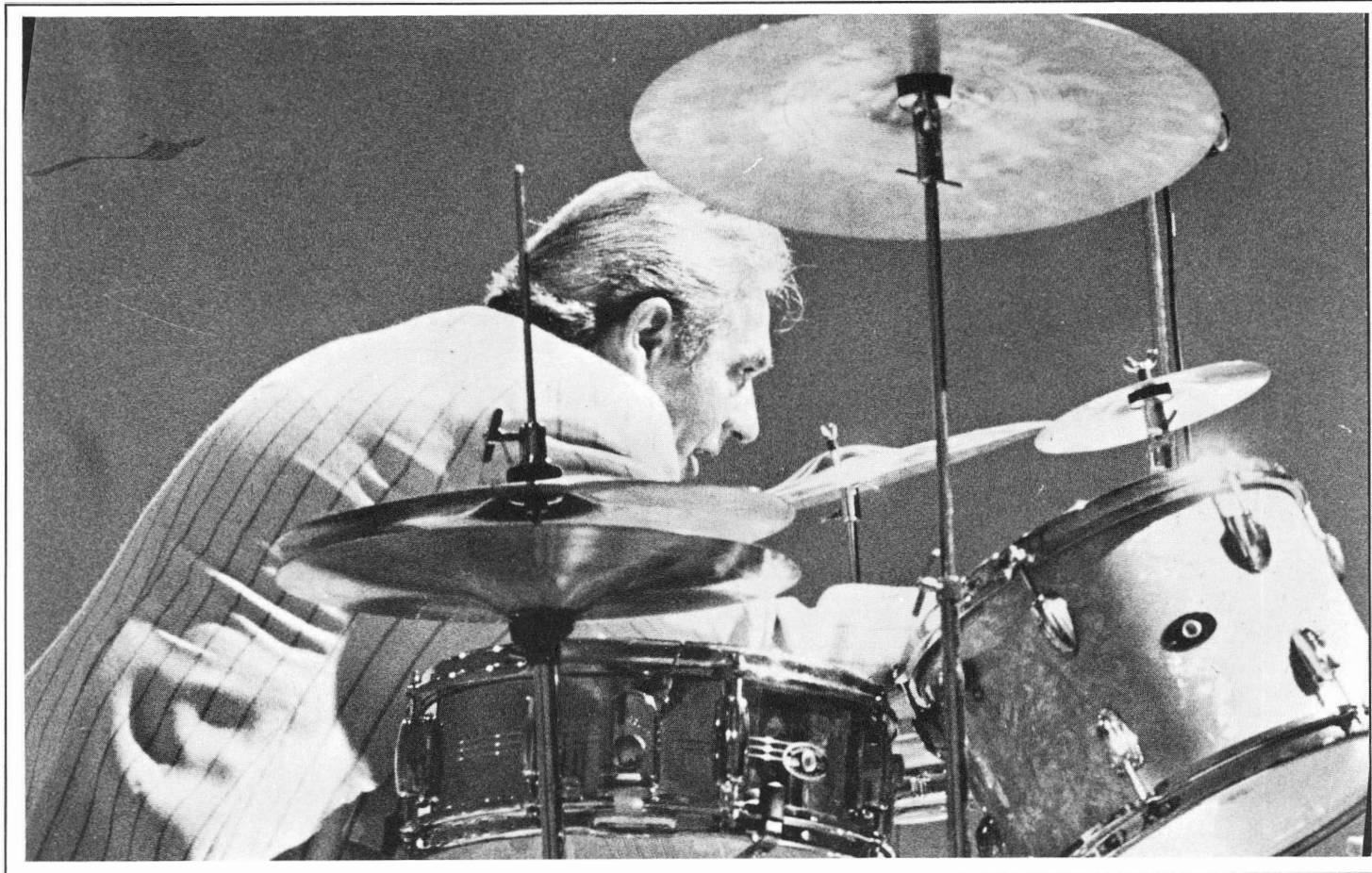
The Aloe And The Wild Rose: Fats, Duke & The Monk; Ancient Africa



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# JUST ONE MORE TIME

AN INTERVIEW BY JOHN JEREMY



The following interview with Gene Krupa might well be the last one he gave before his untimely death last October. It comes from part of the shooting for a film I made in New York about the Swing Era called *BORN TO SWING* and the circumstances surrounding it are in themselves an index of Krupa's modesty, approachability and generosity. I had earlier spent the better part of a day hanging about backstage at the Philharmonic Hall where Krupa, in company with other members of the original Benny Goodman Quartet, were rehearsing for a Timex special. I was seeking interviews with all of them and for a variety of reasons had drawn a total blank. Krupa, characteristically, was the only one who didn't throw up a smokescreen of objections and/or obstacles. After the concert I bumped into him again on the sidewalk as he tried to secure a cab for himself and his drums. He expressed regret that an interview had not been possible and invited the film crew out to his home in Yonkers for a morning session a few days later. After the interview, which he parried from behind his drum kit (like Jo Jones whom I'd filmed earlier, he felt easier that way; and also like Jo, his drum flourishes and mini "bombs" provided telling punctuation)

Gene suggested that we might like to take a look at his den, where trophies and souvenirs provided further punctuation to his own jazz story. I took the opportunity of filming this treasure house, with Gene as genial host. Like the interview, this coverage has turned out to hold an historic import beyond the requirements of the immediate project for it wasn't many months after that that his home was gutted by fire destroying not only this kind of memorabilia but also, I gather, his drum kit. Nor was it many months after that that Krupa's own bright flame was extinguished.

The circumstances of this interview therefore have for me a slightly bitter-sweet edge and since I was only able to use a small portion in the final film, I offer it now as my own affectionate tribute to a man who, despite a lifetime at the flashier limits of the jazz spectrum, always retained an essential humility. Although my own acquaintance with him was short, he seemed to me to be a shining ambassador for the jazz life, his deportment a model to his fellows and an inspiration for those coming up behind.

**J.J.:** Gene, what do you think were the essential ingredients of the Swing sound?

**G.K.:** Time keeping and of course the

ability to project; because throughout the Swing Era and even before that we always had marvellous drummers but even with their amazing techniques they weren't able to project. And I think that those who were able to project helped jazz a lot more. So I'll roll to that...(DRUM ROLL)

**J.J.:** Do you think that Swing music was popular primarily because it was a music for dancing?

**G.K.:** Yes, I like to think so. Because I was trained as a dance drummer and of course in the old days before Swing became popular you'd have to plead with the orchestra leader for a drum break here and there, and he'd say, "Well, OK but be sure and keep it in the dance vein, don't break your time"; and of course I've always gone by those standards. Even today, I don't hold with breaking time in my wildest solo; if I thought for a moment that people couldn't dance to it I would consider the solo a complete failure, I really would.

**J.J.:** Do you agree that there were two styles of swing music - broadly the Kansas City based musicians and then the white bands such as Goodman and so on?

**G.K.:** Right. There was always a definite influence from the Kansas City guys which I think started even before Basie with people like Bennie Moten and

Andy Kirk, people like that; and of course the Fletcher Henderson band was great in those days and McKinney's Cotton Pickers. But actually as far as drummers were concerned we tried to emulate the greats of those bands and what happened was we evolved it into a style. I think there was an alliance. One was part of the other.

**J.J.:** As a young man coming into the music, who were your main influences?

**G.K.:** Well of course I came out of Chicago and mainly there it was Baby Dodds, Davey Tough, George Wettling, Zutty Singleton, Tubby Hall, Manzie Johnson, Cozy Cole - people like that. And of course Jo Jones, he's in there all the way. The amusing thing about Jo - I think the first time Jo ever heard me was when I was playing with Buddy Rogers somewhere in Minneapolis and when I told him how much I enjoyed his playing, he said "Well man, I was trying to play like you"; and here I am trying to play like him. So there you go....(DRUM FLOURISH)

**J.J.:** Could you describe how it was to play on 52nd St. in those days?

**G.K.:** Well actually I never played much on 52nd Street except to sit in. At the time I recall we were with Goodman working a very tough schedule - we'd be playing in the Pennsylvania Hotel along with the Paramount Theatre and tripling into a radio show as well. But of course our relaxation was to go down on 52nd St. At that time Basie, Bunny Berigan, Art Tatum (just about all the greats) were on 52nd Street and this was part of your education to go down there and dig all those greats and come back and try to put that into the music that we were playing with the Goodman orchestra.

**J.J.:** When you went out on your own how did you cope with the additional responsibilities of being a leader?

**G.K.:** Well today I always caution these younger guys and say "All that practising you have to do, get it in while your chores aren't too numerous", because once you become a band leader the various outside appearances and commercial commitments you have to make take up a lot of time; and then instead of concentrating on what you're playing, you're looking at the crowd out there to see how you've come out financially. So it's bound to take a toll; like when I had the big band with 30 - 40 pieces, that was a big mistake. I had imagined myself to be a sort of poor man's Kostelanetz, don't you see. I had just come off the Tommy Dorsey band and he had a big band with a string section and all and I kinda liked the idea of it; but the people didn't take to it as much as I thought they would, they didn't want to see me down front conducting, they wanted to see me in the back playing all the time. And I found that out after looking at a financial statement so I went back to the conventional size band.

**J.J.:** How do you go about constructing the drum solo? I know you're on record as saying that you work it out to some degree.

**G.K.:** Yes, I always like to tie it in with the tune. There's an amusing story in

1943 I think it was. I left Goodman to join the Dorsey organization and this of course was the theatre gig at the Paramount Theatre. At our first rehearsal Tommy said "Well Gene, we're going to do 'Hallelujah', you've got 32 bars in front". So I replied "well Tommy, let me hear what comes after those 32 bars". He said "Well, what difference does it make?" I said, "Because I have to tell a story that fits in with what you guys are going to say after I've done my 32 bars". I've always liked to make some sort of a continuity and tie in - tell a story in other words; but I also think there's a saturation point in everything. One thing I've always maintained - a drummer shouldn't overstep himself. He shouldn't make his solo that long that the guy's got to go up and get a drink to take the rest of it. I mean he should be able to feel that he is losing the interest of the audience and quit, give the signal for the band to come in. In my own band I never had a stipulated amount of bars to play, but when I did I would give this signal (demonstrates with cymbal figure). That would mean that I'm going to go out fairly soon and of course I'd make a pretty obvious break as to where they should come in.

**J.J.:** Gene, would you agree that there's a European time which comes out of polkas and waltzes and generally favours a 1 and 3 feeling and then an Afro-American time which is more 2 and 4 or 4/4?

**G.K.:** Definitely, yes. For instance within recent years there've been varied time signatures; say you'd be playing in 3, in other words your beat is one two three, one two three...but I always felt the jazz feel should be in there, in other words I'd play 3 like this: 123, 123 (demonstrates)... so that I'm really playing in three but I get a four feeling in there (demonstrates again). You know, talking of polkas, when I was 12 years old and playing around in Chicago I used to have to play polkas for Polish weddings and things like that. They would go on for 4 or 5 days, and imagine a guy 11 or 12 years old trying to last that long. Invaluable experience I would say.

**J.J.:** Compared to the boom time of the 30's and 40's swing music is in comparative decline. In fact since then jazz has never really been the music of the people on the scale that it definitely was when Swing was King.

**G.K.:** No, but I think it will be and I think that the swing era music will be very instrumental in bringing a lot of fans to whatever direction our new music is going to take; because the older folks who feel very nostalgic about the music we play, they brainwash the children and bring them out to hear us play and in some cases the kids are converted from actual rock fans to jazz fans and just about now that's my wish in life. But regardless of the style of music, so long as it's well played, there's your answer right there. I can get a kick out of Wild Bill Davison; I can also enjoy Gillespie's playing very much too. I think that jazz music is in the performance.

# BROADWAY

RADIO RARITIES Broadway 100

Side A:

RED NICHOLS AND HIS ORCHESTRA  
(1930)

Ballin' The Jack/Walkin' The Dog  
A Call Of The Freaks

RAY MILLER AND HIS "SUNNY  
MEADOWS" ORCHESTRA (1929)

You're The Cream Of My Coffee  
I Ain't Got Nobody  
I'll Never Ask For More/  
He, She, And Me  
Tell Me Who

Side B:

COON-SANDERS ORCHESTRA  
(1929)

Kansas City Kitty  
What A Girl, What A Night

BENNY GOODMAN AND  
HIS ORCHESTRA (1939)

Make Believe/There'll Be Some  
Changes Made/Jumpin' At The Woodside

HAL KEMP AND HIS ORCHESTRA  
(July 3, 1940)

Just An Angel In Disguise  
I Hear Blue Birds

MITCHELL AYRES AND HIS FASHIONS  
IN MUSIC (1939)

You're A Lucky Guy

THE UNHEARD BIX BEIDERBECKE

Side One: Broadway 102

BIX WITH JEAN GOLDKETTE  
AND HIS VICTOR ORCHESTRA

Idolizing (BVE 36813-1)

(I'm Mighty) Proud Of A Baby Like You (BVE 37579-1)

I'm Looking Over A Four Leaf Clover (BVE 37580-1)

Look At The World And Smile (BVE 37586-1, BVE 37586-3)

In My Merry Oldsmobile (BVE 38268-1, BVE 38268-2)

Side Two:

BIX WITH PAUL WHITEMAN  
AND HIS ORCHESTRA

Smile (BVE 41294-1, BVE 41294-4)

When (BVE 43138-3)

My Pet (BVE 43662-3)

It Was The Dawn Of Love (BVE 43663-1, BVE 43663-3)

Waiting At The End Of The Road (W148986-8)

You Took Advantage Of Me (W146232-3)

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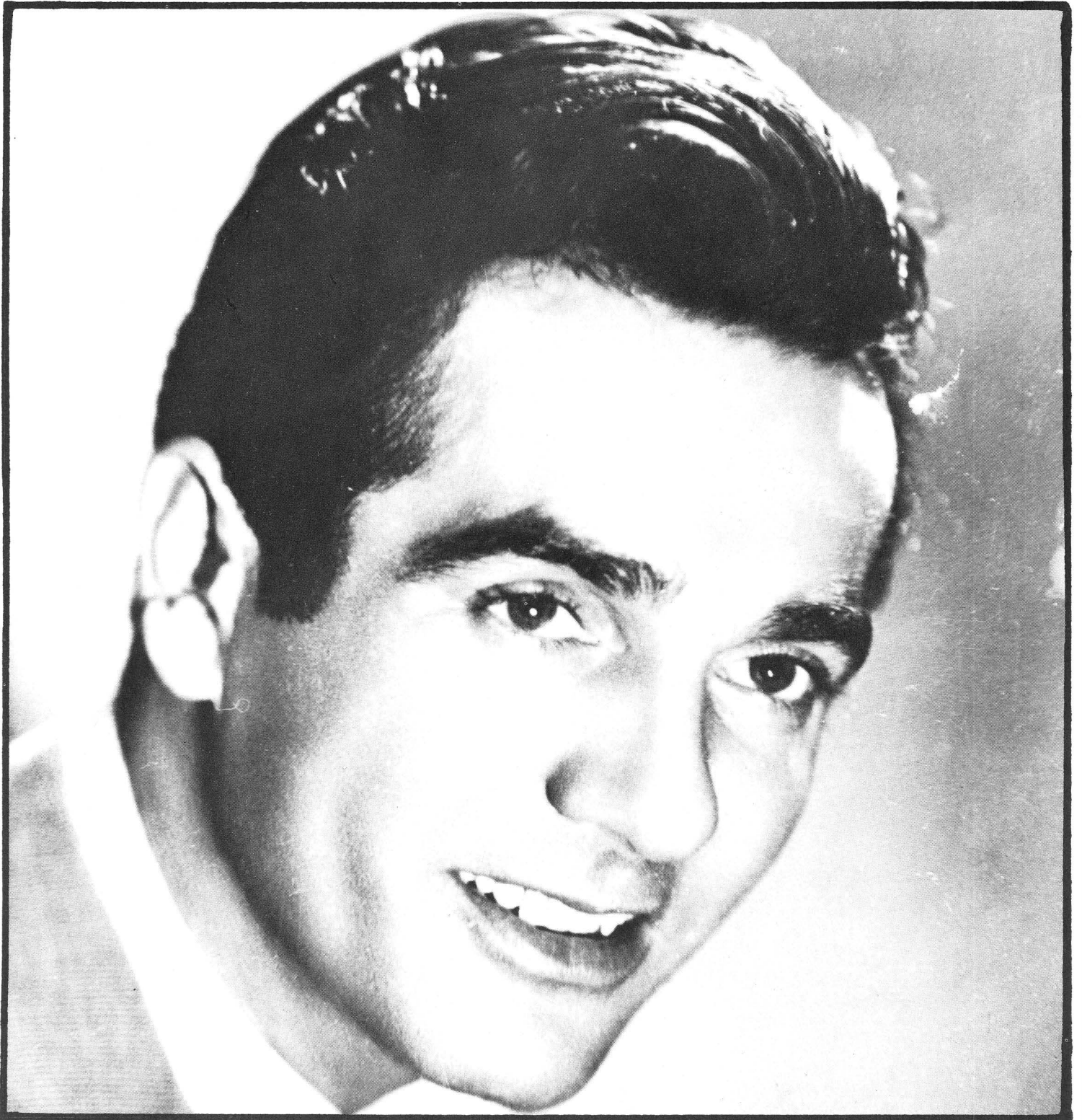
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LET ME OFF





UPDOWN

BY IAN  
CROSBIE

"I've succeeded in doing two things: I made the drummer a high-priced guy and I was able to project enough so that people were drawn to jazz...and I tried to remain musically correct. All through my life, I've listened, adapted if I thought it right and necessary. That's what happened in the late 1940s, when I had the modern band. I learned from the young cats and they from me. It's still happening."

(Gene Krupa)

"Gene Krupa can play more music accidentally than most musicians can on purpose! He is a very warm, dedicated person who worked exceeding-

ly hard at all times, drenched with perspiration after every number and would have to change completely when he finished playing. His health hasn't been the best lately but he still gives of himself to help young musicians get started."

(Bill Conrad)

"He was one of the few all-time geniuses of the drums - a great time keeper and a great guy to work for. He always had a good band because he is a drummer and drummers have to swing!"

(Anita O'Day)

"Gene was as serious about drumming as anyone can be and is an acknowledged authority. He showed me a rudiment of his own invention, which he called a 'paratriplet', a variation of a paradiddle. He was also an ardent Delius fan."

(Herbert Sorkin)

### PRELUDE TO A STOMP

Gene Krupa's early career has been well documented in such works as Leonard Feather's "Encyclopaedia of Jazz" and John Chilton's "Who's Who of Jazz". It is generally accepted that, by early 1938 when he decided to embark on a bandleading career, he was the best known and highest-paid drummer in the world, whose contribution to the fantastic success of Benny Goodman's band was of vital importance. According to Burt Korall, "With Goodman, Krupa helped redefine the role of drums in popular music. He molded the academic and more informal techniques. A central source of excitement in the big band and Goodman small units, Krupa worked and swung hard while underscoring the positive aspects of intensive, continuing study. He centred attention on the drummer by evolving engaging relationships between drums and cymbals. New patterns developed under his auspices, as well as dialogues between his hands and feet that were particularly valid in a jazz sense... Krupa summed up the history of jazz drums and pointed the way to the future."<sup>(1)</sup>

Krupa's decision to form his own band was due, primarily, to his meteoric rise in popularity and musical stature, but its timing was precipitated by increasing personal friction between Goodman and himself, culminating in a bandstand verbal exchange at the Earle theatre in Philadelphia. He acquired the services of John Gluskin, Tommy Dorsey's manager, and, like Dorsey, proposed to take the short-cut to leadership by taking over an existing band. According to Sam Donahue, "Ben Young's band from Texas was working at the Glendale ballroom in Detroit and Gene wanted to take it over, but Ben wouldn't have it. So Gene took trumpeter Davey Schultze, bassist Horace Rollins, saxist Claude Lahey and, later, trombonist Dalton Rizzotto. Claude didn't make it on lead alto and returned to Young."<sup>(2)</sup> Gene was thus obliged to hold auditions to complete his personnel, as Milt Raskin told me, "I was listening to the



radio one evening - Benny Goodman from the Pennsylvania hotel - when I became aware of the 'different' sound of the drummer... the announcer mentioned that Krupa had left and that Lionel Hampton was filling in. At the time, I was sharing an apartment with trombonist Bob Jenney, Jack's brother, who told me that Jack had fixed him up an audition with Krupa. The next day, I went to see the Goodman band... Jess Stacy suggested I call Krupa for an audition and gave me his number. I called and went to orchestra rehearsal... they had a pianist but, as I waited, I got into conversation with some other guys who were also waiting and realised they were pianists too! The band broke for lunch - came back - and still we sat. I grabbed Krupa on a break and said I wanted to play - I had nerve, I guess! After dismissing the band, Gene got a chair - pulled it alongside the piano and asked each one of us to play something. When my turn came, I played Liza - fast tempo. They took my name and number and the day after there was a message to report to rehearsal."<sup>(2)</sup>

The band that opened at the Steel Pier ballroom in Atlantic City in April 1938 was composed mainly of young, eager and re-

latively inexperienced musicians who were loud but enthusiastic. According to George Simon, they had "60 or so great arrangements supplied by Jimmy Mundy, Chappie Willet, Fletcher Henderson... and members of the band... A truly remarkable brass sextet that had colossal drive... The rhythm section paced by Gene and a great bassist named Horace Rollins, kept swinging out all night at a remarkable steady pace... On tenor sax, Vido Musso blew forth a tone and licks that were even improvements over what he used to play with Goodman... On trombone, Bruce Squires... really emitted some rhythmic, almost gutbucket riffs that stamp him as one of the few sliphorn artists today who play an effective hot style on that instrument. However, the two hot trumpeters, Tommy Gonsoulin and Dave Schultze, really supplied the most exciting hot passages of the night."<sup>(3)</sup> In addition to using coloured arrangers like Willet, Mundy and his own protege, Elton Hill, Gene engaged scat singer Lee Watson, who, according to Milt Taskin, "was the greatest improvisational singer I ever heard. There were few problems owing to him being a Negro. Unfortunately, he had to leave the band at



the end of the year because of ill-health."(2)

Vido Musso left the band after a couple of months, posing a problem for Gene. Several musicians were tried for the important jazz tenor chair, before a permanent replacement was found, as Sam Donahue recalled, "I replaced a fellow who had taken Vido's chair for a brief period. I'd played in a session with Roy Eldridge, who recommended me to Gene just before the band played the Fox theatre in Detroit. It was a jazz tenor player's dream - Jimmy Mundy had written much of the book and all his charts had tenor solos. I did my first record date a week after joining and the first side was Chappie Willet's Rhythm Jam, for which Gene asked me to improvise an introduction...Sam Musiker was working at the Hickory House with Hazel Scott and I took Gene to hear him for the other tenor chair."(2) During a return engagement at the Steel Pier for the summer session, Gene hired lead trumpeter Nick Prospero from Alex Bartha's house band, in which he had succeeded to Ziggy Elman's chair. Later, the band travelled to Hollywood to work at the Palomar ballroom and appear in the film, "Some Like It Hot", starring Bob Hope.

According to Sam Donahue, "Jimmy Mundy wrote most of the arrangements, including Some Like It Hot and American Bolero, composed by Gene and Ray Biondi, a multi-drum number in 5-4 time, where we all played little tom-toms attached to the music stands."(2) While in California, the band recorded its theme, Apurksody, and Quiet And Roll 'Em, an original by Sam Donahue, who recalled, "I wrote it on the train en route for Los Angeles... We rehearsed it on the movie-set and were constantly interrupted by the assistant director shouting, 'Quiet and roll 'em!' - hence the title."(2) Leaving the West Coast for Chicago, the band boasted a new trumpet section, including Nate Kazebier, an old buddy from the Benny Goodman band, and Ray Cameron and Jack Mootz, recruited, along with trombonist Al Sherman, from Vido Musso's band. According to Bruce Squires, "I think Vido's band, which included Stan Kenton on piano, was breaking up and our Washington boys, Charlie Frankhauser and Toby Tyler, had gotten homesick."(2)

#### DRUMMIN' MAN

In February 1939, the band opened the new Panther Room of the Sherman hotel in Chicago, a venue that was to become a favourite with Krupa. Sam Donahue noted, "Workmen were still putting up leopard-skin wallpaper in the afternoon of opening night, when we went in for a radio balance for CBS!"(2) According to bassist Bidy Bastien, "I joined Krupa early in 1939 - recommended by Roy Eldridge, who was a good friend... The Sherman was one of the first locations we played... it was a job we all enjoyed and we were there often."(2) Al Sherman agreed, "I really enjoyed that date... it meant no one nighters for six weeks and Chicago was my home town. Floyd O'Brien joined the trombone section during the engagement, replacing Bruce Squires."(2) Back in New York, Gene introduced some new men, including alto saxist Clint Neagley, trumpeters Corky Cornelius and Torger Halton, who recalled, "My buddy, Bidy Bastien, was living with me and working with Wingy Manone at the Hickory House. He'd auditioned and got the job with Gene, then playing the Paramount theatre. I asked him if he could get me an audition because I wanted some real jazz band experience. I sat in at a rehearsal and got the job, replacing Ray Cameron... Johnny Martel had been playing most of the lead and I took his chair when he left after a couple of months. I guess I did OK but the book was getting harder and with Corky and, later, Shorty Sherock, coming in and the range required, I was glad to get some help! I was rather overawed playing with such great musicians, who never seemed to work out, practice or warm up. Nate Kazebier played the most beautiful jazz - always tasty, light, bouncy and lyrical. Corky wasn't too inventive on solos, but his main job was those high notes - up to altissimo A! Shorty had the ideas but was always experimenting with mouthpieces, making his sound rather inconsistent. His attitude seemed to be: wait, it'll get better."(2) During the summer, the band played at Mike Todd's

Campus Danceland in the New York World's Fair, where Tony D'Amore replaced Raskin on piano. According to Clint Neagley, "Gene had a cute sense of humour and one thing he would do if we were on the air and... we had a new pianist, who was playing a solo... Gene would yell: Are you listening Miltie? He would do this on every broadcast for quite a while after any musician left."(2)

On November 2, 1939, the band recorded one of its first big hits, Drummin' Man, with Irene Daye extolling Gene's percussive prowess in the vocal. (I wonder how many record buyers at the time were aware that it was a direct 'steal' from Earl Hines, who recorded it a few months before, as Piano Man, without much success?) In January 1940, the band recorded an extended version of Chappie Willet's pretentious opus, Blue Rhythm Fantasy, written for and recorded by Teddy Hill a few years earlier. Krupa's version was released as a double-sided record and included a drum solo which illustrated his conception of drum solos: "They must have substance and continuity. Before I begin one, I try to have a good idea of what I'm going to play... At the same time, I keep humming to myself so that each syllable becomes not only a separate beat but also a separate sound. That's very important, because drums, if they're to be musical, must produce sounds not just noises."(4) On March 8, 1940, they recorded Tuxedo Junction, featuring Ray Biondi's single-string guitar, in Liederkranz Hall, which evoked an "empty" sound. "We did quite a bit of recording there," recalled Torger Halton. "John Hammond was the producer. It was quite a 'studio' - an ancient mansion ballroom in the heart of Manhattan."(2)

Two key men left the band that summer: Floyd O'Brien and Shorty Sherock, who explained, "I took a holiday - to find out how to play in the upper register of the trumpet and to change my style of playing. First, I bought the biggest car I could (a LaSalle), then a zoot suit, a hat with the biggest brim and a long chain to go with the suit. Roy Eldridge said, later, "Man! When you change, you change all the way!"(2) Throughout the year, Corky Cornelius and Sam Donahue vied with each other for the attention of Irene Daye, with Corky eventually marrying her. Torger Halton recalled, "When Corky joined, one couldn't avoid noticing Sam, alone, or waiting as we got out of the bus to see Irene and Corky coming out together. Corky was a flashy guy - groovy clothes and owned a new red Mercury convertible - the only one in the band with such conspicuous affluence. Also he was a former Duke University student."(2) "Sam carried quite a torch for Irene," said Clint Neagley, "I believe he even wrote a tune called I Never Purposely Hurt You and dedicated it to her."(2) All three left the band soon afterwards; Donahue to join Harry James, Cornelius to Casa Loma and Irene, presumably, to the kitchen sink! Her final recording, on January 17, 1941, was Drum Boogie, for which Krupa received composer credit although, as he explained, "Roy Eldridge gave this to us... I used to

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go to hear him all the time at the Capitol lounge in Chicago...and Roy used to play this thing, only he called it Rare Back. I told him I liked it, so he said I could have it. Those were the days when every band was on a boogie-woogie kick, so we called it Drum Boogie. It turned out to be our most requested number through the years."(5)

Gene was aware, by this time, that his band's popularity was waning slightly. Despite Shorty Sherock's return to the trumpet section, Gene was still the major attraction and many more Goodman-styled bands had arrived on the scene since Gene had organized his group. His first action was to engage a singer from Chicago, called Anita O'Day, to replace Irene. According to Torger Halten, "We had 'fallen' into the Three Deuces in Chicago many times. ... Anita was 'the thing' there - she had a strange new swinging style and loads of self-confidence. When she joined the band, she was still Anita, the poor girl from a broken home a few blocks from the club. Gene often 'put her on' about her drab wardrobe."(2) Anita eschewed the popular image of the girl band-vocalist; all glamour and no voice. She wore masculine-cut suits and sang with a throaty voice and intensely rhythmic style of phrasing that was to influence a generation of girl vocalists later. "I joined the band on Valentine's Day, 1941," Anita told me, "Gene had heard me singing with Roy Eldridge's group at the Three Deuces and said I could join his band if he ever lost his girl singer, Irene Daye. I made my debut with the band at the Howard theatre in Newark, New Jersey... We travelled by bus most of the time and it was easier to have suits tailored to match the band uniforms. Also, I was so busy learning music and presenting it that I didn't have time for 'girl talk' with the customers, but we had to rent gowns and dresses for hotel engagements... I remember one time a beautiful gown ending up on the floor of the bus and the guys walked on it and spilled booze, cigarette ends and everything all over it! I was very young and probably any band would have been exciting to travel with but I felt that Gene's band was more fun and gave me more chance to learn... I told Gene at the beginning that I couldn't read music and he said, 'Earn while you learn.' I had auditioned for Benny Goodman before joining Gene and he stopped me in the middle of the song, saying, 'I want someone who can sing the melody.' But Gene liked what I did - he was a great guy to work for."(2)

Gene's next scoop was to bring Roy Eldridge into his band, as he recalled, "Frankly, much as I loved him, I never dreamed he'd go with me. But one night in Chicago we were sitting and talking, and all of a sudden he said, 'Hey, I'd like to play with your band.' I said, 'Would you?' and he said, 'Yeah, I would.' It was as simple as that."(5) Torger Halten recalled, "on a one-nighter tour, one evening Gene asked us trumpets if we'd like Roy in the section - real casual-like! Naturally, we fell out! so he came in at a date in Providence, Rhode Island, and we all got along great!"(2) The hard fact was that

Eldridge was offered 150 dollars a week as compared with the 125 dollars a week that he was making with his own band.

#### LET ME OFF UPTOWN

The infusion of the combined talents of Anita O'Day and Roy Eldridge gave the band a much needed boost, which was soon consolidated by several records which were to become best-sellers because, in addition to spotlighting Roy's incomparable horn, they also featured the voices of Anita and Roy in duet. "The idea seemed to come about quite naturally," said Torger Halten, "I don't recall any special beginning - it may have been in Let Me Off Uptown - Anita's song. Roy just joined in one night and that was it. I remember that the feeling was so good whenever we did the number that we all shouted at the climax of Roy's solo."(2) According to Anita, "The duets with Roy had started at the Three Deuces... Let Me Off Uptown was given to Gene by Redd Evans, who later guided the careers of Peggy Lee and Nat 'King' Cole... We kept the shouting in the arrangement and rounded up everyone we could find in the recording studios - typists, engineers, etc."(2) According to trumpeter Graham Young, "Speculation about Roy coming into the band went on for several days, but the clincher came with a date at Turner's Arena in Washington, D.C., in April 1941. We were to play a so-called 'battle of music' with Jimmie Lunceford's band. They played first and were so exciting that Gene, conscious of our failings, started the set, most appropriately, with Let's Get Away From It All! The contrast between the two bands was so obvious, I think it was the determining factor in Gene's decision. Roy joined the next day... Gene suffered occasionally from what some of the guys called 'leaderitis', i.e. he would stand in front of the band while one of the trumpeters played the drums - even me! A few days after Roy joined, Gene said, 'Hey, Jazz, play some drums.' I guess he'd forgotten that Roy played drums before he took up trumpet. Anyhow, Roy started the band swinging like it hadn't swung for months! The look on Gene's face was really something! He realised what had been lacking and from that moment started playing real rhythm again... In February 1941, we were playing the Meadowbrook and on Saturdays we did a broadcast called 'Matinee at the Meadowbrook'. One week, Benny Carter was the guest and he brought his arrangement of Rockin' Chair to play on trumpet. When he was finished, he left the arrangement - all background. When Roy joined the band, it was Carter's background that was used on his famous recording."(2) "That was a rough date," recalled Gene. "We were playing at the Pennsylvania hotel and we had to make quite a few takes. You can imagine how hard it was on Roy's chops. He finally made it though. But to show you how conscientious a guy Roy was, we played the tune again that night at the hotel and this time he missed the ending. I looked at him and I could see big tears in his eyes. Then I looked at his lip - it looked like a raw hamburger!"(5)

The presence of a coloured musician in a white band - an extreme rarity in those days - worked fairly smoothly at first, as Roy confirmed, "Until that time, no coloured musician had worked with a white band, except as a separate attraction... That was how I worked with Gene at first; I wasn't treated as a full member of the band. But very soon I started sharing Shorty Sherock's book and, when he left the band, I took over. It killed me to be accepted as a regular member of the band... All the guys in the band were nice and Gene was especially wonderful."(7) However, soon the spectre of racial prejudice loomed on the horizon, as Torger Halten recalled, "One time, in York, Pennsylvania, several of us, including Roy, stopped in at a small 'beanery'. The burly male 'cook-waiter' wouldn't serve Roy, so we all walked out. There wasn't much verbal conflict but we were all incensed. After he was told, Gene went there and raised the roof!"(2) "It was murder trying to play in the South," declared Anita. "They wouldn't let Roy in a lot of the places where the band stayed or dined... He often had to go into theatres and dance halls by the back door! Gene and the guys in the band loved Roy and many fist fights ensued between the band and restaurant managers, hotel managers, ballroom managers, etc."(2)

Later that year, pianist Milt Raskin rejoined and Sam Listengart joined the sax section in place of Clint Neagley, who recalled, "Benny Goodman came to the Pennsylvania hotel in May 1941 to hear the band... Shorty Sherock called him several days later and he mentioned that he needed a jazz alto player. Shorty told me to call Benny, which I did, and was told to come to rehearsal... (Benny) said, 'Gee kid, it's going to be a helluva mess getting you away from Gene. I hate to do it, but see when you can get away.' Gene said I would have to stay until he found someone he liked... Well, we were at the Totem Pole in Auburn, Massachusetts, and playing what was then his opening theme: Drummin' Man. Anyhow, I had a solo on this theme and one night, as I was playing, he yelled, 'Are you listening, Clintie?' and when I looked around, he nodded and I knew that was my last night."(2)

In the autumn, the band returned to Hollywood to play at the Palladium and work in the film, "Ball Of Fire", starring Barbara Stanwyck and Gary Cooper, in which Gene performed his famous "match-box paradiddle" culminating in striking both matches simultaneously on the last beat. (This fascinated me so much that I sat through the film five times!) The movie moguls messed things up, as was their wont with any "jazz-slanted" picture, as Sam Listengart recalled, "Barbara Stanwyck, who played a night club singer in the film, couldn't sing, although she made many attempts. Now, prior to starting work on the film, Anita O'Day was informed that she wouldn't be required to sing... She was very brought down and took off somewhere during shooting. When they finally decided to dub in her voice, she couldn't be found!"(2) Returning to New York, the band opened at the Paramount

theatre on New Year's Eve. "I wore a gown onstage," recalled Anita, "Roy and I did Let Me Off Uptown and took seven curtain calls! People were dancing in the aisles and they had to call out the riot squad!"(2) In spring 1942, they returned to Chicago's Sherman hotel with several new faces, including Teddy Walters on guitar, Tommy Pederson on lead trombone and pianist Joe Springer, who told me, "I remember checking in - we had been driving all night with hardly any sleep. Krupa, with rumpled clothes, dishevelled hair and in need of a shave, asked for his reservation. The desk clerk asked his name and when Gene told him, he stared in disbelief, 'Go on, you're not Gene Krupa!' I had to reassure the clerk that he was, indeed, Gene Krupa, though I'd only just joined the band and looked as disreputable as Gene!"(2) On July 13, 1942, the band made its last records before the AFM Recording Ban came into effect, including Elton Hill's arrangement of Massachusetts, one of Anita's favourite vocals, and the flagwaver, That Drummer's Band, composed by Roy Eldridge and dedicated to Gene.

By the summer of 1942, most bands

were feeling the effects of the Draft, as musicians were inducted into the Services and replacements became harder to find. Krupa's band was no exception and auditions became more frequent than rehearsals. Saxist Lenny Habre recalled, "I auditioned for the band along with five other kids in August 1942 at the Paramount theatre. I won the audition and joined right away, replacing Sam Musiker on third alto and jazz clarinet. Charlie Ventura had just joined on jazz tenor."(2) The band played a fall season at the Meadowbrook in Cedar Grove, New Jersey, as Joe Springer recalled, "One night we were playing a number that featured Gene on kettle drums. At a certain point, the band stopped playing while Gene soloed down front. During his solo, a moth fluttered into the bright spotlight focused on Gene. It alighted on one of the drums. Gene stopped, regarded the moth for a moment, took careful aim with his mallet and then, with a loud BOOM, clobbered the insect, to the delight of the audience!"(2) Further changes had occurred by the end of the war, as trombonist Herbie Harper noted, "I was working with Johnny 'Scat' Davis along with Buddy DeFranco on clarinet, Dodo Mar-

marosa on piano and Joe Triscari on lead trumpet. Those three joined Krupa in late 1942 and recommended me. I joined the band a week after Gene was arrested on a marijuana charge in San Francisco. My opening night was at the Sherman hotel in Chicago in January 1943 and I had to leave after the engagement to take my Army physical, which I flunked. I rejoined the band at the Stanley theatre in Pittsburgh. After a date at the Earle theatre in Philadelphia, where Gene left Goodman to start his own band, we took a layoff so that Gene could stand trial in California. He was obliged to serve some time, so the band did a few dates with Roy at the drums and then broke up. I think the final date was at Atlantic City's Steel Pier, where the band broke in at first."(2) According to Anita O'Day, "By coincidence, I took a week to get married to golf pro, Carl Hoff, and it was that week that Gene had his brush with the law in San Francisco. . . I didn't go back on the band. Roy tried to keep it going, with Harry Jaeger subbing on drums, but no band can make it without the leader. People go to see the leader and don't think of anything else. Sure, the public had its favourite singers and ins tru-



mentalist, but they were there because it was Gene Krupa's band."(2) At his trial, Gene was fined 500 dollars and sentenced to three months imprisonment for possession of marijuana, as he explained later, "I was caught because I had fired my valet. He put some 'grass' in my topcoat in the dressing room and the 'Feds' saw him do it...I think I made a mistake by hiring a big lawyer (Jake Ehrlich)... What happened was that the District Attorney was coming up for re-election and I was just what he needed...I did 84 days. My appeal did not come up until a year and a half later...Benny Goodman was there in that dark period. He asked me to work for him at the New Yorker hotel. I did... and it helped on the road back. Then I went with Tommy Dorsey, joining him at the Paramount theatre, and was well received. In the summer of 1944, free and clear of the whole narcotics thing, I started my band again. This time - with a difference."(8,1) According to Herbert Sorkin, a member of this 'different' band, "Gene always asserted his innocence... said he intervened when the police went after his bandboy. They got spiteful. At first, Gene couldn't take it seriously... finally realised that he might be jailed! He told me about a fist-fight - he threw one punch which ended it - to defend himself against a prison bully. Apparently that was the only incident, which was what he hoped for. When his time was up, they forgot to release him and his attorney finally got him out. Gene made him manager for his new orchestra."(2)

#### LEAVE US LEAP

The band that Gene rehearsed in New York that summer was large and, like the Tommy Dorsey band he had just left, included

a string section. "While with Tommy I developed my 'Kostelanetz complex', " he grinned. "We had a lovely David Rose arrangement of Sleepy Lagoon, a very legat arrangement that didn't need any drums. Tommy had a solo on it, so I used to conduct...I got a big kick out of it."(9) The band broke in at the RKO theatre in Boston before opening at New York's Capitol theatre in July 1944, billed as Gene Krupa and his Sensational New Orchestra that Swings with Strings! Former sidemen Charlie Ventura and Tommy Pederson were in the band and the trumpet soloist was a 17 year-old named Don Fagerquist, who told me, "I was recommended to Gene by trombonist Bill Cully, with whom I'd worked in Mal Hallett's band...I joined at the Capitol theatre, where we broke all-time attendance records. We went from there to the Sherman hotel in Chicago for two months, then we toured Army camps before playing the Palladium in Hollywood...They had to build extra platforms on the stands on some places to accommodate the strings."(2) According to Jerry Reisler, "George Siravo, Dick Miles and Eddie Finckel contributed most of the arrangements, with fantastic string parts... Gene played most of the shows, but whenever he stepped down to conduct on special numbers, Joe Dale played drums. Paul Nero led the string section, but had to leave during the Palladium date owing to illness. I was then appointed concertmaster for the rest of the tour which ended in New York in May 1945."(2) George Siravo recalled, "I had tried to introduce a 'change of pace' idea with the first band - with me playing some flute - but Gene was chiefly a powerhouse-oriented musician and jokingly nicknamed me 'George Hall' (a 'mickey-mouse' bandleader).

However, later I interested Gene in adding strings and wrote some charts for the new band."(2) "Ray Biondi asked me to do some arrangements with him," recalled Herbert Sorkin, "I told him that I didn't know how to voice saxes. He promised to show me and off we went. We'd do an arrangement after the last show at night, copy it and read it at rehearsal the next day. I also did some string parts which we added to some charts from Gene's old book."(2) "I joined the band in Chicago, replacing Tommy Allison," said drummer Bill Conrad. "Joe Triscari was the lead trumpet and Don Fagerquist and I split the jazz book. This was the Krupa 'concert' band and it was great! Paul Nero, who wrote Hot Canary, was in the string section with Ray Biondi, an old Krupa vet, who had switched from guitar to fiddle. After the Sherman engagement, we played the Oriental theatre in Chicago and then Detroit, from where we flew in three B17 bombers to play military bases on route for the West Coast. It was a big organization: twenty-four musicians, five singers, two bandboys, two managers, an electrician and Gene's brother, who acted as sort of major domo to Gene and kept unwanted people away from him."(2)

The band cut its first records in Chicago in November 1944, including several ballads featuring vocalists Buddy Stewart, Lillian Lane and a quartet called the G Noters, which included Dave Lambert. They were due to open at the Hollywood Palladium on Boxing Day, but their planes were grounded in New Mexico by bad weather. "Gene chartered a Pullman car and bought boxes of candy and fruit and we had a ball on the train to Los Angeles," recalled Bill Conrad. "We also had a ball making the picture, 'Gene White's Scan-



Via Army B-17s Hollywood - Grand Island New York Dec 23rd 1944



dals', which we started while still at the Palladium, where we broke all previous records. The Krupa band, augmented with studio musicians, recorded all the music for the picture, including *Leave Us Leap*, an original by Eddie Finckel. After the Palladium, we played the Orpheum theatre, followed by one night stands in San Francisco, Salt Lake City, Kansas City and Tulsa, Oklahoma."(2) *Leave Us Leap*, featuring solos by Charlie Ventura, Don Fagerquist, pianist Teddy Napoleon and trombonist Leon Cox, was recorded in Hollywood on January 22, 1945; the session also including *What's This*, a Dave Lambert composition arranged by Budd Johnson, with a boppish, wordless unison vocal duet by Lambert and Buddy Stewart. According to Don Fagerquist, "Eddie Finckel was a great composer and orchestrator... He had imagination and the know-how to make the band sound good - strings and all. He wrote many things for the band, including a masterpiece called *Futurama*, a sort of overture."(2)

Another innovation was the Jazz Trio, comprising Ventura, Napoleon and Krupa, which debuted at the Sherman hotel and

was first recorded on March 8, 1945 when, according to Gene, "the strings and saxes and brass had gotten into a big hassle about pitch. I finally got so disgusted that I sent the rest of the band home and, so the date shouldn't be a total loss, Charlie and Teddy and I decided to record *Dark Eyes* and *Body And Soul*."(3)

Despite his attempt to break new ground with "the Band that Swings with Strings", the venture was doomed to economic failure due to its ever increasing overheads and, later, decreasing audiences. "We had ten guys in the string section," Gene recalled, "I got quite a kick out of having that band and conducting it, but it was very expensive and unsuccessful commercially."(9)

#### CALLING DR. GILLESPIE

When the reorganized band, sans strings, opened at New York's Astor hotel in the summer of 1945, the bandstand was graced by the return of Anita O'Day, who recalled, "Gene called me and I agreed to put on a gown and go into the Astor. Besides, he offered me twenty-two dollars for each tune recorded... I had got only \$7.50 with the

earlier band! I missed Roy, of course, but I got the chance to lead the band as Gene was always behind the drums. I used to plan dance steps on the way to the mike for my choruses: four bars, eight bars, twelve bars, whatever the tune."(2) At a recording session on August 21, 1945, Anita was featured on Sy Oliver's *Opus No. 1* and *Boogie Blues*. "I added the lyrics to that," said Anita, "I picked up the words here and there - blues lyrics I'd heard up in Buffalo. It was originally a tune called *Tympani Blues* that Gene did with tympani - symphony models - but we changed the title to *Boogie Blues*."(2) The arrangement features an alto solo by Johnny Bothwell which is identical to his solo on Boyd Raeburn's *Boyd's Nest*, recorded a few months earlier - he obviously never wasted a good solo!

Krupa's itinerary for the remainder of the year followed the pattern of the previous year, as baritone saxist Joe Koch recalled, "I joined Krupa on my release from service in 1945. George Williams, my service buddy, was writing for Gene and he recommended me. The band was at the Capitol theatre, New York, followed by the



Sherman in Chicago. After that we were mostly travelling in C47 Army planes across the country until finally arriving in Los Angeles to play the Palladium for the Christmas season."<sup>(2)</sup> During this engagement, Anita O'Day left once more, as she explained, "I left in the middle of a radio broadcast as I didn't feel well. Carl and I had a house and acre in North Hollywood, in the San Fernando valley, and I guess I was just exhausted after a tour of 80 or 90 one nighters in a row. The doctor told me I had a nervous breakdown."<sup>(2)</sup>

By early 1946, the big band scene was declining and the survivors were undergoing style modifications inspired by the influence of bop. According to trumpeter Red Rodney, "Gerry Mulligan and I both joined the Krupa band in January 1946 at the Hollywood Palladium and that association lasted a little better than a year."<sup>(10)</sup> "I'd been digging Diz and Bird and a few of the guys," said Gene, "And we'd gotten Buddy Wise, Don Fagerquist and Dick Taylor into the band. Gerry Mulligan was doing arrangements. We even had Gerry playing for a while, but the other guys on sax said they'd quit if I didn't get him out of there, because he didn't have command of the instrument then and he was messing up a pretty smooth sax section. . . . But he was a beautiful arranger." Mulligan, who was then 19, remembered the band as "the most professional band I'd ever written for. They were so professional they sometimes scared the hell out of me. They had no trouble playing anything I wrote."<sup>(9)</sup> According to Harry Terrill, "Gerry's first arrangement for the band was Come Rain Or Come Shine - beautiful! I told him then that he had a terrific future. . . . but he could be a bit difficult to get along with."<sup>(2)</sup> Mulligan's arrangements of Bird House, Margie and Disc Jockey Jump, which Columbia didn't record until 1947, together with Finckel's Calling Dr. Gillespie, Up And Atom and Lover, supported by some swinging commercial charts by George Williams, were all excellent vehicles for this "new look" Krupa band. Soloists like Rodney, who had taken Don Fagerquist's chair, trombonist Ziggy Elmer, tenor saxist Charlie Ventura and the much underrated Charlie Kennedy on alto, stimulated the group to new heights of excitement. According to bassist Irving Lang, "Charlie Kennedy originally played fourth tenor, but when he went for his Army physical he was replaced by Buddy Wise. He rejoined the band when the Army turned him down, switching to third alto and startling everyone with his marvellous Bird-like solos."<sup>(2)</sup>

In May 1946, the band played a very successful engagement at the 400 Restaurant in New York, with some personnel changes, as Armand Anelli recalled, "I sat in on a night rehearsal at the 400 Restaurant and Gene asked me to join the band. However, my first date was a recording session on which I played third trumpet on the first three sides and Joe Triscari asked me to play lead on the last one, which was Gerry Mulligan's arrangement of How High The Moon. We also recorded an Ellington Medley for radio



transcriptions and the trumpet solo on In A Sentimental Mood was played by me, not Joe Triscari, who was given credit on the label. The three Triscari brothers were in the band then: Joe and Ray on trumpet and Mike on guitar. When Red Rodney left, Al Porcino joined us and his remarkable high range created a lot of excitement in the trumpet section. A little later, Don Fagerquist returned to take Joe Triscari's chair and I took over lead."<sup>(2)</sup> Another major change involved Charlie Ventura, who left to form his own band and, to replace his star instrumentalist, Gene enticed Stan Getz away from Benny Goodman, whose band had followed his into the 400 Restaurant. Unfortunately, Getz only remained for a couple of weeks and Krupa was persuaded by the band to promote Buddy Wise to the jazz tenor chair, although, at first, not to the Jazz Trio, for which he preferred Charlie Kennedy's alto.

After further record-breaking engagements at New York's Capitol theatre and Chicago's Sherman hotel, the band recrossed the country to Hollywood and work in another film, "Meet The Band" with Frances Langford. According to Bob Strahl, "There was a scene in the movie showing the band rehearsing in a boiler room and, of all things, they used real steam! Well, wouldn't you know, on the first one night stand after finishing shooting, my bass fell apart! Needless to say, I became unglued too!"<sup>(2)</sup> In February 1947, the band recorded Gene's Boogie, featuring new vocalist, Carolyn Brey, in

an attempt to follow Boogie Blues, and its new theme, Starburst. "My original theme song," explained Krupa, "was Apurksody. Then we switched to Drummin' Man. In 1947, when we were going to open at the Capitol theatre in New York, I asked Eddie Finckel to make up just enough music to give us time to get all the way up as the theatre pit rose. He came in with the melody of Starburst. . . . later Dick Taylor embellished it some more. . . . then, just for a gag, we added that little sign-off, the thing we always played to tell the dancers the set was over."<sup>(9)</sup>

Despite the continuing decline of the big band scene, due to the current social and economic climate, accelerated by the absence of commercial recording during 1948 as a result of the second AFM Recording Ban, Krupa continued to lead his band through the late forties, constantly introducing young up-and-coming musicians like Urbie Green and Frank Rosolino. In late 1948, Gene persuaded Roy Eldridge to rejoin and, with singer Dolores Hawkins, tried to recapture the palmy days of Anita and Roy. "I still played most of my usual solos," said Don Fagerquist. "Roy played all of the 'super-star' solos and brought the house down. He usually came out front, playing and singing his special numbers."<sup>(2)</sup> In summer 1949, the band reeled under the blow of having three members, trumpeters John Bello, trombonist Herb Randell and guitarist Ralph Blaze arrested on a drug charge. According to Lenny Hambro "We were playing at Eastwood Gardens in Detroit and most of the boys were staying at the Tuller Hotel, where it happened. Gene was furious and fired all three on the spot after he had been searched and cleared."<sup>(2)</sup> "To me, it sounded like a 'plant' or set-up," said Don Fagerquist, "Just to harass Gene again, as had been done many times before. He was just trying to make a clean living, but the police would never leave him alone. If some pusher got arrested three states away, he would say, 'Gene Krupa gave it to me,' and Gene would have to take two or three nights off to answer the charges. It must have been degrading to someone in his position."<sup>(2)</sup> The band's repertoire was undergoing a subtle change as Gene attempted to maintain his popularity. George Williams contributed several adaptations of classical pieces like Valse Triste and The Galloping Comedians. Unfortunately, Gene's fans were a little confused and the tunes weren't exactly danceable!

#### BONAPARTE'S RETREAT

After a year denied of commercial recording, due to the second AFM Recording Ban in 1948, Gene signed with RCA Victor, having been allotted only two sessions by Columbia in 1949. If the repertoire was changing, the gruelling itinerary wasn't. According to John Lucak, "I was working at Cedar Point in the summer of 1949. Gene Krupa's band came in for a one nighter with two subs in the sax section. Harvey Cousins came in from Pittsburgh to try out on third alto; I sat in on fourth tenor and we were both hired. We recorded an album of Fats Waller tunes, which was

begun in New York and finished in Chicago. We blew the charts, mostly written by bassist Don Simpson, on the job for a few weeks before recording, which virtually eliminated rehearsal at the studio... Roy Eldridge left early in 1950, to join Jazz At The Philharmonic, but, before he went, we were playing in Boston and Gene had to undergo minor surgery, which kept him off the stand for three days. The first night, we hired Boston's top drummer, but after one set he was paid off and Roy took over the drums for the rest of the night. He could play the arrangements almost as well as Gene and I never realized how big a part of the band Gene was till then. On the second night, we got another 'hot shot', who lasted about two numbers and Roy finished the night again. We didn't bother to find another drummer for the third night!"(2) "I left the band in 1949 to join Artie Shaw," recalled Don Fagerquist. "This was a short-lived affair and, about six months later, I rejoined Gene... but soon after, Gene brought back Ray Biondi on guitar and started the transition from a swinging band to a country and western group! That's when I left for the last time. To me and most of the band, it was degrading to sit on the bandstand playing hill-billy music all night while we had fine arrangements in the book which Gene ignored because, at the time, the trend was towards things like Bonaparte's Retreat and Tennessee Waltz."(2)

Apart from recording a delectable morsel entitled Cincinnati Dancing Pig, Gene's main preoccupation that year was recording with a pick-up Dixieland group, including Wild Bill Davison, Cutty Cutshall and Peanuts Hucko or Edmond Hall. "Public tastes have changed drastically since the end of World War II and they're still changing," said Krupa. "I think the ultimate result will be a return of good music - the real good type we know as swing - by public acclaim. (There's optimism for you!) I think there's a definite place for bop in the jazz picture, but the timing was bad when it was handed out to the people. They didn't dig it and didn't want to bother to learn what it was all about... I guess we're all a little guilty of trying to force bop on them. We played our share of it in this band, but it received good reception only in scattered spots - a few college kids were with it and some of the jazz disciples around New York, Chicago and Hollywood caught on, but, on the whole, it was a lost cause."(11) Despite rumours that he was about to disband, Gene made sweeping personnel changes at the beginning of 1951, reducing the band to twelve pieces. According to Yano Salto, "Gene cleaned house, except for trumpeter Ray Triscari and trombonist Earl Holt. I was recommended by lead alto Bill Shine, with whom I'd worked in Glen Gray's Casa Loma band, and played the jazz tenor book... I think Gene was fed up with some of his former sidemen at the time. He hired Dave Matthews as chief arranger... Dave arranged The Shiek Of Araby for the band's last recording session on July 30, 1951. There weren't any big stars in the band... Gene's dynamic projection carried the band - he could do it alone if he had to."(2)

By the end of the year, Gene had decided to do just that. He broke up the band and, after a short rest, followed Roy Eldridge's example by joining JATP. Apart from assembling a recording band in the late fifties, Krupa restricted his playing to small groups after suffering a mild heart attack in November 1960. More recently he has suffered from the crippling effects of arthritis. Krupa is now the elder statesman of jazz drumming; his influence on countless numbers of drummers has been prodigious and, as a bandleader, he is remembered for his consistence of performance, his unflagging drive, enthusiasm and encouragement of young musicians, coupled with a constant desire to maintain his musical relevance. "It was the happiest, scariest, most lucrative and most musical band I ever played with," said Harry Terrill. "Well rehearsed - great sound. When I visit Gene at his home, we play all the old records and he beams. He'll say, "Hey, Harry, wasn't that band great? Yeah, so very good - everybody on the ball!"(2)

#### POSTSCRIPT

I Hope Gabriel Likes My Music

Gene Krupa died on October 16, 1973 - after this article was written. Nine months earlier, hospital investigations had confirmed that he was suffering from leukemia, which it was hoped to control by transfusion and chemotherapy. A few months later, his home in Yonkers, New York, was seriously damaged by fire, which destroyed many of his records, tapes and other priceless souvenirs of his musical career. The writing was on the wall...

After the funeral, Hymie Shertzer spoke to me, "I was shocked and stunned... losing Gene, who was an essential part of my musical life of the thirties. I called Benny (Goodman) as soon as I heard the sad news. I drove Benny to Yonkers for the service, which was beautiful - befitting a man who accomplished so much in jazz, helping create a wonderful decade or more of great music, and whose influence inspired drummers all over the world.

He's Gone.

#### RECOMMENDED ALBUMS

Drummin' Man - Columbia CBS CL 2084 & 2085 (double album)  
Gene Krupa - Historia (German) H 637  
Gene Krupa - CBS (Dutch) 52992  
That Drummer's Band - Epic EE 22027  
Gene Krupa - First Time FTR 1512  
Gene Krupa - I.A.J.R.C. 10  
That Drummer's Band - Sounds Of Swing LP 114  
To Be Or Not To Be-Bop - Sounds Of Swing LP 119

#### REFERENCES

- (1) International Musician Sept. 1972
- (2) Correspondence with author
- (3) Metronome May 1938
- (4) The Big Bands George Simon
- (5) Album Notes CBS C2L29
- (6) Down Beat Sept. 5, 1956
- (7) Hear Me Talkin' To Ya Hentoff & Shapiro

- |                   |                   |
|-------------------|-------------------|
| (8) Combo USA     | Rudi Blesh        |
| (9) The Swing Era | Time-Life Records |
| (10) Jazz Monthly | April 1970        |
| (11) Down Beat    | August 25, 1950   |
| (12) Down Beat    | April 6, 1955     |

#### ACKNOWLEDGEMENTS

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Armand Arnelli, Johnny Belle, Bill Conrad, Don Fagerquist, Torger Halton, Rudy Novak, Bill Robbins, Shorty Sherock, Graham Young (trumpets)

Eddie Aulino, Herbie Harper, Joe Howard, Al Langstaff, Frank Rosolino, Al Sherman, Bruce Squires (trombones)  
Steve Beneric, Sam Donahue, Lenny Hambro, Harry Klee, Joe Koch, Sam Listengart, John Lucak, Vido Musso, Clint Neagle, George Siravo, Harry Terrill (saxes)

Ted Blume, George Grossman, Jerry Reisler, Herbert Sorkin (strings)

Mike Triscari, Frank Worrell (guitar)  
Buddy Neal, Milt Raskin, Joe Springer (piano)

Biddy Bastion, Irving Lang, Clyde Newcomb, Don Simpson, Bob Strahl (bass)  
Anita O'Day (vocals)

#### ROLL OF HONOUR

The following alumni of the Krupa band are now deceased:

Corky Cornelius, Nate Kazebier, Johnny Martel, Joe Triscari (trumpets)

Al Jordan, Emil Mazanec, Floyd O'Brien, Dalton Rizzotto, Babe Wagner (trombones)  
Sam Musiker, Jimmy Rudge, Buddy Wise (saxes)

Teddy Walters (guitar)

Teddy Napoleon, Buddy Neil (Eanelli) (piano)

Paul Nero (violin)

Irene Daye, Buddy Stewart, Leo Watson (vocals)

#### PHOTOGRAPHS

page 6: L to R - Bruce Squires, Milt Raskin, Bob Snyder, George Siravo, Ray Biondi, Nick Prospero, Sam Musiker, Gene Krupa, Irene Daye, Toby Tyler, Dalton Rizzotto, Tommy Gonsoulin, Charlie Frankhauser, Sam Donahue, Horace Rollins

page 10: Gene Krupa, Charlie Ventura, Teddy Napoleon

page 11: L to R Standing - Jerry Duane, Leon Cox, Dave Lambert, Tony Russo, Don Fagerquist, Stu Olson, Tommy Pederson, Gene Krupa, Julius Ehrenworth, Ed Yance, Bill Conrad, Paul Powell, Charlie Ventura, Andy Pino, Francis Antonelli, Joe Dale, Ray Biondi, Jerry Reisler

Lying, kneeling: Buddy Stewart, Teddy Napoleon, Murray Williams, Joe Triscari, Ginnie Powell, Clyde Newcomb, Ted Blume

photographs courtesy of Bruce Squires, Bill Conrad, Jack Lomas, Ian Crosbie and John McDonough



Eugene Chadbourne  
 Jack Chambers  
 Peter Friedman  
 Mark Gardner  
 Doug Langille  
 Roger Misiewicz  
 John Nelson  
 Brent Orenstein  
 Harvey Pekar  
 Barry Tepperman  
 Tex Wyndham

## ETHEL WATERS

Greatest Years  
 Columbia KG 31 571

Now that Columbia has finally issued this specially priced two record set, originally planned back in 1961, I suppose I will have to eat my words that appeared in my article on Ethel Waters that appeared in the June 1971 issue of CODA. Quote: "It appears unlikely that more titles will ever be pried loose from Columbia's vaults". The entire harrowing history of this LP is recounted in my article, and it is somewhat gratifying for me to welcome (somewhat belatedly) the reissue of 32 Ethel Waters recordings from the hundreds that Columbia control. None of the titles reissued in this package have ever been reissued by Columbia before on LP, so all I have to do is to persuade you to go out and buy it.

Columbia never really considered Ethel Waters to be a "blues singer" as one of their early catalogs described her as "America's Foremost Comedienne. Miss Waters is something more than a singer, something more than an actress - she is one of the greatest artists in the musical sense that the Race has yet produced".

Inexplicably, the very first records Ethel Waters made for Columbia were issued on the label's "popular" series and four of these early titles (from 1925/6) are included in this reissue: Brother, You've Got Me Wrong; Sweet Georgia Brown (accompanied by her "Ebony Four": Joe Smith, Buster Bailey, Fletcher Henderson); Sweet Man (with her Plantation Orchestra); and I've Found A New Baby, with Joe Smith and Fletcher Henderson.

Ethel was then relegated (?) to Columbia's 14000 series "which was sold exclusively to Black patrons" as Frank Driggs politely points out in his 1972 liner notes. Back in 1925 the discs were blatantly issued as "race records". Many of the titles from this era were by Negro composers such as J. C. Johnson and Andy Razaf (You Can't Do What My Last Man Did, My Special Friend Is Back In Town, Lonesome Swallow, Guess Who's In Town). The accompaniments were often just two or three musicians as on Go Back Where You Stayed Last Night and Heebie Jeebies, and in these numbers there is no doubt that Ethel Waters was in charge. This is even more marked on those titles where the only accompanist is a solitary pianist - Shake That Thing, Jersey Walk, My Special Friend Is Back In Town (Pearl Wright);



Lonesome Swallow, Guess Who's In Town, My Handy Man (James P. Johnson); West End Blues, Organ Grinder Blues (Clarence Williams); Sugar (Maceo Pinkard); My Baby Sure Knows How To Love (J. C. Johnson). The last named title, recorded August 23, 1928, opens side three of this LP package.

With the very next recording on the LP, Ethel Waters had "arrived", was a well-known name in popular nightclubs, and was "promoted" to Columbia's "dance" series of records. It had been a long jump and a far cry from a recording of I've Found A New Baby (composed by Clarence Williams) Ethel had made on January 22, 1926, with Joe Smith and Fletcher Henderson. Now it was June 7, 1929, the composers were white (Sam Coslow and Richard Whiting), the tune was True Blue Lou, and the accompaniment was provided by a white group directed by Ben Selvin, that included the Dorsey Brothers. Of the black composers and black musicians Ethel Waters had worked with she said: "They could make you sing until your tonsils fell out. Because you wanted to sing. They stirred you into joy and wild ecstasy. They could make you cry. And you'd do anything and work until you dropped for such musicians".

Now she was recording with large orchestras which featured a sprinkling of the better white jazz musicians. Frank Driggs points out that many singers including Ethel Waters in 1929 "began to take on some characteristics of the successful white singers of the day". But no singer, black or white, sounded like Ethel Waters and as a result the "popular" recordings that comprise the rest of this Columbia set are the best of their kind. The Selvin-directed orchestras accompanied her on Waiting At The End Of The Road, Porgy,

You Brought A New Kind Of Love To Me, and Three Little Words. On The February 10, 1931 session, Selvin assembled Mannie Klein, Tommy Dorsey, Benny Goodman, Joe Venuti, Rube Bloom, and Eddie Lang to accompany Ethel on When Your Lover Has Gone and Please Don't Talk About Me When I'm Gone. A similar group (Minus Lang and Venuti) was present for River, Stay 'Way From My Door (August 10, 1931). Less successful are four numbers accompanied by a large group directed by Victor Young and originally issued on Brunswick: Love Is The Thing, Don't Blame Me, Come Up And See Me Sometime, and You've Seen Harlem At Its Best.

On November 27, 1933, Ethel Waters made her last recordings for the Columbia label. The original discs were issued as by Ethel Waters with Benny Goodman's orchestra and you can read all about them in "BG On The Record" page 113. Two versions of each tune made: A Hundred Years From Today and I Just Couldn't Take It Baby. The second take of each are reissued in this set.

Columbia undoubtedly recorded Ethel Waters during her greatest years and this two-record collection is a representative selection. The set is beautifully produced, although the sound may be too heavily filtered for everyone's taste. You should immediately add these discs to all the previous Ethel Waters LP issues discussed in my CODA article. You would not want Columbia to rest on their laurels for another ten or twelve years before they reissue another batch by Ethel, would you? - J.R.N.

ETHEL WATERS  
 1938-1939  
 French RCA 741.067

You can always rely on French RCA to reissue all the important Victor and Bluebird recordings which have been out of print in Canada and the U.S.A. for years, even in LP form. Prodced by Hugues Panassie, they have included the following sixteen Ethel Waters titles recorded with Eddie Mallory's orchestra in four sessions between November 9, 1938 and September 22, 1939: Y'Had It Comin' To You, What Goes Up Must Come Down, Jeepers Creepers, Bread And Gravy, They Say, If You Ever Change Your Mind, Old Man Harlem, Stop Myself From Worryin' Over You, Georgia On My Mind, Lonesome Walls, Down In My Soul, Frankie And Johnny, Baby What Else Can I Do, I Just Got A

Letter, PushOut, You're Mine. The first twelve titles listed were all issued years ago on an "X" LP LVA 1009 and on the short-lived VIK label (LX 999). This French release notwithstanding, the previous domestic reissue LPs will probably remain much sought after by nutty collectors.

By 1938, Ethel Waters was sounding more and more like any other big-band vocalist, but a vocalist you would recognize immediately as the one and only Ethel Waters - in her time a blues singer, a jazz singer, a music-hall singer, and in 1938/9 probably the best band-singer.

For the November 9, 1938 and March 27, 1939 recordings Eddie Mallory's orchestra consisted of the leader and Shirley Clay (trumpets), Tyree Glenn (trombone and vibes), Cass McCord (clarinet), William Steiner (alto), Reginald Beane (piano), Danny Barker (guitar), Charles Turner (bass). For some reason the orchestra never employed a drummer. The third recording session took place on August 15, 1939 with Clay omitted, Benny Carter replacing Steiner, and Milt Hinton replacing Turner. The fourth and final session (two titles only) was on September 22, 1939 with a small group consisting of Mallory, Carter, Garvin Bushell (alto), Beane, Turner. The very last title on the LP (You're Mine) was actually the first Ethel made for Bluebird and the accompaniment is just guitar, vibes, and the organ of Reginald Beane. It is quite delightful, and leads me to my only complaint about this LP - they could not squeeze in the two titles Ethel made for Victor in 1947 with pianist Herman Chittison.

This Ethel Waters LP fills an important reissue "gap" in her recording career. I recommend it strongly. Is it too much to ask other European record companies to reissue her Deccas and the six Mary Howard Mercury titles? - J.R.N.

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## NORMAN CONNORS

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Dark of Light  
Cobblestone CST9035

It's interesting to follow the evolution of the Black musical aesthetic over the past few years. From Charlie Parker's time until about ten years ago, it was tacitly accepted that Black art music was concert music, that Black popular music was for less cerebral activities, and that the overlapping middle-ground had little validity or fertility. The reintegration of black music came about, from the mid-1960s onward, through some White agencies - notably the intellectualization of hard rock music, where musicians influenced by both aspects of Black culture but outside its native milieu had no complications about effecting a fusion - and through drives from the more articulate and aware spokesmen within the Black community. Archie Shepp's role in this regard certainly deserves comment, as perhaps the most prominent creator involved in both the early-1960s musical revolution and in the drive for community relevance in art. While Le Roi Jones and

others merely preached about the common ground between the musics and their relationships to the ghetto, Shepp not only made his commitment but (in albums like "Mama Too Tight", "Attica Blues", "Things Have Got To Change" and others) brought his music through. And true to form, once the breach was made and shown to be aesthetically and commercially viable, myriads of yesterday's and tomorrow's pace-setters and camp-followers joined him.

This is a middle-ground album, featuring some of the more prominent younger transitional (bebop-to-free) creators in New York over an electric framework distinguished from most such ventures by the rhythm section. The section sound is electric, something which that great abstracted mass "the people" can relate to; but the educated hands and souls involved as accompanists and occasional soloists - Herbie Hancock, Cecil McBee, Stanley Clarke, Ted Dunbar, and others - assure sympathy and variety, not stonewall monotony, for the horns and listeners. The drum corps - Connors, Lawrence Killian, Warren Smith - locks into a powerful, varied polyrhythmic dance, in itself a refreshing relief from the expected metronomics. The main horns - Eddie Henderson (trumpet), Gary Bartz (alto), and Carlos Garnett (soprano and tenor) - are lean, mean, meaty players in the best post-bebop lineages (Miles, Rollins, and "Trane, respectively) with a great deal worth hearing to say.

When they're good, they're very good; and when they're not, forget it. Black Lightnin' and Dark of Light (the latter in spite of the addition of a vocal group and string section - some bright A & R man's ideas, no doubt?) are savoury, hard-blown eleven-minute workouts for the members of the ensemble. Butterfly Dreams is five minutes of very pretty, rhapsodic Muzak from Hancock and the vocal group. The remaining pieces - the riff-'n'-rhythm Laughter, and the impressionistic fluffs of Twilight Zone and Song For Rosa - hang agonizingly in limbo. All three titles are under three minutes long - the proper length for Top 40 radio air-play (for which they were obviously designed), but not long enough to be anything musical.

The quality of my review copy of the album was generally bad - noisy and distorted. I've had the same problem with every Cobblestone disc I've ever reviewed, owned, or heard; you'd think they might want to do something about that. Apparently they don't.

I do wish the A & R men would stop screwing around with the music. This could have been good otherwise. - B.T.

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## LEROY CARR AND SCRAPER BLACKWELL

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Naptown Blues 1929-1934  
Yazoo L-1036

For many years now the standard record of this duo has remained the Columbia LP issued as CL-1799, and its various re-

issues. Several bootleg LP's are around as well, but nothing comes close to this Yazoo release, which is a perfect complement to the Columbia.

As usual, Carr provides the piano and vocals, with Blackwell's guitar only once or twice being complemented with his voice. What comes as more of a surprise, however, is the range of material - from blues to vaudeville to Irving Berlin's How About Me. All of these are done in their blues and boogie style, which leads this listener at least to be especially taken by Carr's voice and lyrics, and Blackwell's accompaniments. Thus the record comes on like a breath of fresh air, giving you not only all that you expected from previous LP's, but more from the surprise that they were only representative of one part of the artists' range.

The general impression of this album is of up-tempo, good-timey, interesting songs, such as Carried Water For The Elephant, Papa Wants A Cookie, and Gettin' All Wet, which seems to have the first recorded appearance of the Dirty Dozens riffs. Intermingled are blues items of a more standard variety - a combination that makes this such a listenable and valuable album. As is usual for Yazoo, notes, mastering, and originals are first class, and twelve of the fourteen cuts are new to reissue (with the duplications providing better quality sound than had previously been available.) Highly recommended. - R.M.

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## BO CARTER

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Twist It Babe, 1931-1940  
Yazoo L-1034

This is Carter's second LP on Yazoo, which seems to be the only company that realizes his full value. Although from Mississippi, his style is completely different from the Delta music one associates with Patton, House, etc. Instead of the limited guitar approach of these heavy masters, Carter played melodically intricate material, using unusual breaks, complete proficiency in five separate keys, and a five finger picking style. With his relatively light, pleasing voice, he stands unique among Delta bluesmen.

The songs he performs also set him apart from the others. Best known for his salty lyrics, he maintains a splendid sense of humor which makes his repertoire one of the most enjoyable in the blues, especially if heard in well conceived doses such as this. (To hear 35 or 40 of his songs consecutively tends to overstress some of his trademarks, such as distinctive breaks which he freely transposes to other songs and keys.)

Ardent collectors will be pleased to note that there are no duplications with other reissues. The album is again up to Yazoo's standard of excellence, with informative notes on Carter's biography, and technical notes on the individual songs. But even if it were sold in a plain sleeve, this would be a must investment for blues collectors, and so can be recommended without qualifications. - R.M.

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## MILES DAVIS

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In Concert  
Columbia KG 32092

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If nothing else, Miles Davis's last album, "On The Corner," and his recent concert performances at home and abroad inspired reviewers to search for similes. "It sounded like they were all gathering at the elephant graveyard," said Stan Getz (in Downbeat). "His new music is pure arrogance," Eugene Chadbourne wrote in Coda, and then, by way of explanation, "It's like coming home and finding Miles there, his fancy feet up on your favourite chair." Ron Brown (in Jazz Journal) said, "It sounds as if the band had selected a chord and decided to worry hell out of it for three-quarters of an hour... Miles wanders over to spit a nasty note or two into the rhythmic wodge every now and then, like he did on his last visit to London." Another Coda reviewer claimed that the music "humps along on electric discharges, like a man walking barefoot on a field of broken eggshells."

Come right down to it, similes are a hedge, a way of saying that available categories don't work anymore. Until the categories are expanded, you make whatever connection you can from the analogies. If you do make a connection, there's no reason to expect that yours matches anybody else's, including the wag who coined it in the first place.

"In Concert" affords some relief. For one thing, it provides a new label for the new category. 'Slickaphonics' is the label, and it appears boldly on the inside cover, presumably the brainchild of cartoonist Corky McCoy, who illustrates this cover with the same tastelessness that he lent to "On The Corner." Slickaphonics, then, is the sound made by fancy feet as they hump along through the rhythmic wodge toward the elephant graveyard.

For another thing, "In Concert" exudes more vitality on any one of its four sides than the sapless "On The Corner" could muster in any one bar. As slickaphonics go, it is far superior. Its vitality is probably a direct result of Miles Davis's continuous participation in the music, although it may also be connected to the fact that there are fewer drummers this time (three as opposed to four).

Finally, there are some attractive moments sprinkled throughout the hour and a half that it runs. Side 1 closes with a lush ballad by Miles and Carlos Garnett (soprano). Side 2 is dominated by the interesting melody called Black Satin on the previous LP. Side 4 includes a funereal blues by Miles over a one-bar motif carried by bass and organ (Michael Henderson and Serik Lawson).

The rest has largely come to be expected. On Side 3 the bassist repeats three notes with scarcely a variation for almost fifteen minutes, which is pure torpor. Side 1 meanders through multiple moods and tempos without any discernible point. Side 4 throws in a hard rock number featuring guitarist Reggie Lucas. Almost everything sounds like something that

Miles has recorded before, but little of it is identifiable and its parts are more or less interchangeable. In a word if you're sold on slickaphonics, you'll love this album. - J.C.

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## RICHARD DAVIS

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Epistrophe & Now's The Time  
(Muse 5002)

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If you have any friends who don't dig Monk or Bird (they used to call them mouldy figs), play them this album and see what happens. It's like really HEARING everything Bird and Monk did for the first time. Richard Davis and band (what a band!) have a real triumph here, an album that explores the music known as "be-bop" with sublime logic. There is so much love and passion in this album you can feel it constantly. You hear love for Bird and Monk, and even more, love for what these men are doing now. It's a reaffirmation of jazz, old and new, and it's a record that will haunt you.

Davis, Freddie Waits, Joseph Bonner, Clifford Jordan and Marvin Peterson play Monk's Epistrophe on one side, Bird's Now's The Time on the other. Peterson and Bonner first came to my attention through their work with Pharoah Sanders, but here they are positively unleashed! Peterson draws off the energy of all his sources, quoting Trane's Cousin Mary and then continuing onto his own thing with Trane standing right beside him. His use of the mute on his trumpet is particularly outstanding, especially for those who think the mute has had it in modern jazz. I like the way Peterson builds his lines, bopping away, then reflecting on a phrase, stretching out again, laughing at himself with high whinnying whines.

Bonner has a unique approach to the piano. He plays as if he were a harpist interpreting Monk, getting an effect on his solos that sounds just like a harp. His improvisations strike you just casually at first; later, bits and pieces of what he played linger in your memory with a striking force.

And Clifford Jordan sounds better than ever. At the opening of Epistrophe, he suggests the theme with just a few notes, as if playing Monk was as natural as breathing. And it is. Jordan also brings out the best in the band - as he slips into long, winding phraseology, Davis pauses and plucks solitary notes, while Bonner strikes Monk's theme out again in a series of double-times chords.

Now's The Time flows ever so naturally, at first a rapidly running river with probing, fascinating solos, and later a treacherous but intriguing waterfall. There is chanting, snarling, growling, screaming, breaths of percussion and flute, nothing but spirited sound. The players just dig Bird at the beginning, later they invoke his spirit, and then they punch right back into bop, Peterson sounding like an army of delighted horns. I could go on and on describing this record, the horn dialogue and duets, Freddie Waits' knowing and

positive support, and the fact that you can put your needle anywhere on this record and be captivated by music within a fraction of a second. But enough is enough! Go out and get this album. It's the definition of jazz. - E.C.

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## JIMMY DAWKINS

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All For Business  
Delmark DS-634

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This album is all for business. The business of putting down the straight hard blues of the 1970s. To begin with, Jimmy Dawkins is one of the most consistent blues guitarists and for that matter blues composer. (Born In Poverty, etc.) Consistent! Consistently excellent! His songs are not laughing to keep from crying blues. They often deal with the pain, misery and poverty of the Great American urban reality. They are social statements. Hopefully like other indicators they will be heard before the shit hits the fan.

The band for this contemporary blues collection consists of "Fast Fingers" Jimmy on lead guitar and the vocal for one tune, Andrew "Big Voice" Odom (who could give B.B. King some lessons in blues presentation) on the remainder of the vocals, Otis Rush on second guitar, Jim Conley on tenor, Sonny Thompson on piano and organ, Ernest Gatewood on bass, with Robert Crowder and Charles Hicks sharing the drumming chores. This band is totally together and totally alive, having an empathetic understanding of one another's musical expression and experience. Therefore blues extraordinaire.

The music ranges from fast driving, to more relaxed medium tempo, to extremely slow down and out blues. Jimmy's guitar is always at the foreground setting the pace with Otis, Sonny et al forging it together providing many emotive solo breaks that state the feelings of the individual band members. Everyone works so well. These musicians are true artists.

Although Voice Odom has been labelled a B.B. King imitator, he shines here as a major blues vocalist, standing on his own artistic merit. He is able to conjure up more feeling and drive than B.B. has in years.

The high points of this exceptionally good blues album are Welfare Blues and especially Born In Poverty, Voice Odom, Jimmy Dawkins and the other individual band members really bare their souls. Born In Poverty is one of the most convincing blues presentations in years. Every note from every musician is dipped in the pain and misery of their Black experience. Towards the climax, the band with Jimmy leading the way, wips up a turbulent storm with Voice Odom almost drowning in the pain, misery, despair and destitution that is musically evoked. It is an unforgettable and convincing experience. This is blues. Blues for the 1970s.

In a blues context, this album is far superior to the other recent albums by Jimmy on Excello and Black And Blue, although they too are of high quality and

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spotlight the artistic abilities of Jimmy Dawkins.

If Jimmy's first Delmark album won him the Grand Prix du Disque de Jazz in 1971, it will be interesting to see what this album brings him.

This album is worth experiencing and maybe *Born In Poverty* will change your head - maybe even change your head politically. - D. L.

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## NEVILLE DICKIE

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Contour 2870 190

Twelve ragtime piano solos, played in a fast, bright, clean and highly rhythmic style. An unobtrusive rhythm accompaniment adds to the drive of Dickie's solid two-beat stride left hand, and revisions to the published scores have been made, such as the removal of the left-hand countermelody in the trio to Joplin's *Pineapple Rag*, to keep the pulse moving without interruption.

Dickie is a highly skilled pianist, as is evident from the clear articulation he displays at such rapid tempos, and he turns in a good-natured, cooking performance on a well-selected program of rags, several of which are hard to find on LP. On the other hand, a fair amount of interpretation and subtlety has necessarily been sacrificed in favor of speed and punch; it's a bit disappointing, for example, to have an LP containing tunes by Scott Joplin, Willie "The Lion" Smith, James Scott and Fats Waller, to name a few, and find that all of them sound so very much alike.

Still, you can't fault Dickie for being his own man, particularly when he can stomp 'em down so well. Straight-ahead, undiluted, hard-hitting ragtime, well played, and fun to hear. - T. W.

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## DUKE ELLINGTON

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The London Concert  
(Togo Brava Suite)  
United Artists UXS-92

To avoid confusion - I have seen this two LP set issued under two titles, "Togo Brava Suite" and "The London Concert". It contains music recorded live in England in 1971. There's a fine, diverse assortment of music offered here. On none of the performances except *I Got It Bad* does Duke make concessions to popular taste. There are no tracks featuring a trumpeter who screams for the sake of screaming, there are no medleys of Duke's popular hits. And, happily, there is some relatively new material on these records. Every selection does not come off perfectly, but they all make stimulating listening.

The album opens with Duke playing an easy-going solo on *C Jam Blues*. Then the horns come in to state the theme, sounding so powerful, so rich. You can hear Harry Carney's commanding voice even in the ensemble. It's a band sound that's familiar but still wonderfully ex-

hilarating. *C Jam* features powerful trumpet work by Cootie Williams, a strong Paul Gonsalves tenor spot, nice plunger trombone soloing by Bootie Wood and good, tangy Russell Procope clarinet playing.

Next we have the *Togo Brava Suite*, which contains four sections. The first, *Soul Soothing Beach*, has a simple but catchy theme and a Latin beat. Norris Turney's flute work is on display here. His improvising is pleasant; his lines aren't especially meaty, but his tone is full and pretty.

Things get hotter during the second section, *Naturallement*, which is in Ellington's "jungle music" tradition. Tenorman Harold Ashby's Ben Websterish soloing is showcased. He performs fairly well, though his playing is sometimes more excited than exciting. Like Webster on rapid tempo selections he does too much tasteless rasping. Listen to Harry Carney blasting away at the end of this track though; what a magnificent lion of an instrumentalist he is!

The third and fourth parts of the suite, *Amour Amour* and *Right On Togo* are run together on one track. There is a variety of moods expressed on them, from pensive to exultant, but the various sections aren't put together well; overall the track containing *Amour Amour* and *Right On Togo* lacks continuity.

*Happy Reunion* features Consalves, one of the more distinctive tenor sax stylists to emerge in the past twenty five years, and one of the underappreciated ones too, unfortunately. His soft breathy tone is reminiscent of Webster's; his strange harmonic conception seems to have been derived from Don Byas and from the be-boppers. His playing on this version of *Reunion* is generally lush and sensuous but contains violent outbursts.

*Addi*, an exotic misterioso Ellington original, highlights the playing of altoist Harold Minerve, whose style represents a strange synthesis of bop and swing influences. He has a thick, hard, penetrating tone and can put a mean edge on it. Minerve plays forcefully and well on this track. I think he's a welcome addition to Duke's band, another vivid, unusual voice for Ellington to employ.

There are two tracks on which Duke's solo piano is featured, *Goof* and *Billy Strayhorn's Lotus Blossom*. Both are fine compositions but, unfortunately, both are less than three minutes in length. This doesn't give Duke time to do much more than state the themes, which he does sensitively, using rich harmonies. It's a shame that he didn't have more room to stretch out and improvise.

Duke opens *Cottontail* with a spare, rather wierd solo which has a lot in common with Thelonious Monk's playing. (I think Duke's piano work may have had a big influence on Monk.) Gonsalves does a nice job here, tearing along heatedly. His convoluted coda is a real grabber.

Though he hasn't been with Duke too long, Norris Turney has become one of his more prominent soloists. His flute work can be heard on *Soul Flute*, a pleasant, lightweight selection reminis-

cent of Swingin' Shepherd Blues On Checkered Hat, a pretty piece dedicated to Johnny Hodges which he wrote, Turney is featured, turning in some (not surprisingly) Hodges-like alto playing. Both his flute and alto tones are full and worm and he's a good technician, but he's not a particularly original or inventive soloist.

The major soloist on La Plus Belle Africane is Harry Carney, whose magnificent tone and great power are strikingly in evidence. In view of the fact that Carney is generally thought to be the greatest baritone saxophonist in the history of jazz, it's surprising that Duke hasn't used him more frequently as a soloist. Most of the great veteran members of Duke's band have been showcased far more than Carney. Cootie Williams had his Concerto For Cootie, Barney Bigard his Clarinet Lament; Lawrence Brown his Rose Of The Rio Grand, Rex Stewart his Boy Meets Horn, Johnny Hodges his Warm Valley. However, I do not know of a single selection that is identified with Carney to the extent that the above selections are with the Ellington sidemen who were featured on them.

Carney has a somewhat antiquated, Coleman Hawkins-like rhythmic conception and for that reason he doesn't swing very much. He is heard to better advantage on slow tempoed selections. He has the greatest tone of any baritone saxophonist and his playing is full of textural and dynamic variety. He's very inventive melodically, capable of playing with exceptional lyricism and beauty. In view of this I don't understand why Duke features Norris Turney as much or more than Carney.

In A Mellowtone has very good plunger work by Cootie Williams and some wonderfully infectious alto playing by Russell Procope. I don't want to sound like a chronic malcontent, but I wish Duke would employ Procope's alto work more often. After all, it was as an altoist, not clarinetist, that Procope became prominent in the 1930s with John Kirby. His strange tone, with its extremely fast vibrato, and the buoyance of his solos make him one of my real favorites.

I Got It Bad has some tasteless vocal work by Nell Brookshire and Cootie Williams, but Cootie's soulful open horn playing makes the track worthwhile. Cootie's open horn work has an old-fashioned quality. He's been influenced by Louis Armstrong but he doesn't swing nearly as much as Louis. In fact, sometimes his playing lunges instead of swinging.

I believe this is because he was influenced strongly by King Oliver as well as Armstrong. Oliver reached his musical maturity before the concept of swing had been invented, or at least before it was familiar to most jazz musicians. Consequently Oliver's work didn't swing. I'm confident that Oliver did influence Cootie directly, partly because in the liner notes of his Jaro album it is stated that Oliver was a special favorite of Cootie's. Cootie came from Mobile, which was often visited by the New Orleans musicians of Oliver's generation. (It is also quite possible that Williams' muted work was influenced by Oliver's and/or by that of

another New Orleans trumpeter named Chris Kelly. I think that Cootie's growl work always was distinguishable from that of Bubber Miley, who was supposedly his model. It is rawer, more violent, somewhat less subtle than Miley's.

Duke has made better albums than this but it is a good one and represents pretty accurately where he and his band are now in their evolutionary process. - H.P.

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## FNOJB

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Herwin 301

Take a banjo-string bass-drums rhythm section that plays a punchy four-beat right out of Preservation Hall with all the precision of a metronome, add a front line that grinds out the rasping tones and direct melody lines of the San Francisco revivalists of the forties, and what do you get? The aptly-named Funky New Orleans Jazz Band, that's what.

The FNOJB are veterans of the revival that is now over thirty years old, and they play with a sense of musical maturity shorn of unnecessary frills. One of the key figures of that revival, Bob Helm, holds down the clarinet-soprano sax chair; his thick, passionate, reedy sound is as satisfying as ever and a joy to have back on record. The others are not as well-known as Helm, but are certainly no less capable musicians.

Repertoire also shows that these men know their music and can pick tunes tastefully to provide good vehicles for the band's style. Several standards are nicely balanced with obscurities like the old Chicago Footwarmers' Lady Love, relatively recent tunes like Oh, Looka There Ain't She Pretty, and a fine original My Lovin' Imogene which succeeds so well both in words and music that you might think it was written in the twenties - and let's save a special orchid for the FNOJB's biting rendition of a too-seldom-heard ballad, Just One More Chance.

Although this is not an in-person recording, it was done at the Berkeley club where the band plays, providing something of a dance-hall sound that, while annoying on so many other revivalist LPs, seems just right for the FNOJB's straight-from-the-shoulder approach. A solid job all around. - T.W.

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## ERROL GARNER

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Gemini  
London XPS 617

It's a long time since I heard a new Garner lp and, I must own up, I'd half forgotten how dazzling a Garner recital can be. This is certainly among his best studio trips ever and it opens in mercurial fashion with a tremendously hard-hitting How High The Moon which contains a nine-chorus piano solo that is equal to anything Erroll has recorded in a long career. From that we move straight into an emphatic It Could Happen To You where the message, as always with Garner, is

strongly positive. Then comes the catchy title track, a bluesy Garner original which will swing you out of your chair. The side closes with When A Gypsy Makes His Violin Cry which starts rhapsodically but the heat is soon on and Garner provides a real surprise by switching to harpsichord.

Tea For Two gives the second side an explosive start. Erroll opens on harpsichord, switches to piano in chorus two and later moves back to the harpsichord. The piano choruses are glittering examples of Garner's inventive capacity. There's a brief inspection of Something wherein that famous left hand strokes out a captivating 4/4. Erroll's Eldorado is a soulful Afro-Latin excursion, while These Foolish Things finds the pianist starting in a conventional ballad vein and then really swinging the old Link/Strachey/Marvell classic - a delightful performance from beginning to end.

Garner is nicely accompanied by Ernest McCarty, Jr. (bass), Jimmie Smith (drums) and Jose Mangual (congas). This is a recital of warmth, wit and wisdom from an amazing pianist virtuoso who is truly one of a kind. - M.G.

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## STAN GETZ

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Prestige 24019

In this two record set we are given the opportunity to hear Stan Getz at five different recording sessions from the years 1949-1958. All this material has been available previously and it is good to see it out again although one can strongly question the way it was put together. It is kind of a strange package and makes one wonder whether the person responsible actually has much understanding of jazz collectors. Sides one and two date from 1949 and 1950 and give us only portions of four different recording sessions. According to my research there are eight tracks from these four record dates that have been previously issued which do not appear on this album. To my mind, it would have made much more sense to include those missing eight tracks, add four tracks from the July 28, 1949 session not included at all on this set and what we would have had was a double record set of five complete record sessions by Stan Getz dating from 1949 and 1950. As it is sides three and four are a complete re-issue of the 1958 session on Fantasy of Getz with Cal Tjader's group.

Musically the 1949 and 1950 tracks show Stan heavily under the influence of his mentor Lester Young. Even the title of one track Preservation lends evidence of the shadow of Prez which Getz was under during that period. His tone is softer and more fragile sounding than on the 1958 sides. The overall atmosphere is one of a cool and controlled approach to the music. By 1958 the tone had gotten larger and his playing was more outgoing and vigorous. While not examples of Stan's best recorded work there are nevertheless many enjoyable moments on this set. Tunes such as Crazy Chords, Long Island Sound, Intoit are a few of

the better tracks. On two tracks Stan is joined by Brothers Sims, Cohn, Moore and Eager. Aside from Stan though, the major solo contributions come from pianist Al Haig who is marvelous on a number of tracks. We get the added plus of hearing Scott LaFaro on bass on the 1958 session. All told this is a record to have if you don't already have these tracks on previous issues. - P. F.

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## HERB HALL • JOE MURANYI

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Clarinet Wobble

Fat Cat's Jazz FCJ 118

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The five talented artists on this delightful and swinging LP handle proceedings with such relaxation, with such a spontaneous sense of happy informality, that the special touches which reveal the care that went into each performance could easily be overlooked. The way the four-bar clarinet chase on Honeysuckle Rose, for example, slides into a two-bar chase which is followed abruptly by pianist Dill Jones' nicely-voiced unaccompanied out-of-tempo rendition of the verse. Or the way Bill Pemberton's bowed bass turns up for four bars in the last chorus of Just A Gigolo toecho his unaccompanied introduction to the tune.

The co-leaders here, Herb Hall and Joe Muranyi, are both top-drawer reed men who display consistently excellent choice in musical ideas. They blend their lines so well that the listener can be deeply into one of their chase choruses before realizing that two clarinets are involved.

The rhythm section is also comprised of first-rank musicians, Jones, Pemberton, and drummer Oliver Jackson, who provide light, steady rhythm throughout. Jones also contributes unobtrusive background statements and occasional solos which, like Hall's and Muranyi's, are direct, uncluttered and cleanly executed.

A well-recorded studio session, that does credit to all concerned. If you're looking for something a little different in the traditional jazz line that swings with good taste, precision and quality musicianship, I think you'll have no quarrel with this one. - T. W.

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## GERMAN ALL STARS

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Live At Domicile

MPS 33 21279-3)

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The All-Stars are a singular outfit that boasts most of the high powered blowing activity in Germany: Manfred Schoof and Ack Van Rooyen, trumpets; Heinz Sauer, Gerd Pudek, Emil Mangelsdorff, and Michel Pilz, reeds; Albert Mangelsdorff and Rudi Fuesers, trombones; Wolfgang Dauner, keyboards; Ralf Hubner, drums; Gunter Lenz, bass; and Willi Johanns, vocals. This band at best can blow most modern American big bands right off stage. For one thing, they've overcome the usual bigband hassle of trying to sound natural while saddled with the tight arrangements necessary to keep so many

horns from strangling each other. The band also has some great writers in its midst - Gunter Lenz in particular pens some terrific stuff - and the typical All-Stars selection is much more than just a head chart allowing everyone present a key to blow in. Check out Figures and Gebaude, where horns brush in and out, polish the entire piece, tickle the soloists feet, and don't leave a single crumb on the floor.

This is a two record set, and unfortunately Volume 2 is a throwaway affair, mostly because of Willi Johanns. I understand perfectly what he's trying to do on Sweet Lament and When Lights Are High, but that's the whole thing; he doesn't do it, he tries to do it. And with his limited, nasal vocal range his attempts aren't too stimulating. The other cuts on Volume 2 lack excitement - Nuggis degenerates into a long, disgusting moog synthesizer solo from Dauner. Disgusting may seem like a strong word but if you listen to the type of transparent wining and dining Dauner gets into here you'll see what I mean. Rudi Fuesers almost salvages Hornsalut with his only solo of the entire set. He has a growly, low down sound that transforms the kinky modernism of the piece into a rave-up similar to When The Saints Go Marching In. I hope to hear more from him. The other Hornsalut soloists - Albert Mangelsdorff, Schoof, and Van Rooyen sound alienated and are overpowered by some outstanding Gunter Lenz bass. He walks hard and takes big, big steps - but when it's time for his own solo on this cut he's exhausted.

Back to Volume 1 and the action. Out Of Reach simmers on a sombre opening figure, a very dense, smoky texture and soprano sax solo from Dudek. Albert Mangelsdorff begins commenting on Dudek's solo, his plunging trombone a perfect mate for the soprano. The piece picks up momentum and Mangelsdorff takes over, laying out long phrases, tracking back to the beginning of each phrase and struggling with it until he naturally falls into something new. Schoof takes a fine solo and Dauner's moog backing is a bit better, droning on and on like a sitar.

Gunter Lenz's composition Figures sets the horns out full throttle, establishing a melodic line that weaves between his bass and the horns. They talk together with an unusually smooth texture. The two trumpeters have a conversation consisting mostly of dangling ends of scales; still it's quite catchy. Gebaude is similar to Out Of Reach in scope; again, it builds from slow horn spirals to a hell of a line played by Lenz and Dauner in unison. The saxes shine here. Emil Mangelsdorff tears through the alto dangerously, Heinz Sauer throws out some rip-roaring tenor with Pharoah Sanders in mind (he just doesn't play the notes, he chews them up and spits them out); and there's a weird bass clarinet solo from Michel Pilz, leapfrogging without any bass edge. His tone seems slashed by a razor. Ack Van Rooyen also contributes outstanding flugelhorn, and in between solos there are furious horn dialogues led by the trombones. Somewhere along the line

it segues into Hammerkopp, an Albert Mangelsdorff composition performed with such energy that the over-done portions of the score even sound good.

Epilog closes off Volume 1 - it's a short break theme, written by Sauer who hurdles over anyone with some tight-lipped tenor chirps. It might have been nice to hear this pulsate for the same length as Gebaude, but at barely two minutes there's definitely something simple and stunning in it.

I'm hanging on to Volume 1, and keeping the other record around for Fuesers' solo. In the meantime the All-Stars hopefully will keep on blowing individually and collectively. Maybe the next Newport festival will be held on the Rhine. - E. C.

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## JIMMY GUIFFRE

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Music For People, Birds,  
Butterflies, and Mosquitoes  
Choice 1001

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Jimmy Giuffre is one of the most proficient miniaturists jazz has ever had to offer. In the days when Charlie Parker's lesser disciples (but never Bird himself, you'll note) were showing the world how to play fifty choruses and run out of ideas before saying anything that merited eight bars, Giuffre was a man who said everything that could be said while the others were still going through the motions of warming up. Giuffre's music has changed - from the swampwater pastels of the late 1950s through his self-conscious muscularity of the early 1960s, to the supple, subtle simplicity of haiku; but his formal intents remain the same - to unfold his ideas as fully as humanly conceivable in short space, building lines by juxtaposition rather than extension (a developmental habit that seems less quirk-like now that we're used to Ornette and his successors doing it than it did in the '50s when it was Giuffre's turf almost exclusively).

Giuffre has, of course, been unrecorded since the days of his trio with Paul Bley and Steve Swallow in the mid-1960s, so it's not possible for a long-distance listener like me to trace with any precision the genealogy of his present music. Even as much as critical and listener reactions to his art have usually been mixed, this issue may well elicit a fair amount of blind applause just by way of welcoming him back to the realms of the living. I'm always glad to hear an imaginative and creative artist, to be aware that he's prospering ... well, Welcome Home, Jimmy Giuffre! ... but in my corner there are just a few too many reservations about this particular album.

To me, much of the merit of Giuffre's music lay in the formal beliefs it embodied, and not in its content. Hearing this album, one of my earliest thoughts about Giuffre (at the time of The Train and The River) keeps coming to mind: is his skill in building intricately structured miniatures the result of a mind very quick to extract and abstract essentials and condense the necessities (as, say, Bird used to do or as Ornette still does



in the head of each of his tunes), or does it stem from an inability to come up with original ideas warranting extensive development? I prefer to believe the former; but this album has given me a few rather ugly doubts. Another point is that Giuffre's music now lacks - as it always has lacked - any spark, any warmth or glow. It's not just that it's a "very cerebral art". You do have the feeling of a calculating Big Brother figure standing back there somewhere, overseeing the proceedings without stooping down to take part, but it doesn't feel mechanical, really. It does have a distinctly chill steel-trap virginity whose sheer inviolability would be overpowering if not for the fact that two other humans are involved as well. I can't question the abilities of bassist Kiyoshi Tokunaga and percussionist Randy Kay, but here their roles as accompanists (in any orthodox sense) are minimized. Instead, they're called on to give life and colour to a bowl of bleached wax fruit. That they succeed says a great deal indeed for them.

One thing that has definitely happened to Giuffre's music in the intervening years, as I intimated earlier, is that it's shed a great deal of its complexity, superficial (tonal/rhythmic) and deep (conceptual). His clarinetistry with the old Giuffre Threes seemed to gravitate ultimately toward a flute-like expression, to the point that he has now virtually abandoned the clarinet (except as a woody tone-colour extension of the flute) in favour of the quicksilver horn. His flute and clarinet styles are of a common stream, harmonically acute but rhythmically and tonally less aware than his "free-form" divagations were. His flute playing is effective, but Giuffre seeks the resolution of the peculiar expressive problems of that horn in oversimplified watery colour impressionism (admittedly, a pseudo-resolution a lot of his less meritorious colleagues have turned to of late) that greatly weakens his final conclusions and only deflects rather than ends the expressive quest. (Bear in mind that only two artists - the late Eric Dolphy, and Gunter Hampel - have solved the jigsaw technical, tonal, and emotional puzzles the flute presents the jazzman, and in those cases only by developing stances well-removed from the mainstream of the improvisational thought of their contemporaries. Given that fact, one could hardly fault Giuffre for his bloodless approach. His former facile iconoclasm was never natural. Giuffre has also gone back to his first love, the tenor saxophone, but curiously with a heavy Hawkins tone that just doesn't quite say what he wants.

I'm still a little unsure about my own reactions to this recording. For me to recommend it wholeheartedly from my point of view would demand a fair amount of wishful fantasy. I personally have a lot of respect for Giuffre and for what I thought his music was, and quite frankly "Music For People..." is a major disappointment to me. Even so, I would still suggest that anyone interested in his music should approach it. - B.T.

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## HERBIE HANCOCK

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Sextant  
Columbia KC32212

A "sextant" is a navigational instrument used for determining the time by the sun's angle over the horizon. What time is it? Mwandishi's "Sextant" is firmly focussed on Miles, not very far away on the horizon at that. It is truly Miles' time, with Mwandishi (Hancock) orbiting like so many others in tight spirals around the eclectic sorcerer of the wet-dream guitar.

Mwandishi's group of six functions in spheres well within reach of the "Bitches' Brew" world. The music is aggressive, unbelievably tight, searingly close. Over a rock-steady boogaloo bass (Mchezai = Buster Williams) and cyclones of rhythm - Jabali (Billy Hart) having learned well his DeJohnette lessons - sound splinters, like so many broken mirrors, range freely. Mganga (Eddie Henderson) darts through everything, raining fat teardrop notes like pebbles into a shimmering pool of molten metal, sometimes like the yesterdays of the man who abandoned the Pricipality of Dark to play at superstuddom. Pepo (Julian Priester) and Mwife (Benny Maupin) ride the crests of a long, slow space as auspicious background banshees, and keep their solo surprises well-sequestered while lending airs of dignified mystery to the ensemble. Mwandishi, at the keyboards, is the same audacious alchemist of harmony and melody as he was in the lost Miles-days. The astute piano idiom that we thought of then as his soul's complete fulfilment has become the spring-source of a new creative electronic language that has enhanced his expression many-fold because the sound is in keeping with what he has to say, and what he says still means something. Dr. Patrick Gleeson adds a fascinating electronic counterrhythm menagerie with his ARP synthesizer to Rain Dance; Hidden Shadows adds a second percussionist, Buck Clarke.

What they play, who else they play with, doesn't really matter. It's like one of Miles' mid-sixties quintets taken to the nth power - or to some other planet. The basic six form the heart of the music - and they couldn't be righter for each other. The cover is a gas, too. -B.T.

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## WOODY HERMAN

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The Raven Speaks  
Fantasy 9416

I don't care for this record. I don't care for its brashness or the insidious rock beat. Or the electric piano or the electric bass. The feeling comes over that Woody is trying to be hip and as we know he always used to be hip - without trying. Surely he can find stuff of more consequence than Fat Mama or Watermelon Man for his 17 musicians to play? The trumpet section, led by Al Porcino, is obviously brilliant and has a few nice

things to blow but these tend to point up the weaknesses elsewhere.

This is heavy, glossy and sleek music delivered with mechanical precision. But where's the emotion, the thrill of a Herman Herd? This could be any competent bunch of professional studio players reading off the paper. You can't fault any of the soloists technically but not one of them stands out as an individualist.

The arrangements are uncredited and I won't lose any sleep guessing who were responsible. It bothers me that a soloist of guitarist Pat Martino's potential is merely allocated wah-wah fills behind the electric piano. Wake up Woody!

You can have the whole bland package - all of it. - M.G.

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## NEIL HARPE

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Adelphi AD 1031

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## ROY BOOKBINDER

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Travelin' Man  
Adelphi AD 1017

Both these performers play country blues, much as hundreds of other young white guitarists have done. However, the basic question must still be asked: are they doing it as well or better than you can hear on the reissue LPs of the originals? Unfortunately, the answer is no. Although their skill and dedication is not at issue here, one is forced to admit that if you're spending money on music, the best thing is to buy the original.

If one's standards are different, these records provide interesting, listenable performances. Indeed, they are probably marketed more toward those with interests in folk music, to turn them on to the possibilities of blues; another interested audience is the guitar player who realizes the beauty and challenge in performing these old songs, and is into the same sort of trip. Both these LPs are recommended to these two special audiences.

Of the two records, Bookbinder's is the more satisfying. Playing solo guitar, he covers some of the best songs in the country blues repertoire, most notably Blind Lemon's Bad Luck Blues, and Willie Brown's Mississippi Blues. His guitar is accurate, although his sense of timing sometimes sounds odd, and his singing is average. But of course he is being compared to some of the greatest recordings made in the last fifty years, and to equal them each track would have to be absolutely outstanding. As it stands, it's an above average record within its limits, but probably not of interest to serious blues collectors.

Neil Harpe's record is much in the same vein, although over half of the songs have additional instruments - guitars, fiddles, mandolins. From the point of view of blues collectors, it is less desirable than the preceding, but the good time party atmosphere may make it more appealing to those more into folk music. As might be expected, very competent singing and

playing, but nothing to put this on the top of your shopping list. - R.M.

## HAMPTON HAWES

I'm All Smiles  
Contemporary S7631

First off, it should be noted that Hawes, a pianist who confines his activities to the West Coast, has recorded perhaps a dozen trio albums for Contemporary alone, not to mention several others for various foreign labels during the last few years. This is the first Hawes record I've ever listened to (though I did hear him once, live, at one of the gargantuan Newport jam sessions where he comped beautifully behind soloists as varied as Slam Stewart, Alan Eager and Jimmy Owens) and, frankly, I have no way of informing you whether this one is better or worse than any of the others.

I can tell you, on the one hand, that Hawes is a fine pianist who combines sophisticated harmonic and linear concepts with a strong rhythmic sense (though an over use of short phrases sometimes results in jerky lines, lacking the cohesion of, say, Monk or Randy Weston). Then too, the trio on this date is very together, having worked regularly for nine months previous to the recording, and their rapport is evident throughout - particularly between Hawes and the fine bass player, Red Mitchell. Each tune on the album (a bossa nova, three standards and an original blues) is nicely defined with an instinctive sense of its own form and substance. Hawes also earns my respect for being able to stretch out on a lengthy blues without resorting to the old worn out "blue note" funky cliches.

On the other hand I must say that this record does sound a good deal like many other trio albums I've heard over the years, and Hawes himself like one of the dozen or so more gifted pianists who modeled their styles in varying degrees after Bud Powell's. Jazz, like all other art forms, it seems, has precious few genuine innovators and a good many talented disciples. Having listened recently to the newer efforts of Jarrett, Corea, Tyner, et. al. I can't very well tell you to run out and buy the album (though if you enjoyed a previous issue, "The Seance", you'll likely want this one; it was recorded at the same sessions at Mitchell's Studio Club in April, 1966) but I am happy to have the review copy in my collection. - B.O.

## COLEMAN HAWKINS

The High And Mighty Hawk  
MJR 8115

This is probably the finest of the nine Felsted sessions that Stanley Dance supervised for English Decca in the late 1950s. It is also among Hawk's best albums from that particular decade. Hawkins' playing was especially creative at this period. He was seemingly unable to put together a

poor solo and on this day rose to new heights of invention.

I believe that Ray Copeland should have been the trumpeter on the date but in any event Buck Clayton proved to be a much more than adequate substitute. The supporting cast was a good one - Hank Jones (piano), Ray Brown (bass) and Mickey Sheen (drums). This rhythm section has a light, fluid, lifting swing that Hawk obviously dug. Jones had been with him 12 years earlier but was now a pianist of greater accomplishment. Hank spins some superb solos on these sides. The way he picks up Hawk's closing phrase on Bird Of Prey Blues and then goes on to weave a solo of masterly economy is a rare treat. Jones also wrote two of the six tunes - Vignette and Get Set. Bird Of Prey Blues finds Hawk in wonderful voice and apart from him and Jones there's a fine statement by Brown who clearly enjoyed the experience of working with Hawkins and company.

The two ballads - My One And Only Love and You've Changed - are beautifully done up in tasteful albeit rhapsodic manner by the father of the tenor saxophone. Each was knocked off in just one take - incredible. Tonally, Hawk never sounded better than at this time. On Ooh-Wee, Miss G.P. Buck Clayton delivers a pretty, muted solo. There's a weird splice in Hawk's solo but the rest of it sounds fine.

Somehow, you should get hold of this essential album. - M.G.

## BARRY MARTYN

It's The Talk Of The Town  
77 SEU 12/44  
Where He Leads Me  
Swift 6

It's a tribute to Barry Martyn's leadership abilities that, although the makeup of the band is entirely different on these two Lps (except for Martyn's drums), the

overall sound and approach of the two groups is so nearly alike as to make them interchangeable. Obviously Martyn knows where he wants to go, and that is to build a personal and original sound with roots firmly planted in the style of the New Orleans veterans who achieved belated fame in the 1940's and whose survivors held forth at Preservation Hall today - men like Bunk Johnson, George Lewis and Jim Robinson, to name a few.

No mere imitators, Martyn's musicians play without the thin tones, ragged ensembles, and outright clinkers that turned up on many of the early recordings in this style. Moreover, the program makes use of relatively more modern material than you might expect to find from a band of this persuasion; for example, the 77 Lp contains Stardust and It's The Talk Of The Town.

The debt to the Lewis band is particularly evident on these Lps. The 77 has Alton Purnell, the pianist with Lewis's best group and the man whose playing seems to be the model for pianists of this school, as guest artist. Purnell is a swinging, if somewhat limited pianist, and this Lp is somewhat hotter than the Swift, which is a recording of a church service which Martyn's band played in Stow, Massachusetts during a 1970 tour. The seven tunes on the latter are all hymns, and have a restrained approach quite reminiscent of the Lps of the vesper service which the Lewis band played in Oxford, Ohio in February 1954.

Both records contain direct, straightforward, four-beat New Orleans jazz, played with taste and without hell-for-leather flamboyance. There's a fair amount of music of this quality on Lp (much of it by Martyn's fine groups) competing for your dollars, and these may not be essential buys, but both Lps do Martyn credit. One hopes there'll always be a market for New Orleans jazz performed honestly, skillfully, and with dedication. - T.W.

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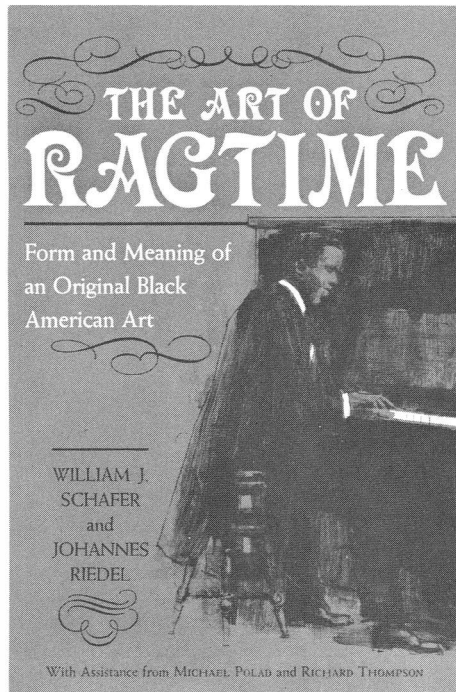
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# JAZZ LITERATURE

## THE ART OF RAGTIME

by William J. Schafer and Johannes Riedel  
Louisiana State University Press,  
249 pages, \$10.00.



This volume brings together several hard-or-impossible-to-find items of interest to serious ragtime students. It provides, for example, a detailed musical analysis of ragtime, concentrating almost exclusively on the compositions of Joplin, Scott and Lamb, liberally illustrated with excerpts from the printed scores; an extensive bibliography of ragtime materials; and a brief chapter, aimed at a pianist who already has a basic understanding of the keyboard, offering suggestions and finger exercises designed to develop proper ragtime technique and interpretation.

As previously mentioned, the book is for serious ragophiles, not for the reader with merely a casual interest in ragtime. Indeed, a person who is totally unable to understand musical notations is not really equipped to grasp some of the best portions of this work - and for full appreciation of the text, the reader should know how to play the piano, have access to the scores of (at least) the available Joplin titles, and have previously read "They All Played Ragtime". (These comments should not be taken to mean that the book is highly technical or that the musical examples are at all complex, but merely that such matters as the personalities and backgrounds of the composers are beyond the scope of the

volume and are covered only to the limited degree necessary to further the authors' purposes.)

As a bonus, the text's four appendices contain, among other things, an interesting essay on sheet music covers, with reproductions of pertinent examples, and the full scores to three rags: Original Rags (both the Joplin-Daniels and the Morton arrangements), Carey Morgan's Trilby Rag, and Cow Cow Davenport's Atlanta Rag.

On the minus side, the opening chapters, dealing with the implications of ragtime's being the first widely popular music in the United States to have been created primarily by blacks, are overwritten and repetitive, their focus being thereby somewhat obscured. Once past this, though, the book hits its stride nicely. On balance, ragtimers will find much of the material worthwhile. - Tex Wyndham

## CLASSIC PIANO RAGS

selected and with an introduction by  
Rudi Blesh (with the assistance of  
Trebtor Tichenor)  
Dover Publications, \$6.00

Of the 81 undeniably classic rags reproduced (together with their covers) in this excellent collection, only the 22 Scott Joplin titles, plus 13 others in a folio published by Charles Hansen, are currently available commercially to my knowledge. In fact, about a dozen titles are, I think, being placed on the open market for the first time since the ragtime years.

This careful choice of "new" material, at a time when a fair amount of ragtime (both good and bad) is now on the music stands, is only one of a number of attractive aspects of this work. Judged on purely musical considerations, for example, none of the selections are less than first-class rags. Moreover, because a good number of them are at the relatively easy-to-play end of the ragtime spectrum (e.g., C. L. Johnson's Cum-Bac and Blue Goose rags, Wenrich's The Smiler, Turpin's Bowery Buck), the volume should, hopefully, spread the ragtime revival by placing worthwhile and manageable ragtime in the hands of the parlor pianist.

Even though three-fourths of the tunes are by Joplin (22 titles, as mentioned above), Scott (19) or Lamb (9), the book still provides a good cross-section of the best of the midwest ragtime composers, ranging from the six free-wheeling "country-style" rags by Charles H. Hunter to the two delicate, tightly-constructed rags by Clarence Woods. In fact, Artie Matthews' five unusual "Pastime" rags contain, just in them-

selves, a virtual encyclopedia of ragtime figures.

This is clearly an essential purchase for a ragtime pianist. For the would-be player, this volume makes an ideal sampler - enough material to keep you busy for some time and enough variety to show you what it's all about. Highly recommended.  
- Tex Wyndham

## THE BANDS CANADIANS DANCED TO

by Helen McNamara & Jack Lomas  
Griffin Press Ltd., \$10.95.

My first impression of this book concerned the title. It was ungrammatical and seemed too long - but "The Bands To Which Canadians Danced" didn't sound right either. Why not "Canadian Dance Bands"? - I thought. All was revealed on glancing through the contents: the authors had chosen their title in order to cover references to such American bands as Casa Loma, Benny Goodman, the Dorseys, etc., all of whom made regular visits to Canada.

This is not a jazz book. Canadian jazz musicians, apart from very brief acknowledgements to Maynard Ferguson, Murray McEachern, Danny Perri and Oscar Peterson, merit nary a mention... no Georgie Auld, Paul Bley, Buster Harding, Al Lucas - to name but a few. To this reader - a self-confessed ignoramus on the subject of Canadian bands - the book provides much information and even more illustrations of Canadian dance bands during the past half century, with a special nod to the more important singers. Having been a devout listener to BBC radio during the thirties and forties, I was familiar with the names of Billy Bissett (I used to switch off because his was a "schmaltz" band!), Percy Faith, Robert Farnon and Denny Vaughan. Bert Niosi, Jack Denny, Luigi Romanelli and Art Hallman were just names allocated occasional and very minute space in DOWN BEAT - thanks to such Canadian correspondents as Duke Delory, Robert Fulford and Henry F. Whiston. One thing I learned from the book - that Guy Lombardo and his Royal Canadians really were Canadian! The photographic coverage of the Canadian dance band scene is comprehensive and takes up more space than the text, which, in my opinion, would have been enhanced by more personal recollections, such as those quoted by Ed Culley and Art Hallman. I also have reservations concerning a lack of detail regarding band personnels - notably absent from photographic captions - and the absence of any discography - I presume some Canadian bands did record?

If you are searching for a definitive history of dance bands in Canada, this is not the book, but it makes an interesting companion on the bookshelf to Leo Walker's "Wonderful Era Of The Great Dance Bands" and Albert McCarthy's "The Dance Band Era", albeit emulating the glossy superficiality of the former, rather than the scholarly erudition of the latter. To their eternal credit, Miss McNamara and Mr. Lomas have, to the best of my knowledge, filed the first serious claim for Canada on the map of American popular music. - Ian Crosby

### THE COMPLETE ENTERTAINMENT DISCOGRAPHY

from the mid-1890s to 1942 by Brian Rust  
Published by Arlington House, 677 pages  
\$12.95

The author's introduction explains the criteria for inclusion in this book. In principle, this discography lists recordings by artists in the film, Broadway/Vaudeville business as well as songwriters, radio personalities and straight actors/actresses who digressed into song. Omitted are jazz and blues musicians, dance bands (a work on these is in preparation) and artists who in Rust's opinion deserve a book of their own (e.g. Irving Kaufman, Ada Jones). Another qualification was that they had to be American born or else well enough known in the United States to be of International stature. (Which must account for the omission of Cicely Courtneidge.)

Short biographies precede each entry and despite the work's peripheral value for jazz enthusiasts it is clear that this is another definitive work by the world's foremost discographer. Some of the entries are duplicates of those found in Jazz Records 1897-1942 (Mildred Bailey, Boswell Sisters, Connie Boswell, Annette Hanshaw) while some of the information concerning Al Bowlly, Adelaide Hall, Johnny Mercer, Bing Crosby and Frank Sinatra can also be found in the earlier work.

It's fascinating to see the listings by such notable songwriters as Harold Arlen, Sheldon Brooks, George Gershwin, Irving Berlin, Cole Porter and Andy Razaf. I wonder how good they were as performers?

The only questionable entry from our side of the fence is Mildred Bailey - she belongs in the jazz book. I also think Rudy Vallee belongs in this book rather than that devoted to dance bands (even though he was a bandleader). These are minor semantic points, however. Congratulations, Brian Rust, on another important reference book. - John Norris

### THE BOOK OF DJANGO

Compiled and published by Max Abrams,  
P. O. Box 76082, Los Angeles, California  
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A lot of loving care has gone into this research project. It consists of approximately 100 pages of text outlining the great guitarist's career along with a brief analysis of his recorded performances - all neatly arranged in chronological order. Following this are 70 pages listing all known 78 and Lp issues - each section in alphabetical order by record.

The biographical data is drawn freely from Charles Delaunay's 1961 book and acknowledgement of this is made in the introduction. Essentially, this work is an updating of the information found elsewhere along with the author's own assessment of the relative merit of Django Reinhardt's many recordings. As a primer on Django Reinhardt the book has merit. As a reference work it has many drawbacks. Max Abrams claims that he wished to produce this book as economically as possible so he eliminated most of the usual features of discographies. This means that personnel are omitted and issue numbers for each selection can only be checked by searching in the record section for the appropriate Abrams code number identifying the particular performance. An existing Reinhardt discography is an essential adjunct to intelligent use of this book if you wish to

unravel the complexities of international overlapping of selections on various re-issue Lps.

The numerous illustrations - photographs, posters, contracts - are an attractive bonus in this well-intentioned volume. The information compiled here is the raw material for a more comprehensive work on one of the great individualists of jazz. - John Norris

### MUSIC: BLACK, WHITE AND BLUE

by Ortiz M. Walton  
William Morrow & Company, New York,  
1972

Now that musicologists and sociologists have taken the various phenomena of Black music upon themselves as legitimate concerns for academic study, we are being confronted with an ever-mounting onslaught of volumes attempting to analyse the music and the culture from which it stems to great depths within the fixed reference frames of the established social sciences. In the past decade, at least five major works have attempted social definitions of the various issues within Black sound. LeRoi Jones' "Blues People", the progenitor of the school, explored the evolution of the generations of Black society transported to the New World (with special emphasis on Afro-America), seeing their culture indirectly as the result of interracial and intraracial conflict. Charles Keil's "Urban Blues" dealt with individual issues raised in performance and the cultural role of the performer in the society. Tony Russell's "Blacks, Whites, and Blues" deals rather limitedly with racial interaction as the source and evolutionary drive of a musical form. Kofsky's "Black Nationalism and the Revolution in Music" sought to document the recent developments and denouement in the Afro-American classical musics (the various forms of "jazz") as reflections of the ghetto's social upheavals of the past decade.

This is the fifth book. In it, Mr. Walton attempts to synthesize from the Afro-American viewpoint a coherent social theoretical foundation for the development of music in America - Black source and White derivation (or, as he puts it in his subtitle, "use and misuse") - from the mental and cultural resources imported with slaves and the interactions between races and between classes/castes within racial groups in subsequent generations. His work is necessarily heavily documented and reasonably well-researched (with some rather curious faults which I'll discuss later), and in that light the case for his main thesis - that Afro-American art in general has developed to its present forms primarily as a response to White society, its exploitations of Africa, and the divisions it manipulated into the Afro-American community - appears valid. The ultimate conclusions and proposals he draws from there - that full cultural autonomy is needed if the

various streams of Afro-American musical creation are to survive intact, and that this demands specifically Black-controlled musical industries, educational programs, reinstatement of autonomous Black union locals, and equal allocation of placements and grants in all musical endeavours - are at times surprising to white liberal sensibilities (which blithely tend to ignore the existence of many of the discriminatory phenomena he documents), but in fact are only sensible given the many aspects of Black existence in America (which is a political as well as a social concern) - if his facts are indeed accurate. I have only two specific quibbles with his arguments as presented. The first is his discussion of the bebop era and its repression, which - unlike his other chapters - is voiced emotionally rather than rationally around arguments which are often tangential; the points he makes are probably equally valid, but given the setting and style of his presentation they tend to be lost. The second is his discussion of the downgrading of the Afro-American in society during and immediately after the Reconstruction period (1865 - about 1917). The acceptable stereotypes that minstrelsy, the OJJB, and D. W. Griffith ("Birth Of A Nation"), among others, fed to white society are understandable, if certainly not more palatable, viewed in the light that the entire Civil War-Emancipation Proclamation-Reconstruction drama in three parts was never really meant to take the Black man or woman into the full ranks of American citizenship (which seems to be a basic assumption underlying Walton's discussion). The prime instigator, Abraham Lincoln, believed neither in slavery nor in its opposite for Afro-America - a nihilistic joke at the current expense of some 25 million souls. Of course, his mouthings were followed all the more fervently (and irrationally!) for his martyrdom. America dissolved the physical and legislative institutions of bondage only; equality was neither implied nor desired. That understood, little backsliding was actually involved to move beyond the 1896 "separate but equal" ruling to the virtual apartheid that was not successfully challenged until the 1950s.

Generally, I cannot let some of the other basic implications and assumptions Walton derives from his study go unchallenged. He decries White imitation and commercialization as two of the basic means by which Afro-American creativity has been exploited and misused. This is certainly true enough, but to assume from there that Black imitation and commercialization would be intrinsically and necessarily less exploitive or generally better for the music is unjustified. Check out the Motown empire. It's also very interesting to note that virtually all his lapses in accuracy of research involve references to White artists or institutions and easily-available encyclopaedia-type facts. A gratuitous appendix, having no reference whatsoever to the text of the book, tabulates "Black Sources" on one side of the page and "White Imitators" on the

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other. Given the history of "jazz", black or white, originated or imitated, some entries are absurd, others contrived, and the whole episode smacks heavily of Crow Jim. To state that Buddy Rich imitates Max Roach is chronologically wrong, and grossly insulting to Roach; similarly Walton's chronology is out when he asserts that Joe "Venutie" imitated Stuff Smith, while his statement that "John Lee" Ponty mimics Smith is tantamount to asserting that Stan Getz was a Coleman Hawkins disciple. And so it goes. Jimmy Harrison could not have played with the Basie orchestra, Harrison died in 1931, well before Basie took over the Moten band), and - being a trombonist - was likely not the original inspiration for bassist Red Mitchell. It's all there - read it. It's neither valid nor enlightening to assert that "everybody" White imitated Bird, Louis, Bud, J. J. Johnson, Coltrane, and various others about whom that is stated in the appendix. Presumably the gullible will lap it up. There are other such lapses in the book - the consistent misspellings of the names of White musicians (none of Black names), the statement that Stravinsky wrote "Ebony Concerto" for Goodman (it was for Woody Herman) or that Bill Evans came to prominence through the White-contrived "third stream" (unless Walton means to include George Russell or Miles Davis in there - and that's hardly likely) - but this appendix is by far the most egregious and

unwarranted. The likelihood or validity of White originality in the music is totally denigrated without question. The presence of such obvious and prejudicial lapses of basic research raises questions in my mind as to the validity of some of the other assertions and documentations he makes, those more important to the following of his thesis, most of which I have neither the time nor access to resources to check for myself.

Assuming that Walton's documentations are accurate, this is an important volume for tracing the progressive downgrading to the Black man and his culture in American society, and proposing programs to reverse that change and ensure cultural integrity for Afro-America. But although I accept the general outlines of his thesis, I have to question his credibility. - Barry Tepperman

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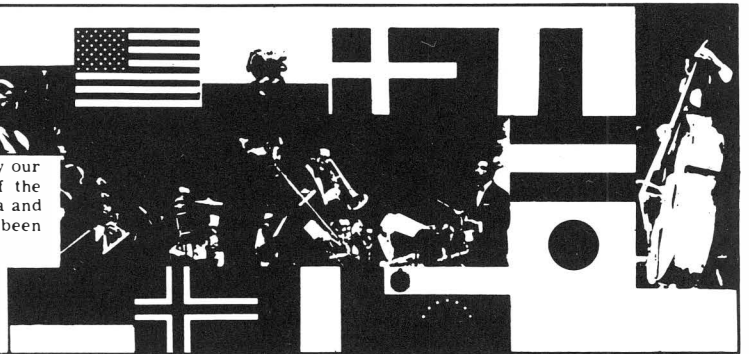
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## TORONTO

**ED BLACKWELL BENEFIT... SUNDAY MARCH 17...** A fund-raising day of jazz happens at MacKenzie's Corner House, 620 Church Street at the corner of Charles Street in Toronto (not at Bathurst St. United Church as advertised in last month's CODA). Special guests for the day are **SONNY ROLLINS**, **KARL BERGER**, **SADIK HAKIM** and **SONNY GREENWICH**. The program stars Gary Morgan and Friends, Bernie Senensky with John Tank on tenor, Don Thompson, Claude Ranger, Ted Moses, Stuart Broomer (solo piano) and many others. All proceeds from the benefit will aid Ed Blackwell's recovery from a disabling kidney affliction.

There will be two completely different

shows at 1:00 pm and 8:00 pm respectively. (By press time who will be on when hadn't been settled.) Tickets are \$5.00 each show or \$9.00 (advance only) for both, obtainable from the Jazz & Blues Record Centre, 893 Yonge Street, Toronto. Mail order will be accepted; please make cheques payable to the Ed Blackwell Fund. Food will be available during the concert.

As always, the success of a benefit depends on the jazz public. The producer of this show spent four weeks trying to raise money from record companies which have been connected with Ed Blackwell through Ornette Coleman and from club owners who feature local (and international) jazz entertainment. The money would have covered production expenses like long distance phone calls, piano rental, travel costs and other fees

so that ticket receipts would not be touched. Only one man came through for us, and that cash is already gone. So please set aside **SUNDAY MARCH 17** as **ED Blackwell Day**. Come to hear an undisputably exciting pair of jazz concerts, help keep the family of jazz together and remember the words of Albert Ayler, "Music is the Healing Force of the Universe".

## VOICE OF AMERICA

**NEW YORK:** Every contribution to jazz is important, be it musical, critical, historical or documentary. Much of the recent emphasis on documentation derives from the abundance of courses on black music in the nation's schools creating data-hungry students. Jazz Interactions, well-known for its exciting concert series and "Jazzline" is inaugurating a lecture series designed to acquaint the novice with an overview of jazz. Called the Hayes Alvis Memorial Lectures, the series is dedicated to the late bassist Hayes Alvis and was made possible by a generous bequest to St. Peter's Church. Lectures are to be held at St. Peter's on eight consecutive Saturdays at 3 pm starting February 16.....The Jazz Composer's Orchestra Association held two free workshop concerts with Clifford Thornton at N.Y.U.'s Loeb Student Center. Thornton plays cornet and valve trombone and teaches at Wesleyan University in Connecticut. The music from these concerts will be released on JCOA records (#1008) in the Spring, along with Roswell Rudd's Pneumatic Swing Band (#1007)...

The N.Y. Jazz Museum blissfully announces receipt of \$140,000. from the Ford Foundation to secure operating expenses until the end of 1975..... **CAPE COD:** Resort goes cum jazz fans will be happy to know that the clam chowder at Dunfey's in Hyannis will be accompanied by trumpet sounds from Bobby Hackett, the resort and conference center's new music director....**DETROIT:** the Hot Jazz Society confirms a Detroit-Windsor Jazz Festival June 28, 29 and 30. All sessions plus buffet dinner cost \$75.00. Write to Jim Taylor c/o D.H.J.S., 12311 Gratiot Ave., Detroit, Mich. 48205....

**EUROPE:** The European Jazz Federation makes available the **EUROPEAN JAZZ-MEN'S REFERENCE BOOK** as a supplement to Jazz Forum Magazine, June 1974. The guide lists over 1500 addresses of active musicians and the



most important jazz business institutions. From Jazz Forum Distribution Services, P. O. Box 671, A-1011, Vienna, Austria...MONTREUX: Here's a perfect apres-ski treat. This year's jazz festival includes Cecil Taylor (July 2) Sonny Rollins (July 5) and Randy Weston (July 6).

RECORDS: A trumpet quartet with bass and drums available from Forefront Publications, 1945 Wilmette Ave., Wilmette, Ill., 60091. The brassmen are George Bean, Bobby Lewis, Art Hoyle and Russ Iverson, all Chicago-area studio/lounge musicians....Wild Bill Davison fronts Denmark's most exciting band, "Fessor's Big City Band" on Horekiks label. Write them at Grundtvigsvej 27B, 1864 Copenhagen V, Denmark...YAZOO Records releases a tribute lp to Thomas A. Dorsey, renowned lyricist of the 20's and 30's. The lp includes work by Broonzy, Ma Rainey, Tampa Red and Chippie Hill.

TORONTO: Miles Davis packed Massey Hall with an eager and patient audience. Although he arrived over half an hour late, he - and the band - played with an intensity and high spirit rarely encountered with this artist. Three solo voices - Miles, Dave Liebman and an unnamed guitarist - were set against an electric rhythm section of bass, rhythm guitar and drums with Mtume on congas and synthesizer. Miles played a lot of trumpet during both long sets, concerned less with melodic statement than with creative process of rhythmic improvisation. The band appears relatively democratic; any member can introduce a pattern, and if its initial reception is positive it remains a motif until its potential is exhausted whereupon a new figure is introduced and the cycle repeated. The effect of this approach is fascinating to say the least, and easily as demanding on the musicians as any harmonically centered improvisation. Yet the harmonic element was not entirely absent, for Dave Leibman's eloquent solos came directly from the heart and if Miles' cold tone and militant style aroused hostile emotion, these were effectively countered whenever Leibman poured out his soul. Miles' attitude towards the world of listeners - whether they are critics, members of his audience, record buyers or other musicians - seems to say, "Here it is. You need the music more than the music needs you, so take it like it is or split!" Plenty of people did split from Massey Hall after the first set; however, a sizeable portion stayed and dug the music of a still-reigning master of jazz who has always chosen the most difficult path: to follow his own instincts and intelligence to make original, potent music.

The Colonial Tavern has become one of those clubs to graft a star musician to a local group and hope for the best. This approach is fine if the booker knows jazz, but disastrous when he doesn't, and the Colonial's booker should really take a short course in jazz appreciation (there are several in Toronto) to avoid repeating the horrors of the last month. He would learn, for example, that you cannot

match the subtle swing style of Vic Dickenson with a post-Herbie Hancock group - even when it is as good as Bernie Senensky's trio - and have anything but unhappy musicians and a small, embarrassed audience. Sonny Stitt followed Vic, and the latest visitors were Cecil and Dee Dee Bridgewater. (See an upcoming CODA for interview.) Stitt arrived suffering from a painful injury and was not helped by his backup which, under the leadership of ex-Herdsman Steve Lederer on tenor, failed to make tempos or else missed some of Stitt's changes. Another defect became apparent as the Bridgewater's found the group reluctant to rehearse original material and they were forced to rehearse "on the stand" for the first half of the week. Admittedly, the band sounded better on the weekend, but it was mainly the warm style of Dee Dee Bridgewater that made it really happen...

Fortune smiled on Bourbon Street, however. This club has almost always used local backup groups, and through a series of happy accidents, James Moody found himself on stage with Don Thompson (piano), Rick Homme (bass) and Claude Ranger (drums). For two weeks, Moody was IN ORBIT nightly! (We have been busy....check future CODA's for an interview with James Moody.) These were the hottest two weeks in Bourbon Street's history, breaking the winter doldrums and I'm sure teaching a valuable lesson to booker Paul Grosney. As this issue goes to press, Jim Hall just closes and Salome Bey opens accompanied by Bernie Senensky's trio, to be followed by the return of Frank Rosolino and a rare two weeks with alto star Phil Woods.

Gary Morgan has two new faces in his band - Herbie Spanier on trumpet and Gary Williamson on piano. Gary was born in Toronto but has spent four years touring the Orient, playing in Japan, China and Thailand. His improvisations on piano and electric piano are really beautiful to hear. This group has been busy with gigs at George's Spaghetti House, the Ontario Science Centre and The Actors' Theatre. Herbie Spanier fronted a quartet at George's for one week featuring Sadik Hakim on piano. Despite the fact that Sadik appeared to be the only coherent player, he was inaudible due to lack of a microphone serving the apartment-size piano and a droning electric bass...Montrealer Ted Farrant, head of CBC International Service, comes to Toronto to record both Sonny Greenwich and the Ted Moses Quartet. These albums will be available on the CBC transcription label at \$3.50. Write CBC, International Service, Box 5000, Montreal, P.Q.... CODA presents the return engagement of DOLLAR BRAND in concert with singer BEA BENJAMIN at the St. Clair Music Library on March 8, 9 and 10 at 8:30 pm. Tickets \$3.00 each at the Jazz and Blues Record Centre, 893 Yonge Street, telephone: 929-5065.

Happy fifth anniversary to Howard Matthews and the Underground Railroad...

VANCOUVER: Hot Jazz every Friday at the Scottish Auditorium with the Lions Gate Jazz Band. - Alan Offstein



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 COLONIAL TAVERN - 201 Yonge Street  
 March 4-9 - Bobby Blue Bland  
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 Greg Waters  
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 Swing style jazz - Saturdays 4-7 p.m.  
 DOLLAR BRAND - St. Clair Music  
 Library  
 concerts - March 8, 9, 10  
 ED BLACKWELL BENEFIT - McKenzie's  
 Corner House - March 17 - two concerts  
 at 1 & 8 p.m. featuring Sonny Rollins,  
 Karl Berger, Sadik Hakim, Sonny Green-  
 wich, Gary Morgan, Ted Moses, Stuart  
 Broomer, Don Thompson, Bernie Senen-  
 sky and others. Two entirely different  
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## MONTREAL

1973 wasn't too bad a jazz year here, despite the Esquire Showbar remaining closed, a number of cancellations, and a dispute between the Musician's Union and the City.

1974 is off to a good start. Buddy Rich appeared at Place des Arts on February 17, presented by Premier Concerts; the Jazz Renaissance Society presented the trio of local pianist Pierre Nadeau on January 29 and 30 at the Stork Club, on Guy Street and Raymond Gervais' group L'Atelier de Musique Experimentale will be presenting Dollar Brand on March 14 at a site yet to

be decided. There is also a benefit concert for the local Black community being planned. Jazz record sales continue to escalate here and, although not to the extent of early last year, there is a fair bit of jazz on local radio. Gilles Archambault (who also covers jazz for the morning paper, *LeDevoir*) has a show called *Jazz et Blues*, heard twice daily on the CBC and that Corporation continues to present *That Midnight Jazz* daily from different cities across Canada (Michael Whalen and Juan Rodriguez do the Montreal show on Fridays). The amount of jazz emitting from CJFM has been cut down with Mark Stafford mixing rock and jazz during the week from Midnight till 6 AM. Weekends there is jazz for 6 hours with the Phil MacKellar show on Saturdays and my show "Round Midnight" is heard Sundays.

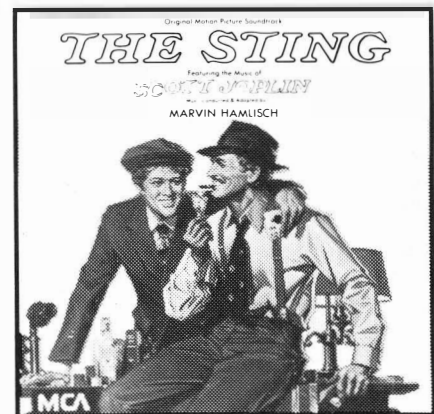
There were a number of concerts here in 1973 to please the jazz and blues fans. Since my last report the following are some of the happenings. May - John Lee Hooker and B. B. King at the now demolished Capitol theatre and the Buddy Rich orchestra at Place des Arts. June - Count Basie at P des A, for the early show, the band was no-show for the second show; Luther Allison at the Capitol; The World's Greatest Jazz Band in a benefit concert/dance at the Ballroom of Place Bonaventure with Bobby Rosengarden on drums and Billy Butterfield making a guest appearance; Ella Fitzgerald at P des A with a fine first half supplied by Roy Eldridge with Joe

Pass, Tommy Flanagan, Keter Betts and Fred Waits. July brought John McLaughlin to the Forum and Chick Corea with Lenny White, Mingo Lewis, Bill Connors and Stanley Clarke on a bill with Focus at the Cap. August saw the return of B. B. King and the I. A. J. R. C. Convention, a highlight of which was a lengthy jam session with Lou Hooper and violinist Willy Girard plus what seemed to be thousands of movies including two by the early Gillespie big band. It was a pleasure meeting people like Ed Steane, of *Jazz Digest* (a really fine little magazine), Jerry Valburn, Bill Miner, Bob Porter, George Hall and the many others who made the trip to Montreal. Freddie King and John Paul Hammond shared the same bill at the Cap. in September, when Sheldon Kagan presented the Ellington band in a dance format at the Showmart, acoustically awful but a good fun night all the same. Woody Herman Band on their own for the first half and augmented to back Tony Bennett for the second at P des A. A double bill of the bands of Maynard Ferguson and Stan Kenton at P des A in November and L'Atelier group presented Roscoe Mitchell in a solo concert at the University of Montreal. In December the same group presented Belgianguitarist Rene Thomas, also solo, at a small church and the Jazz Renaissance Society presented the Sonny Greenwich quartet with Don Thompson, Richard Homme and Terry Clarke to a turn away audience at the Windsor Hotel, in the first of what is hoped to be many

concerts featuring both local and imported talent. There were many cancellations during '73. Sheldon Kagan had a most troubled year. Cancelled were a double bill of Getz and Bill Evans, the Giants of Jazz and the Brubecks. Sheldon also had problems with The Garden of Stars which he rented from the city and where he had big plans for the entire summer only to find himself in the middle of the dispute between the Union and the City which saw the Union declaring all city property out of bounds to its members.

It looks like the *Esquire* will never re-open and the *Jazz Workshop* is also closed. Too bad it was a great spot for local talent to be heard. Guitarist Ivan Symonds with Nick Alrich and Norman Villeneuve were at Rockhead's Lounge the whole year, where they continue; Cafe Mojo had Dido and Russell Thomas and Charlie Biddle with Nelson Symonds were heard weekends at Uncle Charlie's in Val Morin where some mini-festivals took place during the year. Le Groupe de Jazz Libre Quebec found a home at L'Amorce, 25 St. Pual Street East. The Old Ice Cream Parlor next door at 21 St. Paul had jazz among their presentations. In early August Dave Liebman, pianist Richie Beirich and bassist Frank Tusa were in town along with Claude Ranger to appear as sidemen on a date led by excellent local reedman Jerry Labelle for Tony Roman that hasn't seen the light of day as a release as yet. An above average session that I hope will

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**SUPPORT LIVE MUSIC**

be out in '74. Ted Farrant had a busy year recording jazz for the CBC International Service. Sessions by Herbie Spanier, Billy Robinson, Sadik Hakim, Freddie Stone and Winnipeg's Dave Shaw are now in release, with sessions by pianists Lou Hooper, Art Maiste and Linton Garner due for release this year. Information by writing Mr. Farrant, CBC International Service, P. O. Box 6000, Montreal. We lost a couple of fine musicians to Toronto during the year, namely Sadik Hakim and Spike McKendry.

1973 was a good year for recordings as well. Two sessions that I'm awaiting are one done by Don Schlitten with Red Rodney featured with Charles McPherson and Barry Harris and a Stan Getz recording with Richie Beirich, Dave Holland and Jack DeJohnette recorded at Newport Festival and rumoured to be coming out on Columbia. The three records that gave me the most joy were the Clifford Brown on Columbia; the Art Tatum on Onyz and the Charlie Christian-Lester Young on Jazz Archives. Thanks to Don Schlitten on the first two and Jerry Valburn for the latter. 1974 started on the right foot with a big band lp that just arrived. It's called the Summer Jazz Band and titled Thursday Night Dues. Phil Wilson is musical director as well as being featured with some incredible trombone work along with people like Gary Burton, John LaPorta, Randy Lee, Mick Goodrick, Rich Matteson and Mike Vax. It's available from SJC Productions, 11611 S. Normandy, Worth, Illinois 60482 and was recorded August 16/73 at Illinois State University.

The best for '74 to all readers/listeners and to the local promoters - Sheldon Kagan, Roy Cooper, Donald K. Donald, Malachi, Martin Haber and Samuel Gesser and especially to Raymond Gervais and his L'Atelier group and Brian Emblem and the Jazz Renaissance Society - may you present tons of jazz and may the turnouts be overflowing. Peace.

- Len Dobbin

**VANCOUVER**

Many factors, particularly economic and artistic mismanagement contributed to the demise of Vancouver's two leading jazz spots, the Riverqueen and the Old Cellar. In addition, the fickleness of audiences certainly did little to promote support on a continuing basis.

Now, after months of stagnation, once again a club emerges that presents major recording artists regularly. The Egress located at 739 Beatty is comfortably-sized, boasts full facilities and provides

a nonobtrusive atmosphere for enjoying music. Principal owners John Bottomley and Buzz Wright speak in terms of a "listeners club" that affords the enthusiast an opportunity to listen to music in a relaxed setting. The booking of artists is open and varied. Most idioms are paid attention but specifically acts seem to be of a blues, folk or jazz nature. Mose Allison, Muddy Waters, Howlin' Wolf, Larry Coryell and Paul Horn are just a few names to have played the club since its inception. By the time this is read, Lightning Hopkins and John Hammond will also have appeared. Booking of major artists is certainly desirable but equally commendable is the club's policy of featuring resident performers in opening sets. A training ground for rising resident talent is something to be cheered. No wonder within a short time the Egress has become the focal point in the city's music scene.

Up the street from the Egress, the Nucleus held its last jazz gig in December with a local group called Pacific Salt. Owner Bill Hanson has plans for converting the premises to a "cultural church" (don't ask me). While it lasted, Nucleus provided the major arena for local practising axemen... In Gastown, Le Chat Noir continues its Sunday night jazz with Gavin Walker's quartet... Bobby Hutcherson's quartet played at the University of Victoria February 2 in the first of a series of planned concerts which later may include Freddie Hubbard, Herbie Hancock and Roland Kirk. Hutcherson drew a good crowd so good things may be in store for the future. Vancouver's UBC and Simon Fraser University should be so hip! - John Orysik

**MINNEAPOLIS**

Two good places for modern jazz in the Twin Cities are gone, leaving this metro area with none in the way of contemporary jazz sounds.

A fire in the Anthony Hotel destroyed the Poodle bar, which had been featuring Natural Light, a modern jazz group. Then, a week later, THE Downtowner Motel was sold, and it's temporarily closed. Downstairs in the Downtowner, the Captain's Galley featured modern jazz with Kenny Horst, Manfredo Fest and others, Wednesdays through Sundays, with Saturday afternoon jazz sessions. This now has come to an end.

So, only the Jazz Emporium, the Prom Center in St. Paul and the top of the Hilton Hotel in St. Paul, remain as show-cases for any kind of jazz music in Minneapolis-St. Paul.

The Jazz Emporium featured Kid Thomas February 1-3; the Art Hodes Chicago All Stars February 16; a return appearance (third in a year) of the WGJB, March 28, 29, 30 and 31; and Max Collie and his Rhythm Aces on April 21 (coming).

In keeping with its policy of featuring big band jazz bands, the Stan Kenton Orchestra played for concert and dancing

at the Prom Center on Valentine's Day, February 14.

The Tyrone Guthrie theatre, in Minneapolis, has reinstated jazz. Miles Davis and his group played there February 5 (two concerts, 7 and 10 p.m.) And more jazz will be forthcoming.

There is one place that has jazz once per week, with contemporary sounds. The Triangle, near the west bank of the Univ. of Minnesota, has a jazz session from 3 to 7 p.m. on Saturdays. It will be featuring modern groups such as drummer Kenny Horst, etc.

The Milo Fine Free Jazz Ensemble will present concerts at the Lutheran Student Center February 10 and February 24, including the New Art Percussion Ensemble.

- Ron Johnson

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JAZUM 20:

CAB CALLOWAY: St. James Infirmary/Cabin In The Cotton/How Come You Do Me Like You Do/Swanee Lullaby/The Scat Song/Creole Love Call/Strictly Cullud Affair/It Looks Like Susie/ Basin St. Blues/Minnie The Mocher's Wedding Day/Sweet Georgia Brown/Angeline/ Reeper Man/You Gotta Ho-De-Ho

(the King of scat singing with a fine swing band, 1931-1932)

JAZUM 21:

BOGWELL SISTERS

CONNIE BOSWELL: I Found A Million Dollar Baby/Time On My Hands/Concentratin'/Sing A Little Jingle/Lullaby Of The Leaves/My Lips Want Kisses/Stop The Moon Stop The Sun, Hummin' To Myself/The Night When Love Was Born/Got The South In My Soul/Say It Isn't So/Where/Down On The Delta/I'll Never Have To Dream Again

(that great ballad and jazz singer, Connie Boswell, and the Trio, singing some of the greatest songs of the early 1930's, accompanied by Tommy & Jimmy Dorsey, Joe Venuti, Eddie Lang and other great jazz musicians)

JAZUM 22:

CLARK RANDALL,

BEN POLLOCK,

MCBB,

GIL RODIN

' Troublesome Trumpet/When Icky Morgan Plays The Organ/Here Comes Your Pappy/ Drifting Tide/If You're Looking For Someone To Love/Jitter Bug/Linger A Little Longer In The Twilight/Red Sails In The Sunset/On Treasure Island/The Music Goes Round And Around/High Society Blues/I'm Gonna Clap My Hands/What's The Reason/ Restless

(the Bob Crosby musicians in various groups from 1933 Ben Pollock to 1936 MCBB. You can hear Sterling Bose, Matty Matlock, Eddie Miller, Gil Rodin, Yank Lawson, Nappy Lamare, Bob Haggart, Ray Bauduc, Red McKenzie and others)

JAZUM 23:

BEN POLLOCK

&

KEN BAKER

Dancing With You/I'm A Very Lucky Guy/Stoppin' At The Motel/How Can I Smile/Rug Cutter's Delight/Lost Without Love/Blue Stuff/We'll Be Apart For Awhile/Gently But Firmly/Pick Yourself A Little Dream/Every Hour/Sound Your "A"/Jitter Heat/Please Don't Apologize/Shadows/For Your Approval

(all selections from Keystone transcriptions recorded about 1937 or 1938.

Personnel are unknown but Clyde Hurley's trumpet can be heard on some of the 12 Pollock selections. There are 4 selections by Ken Baker, an obscure but a swinging band. A tenor sax player really "comes on" with the Baker band. We don't know who he is but rank him somewhere in the Vido Musso-Charlie Ventura area)

JAZUM 24:

EDDIE CONDON: I'll Get By/I'd Climb The Highest Mountain/Candlelights/New Orleans/Black and Blue/ Wherever There's Love/Ensemble Blues/Clarinet Marmalade/On The Sunny Side Of The Street/Muskrat Ramble/Sugar/California Here I Come/I Know That You Know

(typical Condon concert jazz from Town Hall 5-27-44, 7-22-44, 8-12-44, 8-19-44 and 8-26-44. You can hear Ernie Caceres, Pee Wee Russell, Harry Gibson, Muggsy Spanier, Lee Wiley, Billy Butterfield, Joe Marsala, Gene Krupa and others)

JAZUM 25:

EDDIE CONDON: Beale St. Blues/Dinah/Clarinet Jam/Soon/Ensemble Blues/Muskrat Ramble/Love Nest/ Big Noise From Winnetka/Big Butter and Egg Man/Heebie Jeebies/Ensemble Blues

(more Condon jazz from Town Hall 8-26-44 and 9-9-44. Art Hodes, Muggsy Spanier, Pee Wee Russell, Joe Marsala, Ernie Caceres, Bobby Hackett, Bob Haggart, Gene Krupa and others are featured)

JAZUM 26:

EDDIE CONDON: Wherever There's Love/Wolverine Blues/Singin' The Blues/I Would Do Anything For You/Muskrat Ramble/Sweet Lorraine/Sweet Georgia Brown/Honeysuckle Rose/Sugar/ Don't Blame Me/Ensemble Blues/I Got Rhythm

(more great Condon concert jazz from Town Hall 9-16-44 and 10-14-44. Among those featured are Lee Wiley, Bobby Hackett, Muggsy Spanier, Miff Mole, Pee Wee Russell, Red McKenzie, Jess Stacy, Ed Hall, Ernie Caceres, Max Kaminsky and George Wettling)

JAZUM 27:

BENNY GOODMAN: Batten, Barton, Durstine & Osborne Blues/Embraceable You

(with Helen Ward, 10-21-57, from Gotham GRC-4775)

Let's Dance/As Long As I Live/Climb Every Mountain/I'm Nobody's Baby/I Let A Song Go Out Of My Heart/Somebody's Wrong/At Sundown

(recorded 4-27-60 on the Arthur Godfrey Show, featuring BG, Johnny Mince, Dick Hyman, Lou McGarity, Johnny Parker and others. Some great music here including an 8½ minute version of a fine old tune, Somebody's Wrong)

Who's Sorry Now (from V. Disc 760, Jan. 1946)

Stealing Apples/Goodbye

(Hotel Astor broadcast, July 1943, fantastic BG, probably the best of the many versions BG did of Stealing Apples)

JAZUM 28:

EDDIE GRAY, I Like You/Why Did You Make A Plaything Of Me/The Sheik Of Araby/Who'll Be  
HENDERSON, The Next To Cry Over You/Bees Knees/Sweet Lovin' Mama/Chirpin' The Blues/  
JAZZ MASTERS, Down Hearted Blues/Gulf Coast Blues/Michigan Water Blues/Down In Maryland/  
MARY STRAINE, Apple Sauce/Arkansas Mule/Get Over Dirty Blues  
GENEVIA SCOTT,

JOHNSON'S ALL STARS, (rare early jazz and blues recorded between 1921 and 1923 on the Black  
CHARLEY STRAIGHT Swan, Pathe-Actuelle and Paramount labels, not as hot as the later jazz records but historical music, the roots of jazz. The Jazz Masters, Johnson's All Stars and Charley Straight records really have some good moments. We have almost mint copies of the five (5) Black Swan records so you can really hear the music)

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HOLLAND

Jazzfans with a good memory for names might know Dutch drummer Pierre Courbois for the years he worked with German vibist Gunter Hampel. He recorded with the group several times and is internationally exposed on the MPS "Heartplants" and on the ESP recording. After the co-operation was finished Pierre started his own Free Music Quartet which, amongst others, recorded also for ESP. Then in the summer of 1970 Association P.C. was formed, a group that might be labeled as jazzrock but still uses free music. Keyboard-wizard Jasper Van't Hof was replaced last year by Joachim Kuhn, Sigi Busch will play bass till the summer and guitarist Toto Blanke is very much alive and doing well.

For ten years Pierre Courbois mostly played in Germany with German musicians or in German groups. So, being Dutch, it was no problem at all that Association P.C. got an invitation from the cultural Goethe Foundation to represent one form of art made in Western Germany on a Far East trip. The tour started in Tehran on January 14 and then performed in India at New Delhi and Calcutta. Association P.C. then went to Hong Kong, Kyoto (Japan), Manila (Philippines), Singapore and several Indonesian cities. The echo of Association P.C.'s music was still hanging in Kuala Lumpur and Colombo (Ceylon) concert halls when, after another eight concert-trip across India, the tour finished on February 25 in Karachi.

When Association returns, they will go to the south of France. In April the four musicians will also do concerts for the Goethe Institute in Algeria, Morocco, Spain and Portugal.

After their recording debut ("Earwax") for a small Dutch company, Association P.C. was signed by producer Joachim Berendt for MPS and "Sun Rotation" and "Erna Morena" have been released.

Waiting to be released is an album recorded in the company of flutist Jeremy Steig. But something peculiar happened with "Rock Around The Cock", which also includes a composition called "Phenis". Because of these titles the record was not allowed by American censorship. It had to be retitled for English speaking-countries as "Shirocco".

Pierre Courbois might be the first jazz musician who has the honour of being the subject of a fan club. Those interested in knowing something about this highly capable percussionist should write to Pierre Courbois Fanklup, c/o Hans Brand,

Postbus 1124, Arnhem, Holland. Jasper Van't Hof is a very brilliant young keyboard expert. He left Association P.C., the group he made his professional debut with, in January 1973 to work for a short while with the Chris Hinze Combination. Then he chose to be independant. Mostly he works in Germany. Last year Jasper did some gigs with Archie Shepp in France, Holland

and Germany. He also became a member of the "Piano Conclave" led by Swiss pianist George Gruntz and including Gordon Beck, Joachim Kuhn, Fritz Pauer and Martial Solal.

Shortly before French violist Jean-Luc Ponty left for the States to join the Mothers he had a quartet with Jasper, bassist Henry Texier, and drummer Aldo Romano. First there were plans for guitarist Phillip Catherine to be added to the trio. Now Jasper, Aldo Romano and Henry Texier are co-operating with Charlie Mariano, who returned to Europe after a short Christmas stay in Boston. The four musicians hope to keep the quartet working as much as possible. Mariano had been working for some months before this with a Dutch pop group called "Supersister" and he did a beautiful recording with them for Polydor which is selling very well at the moment.

Pianist-composer Burton Greene might be remembered as a founder-member of the Jazz Composers Guild and for his recordings for ESP and Columbia. In 1969 he left the States and made Amsterdam his home town. He worked with such Dutch musicians as drummer Han Bennink, multi-reed man Willem Breuker and bassist Maarten van Regteren Altena. Recently Burton Greene started to co-operate more and more with fellow expatriate Americans who also live in Amsterdam. He does club dates, concerts and workshops as a soloist, with a duo co-led with New York percussionist Daoud Amin and any other combination when finances make it possible. Lately he has been working in Switzerland.

Bassist Arjen Gorter was the only Dutch musician in a sextet with baritone saxophonist-flutist Bruce Grant, Daoud Amin, drummer Ivin Krillzarin, Burton Greene and trombonist Ed Neumeister that performed "Shanti Om Suite" in 4 movements, during a Sunday afternoon concert in the Central Museum in Utrecht on January 20. The second part of the concert featured Indian sitarist Sri Jamaluddin Bhartiya with the Burton Greene-Daoud Amin duo. The program was recorded by AVRO-radio.

Like many others Burton has started his own record production company: Button-Nose Records. The first release was "Mountains", recorded in 1969 shortly before Greene left the States, and includes duets for piano and flute. "Trees" was released in January and has three live-recordings by the Greene-Amin duo. For information write to Burton Greene, p/a Overtoom 60, Amsterdam, Holland.

The Wessel Ilcken Jazz Award for 1973 was given to pianist Leo Cuypers, the eleventh winner of this annual prize. Leo is a fine solo pianist with a style that is deeply rooted in earlier forms of jazz and goes straight to contemporary jazz piano. Lately Cuypers has often been associated with Willem Breuker and also premiered last year his first musical play called "Johnny Rep Suite". "Leo Cuypers" is the title of one of the best records released in Holland last year, it's on the BASF label.



Willem Breuker, who writes big musical-theatre hits today, has left the Instant Composers Pool, the musicians co-operative he formed in 1967 with Han Bennink and Misha Mengelberg. Breuker now composes almost continually with no chances for a "blow". Certainly those who have followed Willem for the last ten years have quite a lot of mixed feelings about what he does today. Han Bennink made some very sharp remarks about the way his partner works today so the split was not that much of a surprise. It seems as though Han and Misha have survived another generation of young Dutch jazz musicians. Han Bennink is on the beautiful ninth Incus record with English guitarist Derek Bailey.

Charles Mingus' book "Beneath The Underdog" has been translated into Dutch as "Minder dan een Underdog". Bruna Publishing Co. also might translate Ross Russell's "Bird Lives".

Tenor saxophonist Johnny Griffin and his Dutch wife and little daughter moved to a small town near Rotterdam after he had had enough of his Paris 7th floor flat. Griffin often plays with pianist Kenny Drew and his long-time friend drummer Arthur Taylor. I can assure you that fans living in the U. S. A. and Canada are missing something. Griffin's new address is p/a Kerksingel 19, Bergambacht, Holland.

On September 6, 1973, Ben Webster played in a small pub in Leiden called "Twee Spiegels". Like hundreds of times before, he did this one-nighter with "local" friends as the rhythm section: Irv Rocklin on piano, bassist Henk Havenkoek and drummer Peter Ypma. Such tunes as Pennies From Heaven, I Got Rhythm, Autumn Leaves, Sunday and Straight, No Chaser were interpreted. Somebody had a cassette recorder and two microphones functioning that night. We all know by now what happened the next evening in an Amsterdam hotel. Webster

became unwell and was taken to a hospital where he died on September 20. "Last Concert" is the title of the album from the Leiden concert and released on EMI 5c178.24 964/5. Most of all it's a document.

One of the concerts I enjoyed very much took place in the Amsterdam Paradiso in December. English trumpeter Ian Carr's Nucleus played there with Brian Smith on saxophone, Gordon Beck, keyboards; Roger Sutton, bass guitar and an incredible drummer - Bryan Spring. There were, of course, "rock" rhythms, since Nucleus is a pioneer in that field. But the way things were worked out was jazz: group playing and some fine solos, especially Gordon, stood out. Ian Carr had a copy of his first book with him "Music Outside", which is dedicated to the contemporary jazz scene in England.

- Maarten Derksen

## OBITUARIES

Blues singer/guitarist MEMPHIS MINNIE died in Memphis August 7 after a lengthy illness. On October 6 guitarist BILL WILLIAMS, one of the discoveries of the blues revival passed away. His unique stylings are heard on a Blue Goose recording. Veteran gospel singer/guitarist SISTER ROSETTA THARPE died in Philadelphia on October 9. New Orleans trumpeter DE DE PIERCE, one of the mainstays of the Preservation Hall Jazz Band died on November 23. Two weeks later the last survivor of the ODJB, bassist/trombonist EMILE CHRISTIAN died on December 3 and then, on December 15 ANDERSON MINOR, popular Grand Marshall of the Olympia Brass Band died.

Bassist JOE BENJAMIN, long a mainstay of the Duke Ellington band, died January 26 from injuries sustained in a car accident.

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## JAZZ ON FILM

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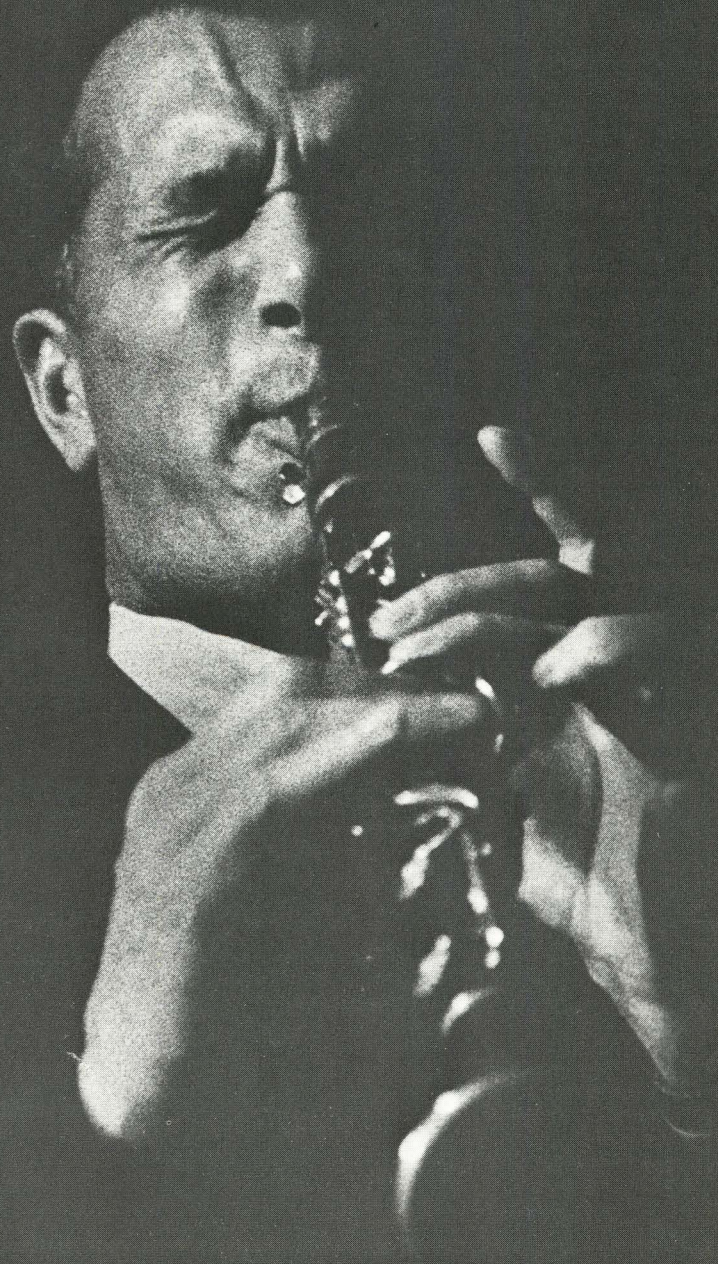
Blues Like Showers Of Rain  
Born To Swing  
Jazz Is Our Religion  
St. Clair Music Library, Toronto  
January 15/16, 1974

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Jazz has been part of the film world since the late 1920s but there are no more than a handful of movies where one can truthfully say that this is a Jazz Movie.

After viewing John Jeremy's films for two nights the magnitude of his conception only begins to sink in. The music and the musicians are the whole essence of his films. There is nothing else to intrude on your thoughts as you watch and listen to his films for a continuous stream of information, ideas and impressions is flashing before you. Never before, as far as I know, has the basic philosophy of jazz music been so clearly expounded.

Both "Blues Like Showers Of Rain" and "Jazz Is Our Religion" use voice and music recordings to provide the aural commentary to a story which is unfolded through the continuous use of still photographs in a manner familiar to anyone who has seen historical documentaries on TV. This technique, made possible by the development of extremely sensitive cameras, is a key factor in bringing into focus the historical background of the music as voiced by the musicians on tape. Jeremy's eye for detail is incredible and on each occasion fresh images kept appearing before the eye while listening to the blues singers and musicians run down their beliefs concerning the music. Jeremy almost overcomes the limitations of his technique in these two films. "Blues Like Showers Of Rain", the shorter of the two, succeeds better as a film because it is more historical in content. "Jazz Is Our Religion" is about the jazz life today, is quite long, and towards the end one desperately longed to see at least one of the faces behind the voices and it was almost a relief to see one instant of movement in the arm of a small boy in a playground still. Movement, of a sort, is provided with background footage but it doesn't replace the impact of seeing the musicians, themselves. This is a small point, however, in a superb film which is graced with an excellent soundtrack provided by a quintet with Johnny Griffin and Dizzy Reece. There are more musical contributions from Alan Shorter, the Clarke-Boland band and others but Griffin's insinuating tenor is the most



compelling sound.

"Born To Swing" is Jeremy's most recent production - made in 1973 in New York City. It is a documentary of the highest order, capturing the disintegration of a musical style which was once the dominant force in American music. The film focuses on several musicians once associated with Count Basie and shows how time has treated them and their lives. Jo Jones, Dicky Wells, Buddy Tate and Earle Warren occupy the most space but there are also tantalising glimpses of Buck Clayton, Joe Newman, Snub Mosley and Eddie Durham.

Jeremy's fine cutting techniques allow us to jump from the past into the present in a coherent manner for the reality of today is that only Buddy Tate, of these musicians, projects an image of satisfaction and ease with his present circumstances. Jo Jones, when not playing, devotes most of his time to a drum shop in midtown Manhattan - that is his life. For Dicky Wells it is the monotony of being a messenger (boy) for a business firm in the money market. There's some extraordinary footage of Wells sorting mail with the same kind of hand movements he utilises when preparing his trombone. Earle Warren's extrovert good humour, always a part of his personality, contrasts with the distastefulness of his reality as a jobbing musician who rarely plays the music he loves. Despair of another sort is present in Buck Clayton. With few words spoken, the camera tells the story of a great musician whose livelihood (and life) has been stolen from him by a quirk of nature. Only Buddy Tate, who still works successfully as a jazz musician, is seen to have any real comfort in his life. His Long Island home is obviously a peaceful haven away from the harrassments of the city but what a contrast to Dicky Wells' neighborhood. And, ironically, Wells felt lucky that his locale was relatively safe from danger and unrest.

The heart of Jeremy's film is the session, filmed one day in Hank O'Neal's Greenwich Village recording studio. All the previously mentioned musicians plus Tommy Flanagan and Gene Ramey took part in the kind of casual musical setting which best characterises their heritage. The Swing Era produced musicians whose forte was the spontaneous ad-lib arrangement of the blues and riff tunes derived from popular song. We get an opportunity, in this film, to see and hear the process at work. Earle Warren's organisational mastery is most evident in his showcase while Buddy Tate's authority dominates the entire proceedings.

"Born To Swing", like Jeremy's other films, needs to be seen many times for a full understanding of the message. Like the music which inspired them, Jeremy's films grow better from repeated viewings (and listenings). - John Norris

## SPEAR

North London Polytechnical Institute  
January 17, 1974



Spear's first gig of the year turned out to be something special. The students' bar was a friendly setting, the audience was relaxed; how often do you see a mother breast-feeding a baby at a jazz concert? As Spear's leader, the unique Dudu Pukwana, stated the vibes were good.

Dudu's been in England for about nine years now, but he hasn't found the freedom here he should have. He's been treated with massive indifference by the monster money mongers of the music business world. Spear's recording of the sensational "The Bride" is still lying in the vaults three years after it was made. Dudu's music very much reflects his mood. If he's angry, it comes out harsh and violent. And in recent years, with things harder than ever, the music has become more and more aggressive. But this night the people wanted to hear and their participation brought forth the strongest most exultant sounds these shores have heard in an age. Spear would be a revelation if they could get on the college circuit.

This was the most in-tune band Dudu has ever put together. It started as a quintet with fellow South Africans, Mongesi Feza, Louis Moholo and Ernest Mothole, and a young friend of Dudu's called Tony on electric piano. An instrument which sounded for once as if it belonged in a band and not on a garbage heap. Dudu and Mongesi seem to breathe together, they are so close. Always tuned to the right frequency, Mongesi's happy outbursts put the heart back into trumpet playing. He was full of confidence, bursting with ideas and a tone to match. The music just bubbled forth in a joyous torrent. Louis Moholo, the dynamite drummer of our time, with his enormous beat; eternally driving the band in the perfect direction, surrounding them with his explosive rhythms and subtle melody. Louis would sound musical if he were playing a dustbin lid. Truly he is a master of natural

percussion. And with bassist Ernest Mothole providing an unobtrusive but solid foundation the music just had to swing.

After two numbers Bezo Mngqikana joined in with his quiet lyrical tenor saxophone. A little later came the supreme surprise of the evening. Princess Audrey. Singing, crying, shouting, screaming, her magnificent black soul voice fitted the songs to perfection. Those wonderful simple South African folk tunes which convey such happiness and surely help to keep the musicians sane.

For the second half, Herbert Williams took over the electric piano adding a very personal conception to the band. And a groovy conga player propelled the sounds even higher. All the while when any of the horns weren't soloing, they were overlaying the rhythm with bells, tambourine, cowbell or cabasa, or just plain singing along. A strong friend recited a poem, and finally Princess Audrey returned. No wonder the band were dancing on stage at the end.

Dudu played like a dream, as only he can. Passion, strength, rhythm, soul, melody, it was all there in huge doses. On those occasions when we accept him, Dudu makes every other alto player redundant.

A beautiful evening with the listeners and the musicians as one, for Spear had been playing us as well as their instruments. - Roy Morris

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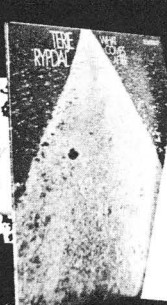
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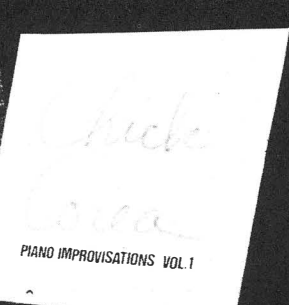
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JAMES MOODY

Bourbon Street, Toronto.  
January 21 to February 2, 1974

Surprise is one of the greatest attributes of the jazz muse. The unexpected is always an added aspect when listening to any of the great stylists of the music. And James Moody delivered plenty of surprises during this engagement.

Neither his past performances with Dizzy Gillespie nor his recent recordings properly prepared us for the highly volatile, intensely energetic music which poured forth night after night. Moody seemed to thrive on the rhythm section provided for him and the vibrations of the room. Musicians came out in force to listen and the same listeners kept coming back to receive more of the same medicine.

James Moody played flute, alto and tenor saxophones with each one giving us a different facet of his musical personality. The flute was usually reserved for pretty interpretations of ballads while on alto he ripped through the language and syntax of Charlie Parker like a man possessed. The most compelling performances came on tenor sax where Moody took his improvisations outside the normal confines of the chord progressions on many occasions as he explored avenues first opened up by Sonny Rollins and John Coltrane. These influences were there as a direction pointer - Moody is his own man and a highly creative jazz improviser who has his own special way of doing things. It would be invidious to single out one single instance for his playing was consistently great throughout the engagement but there was one night when he explored Sonnymoon For Two in great style, building chorus after chorus over the

driving support of bass and drums.

One of the key factors in the success of Moody's music was the remarkable rhythm section assembled for this occasion. Don Thompson (piano), Rick Homme (bass) and Claude Ranger (drums) were light years ahead of the regular occupiers of the Bourbon Street stage and they assisted greatly in giving Moody the high level energy so necessary for the success of his playing methods. Claude Ranger, in particular, constantly provoked the saxophonist with his unexpected accents and very open time. He was like a whirlwind - constantly changing the shading and direction of his rhythmic pulsations yet always coinciding with Moody's lines. Above all, though, all three of these musicians understand the pulsation of jazz music, utilise the space so necessary for successful improvisation and performed at as high a level as their American guest - more than that can not be expected.

As for James Moody - if he could only be captured like this on disc his music would astonish and fascinate as many people who have been transfixed by the renaissance in Phil Woods' conception. James Moody is playing music for today. Fresh, challenging and above all the vital statement of a major jazz stylist completely committed to his music. Thank you James Moody. - John Norris

NEW YORK JAZZ QUARTET

York University, Toronto  
January 28

The existence of the New York Jazz Quartet attests to the conservative nature of jazz, clinging to its roots in the blues and preserving in some form or another the best of what went before. Originally dating from the fifties when it was known as the Art Farmer-Benny Golson Jazztet,





the N. Y. J. Q. now revolves around pianist Roland Hanna, and includes Ron Carter, Ben Riley and Frank Wess, each of whose name speaks volumes in the history of jazz.

Patently waiting for months to hear this all-star group, it was difficult to imagine exactly what they would be like, but the main source of curiosity was their approach to the music given their varied backgrounds. Ron Carter has worked with Eric Dolphy, Miles Davis and more recently released an album as leader called "Uptown Conversations". Ben Riley is known mainly for his association with Thelonious Monk and Frank Wess as a soloist with Count Basie's band. Roland Hanna has played with many fine jazzmen and is highly respected among musicians for his inventive genius. From all surface indications there should have been more in the way of experimentation than the program actually provided; however there may have been a very understandable reason for the lack of exhilaration in this recital.

Whether a jazz classic or an original by one of the members, the tunes were given a uniformly efficient reading more in keeping with the MJQ's chamber jazz concept than with the looser styles of Miles and Monk, and each would have remained undistinguished were it not for the stunning improvisations and accompaniment of Roland Hanna. With the natural exception of an unaccompanied piece for string bass, it was Roland's night. He lifted the mood and intensified the emotion of this drably hued concert.

On Billie's Bounce he played long, exciting unison lines octaves apart, therewith echoing the arranged head which featured tenor and bass playing the melody in unison. For Placitude, a ballad penned by Frank Wess, he wove garlands of coloration faithful to the tranquil landscape. On the first number after intermission Hanna really opened up, reaching into and probing the Cubano rhythm for any and all possibilities to reveal his strong sense of direction and unshakeable strength. All his solos bore this trade mark: brilliant construction founded in a total musical knowledge, awareness of shape and pattern, and facility with motifs, melodic phrases and percussive attacks.

Despite Hanna's beautiful playing, the emotional high lay in a bass solo, Willow Weep For Me, as through its dedication, Ron Carter revealed the source of the generally low mood. He sent it out to Joe Benjamin, a fellow bassist at the time with Duke Ellington's Orchestra, who had died just two days earlier. Long, relaxed, wholly meditative, it is altogether certain that the song found its way home.

(A Postscript to the Burton Auditorium: The best way to make the worst of already poor acoustics is to supply musicians with an inferior sound system such as the one presently in use. The loudspeakers distorted all of the pianist's louder passages and cut off the high frequencies of upper register playing. Either replace the P.A. system or lower your prices - please.) - Alan Offstein

## UNIVERSAL JAZZ

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CBC-FM programs seldom concern themselves with jazz. Like most "serious music" outlets the shows generally present classical music of Western Europe, political forums and special areas of human interest - literature, art and drama. This is "highbrow" programming; its design attracts listeners of many diverse persuasions and builds up a loyal, attentive and concerned audience of people who can use their brains. Radio, especially the non-commercial FM stations, remains the sole alternative medium for individuals let down by the stark commercialism of television and the hopeless political partisanship or bias of city newspapers. Wherever there is no talking-down, condescension or intellectual affrontery you find a "highbrow" audience. It is this cultivated image which deters "serious music" stations from considering jazz, since those in charge of what will or will not be aired usually have a built-in abhorrence for things redolent of bars, bawdy houses and blackness. It is much easier to pretend jazz does not exist than to try to come to terms with American music which strikes assiduously at the delusions, presumptions, pompousness and smug egotism of white society while simultaneously turning out one masterpiece after another, genius upon genius, innovation upon musical innovation. For evidence of this "back o' the bus" attitude, check the time slots allotted jazz. Nothing starts earlier than 10 pm and even that is rare; the customary time is midnight when jazz fiends, dazed and glazed by pot 'n scag sit amid incense palm branches nodding into a solo by Thelonious Monk. No one who listens to THIS ever has to get up at 7:30 and go to work. Obviously. What irony, that stations dedicated to informing people of the state of their culture voluntarily, thoughtlessly, excise from listeners' consciousness a vital source of human expression. Data from the soul.

Was it a moment of insight? A yielding to persuasive argument? A stock-market fluctuation? How did UNIVERSAL JAZZ slip through the net of prejudice and by virtue of acceptance rate black music - as far as CBC-FM is concerned - on a par with Mozart and Cage, Renoir and Picasso, Truffaut and Cukor? Who labelled this sportin' music, this ragtime, "art"? Moreover, why fifteen programs? Isn't three weeks of music by people with bizarre names going a bit too far? "Jelly Roll" indeed!

Nevertheless, UNIVERSAL JAZZ is now a reality - fifteen carefully documented hours which present black music to the nation. Fifteen programs which represent eight months of research; of interviewing jazz artists like McCoy Tyner and jazz critics like Nat Hentoff "on location" at the Montreux Jazz Festival (Switzerland) and in sunny California; of struggling to select the right piece of music that best

reflects the line of narrative and to edit miles of tape; of collaboration with jazz poet Ted Joans to record recitations of his own poetry. UNIVERSAL JAZZ, the final product sandwiched between satinsleek announcement, "Ideas presents..." and, "This is the CBC radio network..." tells about black music as if prejudice hadn't been invented. There are interviews never before aired in Canada: Cecil Taylor articulates his vision of black music as the non-verbal LITERATURE of black culture; and Charles Mingus recollects a conversation with Fats Navarro that changed his life, in which Fats tells him, "Mingus, you ain't sayin' shit!"; and John Coltrane talks of his music, aspirations and directions. Black artists on black music. Other voices on tape from the Rutgers Institute of Jazz Studies recreate a jazz colloquium staged during the 1973 Newport Jazz Festival in New York where people with some very weighty credentials spoke forthrightly on topics of concern in black music, climaxing with an impassioned delivery of a paper on Billie Holiday.

The series built itself not historically, although a strong sense of roots was carefully preserved in each installment, but in ideological units best understood by their titles: Made In Africa; A Love Supreme; Armstrong and Waller; Tyner, Byrd and Rivers; New Notes; Mingus... and Mingus; Blue Roots of American Music, and so on. Through this approach various concepts were explored so that the IDEA of jazz, not just the form or the styles or the personalities, came to have some substantial existence in the mind of anyone who listened. Perhaps the seasoned jazz fan wouldn't find anything new; still, he always found something interesting. And as for the novice, what a splendid introduction to the world of thought, philosophy and sound that is jazz, holding in abeyance the wolves of misunderstanding. Presented in the manner chosen, each program is complete in itself, relying neither on foregoing nor impending information for its meaning, but when taken as a whole, each contributes a vital unit to the rich pattern.

This is good radio, with good entertainment listening to Ornette's music or Willie Dixon's blues; good history learning about the roots of an art form whose primitive beginnings are still apparent and useful social institutions in tribal Africa; and good drama as the meaning of Billie Holiday's life as a Black woman in America is eloquently played along with her music against the villainous slander of Hollywood; and good nationalism when the music of Canadian guitarist Sonny Greenwich is specially recorded at a live concert produced exclusively for broadcast on UNIVERSAL JAZZ.

What it takes to put together such a series of programs lies outside raw academic, journalistic and technological skills. Love of jazz comes first, for no insights can be obtained merely from objective viewpoints. This is strange, humane, music that will not give itself to

someone standing outside it. Jazz demands that you step within, that you prove yourself trustworthy, that you behave respectfully, and demands this not only of the musician but also of the listener. You must embrace the music. And that is why Ted Joans declares, "Jazz is my religion, Yeah!" The two people who created UNIVERSAL JAZZ are Greg Gallagher and Lily Barnes and in a way, jazz is their religion, too. They live in an old house in Toronto with kids and cats and music. He is a musician and a radio journalist who specializes in documentaries on Black music. Greg's earlier show, "Music of the Mississippi" studied blues and jazz of Louisiana and Mississippi from 1900 to 1930. Lily has accumulated many years experience in radio and television and has recently completed a program on Indians in Canada. Apparently the CBC likes their work, for they were allowed an ample budget and more importantly, complete artistic freedom to present UNIVERSAL JAZZ honestly, openly and unimpaired by such vague constraints as "image". Therefore you can hear in their programs authentic music, colourful language and bare emotion that simply does not appear on any other public media, least of all "serious music" FM stations. It is this openness - with no apologetic commentary to soften any blow - that is shocking and historical and unprecedented and valuable about UNIVERSAL JAZZ.

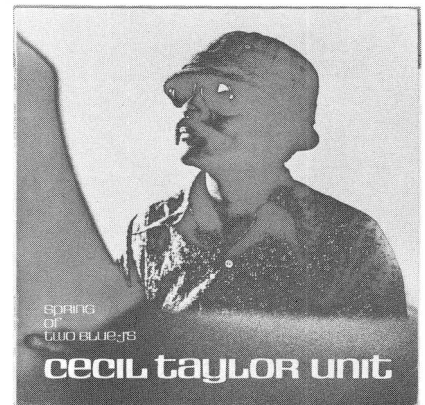
And this value, like all really high quality workmanship, reflects as much on the sponsors as on the creators. The CBC now has in its possession a distinguished lecture series that can be loaned to schools, distributed to stations outside the reception areas of the network points which first broadcast it, sent through the International Service to other countries, because JAZZ IS VALUABLE. There is an incredible global appetite for black music of America and consequently for such ancillary creations like UNIVERSAL JAZZ. Already, complete sets of tapes have been requested for the archives of Rutgers Institute of Jazz Studies, Tulane University and the Smithsonian Institute, Washington, D. C. The series is now a fact, permanent and lasting, deserving of greater exposure to literally thousands of people across Canada alone. We need information about the forces shaping popular music for today music is the greatest social force shaping people - and jazz is undoubtedly the highest form of expression available to any musician.

If you doubt that, just listen to UNIVERSAL JAZZ. Should you have missed the series, write to Greg Gallagher and Lily Barnes c/o Ideas, CBC Radio, Box 500, Terminal A, Toronto, Ontario and request that it be re-broadcast in your area.

Next month CODA will present an interview with Greg Gallagher and Lily Barnes which discusses the creation of UNIVERSAL JAZZ, the problems confronted and the sources of rare material.

- Alan Offstein

#### UNIT CORE RECORDS



#### SIDE A

Spring Of Two Blue-J's (part 1)  
Cecil Taylor - solo piano

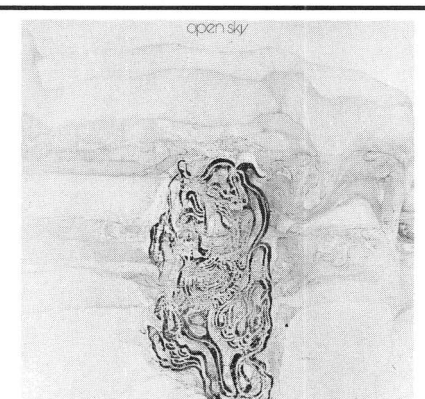
#### SIDE B

Spring Of Two Blue-J's (part 2)  
Cecil Taylor, piano; Jimmy Lyons, alto saxophone; Sirone aka Norris Jones, bass; Andrew Cyrille, drums.

Second set of a concert recorded at Town Hall, New York City, November 4, 1973, dedicated to Ben Webster.

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Bob Moses - drums, kalimba

#### SIDE ONE

Flute Piece; Our Life, Places; Deep.

#### SIDE TWO

Questions; Arb om souple, Constellation; Devotion.

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